

TRAVELING EXHIBITIONS



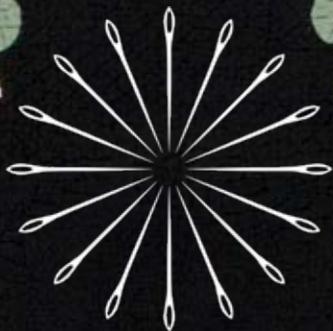


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Design by Emma deVries

Photos by Laura Chapman, Larry Gawel, Jonathan Gregory, Leslie Levy,
Dean Young, and University of Nebraska Foundation

OPPOSITE: *Rose Bower*, c.1935 by Rose Modjeska (1997.007.0638)



International
Quilt Museum
UNIVERSITY OF NEBRASKA-LINCOLN

TRAVELING
EXHIBITIONS

TRAVELING EXHIBITIONS

The International Quilt Museum is the preeminent quilt museum in the world, and the demographics of our visitors highlight we are a destination, even on the “bucket list” for so many. And likewise, our exhibitions are requested nationally and abroad. We have exhibited thousands of stunning historical and contemporary art quilts but have also used these pieces to bring together connections and commonalities, to examine social and cultural issues. Our Traveling Exhibitions program was created to further share our diverse and unique collection, and the expertise of our team.

We have the distinct honor to be the stewards of preserving the stories and culture of the past, giving them new meaning in the present, and providing a foundation that will reframe how future generations perceive their world. In essence, we are the future of tradition.

A GLOBAL MISSION

Our mission—to build a global audience and collection that celebrates the artistic significance of quilts—opens doors and provides us magnificent opportunities to create bridges between cultures; enhance the lives of individuals and their communities; steward and preserve cultural history and apply that knowledge across global communities.

WORLD-TRAVELERS

Exhibitions from our permanent and experience collections travel throughout the United States and internationally, including recent exhibits to Australia, China, France, Italy, Japan, and England.





INTERNATIONAL AUDIENCE

Our collection and exhibitions provide audiences the opportunity to learn about people and cultures around the world—creating connections and understandings that were previously unrealized. We know that those who open themselves to the introspection that quilts promote, will gain knowledge not only about the world of quilts and art, but about themselves as well. We encourage people to explore and discuss the evolution of quilting as a form of creative expression and that of art—to challenge and examine our assumptions of how we view and interact with quilts.





CLOCKWISE FROM TOP: Main camel trapping (2010.045.0011) on velvet mount, photograph of bride riding in a wedding palanquin, jacket (2016.007.0002) **OPPOSITE FROM LEFT TO RIGHT:** Yomut wedding palanquin (2015.030.0001) with bunting (2015.030.0002) and entrance platform displaying



SACRED SCRAPS

DESCRIPTION

Patchwork holds a special place in the folk art of Central Asia. In this region of diverse people, cultures, and landscapes, the act of sewing pieces of cloth together can be both sacred and commonplace. Everyday objects gain beauty through the display of plentiful fabrics, but they also acquire a mystical quality. As in other parts of the world, these meaningful objects help mark both momentous and mundane occasions in family and community life. Explore the many forms—some novel, some familiar—that quilts and patchwork take in this vibrant part of the world.

NUMBER OF WORKS	70
MINIMUM SIZE	458 linear feet
BOOKING PERIOD	3 months
AVAILABILITY	Please inquire
PARTICIPATION FEE	\$30,000, plus art shipping



CLOCKWISE FROM TOP: Display of Uzbekistan robes; Tekke mother holding child wearing kirlik, Turkmenistan, c. 1950; and detail of a Turkmenistan hat and jacket (2014.009.0001.02 and 2014.009.0001.01)

EXHIBITION HIGHLIGHTS



Tushtuk
made in Kyrgyzstan
82.25 x 61 inches
2012.036.0007



Quroq Ruja
made in Uzbekistan
86.5 x 78.75 inches
2010.045.0007



Yamut
made in Turkmenistan
44 x 50.25 inches
2015.058.0007.1



Kurte
probably made in Turkmenistan
20 x 19 inches
2014.007.0002



Quroq Ruja
possibly made in Uzbekistan
79 x 61.5 inches
2015.058.0006



Rug
made in Kyrgyzstan
92 x 50.5 inches
2015.071.0001



Quroq Ruja
probably made in Kyrgyzstan
66 x 47.5 inches
2015.058.0003



Kejebe
made in Turkmenistan
61 x 68 inches
2015.030.0001



Explore diverse examples of quilters' creations from a time of disenchantment with modern life.





