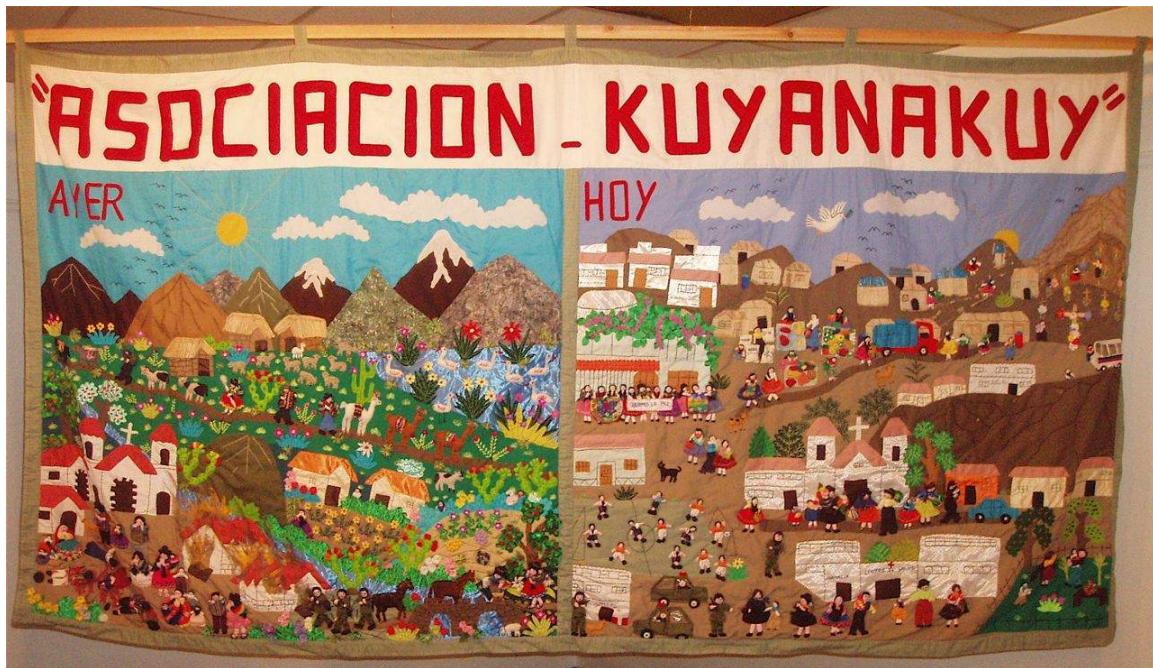


The Art of Survival, International and Irish Quilts

Exhibition 8 March to 19 April 2008
Derry City Council Heritage & Museum Service
Guest Curator, Roberta Bacic

Concept and production of the international exhibition
by Gaby Franger and Ragnhild von Studnitz
An Exhibition of Women in One World

International Quilt Catalogue



Quilt 2 of International Exhibit

Catalogue compiled 7 January 2008

The Art of Survival, Fabric Images of Women's Daily Lives

**An International Exhibition of Frauen in Einen Welt (Women in One World)
permanently housed in
The Regional and International Museum of Women's Culture**

Castle Marstall des Burgfarrnbacher, Schlosshof 23, 90768 Furth, Germany
www.frauenindereinenwelt.de

Conceived and produced by Gaby Franger and Ragnhild von Studnitz (†).

Sewing, knitting and weaving cloth has been one of women's particular activities from the earliest times and in most civilizations. In myths, in fairy tales, in pictures and other representations, and in language, there are references to the power of women associated with their ability and skill to hold and weave the threads in their hands. The knowledge that they gained while spinning, weaving and knitting led to the development of machines, from the spinning wheel to the "Spinning Jenny", the first industrial spinning machine which signaled the beginning of the industrial revolution. Today multinational companies utilize the sewing skills of women to produce commercial textiles for the whole world market – sometimes exploiting them shamefully.

Most of the daily work done by women is carried out in the home rather than in the formal business world. They therefore have neither social security, direct financial gain nor recognition. The women often take their creative products to sell in the local market in order to feed their families. However, their work is not considered valuable enough to be included in the gross national product of a country, whether poor or rich. Despite this, it is their work that ensures the survival of their families.

Their handiwork is, in reality, part of their very being and often reflects stories from their lives. By meeting each other, women built bridges of understanding over the deep rifts that divide our world. They learn to regard each other with mutual respect and also develop an appreciation and respect for different cultures, varying perspectives and styles. An exhibition like this also helps draw attention to the lives and work of women.

