



*Pieced Quilt with House Pattern. c.1850-80*

## *Quilts*

Travelling Exhibition

# ROM

**Quilts** are rich records of family and community lives. They hold the memories of generations of makers and users. Each quilt tells a story of a woman's hand skills and home life. To this day, quilting remains a vibrant and lucrative craft; a living tradition performed by passionate quilters across North America.



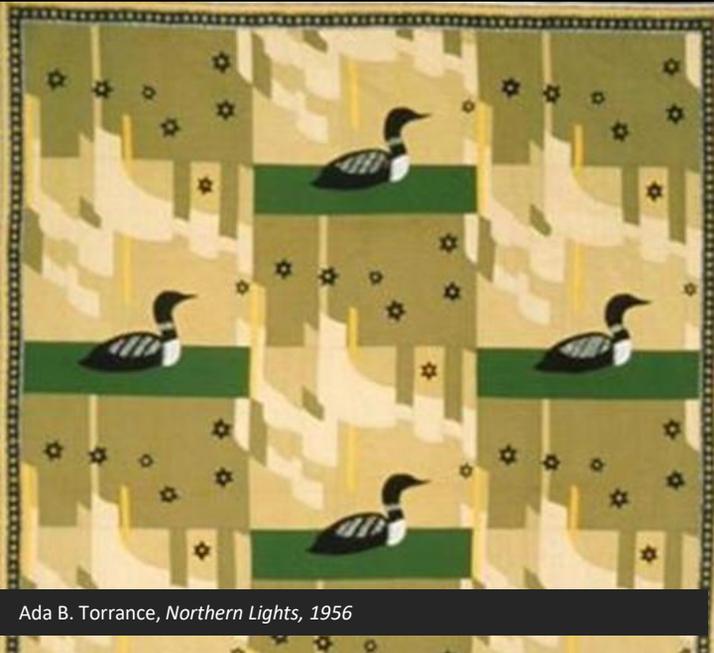
Ada B. Torrance, *Northern Lights*, 1956

ROM's travelling exhibition will showcase the museum's spectacular – and one of North America's most significant – collection of quilts. Accommodating gallery sizes ranging from 3,000 to 4,000 sq. ft. (300 to 400 m<sup>2</sup>), it will feature some 30 objects: quilts from the 19<sup>th</sup> century to the present day, a fine selection of historic costumes, quilting paraphernalia, and archival material. The exhibition will also feature Indigenous quilts and quilt making in consultation with Indigenous experts.

Quilts demonstrate ingenuity and innovation in design, craft, and sustainability. The exhibition will showcase a variety of quilts including applique, silk, pieced, and more.



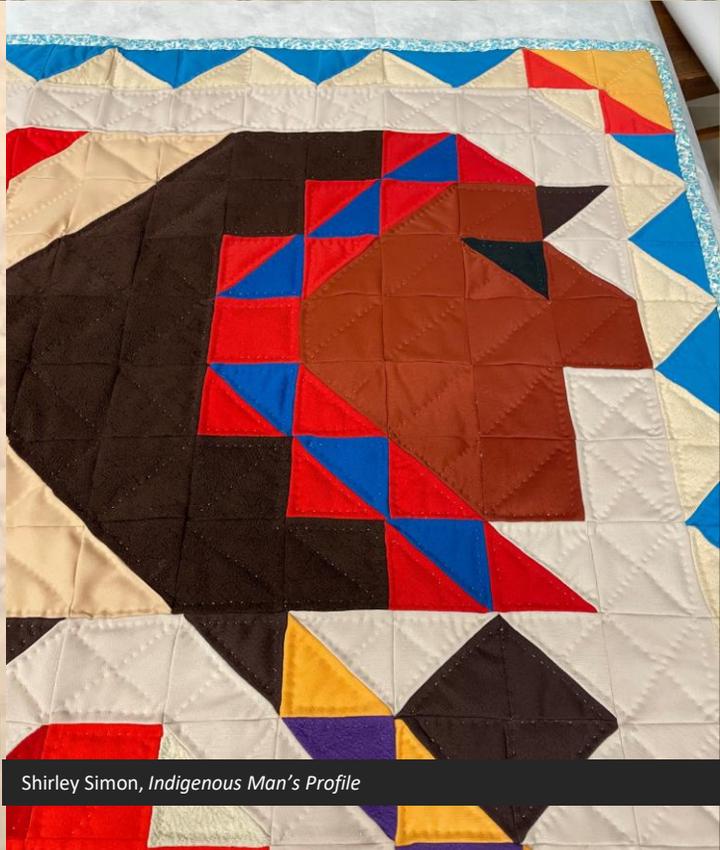
Karen Bulow, *Block Quilt of Tie Material*, 1960-69



Ada B. Torrance, *Northern Lights*, 1956



Laura Love, *Sunbonnet Sue*, 1920s



Shirley Simon, *Indigenous Man's Profile*



## Dr. Alexandra Palmer, Co-Curator

Alexandra Palmer, Ph.D. was ROM's Nora E. Vaughan Senior Curator, Global Fashion & Textiles. Responsible for over 55,000 artifacts in the collection of western fashionable dress and textiles, she has curated many exhibitions, including *Au Courant: Canadian Fashion* (1998), *Elite Elegance: Couture Fashion in the 1950s* (2003), *iViva México! Clothing & Culture* (2015), and *Fashion Follows Form: Designs for Sitting* (2014) which received the 2015 Richard Martin Exhibition Award from the Costume Society of America. Her most recent exhibition, *Christian Dior* (2017), was a critical and popular success and toured internationally.

Recognized as a specialist on the history of couture, Dr. Palmer is cross-appointed in Art History at the University of Toronto and teaches about the cultural history of textiles and fashion and the impact of textiles and fashion on climate change.



Janet Murray, *Blazing Star Quilt*,  
c.1850-60

## Arlene Gehmacher, Co-Curator

Arlene Gehmacher, Ph.D. is an Art Historian specializing in imagery of Canada from the 18th century to the present, primarily in the visual idioms of Western European art. She studies "Canada" as a subject in its social context, in terms of production, critical reception, institutional histories, and display strategies, as a means to address how identities and historical narratives from national to personal levels are articulated and communicated. In this regard she is also interested in the significance of the development and role of printmaking - particularly chromolithography - in 19th century Canada.

Dr. Gehmacher is cross-appointed as Associate Professor in the Department of Fine Arts at the University of Toronto. She was elected a member of the Print Council of America in 2006.



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