OPPOSITE: *Six Pointed Stars*, c.1873 (2003.003.0322)
 ABOVE LEFT TO RIGHT: Modern Age introduction section and detail of *Crazy Quilt*, 1884 (1997.007.0552)

AMERICAN QUILTS IN THE MODERN AGE

DESCRIPTION

From pieced block to Crazy style to Colonial Revival, as well as one-of-a-kind creations, the full array of style and design appears in this exhibition covering seven decades of quiltmaking. Quilts reflect the times in which they are created, often mirroring societal shifts and transformations. Rapid change, bringing conflict between technological progress and nostalgia for a simpler time, impacts today's culture. The same tension also shaped America's "modern age": the period between 1870 and 1940 when America was growing at an unprecedented pace and struggling to come to terms with what it meant to be a modern, industrialized nation.

NUMBER OF WORKS	21
MINIMUM SIZE	472 linear feet
BOOKING PERIOD	3 months
AVAILABILITY	Please inquire
PARTICIPATION FEE	\$30,000, plus art shipping

EXHIBITION HIGHLIGHTS



Yo-yo
probably made in
Pennsylvania
c.1930
96.5 x 78 inches
2014.040.0001



Spider Web
probably made in
Pennsylvania
c.1890-1910
82 x 81.5 inches
2003.003.0189



Whig Rose Variation
possibly made in Ohio
c.1920-1940
86 x 85 inches
1997.007.0831



Log Cabin
possibly made in New York
c.1870-1890
81 x 80.5 inches
1997.007.0031



Hexagon
possibly made in
Pennsylvania
c.1876
77 x 64 inches
1997.007.0911



Burgoyne Surrounded
probably made in New York
c.1928
88.5 x 72 inches
1997.007.0485



Carpenter's Square
made in the United States
c.1880-1900
75 x 75 inches
1997.007.0939



Landon/Knox Quilt
possibly made in Kansas
c.1936
83 x 67 inches
1997.007.0488



CLOCKWISE FROM TOP: Collecting and Recollecting introduction section; detail of *Laheria* (wave pattern quilt) Pieced Quilt by Permaben Maheshwari Dangera (2016.018.0008); and display of *Twenty-five Patch* quilt by Sajnaben Harijen and photo mural of artist (2015.045.0001)



COLLECTING AND RECOLLECTING

DESCRIPTION

Throughout western India, people make quilts for practical reasons: to have something to sleep under, to hang in doorways, to augment dowries, to sell. They make quilts for personal reasons, as well: to document daily life, to offer as gifts, to signal group affiliation or individuality. The quilts in this exhibition were made by women and men from towns and villages across the states of Gujarat, Maharashtra, and Karnataka. These craftspeople come from varied geographic, economic, and social backgrounds, but all value quiltmaking for the creative outlet it provides. The textiles often share visual and material similarities, but they also reflect their makers' own communities, personalities, and life stories.

NUMBER OF WORKS	28
MINIMUM SIZE	273 linear feet
BOOKING PERIOD	3 months
AVAILABILITY	Please inquire
PARTICIPATION FEE	\$30,000, plus art shipping



Venture along with researchers in western India as they meet and talk with quiltmakers, **collect quilts** and **gather recollected** stories.



