



JUDITH QUINN GARNETT



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8875 SW Hazelvern Way

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Biography

Painter Judith Quinn Garnett grew up in a household of music and tools. Judith's mother was a pianist, church organist, and choir director. Her father was a journeyman steamfitter (Union Local 290) who worked in commercial refrigeration and HVAC and eventually bought the refrigeration business.

Where many young women of the time would have leaned toward music, Judith became her father's "helper" at a very young age — learning names of every tool in his service truck and fetching tools and parts for him on repair calls. After graduating high school, Judith became the first woman to work in the shop of her Dad's business eventually managing his parts department and dispatching repairman.

Her connection with her father helped develop tremendous love and respect for quality physical objects and a passion for unusual parts. During the dull job of inventory for thousands of pieces of hardware the images of metal and plastic bits got under her skin. She would lay in bed at night wondering what could be created from copper elbows and galvanized washers. To this day, Judith's art is more likely to be inspired at the local hardware store than the art supply store.

Judith built her own education in the arts. After leaving her father's business, she developed a 20 year career in graphic design and learned from some very talented art directors. Along the way she continued to make art – and indulge her love of making and drawing, and painting.

Two art teachers were key to her development – Phil Sylvester, for his passion for expressive drawing, and Timothy C. Ely – an internationally recognized artist whose work is produced in the form of a book. Working with Ely she learned how to expand expression by bringing together many art forms into a single work of the highest finished quality.

Throughout her life Judith has shown work including oil and acrylic paintings, books, and woodblock print masks. When motherhood intervened, she continued to explore – first with painted ceramics. Eventually Judith discovered the sewing machine and how stitch can be a powerful artistic medium to complement her other skills.

In 2013, she returned to her studio with gusto. Looking for a way to take her painting to new levels she explored using the sewing machine as an artistic tool. Exploring this opportunity has become the focus of her studio practice. Her approach creates what she calls "stitched paintings" — paintings which start with acrylic on canvas paintings using loose marks and passionate expression. That work is generally then brought together with stitch — using stitch to embellish and establish a foundation to support further addition of found objects, post consumer waste, post industrial waste, and, even, things she finds at the hardware store.

Judith's work has exhibited at Quilt National, Visions Art Museum (San Diego), the Schweinfurth Art Center (Auburn, New York), The Yellowstone Art Museum, The European Patchwork Meeting (France) as well as many other venues.

A true Portland, Oregon native, Judith continues to live in Portland with her husband and two sons.



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Artist Statement:

I grew up in a household of music and tools. Where many young women of the time might have leaned toward music, I helped my father — a journeyman Steamfitter (Union Local 290). Going on commercial refrigeration repair calls with him I learned the names of every tool in his service truck while fetching tools and parts. After he bought the business, I became the first woman to work in the shop, cementing my love of tools, hardware, and mechanics.

Now a painter, I have worked in diverse media for more than 30 years - exploring ways to make art by painting, drawing, wood block printing, book arts, monotypes, and stitching. I also spent 20 years in graphic design. All this experience has brought me to work that is a vessel of responses to the world - work that is intensely personal and combines media.

Paintings begin from my connections to those close to me and the sentiments of my environment. They reflect a love affair with gestural marks, stitch as line and artistic embellishment. I have an affinity for geometric repetitive patterns and the way they interact with wild, expressive mark making.



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Group & Solo Exhibitions

2021

Interpretations 2021, Visions Art Museum San Diego, CA, juried by Betty Busby, Valerie S. Goodwin, Mi-Kyoung Lee October 15 - January 2, 2021 <https://visionsartmuseum.org/interpretations-2021/>

Light The World, SAQA Global Exhibition, will debut at the European Patchwork Meeting, Sainte-Marie-Aux Mines. juried by Jan Meyers-Newbury, September 2021 - December 2024

FACE of Fiber in the Rockies 2021, Invitational, juried
Art Center of Estes Park, CO, June 11 - July 17 2021

Portfolio 2021: Best of 2020, FRCQ virtual gallery, juried by Martha Wolfe
Front Range Creative Quilters, Boulder CO <https://www.artquilters.org/member-galleries/member-portfolio-gallery/>

Shifting Tides, Ann Johnston, juror, SAQA Western State Region; Alaska, Washington, Oregon, California, Utah, Nevada, Hawaii, traveling exhibit to all states various venues over three years

