



THE DAIRY BARN ARTS CENTER
 8000 DAIRY LANE . PO BOX 747
 ATHENS OHIO 45701
 phone 740.592.4981 . fax 740.592.5090
 e-mail arts info @ dairybarn.org
 www.dairybarn.org

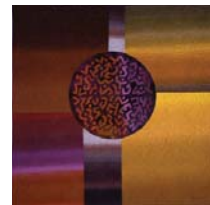
THE DAIRY BARN ARTS CENTER

is proud to offer the following international, juried exhibitions as touring exhibits for rental to venues across the United States:



Quilt National '07

available September 2007 through December 2009



L to R:
 Robin Schwalb,
Chinese Characters and
 Katherine Knauer,
New York Beauty;
 Denise Labadie,
Dun Aengus Stone Fort;
 Charlotte Patera,
Kuba Cosmos, Too

B • E • A • D
 INTERNATIONAL 2008

Bead International '08

available September 2008 through December 2010



Dustin Wedekind,
Ungud (Snake Goddess);
 Betty Pan,
Miniature Kente Cloth;
 Betsy Youngquist,
Beast

b e a s o k n e d t r y

Beyond Basketry '08

available September 2008 through December 2010



Emily Dvorin,
Atypical Tropical;
 Lanny Bergner,
Strip Container;
 Jo-Ann Vanreeuwijk,
Skin Deep III



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T O U R I N G E X H I B I T I O N

B • E • A • D
 I N T E R N A T I O N A L 2 0 0 8



Peggy Sturman Gordan
Crystal Lace Bib



BoBreda
The World



Joan Grossman
Hide and Speak



Carol Perrenoud
Concealed Weapon Permit Pouch

A collection of artworks from The Dairy Barn Arts Center's *Bead International* is available for rental to host venues throughout the United States from November 2008 through December 2010.

Bead International is an international, biennial, juried exhibition of contemporary beaded artwork. *Bead International* was created in 1998 with the intention of presenting the beautiful art form of beadwork, and has since become one of the premier exhibits of its kind.

Beads have long been worn as jewelry, but this exhibition features contemporary artworks that shake things up. This touring collection highlights an assortment of beaded artworks, from fine jewelry to loom weaving to sculpture. Artworks range in style from the traditional to the whimsical as they incorporate a variety of colors and materials. This exhibition will spark the viewers creativity and broaden perspectives, as it considers any pierced object to be a bead. Artworks range in size from very small to life size. Many of the artworks are available for purchase. Additionally, Ohio University Press, Athens, Ohio, has published a full-color book documenting the complete *Bead International 2008* and *Beyond Basketry 2008* collections. The book is available for purchase through The Dairy Barn Arts Center's gallery shop or website, www.dairybarn.org. The touring collection showcases approximately 50 artworks from the exhibit representing artists from across the United States and beyond.

Full-color exhibition catalogs, documenting the complete *Bead International* and *Beyond Basketry* exhibitions are available for purchase at a discounted rate to host venues. Educational resources regarding history and techniques of these art forms accompany the touring exhibit as do gallery tags and other materials.

Because of the high value of many of the artworks in the tour, this exhibit requires high security. A curator, registrar, or equal professional must supervise handling of objects. Handling of objects by visitors is prohibited. Natural light should be kept to a minimum.

SPACE REQUIREMENTS:

This is primarily a three dimensional exhibition. It requires approximately 2,250 square feet.



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TOURING EXHIBITION

B • E • A • D I N T E R N A T I O N A L 2 0 0 8

RENTAL FEES:

The standard rental fee allows for a four-week exhibition, excluding the time required for installation and repackaging the collection. Display tags will and other data will be provided on disk, or on paper hard copy.

The rental fee does NOT include shipping costs. When a collection is moving only between the Dairy Barn Arts Center and a host site, the Borrower will pay the round-trip expenses for that distance. If a collection is moving from one host site to another, then the cost for the total touring circuit will be divided among the Borrowers. There will be a discount to borrowers who book more than one exhibition rental at a time.

