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Teacher's Guide



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TEACHER'S GUIDE for Elementary Grades

DEAR TEACHERS:

The Surrey Art Gallery and Vancouver 2010 Cultural Olympiad are pleased to present *Quilt of Belonging*, a 36-metre tapestry portraying the rich cultural legacies of all the Aboriginal Peoples in Canada and every nation in the world.

This guide has been developed for generalist elementary teachers to use as a classroom resource in relation to *Quilt of Belonging*. The Quilt can be visited at the Surrey Art Gallery from January 23 to April 4, 2010 or online at the *Quilt of Belonging* website: www.quiltofbelonging.ca, where students can discover information about the project and research the Quilt block by block.

This guide contains information about the Quilt project and activities that will help you to prepare for and follow-up your visit to the Surrey Art Gallery. Engaging in the activities before and after your visit will reinforce ideas and processes explored in the exhibition, and provide continuity between the gallery visit and classroom. To ensure accessibility, the activities require a minimum of materials and are adaptable to the needs of different grade levels. The guide also contains curriculum links, vocabulary and resource sections, plus an inquiry-based Discovery Tour reproducible for use with your class during a self-guided visit.



Gitksan block: Valerie Morgan; Photo: Ken McLaren

ABOUT THE QUILT OF BELONGING

Canada's diversity and vast geography is reflected in the monumental textile art project, *Quilt of Belonging*. Crafted by many hands, the Quilt measures 36 metres long and 3.5 metres high (120 feet by 10.5 feet) and is the largest and most inclusive work of textile art made about Canada to date.

The project began in 1998 with the vision of Ontario visual artist Esther Bryan, and grew to involve hundreds of volunteers across Canada. Esther says: "All my life I had struggled to answer the question of where I belonged, and I realized that this was a fundamental human need. Every person needs to know that regardless of colour, gender, age, abilities, physical attributes or temperament, his or her life is an equally valued part of the tapestry of life." From this concept grew her idea of a quilt that was both an invitation to participate, and an invitation to experience belonging.

Bryan sees the family tree in Canada beginning with the Aboriginal peoples and extending to include everyone, past and present, who immigrated to Canada from all corners of the world. Central to the quilt's design are 263 unique hexagonal blocks made with materials as diverse as silk, cotton, leather, feathers, shells, buttons, beading, batik, weaving, embroidery, knitting and painting. There is even one made of butterfly wings. When stitched together the blocks form one tapestry expressing the collective unity of Canadians. The metaphor of belonging is throughout the Quilt's design. The block's hexagonal shape recalls the shape of carbon molecules - the elemental form shared by all living organisms.

Bryan says "The Quilt reveals a jeweled spectrum of humanity, a horizontal mosaic where each hue is rich, each fabric, design, and tradition unique - a framework within which each person can express his or her own story. It is not meant to express ethnic division, but to visually symbolize the value of each individual, of each cultural identity, each past history and the limitless possibilities of each future."

Text courtesy of *Quilt of Belonging* website



Quilt of Belonging on display at the Canadian Museum of Civilization; Photo: Nick Wolochatiuk

Biography: Esther Bryan

Born in Dijon, France to missionary parents, Esther spent her childhood among different cultures. Her father was a Slovak refugee, her mother, an American of Scottish-German heritage.

Married in 1974 to musician Gary Bryan, the couple settled in Williamstown, Ontario where they raised two daughters and a son. Esther earned her Bachelor of Fine Arts from Montreal's Concordia University and has been working as both artist and pianist for the past 30 years.

In 1994, Esther accompanied her father to Slovakia, the homeland he had not seen in 43 years. Two years later, this life-changing journey became the focus of a mixed-media one-woman show entitled *Return*. It was the public's enthusiastic response and people's desire to share their own stories that fostered Esther's dream to make *Quilt of Belonging*.



