



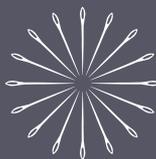
Quilts are the art form that really excites me.  
The calculus is all art is that the effect of something  
is more than the individual materials  
that have gone into making it.

U N C O V E R E D



THE KEN BURNS

C O L L E C T I O N



Traveling Exhibition

International Quilt Study Center & Museum  
University of Nebraska—Lincoln [www.quiltstudy.org](http://www.quiltstudy.org)

# UNCOVERED

## The Ken Burns COLLECTION

Putting the quilts up permits other people to have their own associations.

Like free electrons, they'll bounce off each other, and something will happen. I'm interested in the kinship that happens from the way television shows and quilts bring people together.



Prolific film-maker and documentarian Ken Burns loves antique American quilts.

To him, each of these textiles represents a moment in time and American history—a nexus of individuals and geography and culture that can never be fully recovered, but which is nevertheless represented in these strikingly graphic compositions. Burns is less concerned with the provenance and genealogy of his quilts than with their gestalt—both their visual impact on the viewer, and their implicit connections to life stories.

Displayed alongside eloquent, anecdotal thoughts about quilts, collecting, art and authenticity, Burns' quilts function as his films do: they spark dialogue and remind us—he hopes—of our shared humanity.

“Putting the quilts up permits other people to have their own associations. Like free electrons, they'll bounce off each other, and something will happen. I'm interested in the kinship that happens from the way television shows and quilts bring people together.”

As a collector, I'm looking for something that reflects my country back at me. Quilts rearrange my molecules when I look at them. There's an enormous satisfaction in having them close by. I'm not a materialist.



There are too many things in the world, and we know that the best things in life aren't things. Yet there are a few things that remind me of the bigger picture. We live in a rational world. One and one always equals two. That's okay, but we actually want—in our faith, in our families, in our friendships, in our love, in our art—for one and one to equal three. And quilts do that for me.

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—Ken Burns





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The calculus in all art is that the effect of something  
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## EXHIBITION SPECIFICATIONS

### Number of Works

Up to 26 quilts with quotes from  
Ken Burns designed for vinyl

### Organized by

International Quilt Study Center  
& Museum at the University of  
Nebraska-Lincoln

### Text Provided by

"Nebraska Stories" part  
of Nebraska Educational  
Telecommunications (NET)

### Requirements

Full security, 400 linear feet

### Shipping

IQSCM will make arrangements  
through art shipper

### Booking Period

3 months (negotiable)

### Availability

Through 2021

## CONTACT

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# UNCOVERED: THE KEN BURNS COLLECTION

## AVAILABLE OBJECTS

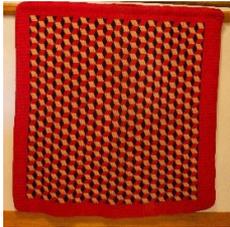
Image	Title & Artist	Date	Medium	Dimensions
 A quilt with vertical stripes in yellow, red, blue, and white.	<b>Joseph's Coat</b> Unidentified	1880-1900	Cotton, machine pieced, hand quilted	82.5 x 73"
 A quilt with a central American flag and a border of red crosses.	<b>American Flag Red Cross</b> Williamsport Grange in Mount Gilead, Ohio	Dated 1918	Cotton, hand and machine pieced, hand embroidered, hand quilted	77.125 x 77.25"
 A quilt with a grid of colorful geometric blocks.	<b>New York Beauty variation</b> Unidentified	1870-1890	Cotton, hand-pieced blocks, machine- pieced sashing, hand quilted	85.75 x 78.75"
 A quilt with a repeating diamond pattern in red and white.	<b>Triple Irish Chain</b> Unidentified	Dated 1890	Cotton, hand-pieced blocks, machine- pieced borders, hand quilted	82 x 80.5"
 A quilt with a repeating pattern of small squares in red and white.	<b>Tumbling Blocks</b> Unidentified	1870-1890	Wool (probably) on front, cotton backing, hand pieced, hand quilted	76.75 x 75.5"