RENTAL PERIOD	NEW RATES
1 week	\$ 750
2 weeks (10% disc.)	\$1,350
3 weeks (15% disc.)	\$1,912
4 weeks (20% disc.)	\$2,400
5 weeks (25% disc.)	\$2,812
6 weeks (30% disc.)	\$3,150
7 weeks (35% disc.)	\$3,412
8 weeks (40% disc.)	\$3,600
9 weeks (45% disc.)	\$3,712
10+ weeks (50% disc.)	calculated

An additional discount is available to Borrowers who also book *Bead International's* complementary exhibition *Beyond Basketry 2008*

CURRENTLY SCHEDULED VENUES

BEAD International '06

Ellen Noel Museum,	Odessa, TX	November 3 — December 31, 2006
Troy-Hayner House Museum	Troy, OH	June 1 — July 22, 2007
Robert Hillstead Textile Museum	Lincoln, NE	September 10 — 28, 2007
Hansen Museum	Logan, KS	June 27 — Sept 8, 2008
Anchorage Museum of History& Art	Anchorage, AK	October 1 — December 1, 2008



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T O U R I N G E X H I B I T I O N

b e y o n d b a s k e t r y



Donya Stockton
 Number 28

A collection of artworks from The Dairy Barn Arts Center's *Beyond Basketry 2008* exhibition is available for rental to host venues throughout the United States from November 2008 through December 2010.



Nancy McHone
 Blue and Tan Basket Bowl

This touring collection highlights the age-old art form of basketry combined with contemporary visions and techniques. The artworks featured will challenge the viewer's ideas of what constitutes a basket. All artworks on display are vessels made of woven materials, but the works explore a variety of sizes, colors and shapes. Works range in size and are created from a vast array of materials. Many of the artworks will be available for purchase. Additionally, Ohio University Press, Athens, Ohio, has published a full-color book documenting the complete *Beyond Basketry 2008* and *Bead International 2008* collections. The book is available for purchase through The Dairy Barn Arts Center's gallery shop or website, www.dairybarn.org. The touring collection showcases approximately 50 artworks from the exhibit representing artists from across the United States.



Jan Henry
 Traveling Basket

Educational resources regarding history and techniques of these art forms accompany the touring exhibit as do gallery tags and other materials. Full-color exhibition catalogs, documenting the complete *Bead International* and *Beyond Basketry* exhibitions are available for purchase at a discounted rate to host venues.

Because of the high value of many of the artworks in the tour, this exhibit requires high security. A curator, registrar, or equal professional must supervise handling of objects. Handling of objects by visitors is prohibited. Natural light should be kept to a minimum.



Ben Schachter
 Pressure Hose Basket

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T O U R I N G E X H I B I T I O N

b e y o n d b a s k e t r y

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10+ weeks (50% disc.)	calculated

An additional discount is available to Borrowers who also book *Beyond Basketry 2008's* complementary exhibition, *Bead International*





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QUILT National

Quilt National is a biennial juried competition dedicated to the promotion of the contemporary art quilt. It is a showcase for new work produced in the two year span prior to the exhibition. Its focus is to provide the viewer with a visual presentation of innovative trends in the medium of layered and stitched fabric.



Helping to co-ordinate the jurors for the first Quilt National in 1979 is Nancy Crow, standing in the center, one of the people responsible for beginning the exhibition.



The Dairy Barn Arts Center



An early Dairy Barn interior; by its size and the breadth of its representation, Quilt National '79 immediately assumed the status of a milestone in the history of American art quilting.

In the late 1970s Athens, Ohio, was home to numerous talented artists. Included among this group were Nancy Crow, Françoise Barnes and Virginia Randles. These and other area artists were using fabric to create works that were pieced, layered, stitched and stuffed. These works were “quilts” by virtue of their structure, although they were intended to be viewed on a vertical plane. The original designs and use of innovative techniques and color combinations made them unacceptable to the organizers of traditional quilt shows who were most interested in beautifully crafted bedcovers with recognizable patterns. The only exhibit opportunities for these artists were in mixed media fiber shows alongside baskets and weavings.

Crow and Barnes recognized the need for an appropriate showcase for what are now known as “art quilts.” They were just two of a dedicated corps of volunteers who decided to organize an exhibit devoted entirely to this relatively new breed of contemporary quilt.

Fortunately, this need coincided with the efforts of area artists and art lovers to preserve an abandoned dairy barn. Built in 1914 as part of a farm complex situated on grounds belonging to the state-owned mental health facility, the barn had served as part of the activities therapy program. Artists and others in the Athens community felt that the barn had the potential for a second life.

Quilt National was intended to demonstrate the transformations taking place in the world of quilting. Its purpose was then, and still is, to carry the definition of quilting far beyond its traditional parameters and to promote quiltmaking as what it always has been -- an art form.

The works in a Quilt National exhibit display a reverence for the lessons taught by the makers of the heritage quilts. Many of the works hold fast to the traditional methods of piecing and patching. At the same time, however, the Quilt National artist is intrigued by the challenge of expanding the boundaries of traditional quiltmaking by utilizing the newest materials and technologies. These innovative works generate strong emotional responses in the viewer while at the same time fulfilling the creative need of the artist to make a totally individual statement.