Knitting Stories – Knotting nets – Spinning Threads

Every project has its history and develops its own dynamism, which sometimes surpasses even the wildest imagination of its initiators. The traveling exhibition ***The Art of Survival: Fabric Images of Women's Daily Lives*** and its catalogue are a product of the joy derived from woven textiles, of the fascination with the

manifold possibilities and potentialities of textile designing, which contain in themselves the impress of daily living, work burdens, pressures and creativity. They exist as embroidered, knitted, appliquéd, quilted stories, both personal and collective of women. They also express the poverty and repression endured by these women as well as their will to live and resist.

The information contained in this presentation has been taken from the catalogue to this exhibition and conversations with the actual curator and other women members of Women in One World.

And now to Derry

On the occasion of the 2008 International Women's Day in March 2008, we have the privilege of having a substantial part of the German international exhibition in the City of Derry under the auspices of the Heritage & Museum Service and The Junction. The sample has been chosen with careful regard to the initial concept of the curators who set up the exhibition. It is being housed in the Tower Museum in the city.

At the same time, Irish quilts will also be exhibited with the aim of complementing, and in tune with, the German exhibition. They will be placed in other museums and different public spaces around the city. These locations are included in the **trail brochure guide** to both components.

Roberta Bacic, Guest curator

The Art of Survival (from the catalogue)

List of exhibition pieces	size in meters	page
1 Palestinian Embroidery , The Society of In'ash El Usra, El-Bireh, Palestine	0,77 x 0,91	30
2 Arpillera, Kuyanaky , Displaced women of Peru: <i>Yesterday and today</i>	1,70 x 2,82	
3 Quilt , Gamfacauca, Indigenous women of Cauca, Colombia, <i>Women's strategies against poverty in our province</i>	0,86 x 0,70	76
4 Knitting , Chitzanzara, Zimbabwe, <i>A man with three wives</i>	0.90 x 0,73	113
5 Uiguri Quilt , by Haliman, from Kazakhstan	0,90 x 1,12	18
6 Quilt , Runyange Group, Weya, Zimbabwe, <i>The love potion</i>	0,90 x 1,60	122
7 Quilt , Kushinga Group, Weya , Zimbabwe, <i>The Tribulation of Mrs. Rumbidzai,</i>	0,89 x 1,62	123
8 Quilt , Quilting Bee, Herzogenaurach, Germany, <i>What does the world need to survive?</i>	1,11 x 1,41	41
9 Quilt , A collective work from asylum seekers in Germany, <i>A Picture of Home – A picture of Germany</i>	1,32 x 2,01	159
10 Mola , Kuna Yala, Panama, <i>Saving traditions of our people</i>	1,07x 0.92	142
11 Quilt , Women refugees, Ariadna project, Rijeka, Croatia, <i>The house we had to leave</i>	1,20 x 0,99	155
12 Quilt/Arpillera , Mujeres Creativas group, Lima, Peru, <i>Survival Strategies</i>	1,48 x 1,21	75
13 Embroidery , Llully Cooperative, Puno, Peru, <i>Our life in July</i>	1,18 x 1,28	85
14 Quilt , Ms. Kalyani Pramod, Madras, India, <i>Survival in daily life</i>	1,13 x 0,93	27
15 Quilt , Mariela Ochoa a refugee from Peru in Bolivia, <i>Of Life and survival</i>	1,33 x 1,04	23
16 Embroidery , Moytamadea Project, Egypt, <i>Living on the garbage hills of Cairo</i>	1,50 x 1,55	106, 107
17 Quilt , Culture Bridge, for migrant women, Fürth, Germany, <i>Our fate</i> , made by Turkish brides	1,42 x 1,46	162
18 Quilt , Women of Colour Quilters' Network, USA, <i>Circle of Sacred Sisters</i>	2,00 x 1,62	103
19 Quilt , Mrs. Saroj a working class woman and fabric artist, Gujarat, India, <i>Civil War</i>	1,83 x 0,73	150
20 Quilt , Mrs. Saroj a working class woman and fabric artist, Gujarat, India, <i>Living Together</i>	1,88 x 0,74	151
21. Quilt , A Tivaevae quilt from Rarotonga Cook Islands, <i>Remembering our ancestors</i>	2,20 x 2,40	19