Esther Bryan; Photo: Chris Dawson-Murphy

A fellow of the Ottawa Watercolour Society and member of Christians in the Visual Arts International, she is best known for her painting and drawing. She also works extensively in other media, including fibre arts and has one of her pieces in the permanent collection of the Canadian Museum of Civilization. Besides numerous group and juried shows, her art has been presented at more than a dozen solo exhibitions in Canada and the United States. She has received many awards and honours over the years, including the Queen Elizabeth II Golden Jubilee Medal in 2003, recognizing her work for the *Quilt of Belonging* project.

Since 1999, Esther's 'home away from home' has been the project's Williamstown headquarters overlooking the Raisin River. Guided by her faith and a strong sense of family and community values, her boundless energy has mobilized thousands of volunteers to take part in an incredible journey - an invitation for all cultures to celebrate their common humanity and find their unique place in the Canadian mosaic.

Text courtesy of *Quilt of Belonging* website



Scotland block: Nancy Woolven; Photo: Ken McLaren

CURRICULUM CONNECTIONS FOR *QUILT OF BELONGING* SCHOOL PROGRAMS

Participating in a guided tour, studio workshop or self-guided tour in conjunction with *Quilt of Belonging* supports British Columbia Visual Arts and Social Studies Prescribed Learning Outcomes for elementary grades as outlined below. The Quilt can be used as a touchstone for discussion relating to themes and concepts addressed in a variety of curriculum areas.

VISUAL ARTS

It is expected that students will:

Kindergarten to Grade 1

- explore a variety of media to communicate experiences and moods and to tell a story [e.g. Chipewyan, Burundi blocks]
- demonstrate an awareness that images come from a variety of contexts [e.g. Suriname, Shuswap blocks]
- identify the elements of colour, shape, line and texture, and the principle of pattern in images [e.g. Hungary, Ghana blocks]

Grade 2 to 3

- identify a variety of image sources, including feelings, imagination, memory and observation [e.g. Lebanon, Lakota blocks]
- identify images from a variety of historical and cultural contexts [e.g. Metis, Kuwait blocks]
- identify the elements of colour, shape, line and texture and the principles of pattern and repetition in images [e.g. Albania, Kaska Dene blocks]

Grade 4

- identify distinctive styles of art from various cultures and historical periods [e.g. Netherlands, Japan blocks]
- compare images from given social, cultural and historical contexts [e.g. Myanmar, Labrador Inuit blocks]
- demonstrate an awareness that there are various types of artists in the community [e.g. Coast Salish, Peru blocks]
- distinguish elements (including form) and principles (including unity, contrast, and emphasis) in images [e.g. Palestine, Kwakiutl blocks]

Grade 5

- compare the relationship between form and purpose in a variety of images [e.g. Seychelles, Brunei Darussalam blocks]
- identify aspects of selected images that indicate the social, historical or cultural context in which they were created [e.g. Rwanda, Italy blocks]
- compare a variety of works that emphasize particular elements and principles [e.g. Northern Ireland, Morocco blocks]

Grade 6

- demonstrate knowledge of image-development and design strategies used by artists for a variety of purposes [e.g. Founding Nations, Luxembourg blocks]
- compare materials, processes and tools used to make art in a variety of cultures [e.g. Carrier, Turkmenistan blocks]

- demonstrate an awareness that images influence and are influenced by their social, historical and cultural contexts [e.g. Venezuela, El Salvador blocks]
- identify images that emphasize particular elements (including space) and principles (including rhythm) [e.g. Tuscarora, Sierra Leone blocks]

Grade 7

- compare a variety of images of given subjects in different media and styles [e.g. Hungary, Norway blocks]
- identify distinctive characteristics of images from a variety of historical and cultural contexts [e.g. Syria, Gibraltar blocks]
- demonstrate an understanding of the influence of social, historical and cultural contexts on artists and their images [e.g. Somalia, Greece blocks]
- analyse how the elements and principles are used to create effects and to convey mood and meaning in images [e.g. Nuu'chah'nulth, Liberia blocks]

SOCIAL STUDIES: IDENTITY, SOCIETY, AND CULTURE

It is expected that students will:

Kindergarten

- identify groups and places that are part of their lives

Grade 1

- identify symbols of Canada [e.g. Canada block]