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QUILT National



Each biennium, the 80+ piece Quilt National exhibition is divided into three touring collections. The purpose of dividing the exhibition into smaller groups is to provide smaller venues the opportunity to display the Quilt National works. The three collections may be rented individually or in combination for one week or a group of weeks as available. The following is a listing of the artists and works assigned to the three Quilt National '07 Collections.



Margaret Anderson
Refracted Light
 COLLECTION A



Kathy Weaver
Robo Sapien: Agent I
 COLLECTION B



Miriam Nathan-Roberts
Temple Gate
 COLLECTION A

COLLECTION A 19 PIECES APPROXIMATELY 73 LINEAL FEET OF WORK

ARTIST	WORK	SIZE (HORIZONTAL X VERTICAL)
Margaret Anderson	<i>Refracted Light</i>	49" x 45"
Tammie Bowser	<i>Song</i>	27" x 58"
Darra Crosby	<i>The Space Between (Darra And Billy)</i>	38" x 73"
Ellen Zak Danforth	<i>Corn And Beans</i>	44" x 56"
Dianne Firth	<i>Red Wave</i>	44" x 57"
Britt Friedman	<i>Stora Vika Quarry</i>	43" x 33"
Terise Harrington	<i>Beginning IV</i>	32" x 55"
Sara Impey	<i>Conversation Piece</i>	52" x 50"
Marie Jensen	<i>Four Seasons</i>	51" x 46"
Mary Anne Jordan	<i>Dotted Four Patch</i>	85" x 85"
Emily K Lewis	<i>Black And White</i>	58" x 55"
Thelma McGough	<i>Dress Circle</i>	31" x 31"
Miriam Nathan-Roberts	<i>Temple Gate By Firelight</i>	40" x 52"
Pam Rubert	<i>It's Only A Leaf</i>	49" x 35"
Joyce Seagram	<i>Expedition V</i>	56" x 53"
Mary E Stoudt	<i>Study In Green</i>	51" x 59"
Melitta Vanderbrooke	<i>Change In Atmosphere</i>	49" x 28"
Anne Weldon	<i>Winter Trees I</i>	29" x 38"
Barb Wills	<i>Layered Structures #62</i>	38" x 52"

COLLECTION B 25 PIECES APPROXIMATELY 108 LINEAL FEET OF WORK

ARTIST	WORK	SIZE (HORIZONTAL X VERTICAL)
Virginia Abrams	<i>Spring Cascade</i>	51" x 50"
Pauline Barnes	<i>Hidden Agenda</i>	36" x 52"
Elizabeth Barton	<i>Botallack Mine</i>	28" x 39"
Sharon Bell	<i>PCH</i>	100" x 36"
Elizabeth Brimelow	<i>Peach, Pear, Plum</i>	55" x 60"
Pat Budge	<i>Refraction #7: Banished Blues</i>	48" x 48"
Lisa Call	<i>Structures #55</i>	74" x 33"
Cher Cartwright	<i>Copia</i>	53" x 38"
Judith Content	<i>Tule Fog</i>	65" x 79"
Nancy Crasco	<i>Red Tide - HABS</i>	60" x 60"
Martha Bruin Degen	<i>The Yoyo Quilt</i>	70" x 64"
Noriko Endo	<i>Sylvan Ambience #2</i>	60" x 49"
Mary Beth Frezon	<i>Brush</i>	48" x 28"
Jan Myers-Newbury	<i>Boogie Woogie</i>	44" x 33"
Dan Olfe	<i>Waves #4: Sunset Ripples</i>	42" x 63"
Lori Lupe Pelish	<i>The Gift</i>	32" x 52"
Barbara Schneider	<i>Reflections, Variation 8</i>	53" x 37"
Alison Schwabe	<i>Timetracks I</i>	37" x 43"
Robin Schwalb	<i>Chinese Characters</i>	93" x 67"
Emily Miah Stewart	<i>The Routine Series: Thursdays</i>	12" x 34"
Kathy Weaver	<i>Robo Sapien: Agent I</i>	43" x 44"
Nancy Whittington	<i>Family I</i>	49" x 49"
Michaela Grigoleit	<i>MG-Q #G101</i>	46" x 48"
Melanie Testa	<i>Repose</i>	52" x 41"
Kent Williams	<i>Caseville, August 3, 8:53 PM</i>	63" x 78"



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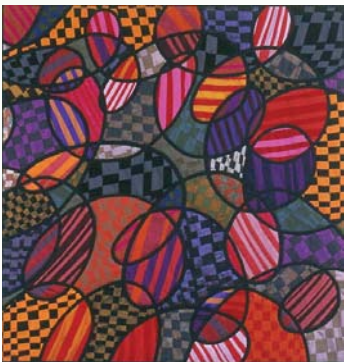
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Noriko Endo
Sylvan Ambience #2
COLLECTION B