22 Embroidered Godon , cooperative of Embroidery Studies, Kabalye in N'Djaména, Chad	1,43 x 2,60	86
23 Quilt , Charlotte Callahan, originally from Germany. Ohio, USA, <i>As a War Bride to USA</i>	0.40 x 0.82	49
24 Quilt , done for the Women's World Conference in Beijing, made by women participating in the project <i>The Art of Survival, of 'Women in One World'</i> in May 1995 in Nürnberg	2,80 x 3,30	56

Quilt 1

The Society of In'ash EI-Usra

Palestinian Embroidery

Example of Cultural Survival Art

El-Bireh, Palestine

Palestinian women in the northern part of the country must help their husbands in the field and thus have little time for embroidery. In the middle and southern parts of the country, though, the villages are more prosperous and women have more time to embroider. Here, women and girls gather together in their orchards where the young girls work to embroider their thobes (dresses) before they get married. This process takes four to six months and six hours of work a day.

The Society of In'ash EI-Usra, which worked to make this quilt, is a women's organisation which was established in 1965 in El-Bireh with the aim of raising the standard of living of Palestinian women on the one hand, and serving the various sectors of the community on the other. So the Society is training women who may choose one of six different vocations, from knitting and embroidery to secretarial work and nursing.

Most Palestinian embroidery is done in cross stitch with floral, animal and bird motifs. Sometimes geometrical motifs are also used. At times, a particular design is repeated to fill a large area of fabric with solid embroidery. Contrasting colours are used in a combination of shades to produce a beautiful variegated effect. Some women work with vivid colours and motifs that bring to mind the culture of particular regions of Palestine. Usually cotton thread and fabric are used. Since both material and thread are tough, the embroidered pieces will last for generations.

0,77 x 0,91 (in meters)



Quilt 2

Kuyanakuy

Yesterday - Today

A three dimensional arpillera by displaced Andean women depicting their life in the present, contrasted with their life in the past

Perú

The women who made this arpillera belong to a group of displaced women who had to leave their villages in the Andean mountains. In the section **Ayer** (yesterday), they depict from memory life in their villages during the time of the war between the government and the Maoists of the Sendero Luminoso (Shining Path). In the section **Hoy** (today), they depict how they are building a new life in Pamplona Alta, a poor district in the capital of Lima.

As they themselves say: **"Yesterday we lost everything and had to leave it all behind us to save our lives. We had to leave our families, houses, animals, land and much more. We lost everything and had to start a new life from scratch."**

This arpillera was made by the women's collective Asociación Kuyanakuy. It was first presented to the Peruvian Truth Commission on 1 May 2002. In June, the women brought it back to their headquarters where they held a 24 hour vigil.

In August 2006 this powerful Peruvian arpillera came across the ocean for the first time to Ireland, where it was exhibited at the West Belfast Festival. It then travelled around Ireland and other countries. The effect it had on the people who saw it inspired this very project of bringing together international and Irish quilts that would "talk to each other" and portray the way women around the world survive during conflict -- often by way of working with cloth and thread.



1,70 x 2,82

note: Photo by Gaby Franger taken at the headquarters of Asociación Kuyanakuy in June 2002

Quilt 3

Gamfaucauca: Indigenous Women

Women's Strategies Against Poverty in Our Province

Example of Life in the Province

Cauca, Colombia

Gamfaucauca is a non-profit group of indigenous women and farmers in the region of Cauca in Colombia. Their most important goal is to improve the quality of life of local farming families where, in many cases, the women are the heads of the household. Many of the women work at home so that they may work on their handicrafts, even as they carry out their responsibilities to their families and to their fields.

For the exhibition, the group has produced an Arpillera about life in their province. The exhibition was very appealing to Gamfaucauca since the survival of their families stands fundamentally threatened by the existing economic conditions. Their handiwork, in which old traditional techniques survive, is not dominated by the commercial aspect. It is important for the women in Colombia to preserve knowledge on the use of local raw materials and traditional technologies, for example, the extraction of colours from plants, roots and fruits. These are parts of their traditions and the religious rites of their ancestors.

0,86 x 0,70



Quilt 4

Chitsanzara Knitting Group

A Man with Three Wives

Knitted Scenes of Family Life

Rusape, Zimbabwe

The Chitsanzara Knitting Group comprises forty-eight women from 18 to 65 years.