Habitat, SAQA Oregon Regional Exhibition, Juried by Micheal Fisher
Traveling Oregon region and New Mexico, October 2020 - 2022

2020

North X Northwest: Women's Work, juried by Jill Ahiberg Yohe
Yellowstone Art Museum, 401 N. 27th street, Billings, MT June - September 2020

Habitat, SAQA Oregon Regional Exhibition, Juried by Micheal Fisher
Traveling Oregon region and New Mexico, October 2020 - 2022

6x6x6 Community Art Show,
Alberta Street Gallery, Portland, Oregon, March 7 2020 - April 15, 2020

No Limits "Amalgam", SAQA first Virtual Gallery Exhibit, Juried by Susan Else, Sarah Entsminger April 2020 - ongoing <https://www.saqa.com/art/online-galleries/virtual-gallery-program>

Room with a View, SAQA Virtual Gallery (formally SAQA Art Basel Miami)
juried by Sandra Sider. ongoing <https://www.saqa.com/art/online-galleries/roomwithaview>

Shifting Tides, Ann Johnston, juror, SAQA Western State Region; Alaska, Washington, Oregon, California, Utah, Nevada, Hawaii, traveling exhibit to all states various venues over three years

2019

Quilts = Art = Quilts 2019, juried by Claire Benn and Petra Fallaux
Schweinfurth Art Center, Auburn, New York, Oct 26, 2019 - Jan 5, 2020

Interpretations 2019: Rhapsody, Jette Clover, Gloria Loughman, Mary Pal, jurors,
Visions Art Museum, San Diego, CA, October 19 - January 5, 2020

Edge: A Sum Of It's Parts - Curator, Sharon Bass, Juror, Maria Shell. The Sunderland Gallery is part of the Cathedral Arts Project in Omaha, Nebraska., Sepemter 8 - October 7, 2019

On the Edge: SAQA (Studio Art Quilt Associates) Oregon Regional Exhibit, Pat Pauly, juror,
Oregon Historical Society, Portland, OR, May 3 - August 16, 2019

International World Poet & Author Challenge Quilt 2019, Invitational, various venues
in Japan, France, and the United States

Quilt Visions 2018: Connections, Alice Beasley, Marilyn Henrion, Michael F. Rohde, jurors,
Visions Art Museum, San Diego, CA, October 20, 2018 - January 6, 2019

Quilt National 2017, Nancy Crow, Petra Fallaux, Art Martin, jurors, Dairy Barn Art Center,
Athens, OH, National traveling exhibit thru Fall 2019

Quilt National 2017, Nancy Crow, Petra Fallaux, Art Martin, jurors, European Patchwork
Meeting in Sainte-Marie-Aux-Mines, France, September 12 - 15, 2019

Shifting Tides, Ann Johnston, juror, SAQA Western State Region; Alaska, Washington, Oregon, California, Utah, Nevada, Hawaii, traveling exhibit to all states various venues over three years



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2018

Quilt Visions: Connections 2018, Jurors: Alice Beasley, Marilyn Henrion, Michael F. Rohde, Visions Art Museum, San Diego, CA, October 20, 2018 – January 6, 2019

Award for Excellence: "Oxidation" Quilt Visions: Connections 2018, Visions Art Museum, San Diego, CA, October 20, 2018 – January 6, 2019

Quilt National 2017, Nancy Crow, Petra Fallaux, Art Martin, jurors, Dairy Barn Art Center, Athens, OH, National traveling exhibit thru Fall 2019

FRCQ Portfolio 2018, Jennifer Tansey, juror, Front Range Contemporary Quilters, Online Exhibit, January – December 2018

Bridge, Jane Dunnewold, juror, SAQA (Oregon Regional two year traveling exhibit)

It Matters to Me, Visions Curatorial Committee, Online Exhibit, Visions Art Museum, San Diego, CA April 2018–ongoing.