Grade 2

- describe ways individuals contribute to a community [e.g. Macedonia, Austria blocks]
- identify significant language and cultural characteristics of Canadian society

Grade 3

- describe the importance of communities
- identify cultural similarities and differences
- identify characteristics of Canadian society

Grade 4

- distinguish characteristics of various Aboriginal cultures in BC and Canada [e.g. Tlingit , Okanagan, Haisla, Nisga'a, Haida, Eastern Cree, Beothuk, Gwich'in blocks]

Grade 5

- assess why immigrants came to Canada, the individual challenges they faced, and their contributions to Canada [e.g. Sierra Leone, Afghanistan blocks]
- describe the contributions of individuals to the development of Canada's identity

Grade 6

- assess diverse concepts of Canadian identity
- compare Canadian society with the society of another country [e.g. El Salvador block]
- relate a society's artistic expression to its culture [e.g. United States, Bangladesh, Pakistan blocks]

Grade 7

- identify influences and contributions of ancient societies to present-day cultures [e.g. Egypt, Mongolian, Samoa blocks]

PRE-VISIT ACTIVITY: A PLACE FOR ALL – CANADA QUILT BLOCK DESIGN

Adaptable for various grade levels

Description: In this activity, students will be invited to design a quilt block that symbolizes Canada. Upon completion, students will collaborate to create a group display.

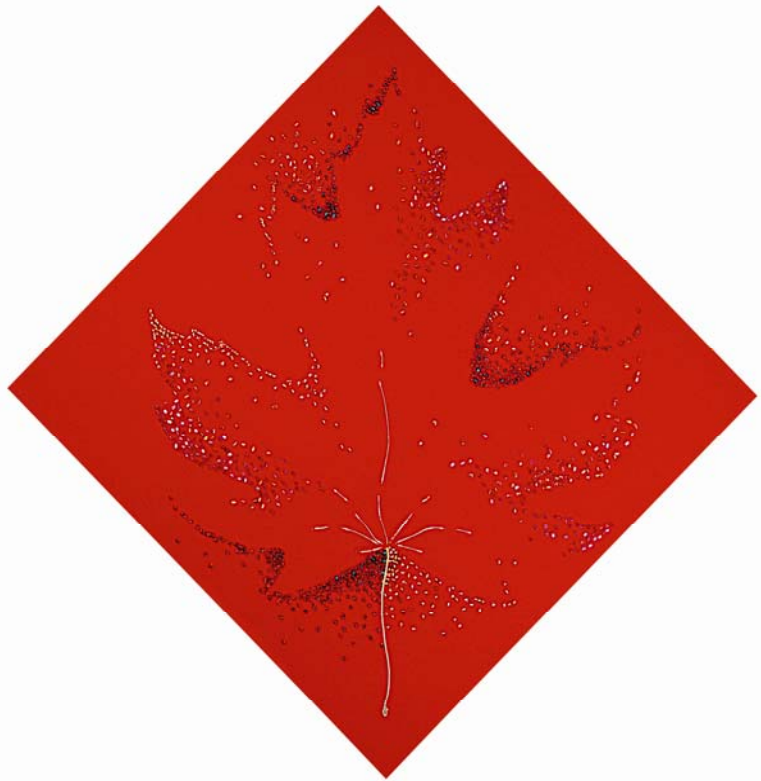
Learning Outcomes: Learners will . . .

- develop and make 2-D images to communicate concepts and messages.
- defend personal preferences for particular image development and design strategies.
- demonstrate the ability to collaborate to develop a group display.