The women live with their families in Epifany close to Ruape, a small town about 200 km east of Harare. They cultivate the 'plots' that they have leased from one of the oldest Anglican missions in Zimbabwe. The families live mainly off of their harvest yields, which must last till the following year. As the men seldom find employment in the villages, they often live in distant cities and send very little money home, if at all. The actual responsibility of running the family is borne by women. They do all the work, often with help from the children. The women gather wood at sunrise or even earlier, fetch water, make tea and porridge (from maize) for the children, plough the fields, then sow, weed, harvest and pick the fruit.

The women of the knitting group try to portray their living conditions and their traditional culture through their work. They do not work from pre-designed patterns or sketches. Often an idea or an image is directly knitted into the required design and representation. This is why each of their products is unique.

0,90 x 0,73

1. Three wives are outside their houses.
2. They are going to the fields. Two of them are pregnant.
3. Poor children are playing outside, while father is talking to the mother. She is cooking sadza.
4. Father is beating one wife with a loop. The two other wives are going and the children are playing.
5. One wife is divorced and goes home with her two sons.
6. The two wives are suffering. The father is herding the cattle. One wife goes to the clinic to deliver her baby, the other one goes to sell her knitted things.
7. The divorced wife talks to her mother about her home affairs. The father comes back to collect his wife. After discussions, the wife goes back again.
8. The wife who was selling her knitted things now has money to look after her children.
9. The father talks to the children while the wives are looking after the household, collecting firewood, and taking care of the baby.



Quilt 5

Haliman

Uiguri Quilt

Example of the Traditional “Pineapple Pattern”

Kazakhstan

At an exhibition of handicrafts made by the peoples of Kazakhstan held in Almaty, the curators of this exhibition found an old Uigurian quilt with the characteristic “pineapple pattern” that is well-known to all quilt makers. Curious to know if such quilts were still being made, the curators sought out two traditional quilt makers from Druzba, in the district of Almaty.

Haliman sewed the Uiguri Quilt for this exhibition as a child’s bed quilt. She has been working for 25 years as a saleswoman in a department store. She sews quilts at home with her niece. She is self-taught and does not seem to be familiar with traditional patterns. Her work often consists of vivid, bright colours. Her first quilt was made at the age of 16. Today, she takes orders. She chose the pineapple pattern for this quilt, though the curators of this exhibition told her nothing of the old quilt they found at the handicraft exhibition. The Uiguran women make quilts with other patterns as well: geometrical figures, flowers, birds, suns, moons, and pumpkins.

0,90 x 1,12



Quilt 6

Runyange Group

The Love Potion

Example of a Narrative Quilt

Weya, Zimbabwe

Weya Art refers to the art of the peasant women of Weya Communal Land, which is found in the periphery of the Makoni District in Zimbabwe. It is one of the least developed regions in terms of both public and private infrastructure such as schools, medical centres and transport services. Weya Art, a naïve, narrative type of brightly coloured art work on fabricated plywood and fabric was originally developed through the services of a German volunteer. Weya Art may be worked at in a variety of mediums: through painting, sadza painting (batik), graphics, embroidery and appliqué.

This piece tells the story of a young woman who married and then became pregnant. Her husband, who went to work in Harare, would beat her whenever he came home. One day, she found her husband with another woman. The two women fought, and her husband's mistress poured boiling water upon her. Rather than come to his wife's aid, though, her husband threw her out of the house. During the time of their separation, the young woman gave birth to twins. When the husband came to see his children, she asked him for money to help support the children, but he only responded by beating her once more. Desperate, the young woman approached a certain old lady to ask her for a Mupfuhwira, or love potion, that her husband might love her again and their family might be reunited. The love potion, alas, turned out to be poison, and the husband died. At a loss, the woman turned to her aunt, who told her about a group of women who met together once a week to talk and to help each other with financial and other troubles. Eventually, the woman was able to send her children to school. She finally came to realize that life without a husband was agreeable.

0,90 x 1,60



Quilt 7

Kushinga Group

The Tribulation of Mrs. Rumbidzai

Example of a Narrative Quilt

Weya, Zimbabwe

This quilt is another example of Weya Art.