Linda Colsh
The Crack in the Teacup
COLLECTION C



Michaela Grigoleit
MG-Q #G101
COLLECTION B

QUILT National



COLLECTION C

30 PIECES APPROXIMATELY 129 LINEAL FT. OF WORK

+ 1 SCULPTURAL WORK

ARTIST	WORK	SIZE (HORIZONTAL X VERTICAL)
Kathie Cook	Portals #3 - Tomb	34" x 22"
Katherine Knauer	New New York Beauty	96" x 96"
Astrid Hilger Bennett	A Momentary Place	80" x 40"
Regina V. Benson	Surround Sound	50" x 38"
Beth Carney	Structured Chaos #14	64" x 53"
Linda Colsh	The Crack In The Teacup	56" x 98"
Carol Elrod	Table For Two	45" x 33"
Patty Hawkins	Getting Used To Dying Trees	65" x 42"
Denise Labadie	Dun Aengus Stone Fort	63" x 71"
Judy Langille	Bright Formations	53" x 56"
Linda Levin	City With Footnotes II	68" x 52"
Linda MacDonald	So Many People I	47" x 36"
Inge Mardal & Steen Hougs	The Palette's View	51" x 51"
Patricia Mink	Concrete Abstraction II	41" x 32"
Paula Nadelstern	KALEIDOSCOPIC XXXI: The Other Side OfThe Circle	63" x 72"
Anne McKenzie Nickolson	Who Will Lead Us?	57" x 46"
Olga Norris	Persuasion	45" x 34"
Barbara Otto	Conflagration Series #2	64" x 49"
Pat Owoc	Urban Evening	50" x 51"
Charlotte Patera	Kuba Kosmos Too	35" x 34"
Judith Plotner	Are We Safer Now?	40" x 46"
Leslie Joan Riley	Yellow Bricks	44" x 34"
Noel M. Ruessmann	Sunrise Tunisia	63" x 75"
Judy Rush	Progress	26" x 36"
Susan Shie	The Pressure Cooker/Tower: Card #16 In The Kitchen Tarot	67" x 87"
Mary Ruth Smith	Figures Removed From Reality	23" x 34"
Rita Steffenson	Mindscapes-Enthusiasm	66" x 48"
Julie John Upshaw	Utility Quilting Series: Ironing Board	55" x 16"
Nelda Warkentin	Harmony	60" x 40"
Sylvia Weir	Michelle	27" x 32"

QUILT National '07 TOURING EXHIBITS

RENTAL FEE SCHEDULE

	Group "A" 19 works	Group "B" 25 works	Group "C" 30 works
1 week	\$ 750	\$ 935	\$1120
2 weeks	1275	1590	1900
3 weeks	1800	2245	2688
4 weeks	2250	2805	3360
5 weeks	2625	3275	3920
6 weeks	2925	3645	4370
7 weeks	3150	3930	4705
8 weeks	3300	4115	4930
9 weeks	3375	4210	5040
10+ weeks	375/ week	467/week	560/week

Repeat Host Venues are entitled to a 10% discount on the total rental fee.



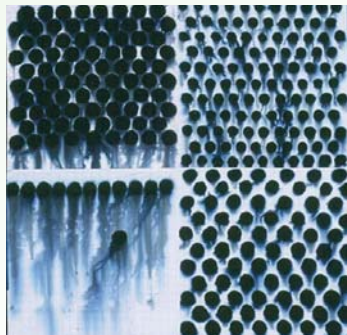
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Linda Levin
City with Footnotes II
 COLLECTION C



Judith Content
Tule Fog
 COLLECTION B



Mary Anne Jordan
Dotted Four Patch
 COLLECTION A

QUILT National



CURRENTLY SCHEDULED VENUES

QUILT National '07

The Foundry Gallery ABC St. Charles, MO September 20 – October 26, 2007

International Quilt Festival A Houston, TX October 28 – November 4, 2007

Quilters' Heritage Celebration AB Lancaster, PA March 27 – 30, 2008

University of Mississippi A Oxford, MS May 20 – July 6, 2008

Museum of the American Quilters Society C Paducah, KY June 19 – August 13, 2008

Bloomington Park District Museum B Bloomington, IL July 12 – August 16, 2008

Leigh Yawkey Woodson Art Museum Wausau, WI January 24 – March 29, 2009
 AB

International Quilt Festival B Houston, TX October 10 - 18, 2008

Quilters' Heritage Celebration C Lancaster, PA April 2 – 5, 2009

QUILT National '09

The Foundry Gallery ABC St. Charles, MO September 20 – October 29, 2009

Riffe Gallery C Columbus, OH November 2009 – January 2010