Discussion:

Before your visit to see *Quilt of Belonging*, you and your students can discover information about the project and research individual quilt blocks at the website:

www.quiltofbelonging.ca



Canada block: collaborative; Photo: Ken McLaren

Quilt of Belonging is inclusive; every fabric, colour, design and tradition is welcomed. Central to the Quilt's design are 263 hexagonal shapes, crafted by Canadians using unique materials and images to represent their rich cultural heritage. These unique blocks, when stitched together, form one tapestry that expresses Canada as "a place for all". The Canada block was a collaborative effort, and is described as follows on the *Quilt of Belonging* website:

The Canada block, like the growth of the nation itself, emerged from a slowly developed process that sought to represent the spirit and nature of the people of this great land. The result is a simple, yet powerful motif of the country's emblem – the maple leaf – that softly whispers Canada's story, its nature and history. Tiny glass beads sprinkled on a red velvet background, recall earlier times when the first Europeans traded with Canada's Aboriginal Peoples. The iridescent beads like Canada's people, reflect a wide range of colours and, like Canadians, are densely clustered together in a few areas or sparsely sprinkled across large distances. Gold threads trace the veins of the leaf's stem to complete the understated design, echoing the nation's soft-spoken, peace-loving character. Canada's foundations were laid by people from many different backgrounds, and so too, this block was a collaborative effort. Individuals took turns adding beads to the maple leaf whose contours, sometimes defined, other times left open, speak of unbounded space, freedom and a history that is still young.

Ask students the following questions and write their responses on the board.

- What is a symbol? What is a motif? An emblem? Have students look around and point out examples of symbols, motifs and emblems in their environment. e.g. clothing and technology logos, sports teams emblems, the Olympics logo, the City of Surrey logo, traffic and direction sign images, washroom and handicap signage.
- What images are considered to be symbols or emblems of Canada, and/or are associated with the concept of being Canadian? (e.g. maple leaf, the Canada flag, red and white, beaver, the Royal Canadian Mounted Police, hockey, inukshuk, canoe)
- What words and/or phrases come into your mind when you think about Canada? (e.g. home, multicultural, large, beautiful, 'coast to coast', bilingual, hockey, lacrosse, provinces, Canuck, "eh?", identity, opportunity, freedom)
- What is a "Canadian"? What makes you proud about living in Canada? What are some challenges faced by Canadians?

Materials:

- Image of Canada block from *Quilt of Belonging*
- One 8" x 8" square for each student of coloured card or construction paper with holes punched in the middle, top and bottom of each side
- 2" pieces of yarn or string
- Scrap paper
- Drawing materials, such as pencil crayons, oil pastels and markers.

Process:

1. Have students look at the Canada block in *Quilt of Belonging*. Why did the artists choose the symbol of the maple leaf to represent Canada? What materials were used in the block? Why were those materials used?
2. Inform students that they have been assigned to create a new "Canada" block for *Quilt of Belonging*. It must be different from the original block. What symbol or symbols will student's choose or create to represent Canada? What colours will they use?
3. Students can use scrap paper to sketch out preliminary designs for their block design. Have them incorporate at least one word or phrase they associate with Canada in their design.
4. When they are satisfied with their composition, provide students with an 8" x 8" square of construction paper or card and drawing materials to use to create their block.

Conclusion:

Students can arrange the blocks on the floor to form a large paper quilt. As a group, have them decide the overall arrangement for the individual blocks. Students can then use the string or yarn to tie the blocks together. Display the paper quilt. What title will they give their quilt? Which blocks best represent Canada? Why?

Extension:

Challenge students to design a Canada quilt block that does not depict recognizable symbols, but is abstract or non-representational. What colours, shapes, textures and patterns would they incorporate in their design? What are the reasons for their choices? Have them create their block using fabric scraps glued to a fabric backing. When complete, students can sew the blocks together or use fabric tape to form a textile quilt for display in the classroom.

PRE- OR POST-VISIT ACTIVITY: DRAWING ON DIVERSITY

Adaptable for various grade levels

Description: In this activity, students will create a hexagonal-shaped print that depicts aspects of their personal cultural heritage.

Learning Outcomes: Learners will . . .

- create images that express personal identity.
- identify distinctive characteristics of images from a variety of cultural contexts.
- make 2-D images using a variety of design strategies to communicate ideas .