This piece tells the story of Mrs. Rumbidzai, who is very sick at home. Her husband, meanwhile, is at a pandari drinking party, where beer is drunk continuously for seven days. There he meets a woman and takes her as his mistress. The relatives of Mrs. Rumbidzai are concerned for her health and come to visit her. They feed her and care for her, telling her husband to chop wood for a fire to keep his wife warm. The husband takes his axe, but rather than chop wood, he meets his mistress. Upon returning to his home, he refuses to sleep with his own wife. Disgusted, the relatives of Mrs. Rumbidzai carry her to the local clinic in an ox cart. There, they think, she will get proper care. Mrs. Rumbidzai does get the care she needs, and as she gets well, her relatives tell her of her husband's mischief. Her husband, convinced his wife will die of her illness, has brought his mistress into their home. Finally well, but upset, Mrs. Rumbidzai visits a friend of hers to make a plan that might rid her of her husband's mistress. Together, they gather clothes from Mrs. Rumbidzai's husband and his mistress. They take the clothes to a Nanga (traditional healer) and ask for something to be done. Suddenly, every time her husband touches his mistress, they both become sick and break out in spots. The mistress believes their curse must have something to do with the missing clothes and refuses to see the husband any more. From then on, Mrs. Rumbidzai's husband has treated her very well.



0,89 x 1,62

Quilt 8

Quilting Bee

What Does the World Need to Survive?

Example of a Narrative Quilt

Herzogenaurach, Germany

The women of the “Quilting Bee” Herzogenaurach meet once a month to quilt together and to produce works of art. They look forward to the meetings because it offers them an opportunity to talk, to share ideas and to help each other with suggestions.

Twelve women from different walks of life took part in the making of this quilt. They sat down together to discuss what survival in this world meant to them and following the discussion, each of them took over one theme and shaped it into an individual quilt square.

The first square, the rainbow and clouds, done by Freya Filipp, represents the heavens. The sun, by Marlen Zimmermann, represents warmth. Ilse Auer sewed the moon and stars to represent the universe and its cycle. Evelyne Lindner fashioned the fresh water as a representation of the origin of life. The cheerful children are Helga Rehm’s creation, and symbolise hope for a future where all children can be carefree. Waltraut Ruhl’s sheep represent animals and peace. The sea patch was created by Doris Wienke, representing how important clean water is to the survival of all earth’s inhabitants. Ulrike Bernhof’s patch represents families and how they grow and change. Christa Bogen designed her square to represent trees, which are necessary for life and clean air. Christa Schmitt created her people using many different skin tones, to represent how each one is an important member of humanity. Edelgard Matzke’s planes and buses represent technology and how important it is for us to use it appropriately. Last but not least, the houses designed by Hildegund Kohlmann represent security and safety.



1,11 x 1,41

Quilt 9

A Collective Work from Asylum Seekers in Germany

A Picture of Home—A Picture of Germany

A Cross-Cultural Quilt

Nürnberg, Germany



The nine women who created this quilt came from six different countries in order to apply for asylum for themselves and their small families. Their home in Germany was a small guest house. Every family had a room in which they managed to find, with unbelievable innovation, a corner to sleep, one to live in, another to cook, and the last to wash.

The women met and, over coffee and cakes, began to talk about their work, homesickness, and the longing to be with family. As they talked, they sewed pictures of their home countries: Armenia, China, Ossetia, Mongolia, Romania, and Vietnam.

The first square represents the Immigration Office, the place where each of these women's fates was decided. It was created by Ragnhild von Studnitz, the adviser of the sewing group and curator to this exhibition. The second square was created by Zariza, a kindergarten teacher from Ossietia in the Caucasus. It shows the traditional serving of the father-in-law by the daughter-in-law. She may not address him directly or dress in a modern fashion. The third square, also by Zariza, shows the walls of Germany as a symbol of how difficult it is for those seeking refuge. There are walls around the houses and the offices and the people.

The fourth square shows Anahit's village square in Charezawan, Armenia—a city with more than a thousand churches. The fifth square shows an Armenian living room, where there are only old people because all the young men are away fighting. The sixth square, also Anahit's, shows the guesthouse, her transient home.

The seventh, eighth and ninth squares are by Rong-Rong and her mother Mei Zhu from China. The seventh square is Rong-Rong's impression of Germany, which has only "hills and fir trees." The cranes and tree in the eighth one stand for fortune, health, and long life. The ninth one represents Rong-Rong's home in China.

The tenth square was created by Natalia, a mechanic from Romania, who spent most of her time running after her young son. She shows a shepherd following his herd. The eleventh square is by Nansalma, a chemist from Ulan Bator in Mongolia. It shows the Panda bear of which hardly any are left there. Ain added her living memory of her Vietnamese village in the twelfth square.