Image	Title & Artist	Date	Medium	Dimensions
	<p><b>Bars</b> Unidentified</p>	<p>1920-1940</p>	<p>Cotton, possibly pieced by hand and machine, hand quilted</p>	<p>83.25 x 65.75"</p>
	<p><b>Log Cabin, Barn Raising Setting</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton, foundation pieced, hand quilted</p>	<p>77 x 75.125"</p>
	<p><b>Log Cabin, Light and Dark Setting</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton, hand pieced, hand quilted</p>	<p>76.25 x 66.5"</p>
	<p><b>Log Cabin, Light and Dark Setting</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton and wool, foundation pieced, hand quilted</p>	<p>75.375 x 67.375"</p>
	<p><b>National Recovery Administration</b> Unidentified</p>	<p>Dated 1933</p>	<p>Cotton, machine pieced, machine appliquéd, hand embroidered, hand quilted</p>	<p>77.5 x 68.5"</p>
	<p><b>Rose of Sharon</b> Unidentified</p>	<p>1850-1870</p>	<p>Cotton, hand appliquéd, hand quilted</p>	<p>76.625 x 76"</p>

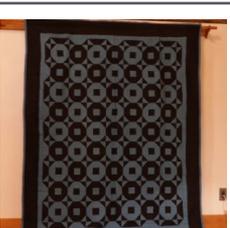
Image	Title & Artist	Date	Medium	Dimensions
	<p><b>Princess Feather</b> Unidentified</p>	<p>Dated 1876</p>	<p>Cotton, hand appliquéd, hand quilted</p>	<p>88.75 x 88.75"</p>
	<p><b>Oak and Leaf Reel</b> Unidentified</p>	<p>1900-1920</p>	<p>Cotton, machine appliquéd, machine pieced, hand quilted</p>	<p>81 x 75.5"</p>
	<p><b>Center Diamond</b> Unidentified</p>	<p>1920-1940</p>	<p>Wool, machine pieced, hand quilted, hand embroidered</p>	<p>75.875 x 76.75"</p>
	<p><b>String Star</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton, machine pieced, hand quilted</p>	<p>85.25 x 85.5"</p>
	<p><b>Tumbling Blocks</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton, hand-pieced blocks, machine- pieced border, hand quilted</p>	<p>83.5 x 68.75"</p>
	<p><b>Shoo Fly</b> Unidentified</p>	<p>1920-1940</p>	<p>Cotton or wool, machine pieced, hand quilted</p>	<p>89.25 x 73.625"</p>

Image	Title & Artist	Date	Medium	Dimensions
	<p><b>Sawtooth</b> Unidentified</p>	<p>1900-1920</p>	<p>Cotton, machine pieced, hand quilted</p>	<p>99 x 97"</p>
	<p><b>Seven-Pointed Star</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton, hand pieced, hand quilted</p>	<p>69.875 x 70.125"</p>
	<p><b>Bars</b> Unidentified</p>	<p>1920-1940</p>	<p>Cotton, machine pieced, hand quilted</p>	<p>76.25 x 69.5"</p>
	<p><b>Double Irish Chain</b> Unidentified</p>	<p>1900-1920</p>	<p>Cotton, hand pieced, hand appliquéd, hand quilted</p>	<p>80.625 x 80"</p>
	<p><b>Eight-Pointed Star</b> Unidentified</p>	<p>1920-1940</p>	<p>Cotton, possibly some polyester, machine pieced, hand quilted</p>	<p>82.625 x 72.75"</p>
	<p><b>Hole in the Barn Door</b> Unidentified</p>	<p>1890-1910</p>	<p>Cotton, hand and machine pieced, hand quilted</p>	<p>77.625 x 78.25"</p>

Image	Title & Artist	Date	Medium	Dimensions
	<p><b>Sunburst</b> Unidentified</p>	<p>1870-1910</p>	<p>Cotton, hand pieced, hand quilted</p>	<p>88.5 x 73.25"</p>
	<p><b>Feathered Star</b> Unidentified</p>	<p>1880-1900</p>	<p>Cotton, hand-pieced blocks, machine- pieced borders, hand quilted</p>	<p>73 x 72.75"</p>
	<p><b>Pinwheel</b> Unidentified</p>	<p>1890-1910</p>	<p>Cotton, hand-pieced, hand quilted</p>	<p>79 x 69"</p>