Soloman Islands block: Ake Lianga; Photo: Ken McLaren

Discussion:

Bring in quilt examples for the students to view and study. Remind students that fabric can be fragile and to handle with care. Ask students: What are the characteristics of a quilt? Do you have a quilt at home? Where is it kept? How is it used? Has it always been used that way? Where did it come from? Was it made by hand or by machine? Do you know who it was made by? What colours, designs and patterns does it have? Why do you think the quiltmaker chose those particular patterns, colours and shapes? Hundreds of volunteers contributed a block to *Quilt of Belonging*. Why do you think that *Quilt of Belonging* founder Esther Bryan, chose the format of a quilt for a collaborative artwork about Canada?

Discuss this famous quote by the U.S. human rights activist Jesse Jackson: *“America is not like a blanket - one piece of unbroken cloth, the same color, the same texture, the same size. America is more like a quilt - many patches, many pieces, many colors, many sizes, all woven and held together by a common thread.”* Do you think the same idea applies to Canada? In what other ways is Canada like a quilt?

Inform students that the word “Canada” means “village” or “settlement” - a small town or community. It comes from the St. Lawrence Iroquoian word, “Kanata”. Canada was the first country in the world to adopt an official policy of multiculturalism. Canada has recognized that multiculturalism (respect, equality and diversity) is an asset to the growth and future of our country. The concept of multiculturalism is the primary theme in *Quilt of Belonging*, and is reflected in all aspects of the artwork. The metaphor of belonging is throughout the Quilt's design. The block's hexagonal shape recalls the shape of carbon molecules - the elemental form shared by all living organisms.

Materials:

- sharpened pencils
- scrap paper
- styrofoam printing blocks (e.g. recycled fruit trays or purchased from art supply store)
- rulers
- printing ink or tempera paints

- brushes to apply printing ink or paint
- coloured photocopy paper
- brayers or wooden spoons
- newspaper or newsprint

Process:

1. Ask students to think about what it means to live in a multicultural country, a multicultural city or town, school, classroom and family. How many cultures do they think are represented in the school? How many languages are spoken? Have students consider their personal cultural heritage. In what country were they born? In what countries were their parents born? Their grandparents? Their great-grandparents? What languages are spoken by family members? What cultural traditions are practiced by various family members? Which are celebrated together?
2. Have students recall various quilt blocks they viewed in the *Quilt of Belonging* exhibition, or have them visit the *Quilt of Belonging* website to study individual blocks. What images did the artists choose to represent the countries they are from?
3. What symbols or images will students choose to represent aspects of their own cultural heritage? Students can use scrap paper to sketch a simple design for their print.
4. Using rulers and a sharpened pencil, have students draw a large hexagonal shape on the surface of the styrofoam block. They will then draw their design within the shape. Remind students that when the design is printed the image will be printed in reverse. To illustrate this point, you may wish to create an example block with a word written on it, and show the students that when the block is printed, the letters are backward.
5. Trace and retrace the design with the sharpened pencil until it is depressed.
6. Place newspaper or newsprint in a printmaking area. Have students carefully apply a thin layer of printing ink or paint on the block. Applying ink or paint too thickly could result in a messy print. They can then centre a piece of coloured paper on the block and rub with a brayer or wooden spoon to transfer the image.
7. Peel off the paper slowly and leave to dry. Students can print several copies of the same print. Once prints are dry, they can be backed on coloured paper.

Conclusion:

Display the prints. Have students play a game where they take the roles of viewers and artists. To play: one student starts by asking a question about another student's work. After answering the question, that student then asks a question about another student's work, and so on.

Extension: Turn each print into a unique multimedia artwork, by reworking with oil pastels and coloured pencils, or embellishing with glitter or collage materials.



Egypt block: Amal Mahmoud; Photo: Ken McLaren

POST-VISIT ACTIVITY: FROM 'ME' TO 'WE' – A PORTRAIT QUILT

Adaptable for various grade levels

Description: Students will utilize collage techniques to create self-portrait quilt blocks. The blocks will be displayed together as a collaborative class portrait quilt.

Learning Outcomes: Learners will . . .