EXHIBITION HIGHLIGHTS



Godhari
made in Maharashtra
86 x 80 inches
2015.067.0034



Godhari
made in Maharashtra
73 x 78.75 inches
2015.067.0007



Chakri
made in Maharashtra
75.5 x 51 inches
2015.0067.0019



Pagadi Kaudi
by Iramma Kademani, 1985
made in Karnataka
72 x 56 inches
2013.038.0001



Godhari
made in Maharashtra
84.5 x 81 inches
2015.067.0022



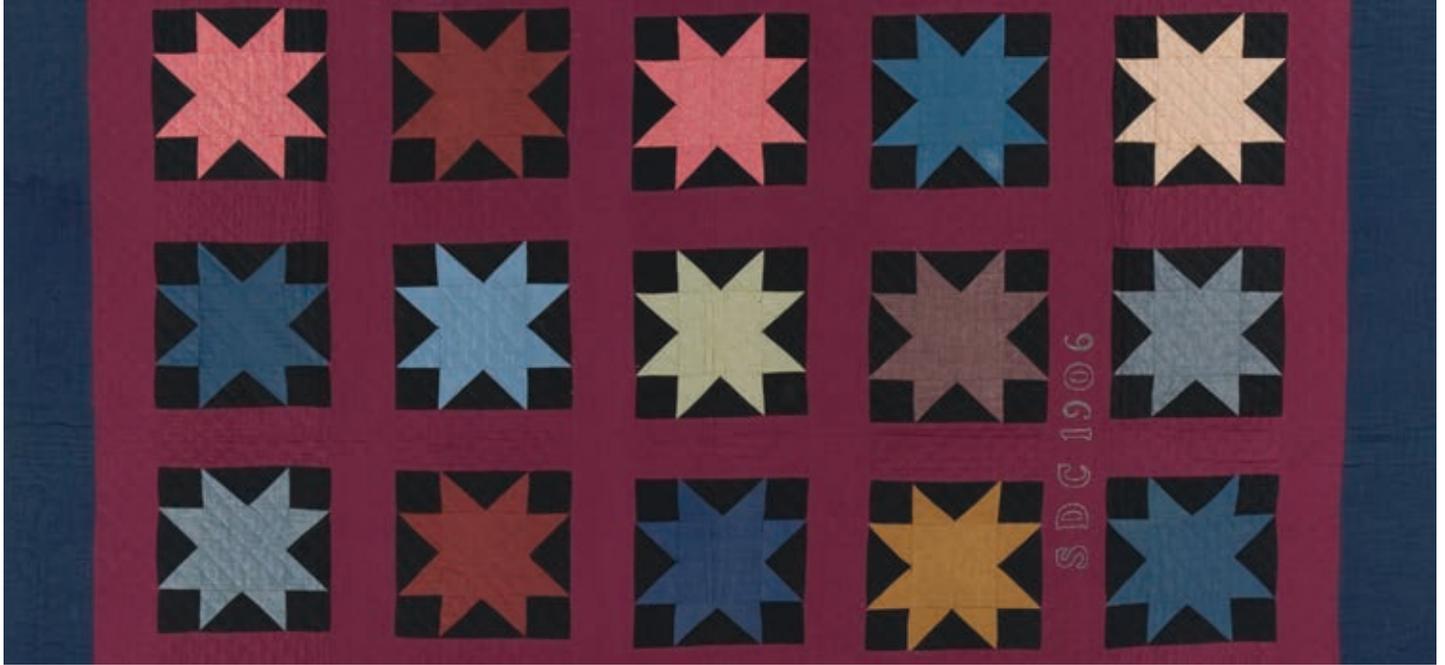
Ralli
probably made by Puriben
made in Gujarat
85 x 48.5 inches
2015.095.0001



Godhari
made in Maharashtra
55 x 73 inches
2015.067.0009



**Laheria (wave pattern)
Pieced Quilt**
by Permaben Maheshwari
made in Gujarat
83.5 x 45 inches
2016.018.0008



CLOCKWISE FROM TOP: detail of *Star*, 1906 (2009.039.0026), detail of *Nine Patch*, c.1920 (2005.039.0005), and Amish Quilts introduction section **OPPOSITE FROM LEFT TO RIGHT:** In context gallery shot and *Star of Bethlehem* by Susan Hochstetler, 1934 (1997.007.0630)



AMISH QUILTS CRAFTING DIVERSE TRADITIONS

DESCRIPTION

Fifty years ago, no one bothered pairing the adjective Amish with the noun quilt. Few people outside Amish settlements knew there was anything distinct about the types of patchwork bedcovers Amish families kept folded in cedar chests or displayed on their guest beds. Yet in the intervening years, Amish quilts have shifted in status from obscurity to sought-after artworks. Amish women have been making quilts since the late 1800s, but only in the 1970s, when art enthusiasts began comparing Amish quilts to abstract modernist paintings, did Amish quilts become “cult objects.”