It's raw, and  
And yet it has a k  
What better  
than

# UNCOVERED: THE KEN BURNS COLLECTION

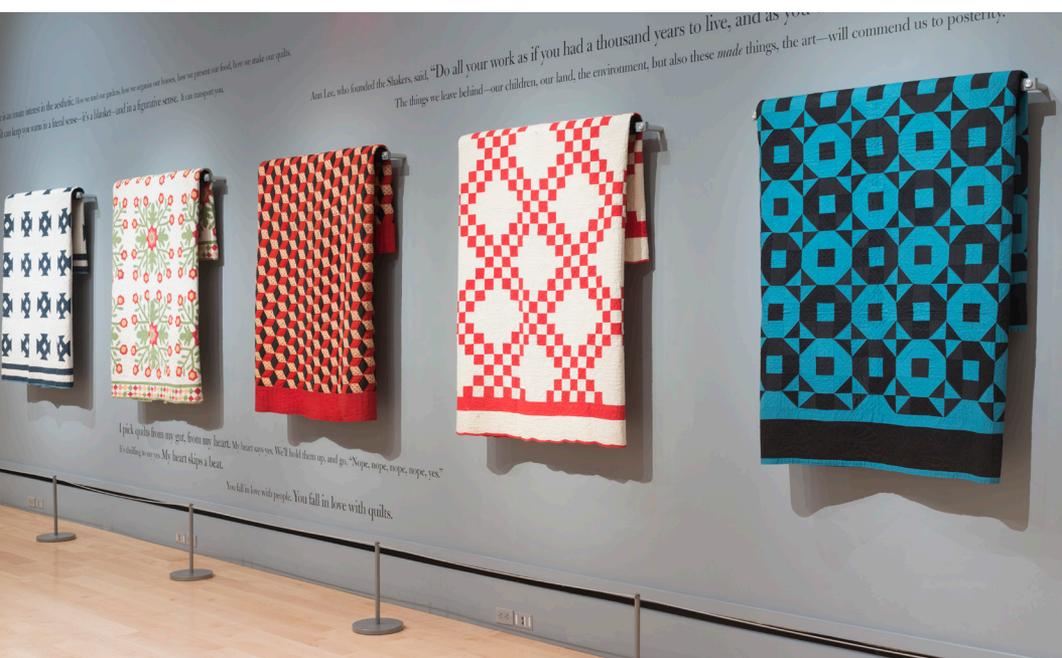
## SAMPLE TEXT

"I make films for other people; I collect quilts for myself."

"Putting the quilts up permits other people to have their own associations. Like free electrons, they'll bounce off each other, and something will happen. I'm interested in the kinship that happens from the way television shows and quilts bring people together."

"My grandmother, when I was a little boy, made a big, huge, heavy quilt for me out of post-World War II sweaters and blankets and fabric. There's no quilting in it, but she pieced it together, and I lived under it until it started to fall apart. My grandmother would say, "That was your father's this, and that was your father's that, and that was your grandfather's this, and your uncle's that, and this was my this." In some ways it was my trip around their world."

"What's a quilt? It's a functional thing. It's there to keep you warm. I sleep under quilts, so that's important to me—that I use them as they were originally intended."





“Every moment of a quilt’s creation, somebody—at least one person—was thinking about something. Thinking about what they’re going to eat, thinking about whether they’re hungry, thinking about their family. Worrying. I feel privileged to be among these stories, like we’re in the rare books section of the Vatican, or the Library of Congress, or the Nebraska Historical Society. John Muir looked at the Grand Canyon and saw it as a grand geological library. If each quilting line were part of a life/story, we’re reading something into these quilts and getting out of them what was put in.”

“Quilts reward study. They can look great from 20 feet across the room, and then you get closer and there are little dramas. It doesn’t have to be intricate. It can be simple. It just has to be authentic.”

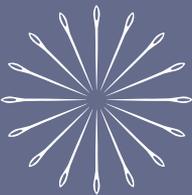
“I don’t know the provenance of some of these quilts, and I’m okay with that. To me, it’s about chemistry. It’s like when you fall in love. Or you go to high school and there’s 500 people in your class, and you recognize everybody by face, and you know 250 by name, and you’re acquaintances with 75, and you’re friends with 25, and 5 you’ll know for the rest of your life. That’s the way I pick quilts. Will we be friends forever? We all make mistakes. I have quilts where I think, “Why did you do that?” But at the time, there was a full-hearted enthusiasm for that quilt, because I needed to have that quilt, to have that friendship.”

“I pick quilts from my gut, from my heart. My heart says yes. We’ll hold them up, and go, “Nope, nope, nope, nope, yes.” It’s thrilling to say yes. My heart skips a beat. You fall in love with people. You fall in love with quilts.”



The International Quilt Study Center & Museum is located at the University of Nebraska-Lincoln. The museum has the world's largest publicly held quilt collection, dating from the early 1700s to present and representing more than 50 countries.

IQSCM's mission is to build a global collection and audience that celebrate the cultural and artistic significance of quilts.



International Quilt Study Center & Museum

University of Nebraska-Lincoln [www.quiltstudy.org](http://www.quiltstudy.org)

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