- understand that particular images have value in the community, through awareness that just as each quilt block forms one part of the whole, individuals make up the greater community.
- demonstrate the ability to cooperate to develop a group display.
- communicate ideas, moods, experiences and stories through image development and design strategies.

Discussion:

Discuss what the students learned about *Quilt of Belonging* during their Surrey Art Gallery visit. *Quilt of Belonging* is a huge quilt depicting Canadian heritage and identity. Crafted by many hands, this 36 metre long by 3.5 metre high work of textile art reflects Canada's extraordinary talent, expansive cultural diversity and vast geography. The Quilt project began in 1998 with the vision of Ontario visual artist Esther Bryan, and grew to involve hundreds of volunteers. Each person or group was asked to create a block that symbolically represented the country or Aboriginal group they came from.

The commitment was to represent all Canada's Aboriginal peoples and every other nation in the world, as all were part of the Canadian mosaic at the dawn of the New Millennium. It took six years to make the Quilt, which consists of 263 blocks representing 71 Aboriginal groups and 192 nations. The Quilt includes fabric that has been appliquéd, beaded, cross-stitched, embroidered and hand-woven. The many cultural decorations include: abalone shells, butterfly wings, Lithuanian amber, bobbin lace, a brooch from Poland, English wool, Kente cloth from Ghana, porcupine quills, rabbit fur, sealskin, smoked caribou hide, two-hundred year-old German linen, worry dolls from Guatemala, beaded silk, African mud cloth and Salish weaving.

A class quilt can be made with a variety of materials. The lesson outlined below requires simple collage materials that most teachers will have readily available for classroom use. Materials such as fabric scraps, fabric crayons, printing supplies, acrylic or tempera paints, sewing machines, or special items brought in from home by students can be used to enhance the quilt blocks.

Materials:

- pencils and notepaper
- glue sticks
- scissors
- two pieces of different coloured square poster board per student: one large square and one smaller square. The smaller square will be used as the surface of the block, and the large square will be the background.
- drawing materials, such as markers, gel pens, oil pastels or crayons

- variety of coloured construction paper
- variety of materials - such as fabric and paper scraps, found objects, magazine images, travel brochures that depict images of Canada

Process:

1. Inform students that they will create a self-portrait quilt block that symbolically represents who they are. Pass out notepaper and pencils and ask students to answer the following questions:
 - If you were made of three colours, what colours would you be?
 - If you were made of three shapes, what shapes would you be?
 - If you had to choose three words to describe you, which words would you choose?
 - If you were an animal, what would you be?
 - If you were a plant, what would you be?
 - If you were a food item, what would you be?
 - If you were a vehicle, what would you be?
 - What is your favourite number?
2. Have students refer to their answers as they collect and create the following components they will need for their quilt block:
 - Three pieces of coloured paper in the colours each student chose. Have them cut the paper into the shapes they chose.
 - Images that depict the animal, plant, food and vehicle they chose. Students can draw or find these images in magazines.
3. Have students arrange and glue down the shapes and images onto the smaller square (the block).
4. Using markers, gel pens, etc. students can incorporate the three words and their favourite number into their composition.
5. Have students center and glue their completed quilt block to the large poster board square (the background).

Closure: Display the blocks adjacent to one another so together they form a large quilt. Ask the class to choose a title for their quilt. Have the group view the work from a distance so they can see it as a whole. Individuals can try to guess which student created which block. What stories do the blocks tell about the students? How are the blocks similar? How do they differ? What does the student quilt have in common with *Quilt of Belonging*? How is it different?



Lakota block: Leonard Lethbridge Sr. and Mary Ann Lethbridge;
Photo: Ken McLaren

Extensions: Consider inviting a quilter or contacting a local Quilters' Guild to provide a quilting demonstration in your school or classroom. Enlist the expertise of a quilter and create a fabric-based class quilt on a theme voted on by the class. Display the finished quilt in the school, and hold a silent auction for parents as a fundraiser for a school or for a local charity.

VOCABULARY

ABSTRACT: Not representing or imitating external reality or the objects of nature.

COMMUNITY: A group of people living in the same locality.