NUMBER OF WORKS	19
MINIMUM SIZE	242 linear feet
BOOKING PERIOD	3 months
AVAILABILITY	Please inquire
PARTICIPATION FEE	\$30,000, plus art shipping



Amish quilts have shifted in status from
obscurity to sought-after artworks.



EXHIBITION HIGHLIGHTS



Bars
probably made in
Pennsylvania
c.1910-1930
84 x 71 inches
2003.003.0098



Basket of Flowers
possibly made in Ohio
c.1935
83 x 85 inches
2003.003.0107



Triple Irish Chain
possibly made in
Midwestern United States
1998
82 x 71 inches
1997.007.0024



Nine Patch variation
by Fannie Y. Byler
Mifflin County, Pennsylvania
c.1940-1970
77 x 75.5 inches
2003.010.0029



Center Diamond
probably made in
Pennsylvania
c.1935
83 x 81.5 inches
2003.003.0087



Tumbling Blocks
possibly made in Ohio
c.1900-1920
83 x 85 inches
1997.007.0337



Nine Patch
possibly made in
Pennsylvania
c.1920-1940
81 x 72 inches
2003.003.0066



Variable Star
by Katie Kanagy
Mifflin County, Pennsylvania
c.1961-1962
83.5 x 69.5 inches
2003.010.0025



Using playful materials and techniques,
Eiko Okano translates the beauty of food
into *delicious* quilts.





OPPOSITE: *Time for Supper*, 2007 (2012.038.0003)

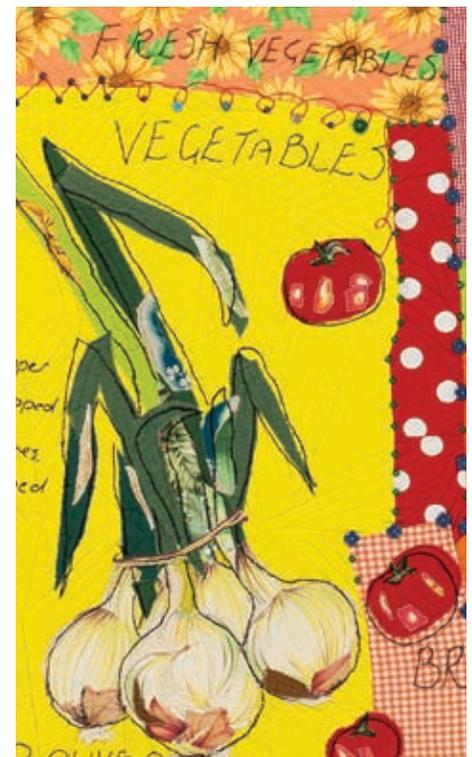
ABOVE RIGHT TO LEFT: Delectable table installation and detail of *My Favorite Things*, 1995 (2012.038.0001)

EIKO OKANO'S DELECTABLE WORLD

DESCRIPTION

Some people document their daily experiences with journal entries, photo snapshots, or social media posts. Eiko Okano chronicles everyday life with cloth depictions of her meals. Her stylized illustrations are spontaneous and loose. Despite their impressionistic qualities, however, her fish seem freshly caught, her vegetables appear recently picked, her sushi looks expertly crafted.

NUMBER OF WORKS	29
MINIMUM SIZE	130 linear feet
BOOKING PERIOD	3 months
AVAILABILITY	Please inquire
PARTICIPATION FEE	\$18,000, plus art shipping



CLOCKWISE FROM TOP: View of gallery featuring Delectable table installation; detail of *Delicious Quilt - Salsa, etc*, 1998 (2012.038.0006); and detail of Delectable table featuring *Grapes*, 2000 (2017.081.0005).

EXHIBITION HIGHLIGHTS



It's a Beautiful Day-Vol. 6

Japan
2004
78 x 51.75 inches
2012.038.0002



It's a Beautiful Day-Vol. 7

Japan
2005
79 x 52.25 inches
2012.038.0008



My Favorite Things

Japan
1995
87 x 80 inches
2012.038.0001



Delicious Quilt-Salsa...etc.