SAQA Journal, Summer 2018 – SAQA Member Gallery: Come to Grief pg16, *First Love*

2017

Quilt National 2017, Nancy Crow, Petra Fallaux, Art Martin, jurors, Dairy Barn Art Center, Athens, OH, National traveling exhibit thru Fall 2019

Diversity Exhibit, Juror: Nelda Warkentin, Front Range Contemporary Quilters, National Center for Atmospheric Research, Boulder, Colorado September 1 – October 27, 2017

Bridge, Jane Dunnewold, juror, SAQA (Oregon Regional two year traveling exhibit)

Blending Poetry & Cloth, Patricia Clark, juror, SAQA Oregon Regional 2 year traveling exhibit

2016

Invitational Book Release Exhibit, Authors Wendy Hill & Pat Pease, Pacific International Quilt Festival (PIQF), Santa Clara, CA October 15 – 18, 2016

Blending Poetry & Cloth, Patricia Clark, juror, SAQA Oregon Regional 2 year traveling exhibit

2014

Portland EXPO Quilt Show September 25 – 27, 2014

2011

SOLO March 2011, True Brew, acrylic paintings, woodblock prints

2009

March 2009, Haven's, 3614 Group, acrylic paintings

2008

Summer 2008, Onda Gallery, 3614 Group, Lake Oswego, OR, woodblock prints

Spring 2008 Unitarian Church, 3614 Group, woodblock prints

2007

SOLO June/July 2007, Starbucks, woodblock prints, paintings

May 2007, Trinity Cathedral, Artists Among Us, group show, woodblock prints Feb/March 2007

May 2007 Haven's, 3614 Group, woodblock prints & acrylics

2006

November 2006, First Congregational United Church of Christ, 3614 Group, woodblock prints

2004

SOLO November 2004, Valley Coffee, paintings and monotypes



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Awards

Sebastian Family Award for Color Artistry: “Syncopation No.1” Visions Art Museum: Interpretations 2021, San Diego, CA, October 16, 2021 – January 2, 2022

People’s Choice Award: “Oxidation” North X Northwest: Women’s Work, Yellowstone Art Museum, Billings MT, September 2020

Award for Excellence: “Oxidation” Quilt Visions: Connections 2018, Visions Art Museum, San Diego, CA, October 20, 2018 – January 6, 2019

Publications

SAQA Art Quilt Quarterly, Issue No.24 pg.28 – Light the World, Global Exhibition

SAQA Journal, Volume 31, No. 2 pg.29 – Juried Artist Showcase

Quilting Arts Magazine, Summer 2021, Issue 110 – Light the World, pg 31

SAQA Art Quilt Quarterly, Issue No.21 – Portfolio, pg. 55

SAQA Art Quilt Quarterly, Issue No.19 – Portfolio, pg. 53

Quiltfolk Magazine, Issue 11 – Gallery of Quilts; Visions Art Museum, pg 52-59

FiberArtNow, Spring 2019 – Emerging Artist Showcase pg 44 (table of contents graphic)

SAQA Journal, Summer 2018 – SAQA Member Gallery: Come to Grief pg16, *First Love*

Professional Activity

- 2019 – 3614 Group - three local women artists, weekly drawing/painting sessions with a models. (postponed during COVID but still meet virtually)
- 2019-2022: Columbia FiberArt Guild, Oregon & Southwest Washington design/production for new website. Art Director, Sam Garnett
- 2019 – ‘Edge’ Contemporary Fiber Artist, Member. International Group juried exhibits
- 2018 Work as Art Director/Designer with fiber artist Judy Martin on her first small book “A Poem About Time: Not to Know But to Go On”
- 2018 – Juried Art Member - Studio Art Quilt Associates
- 2000-2006: 3614 Group - Seven local women artists. Group exhibitions as well as weekly drawing/painting sessions.
- 1994-2001: Blackdog Design, Portland OR - Owner, art director, designer, illustrator
- 1991-1994: GradyBrittonBrown (design & advertising agency), Portland Oregon - Graphic design, illustration, tech support
- 1989-1991: Lgrafix, Portland Oregon - Art direction, graphic design
- 1983-1988: Multnomah Press, Portland Oregon - Graphic design, print production

Education

- 1997-2000: Timothy C. Ely. Selected for studies in art, bookbinding, the art of the book, and other subjects. Studio assistant 1999-2000. Portland, Oregon.
- 1991-2005: Phil Sylvester. Studied painting and drawing with committed abstract expressionist and impassioned teacher. The Drawing Studio, Portland, Oregon
- 1995-1997: Various coursework in forms of book binding, woodblock printing, box construction, paste paper and more. Oregon College of Art and Craft, Portland, Oregon.
- 1994-1999: Bill Park. Studied monotype printing and painting. Portland, Oregon
- 1996: Stephan Hayes. Studied design. Marylhurst College, West Linn, Oregon
- 1983-1985: Various courses in design and art. Portland Community College. Portland, Oregon.