CULTURE: The totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought. These patterns, traits, and products considered as the expression of a particular period, class, community, or population

DIVERSITY: The fact or quality of being diverse; difference. A point or respect in which things differ. Variety or multiformity.

EMBLEM: an object that symbolizes or suggests another object or an idea.

MOTIF: a dominant idea or central theme.

MULTICULTURAL: of or relating to or including several cultures; "a multicultural quilt".

PATTERN: An artistic or decorative design.

QUILT: A coverlet made of two layers of fabric with a layer of cotton, wool, feathers, or down in between, all stitched firmly together, usually in a decorative crisscross design. A quilt is usually a bed covering consisting of two layers of material, sewn together in often decorative panels and filled with feathers, wool, cotton, or the like. Oftentimes a quilt is made with remnant materials or pieces from worn clothes to preserve a family's history or community's history. Many quilts are made solely for the purpose of being works of art.

REPRESENTATIONAL: Depicting objects, scenes, figures, etc., directly as seen; naturalistic.

SELF-PORTRAIT: A visual or literary portrait that an artist creates of himself or herself.

SYMBOL: Something that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible.

TRADITION: The passing down of elements of a culture from generation to generation, especially by oral communication.

ONLINE RESOURCES

Canadian Quilt Guilds:

www.quilt.com/Guilds/QuiltGuildsCanada.html

Canadian Quilt Links: www.dilkie.com/canadian.htm

Canadian Quilters' Association: www.canadianquilter.com

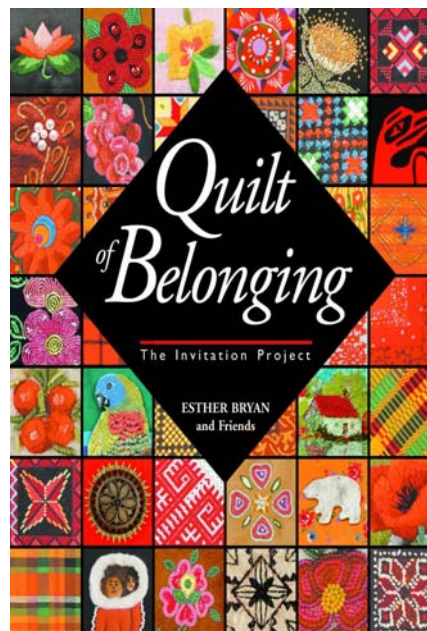
Fraser Valley Quilters' Guild: www.fvqg.org

Multicultural Quilting:

www.womenfolk.com/historyofquilts/multicultural.htm

Quilt of Belonging: www.quiltofbelonging.ca

Quilting With Children: www.thecraftstudio.com



Cover of *Quilt of Belonging* catalogue, published by Boston Mills Press, 2005

Quiltmaking Around the World:

www.pages.drexel.edu/~akc28/akcadw/quilt/othercountries.htm

Surrey Art Gallery: www.arts.surrey.ca

CHILDREN'S TEXT LISTS ABOUT QUILTS AND QUILTING

Children's Quilt Book List - picture/story books, easy readers, novels:

www.thecraftstudio.com/qwc/resources/barbara.htm

Quilts, Quilters, Quilting, and Patchwork in Fiction for Children and Young Adults

A Bibliography: http://infohost.nmt.edu/~breynold/quiltfiction_kids.html

CANADIAN MULTICULTURAL - DIVERSITY LINKS

History of Canadian Multiculturalism and Diversity:

http://www.edukits.ca/multiculturalism/student/diversity_multiculturalism_e.html

Multicultural Canada - Promotes learning, understanding and communication amongst and within cultural groups in Canada: www.multiculturalcanada.ca

Multicultural Children's Literature: www.multiculturalchildrenslit.com

National Film Board of Canada – cross-cultural diversity for children:

<http://www3.nfb.ca/sections/thematique.php?id=112>



SELF-GUIDED DISCOVERY TOUR

Quilt of Belonging

All you need is your eyes to explore the exhibition. Here are questions to help you look closely and share your thoughts about what you discover. Have fun - there are no wrong answers!