Japan
1998
96 x 77 inches
2012.038.0006



Rice Bowl

Japan
2006
8 x 8 inches
2017.081.0006



Delicious and Round

Japan
1998
74.5 x 75 inches
2017.081.0015



Oranges

Japan
2005
8 x 8 inches
2017.081.0020

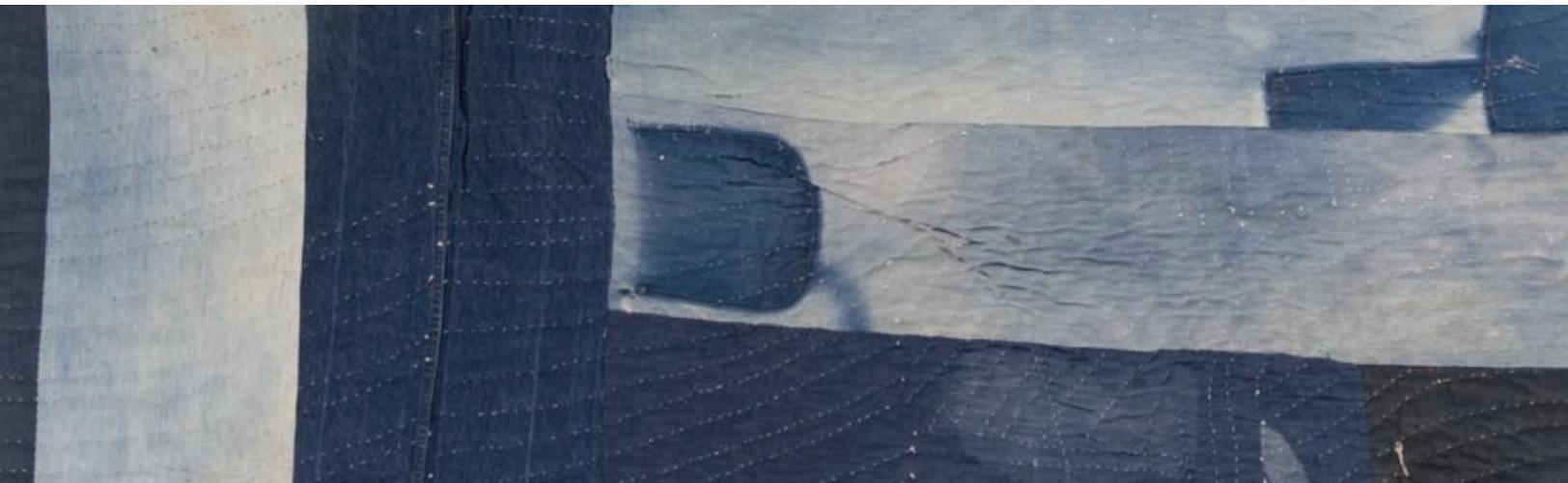


Pasta

Japan
2010
8 x 8 inches
2017.081.0021



Indigo Gives America the Blues traces the history of indigo dyeing and brings one of America's favorite colors to life.





OPPOSITE: *Britchy Quilt* by Maggie Smith, c.1980 (2000.004.0022);

ABOVE RIGHT TO LEFT: Visitor examining the history of indigo and detail of *One Patch* (2008.034.0242)

INDIGO GIVES AMERICA THE BLUES

DESCRIPTION

Derived from several different plants in the indigofera family, indigo dye produces a multitude of colorfast blues, from pale sky blue to deep midnight blue. Its range of long-lasting colors made it wildly popular and highly valued when it was first imported from India to Europe in the late 1400s, resulting in the nickname *Blue Gold*.