ABOUT QUILT OF BELONGING

The Quilt has 263 blocks, representing every country in the world, as well as Aboriginal Peoples in Canada. The project organizers had to find at least one Canadian from each country or nation to make and contribute a block. Artist Esther Bryan was inspired to start this project when she visited Slovakia with her father, and learned about her family there. Her relatives gave her embroidered linens and told her that the designs and images identify her family, where they live, and how they live. Esther learned that our fabric and textiles help to identify us in society.

- ❖ **What is the first thing you notice when you look at the Quilt?**

- ❖ **What is a quilt?** Have you seen a quilt before? What did it look like? Do you know who made it? How was it being used?

- ❖ **Stand back and look at the whole Quilt:** What colours, lines, shapes and patterns do you see?

- ❖ This Quilt is made with many different materials, techniques and tools.
How many of these materials can you find?
 - Fur
 - Beads
 - Buttons
 - Leather
 - Lace
 - Ribbon
 - Metal
 - Porcupine quills
 - Feathers
 - Sequins
 - Bone
 - Wool
 - Butterfly wings
 - Shells
 - Tree bark
 - Glass

- ❖ **Choose one quilt block:**
 - What country did you choose?
 - Why did you choose this country?
 - What materials did the artist use?
 - What colours and shapes are used?
 - What textures can you see? (fuzzy, rough, silky, soft, etc.)
 - What is in the middle of this quilt block?
 - What is on the borders?
 - What does this quilt block tell you about its country?

 - ❖ **Find a block that shows a scene of daily life:** What does it show? Does it contain images of people? What are they doing? What might happen next?

 - ❖ **Find a block that shows a landscape:** What kind of landscape is it? What would it be like to be standing in that landscape?

 - ❖ **Find a block that shows geometric patterns:** Even these images describe what's important to the people in a country. That's because the colours, shapes and lines are used as symbols. A symbol uses a picture to represent an idea. What do you think the artist is showing us about that country?

 - ❖ **Can you find the maple leaf?** [hint: look up] What country does it symbolize?

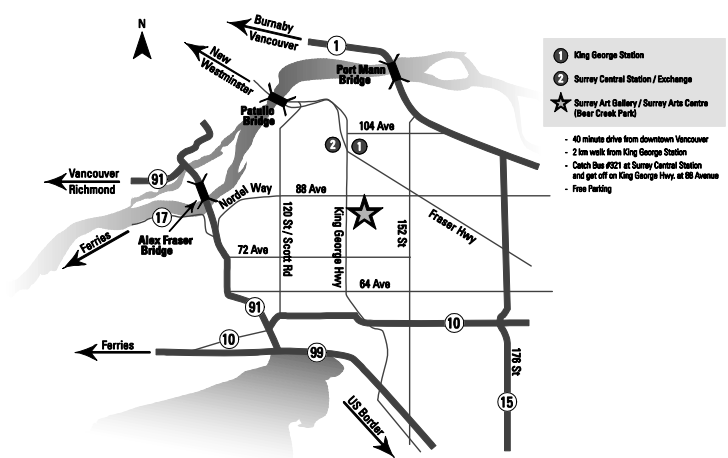
 - ❖ **Find a block that represents one of the Aboriginal nations:** These blocks are on the bottom row to show that they are first; that they form the foundation of Canada. Which nation did you choose? What do you see? What materials has the artist used? What is the artist telling us about this nation?

 - ❖ **If you could make a quilt block that represents your nation of origin, or the nation you now live in, what would it look like?** What fabrics and other materials would you choose to make your block with?
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QUILT GUIDE ACKNOWLEDGEMENTS

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SURREY ART GALLERY INFORMATION



13750 – 88 Avenue – Surrey, BC
604-501-5566 / artgallery@surrey.ca
www.arts.surrey.ca



Gallery hours:
Mon & Fri: 9am – 5pm
Tues, Wed & Thurs: 9am – 9pm
Sat: 10am – 5pm
Sun: Noon – 5pm
Closed holidays / Admission by donation