NUMBER OF WORKS	22
MINIMUM SIZE	204 linear feet
BOOKING PERIOD	3 months
AVAILABILITY	Please inquire
PARTICIPATION FEE	\$18,000, plus art shipping



CLOCKWISE FROM TOP: Curator Marin Hanson giving a tour of the Indigo exhibit, photo by Laura Chapman, 2012; detail of *Oak Leaf*, 1844 (2012.013.0007); and detail of *Transition* by Marie Nyx Lyman, 1975 (2008.014.0001)

EXHIBITION HIGHLIGHTS



Woven Coverlet
made in New York
1837
79.75 x 74 inches
1997.007.0665.2



Pinwheel
made in the United States
22 x 13 inches
2008.034.0086



Britchy Quilt
by Catherine Somerville
made in Aliceville, Alabama
c.1930-1950
72.5 x 69 inches
2000.004.0116



Pinwheel
made in the United States
c.1890-1910
89.5 x 79 inches
1997.007.0452



Log Cabin
by Lois Gottsch
made in Nebraska
1996
14.75 x 14.75 inches
2008.034.0163



Feathered Star
possibly made in Ohio
c.1890-1910
79 x 66 inches
1997.007.0161



Center Diamond
possibly made in
Pennsylvania
c.1890-1910
83 x 82 inches
1997.007.0423



Delectable Mountains
probably made in the
United States
c.1890-1910
79 x 69.5 inches
2008.040.0079



INTERNATIONAL QUILT MUSEUM

Home to the world's largest collection of publicly owned quilts, the International Quilt Museum offers a one-of-a-kind experience for visitors through its exhibitions, research and acquisitions of quilts from more than 50 countries and spanning four centuries.

The center was founded in 1997 when native Nebraskans Ardis and Robert James donated their collection of more than 1,000 antique and contemporary art quilts to the University of Nebraska-Lincoln. Their contribution and generous financial support became the cornerstone of the museum's ever-growing collection.

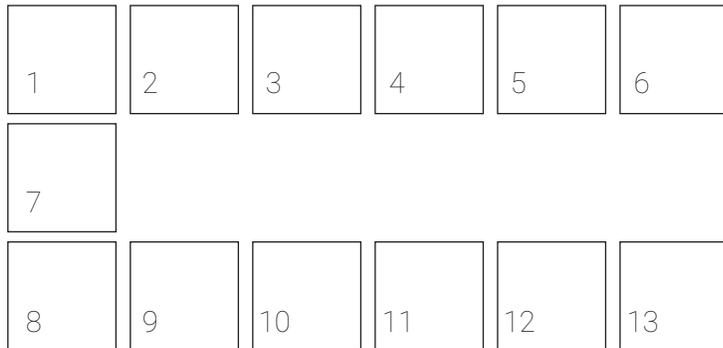
CONTACT

For more information about exhibits, rental schedule, or to inquire about renting an exhibit, please use the following contact information:

Jonathan Gregory

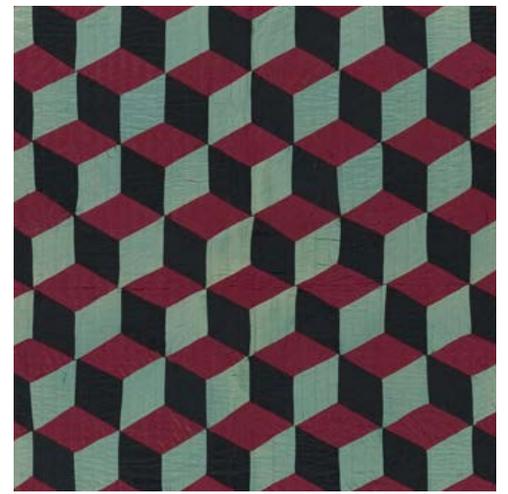
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COVER

1. *Blue resist*, (2010.051.0001) 2. *Godhari*, (2015.067.0007) 3. *Tumbling Blocks*, (1997.007.0337)
4. *Godhari*, (2015.067.0013) 5. *Triple Irish Chain*, (1997.007.0024) 6. *Hexagon Star*, (1997.007.0178)
7. *My Favorite Things*, (2012.038.0001) 8. *It's a Beautiful Day - Vol. 6*, (2012.038.0002)
9. *Bars*, (2003.003.0098) 10. *Star of Bethlehem*, (1997.007.0630) 11. *Godhari*, (2015.067.0009)
12. *8-Point Star*, (2015.095.0003) 13. *Log Cabin*, (1997.007.0031)



Celebrate the cultural and artistic significance of quilts with these unique traveling exhibitions.