The thirteenth, fourteenth and fifteenth squares are from Mongolia. The first of these is a hut in a vast countryside. The next one represents a typical Mongolian dance. The last one shows that visitors have come. The horses, the usual way of travelling from place to place in Mongolia, are tied to the hitching post.

1,32 x 2,01

Quilt 10

Kuna Yala

Saving Traditions of Our People

A Mola Representing Traditional Life

Panama

The Kuna are among the last of the indigenous people of Central America who survived conquest by the Spaniards. When the European arrived, there were about 60 tribes in the region which constitute Panama today. When the Spanish rule ended in 1821, there were only three left—the Kuna being one of them.

The clothing of the Kuna women with their magnificent colours and fine embroidery is famous and the wearing of traditional clothing creates identity. Sewing their own cloth is also a tradition that mothers pass on to their daughters.

The mola created for the exhibition represents life in a traditional Kuna community where the men do their work and the women do theirs. The mola shows two women husking rice while a husband goes fishing in his small canoe. One woman is cooking chichi, made from maize. Another is drinking chichi with two men. In the bottom corner, a man plays a flute, and a woman plays maracas (rattle)—instruments that often accompany traditional dances. Down the side are three maracas of round pumpkins. The middle maraca shows the flag of the Kuna revolution in 1925. The red represents the blood of the Kuna that was spilt in the fight. The yellow stands for harmony, and the peace that reigns in the region since the Kuna victory.



1,07 x 0,92

Quilt 11

Women Refugees (Ariadna Project)

The House We Had to Leave

Example of Finding Belonging through Quilting

Rijeka, Croatia

Ariadna is a women's project where, since July 1993, women from Rijeka in Croatia, together with refugee women from Bosnia, have created a centre of mutual help and self-help for women in need. Having abandoned home and hearth in utter haste, these women's only asset in the alien land of their refuge is their skill to manufacture traditional handicrafts. In workshops, these skills are activated, honed further, and used in order to enhance the women's sense of self-worth, on one hand, and to offer them the possibility of earning some income on the other.

All of the women were forced to leave their homes rather suddenly, leaving behind friends and family as well as furniture and familiar surroundings. For that reason, the women decided to create a piece with a house of their own, made out of cloth so that grenades and bombs could not destroy it.



As the house began to take shape, the work awakened memories of old customs, songs, and traditions. The women were all familiar with the building of a house, many having built their previous homes themselves. As the roof took shape, the women turned reflective, remembering roofing ceremonies from their home countries. Songs broke out spontaneously in the group, and all would join in. Slowly but surely, the rooms began to take shape, with traditional furniture and designs. The women even designed a garden, their own private sanctuary. The piece provided each woman with a sense of

home and belonging, though she was miles away in a strange new land.

1,20 x 0,99

Quilt 12

Mujeres Creativas

Survival Strategies

Example of City Life

Lima, Perú

Mujeres Creativas Group was founded by Manuela Ramos, a feminist organisation in Peru. Manuela Ramos supports women in different ways, enables their active participation in society, and helps them perceive and realise their rights as free citizens. Mujeres Creativas Group started in 1985 to find means to generate income for women.

The arpillera represents how people are working to provide for their families. When the factories shut down, the women were forced to look for new survival strategies. They started workshops, like the arpillera-group. Besides working on arpilleras, seeking for other ways of making money, these women do appliqué pictures onto T-shirts and other crafts. They also cook for parties and group meetings. Other projects are the “Milk Programme,” which provides milk for children in poor areas, or they established “Wawawasi,” day-care for children, so that women may go to work to provide for their families.

This colourful and vibrant arpillera shows the way the arpillerista women see their community and also the way they want others to perceive it. We see people who are trying to earn money through all means possible: men, women, children, old people – everyone must do something.

1,48 x 1,21



Quilt 13

Llully Cooperative

Our Life in July

Example of Peruvian Embroidery

Puno, Peru

The Llully Cooperative was formed in Peru by a nun and sixty women are participating in it. The cooperative was formed to ensure that the women earn fair wages for their work. Five percent of every profit is returned to the cooperative.

Juliana Damian started twenty years ago embroidering bayeta, the hand-woven cloth out of which the Peruvian people produce skirts and pants, as a way of supporting her family. She began with baby carriers, but discovered that they did not sell as well as braidstrips, scarves, and bayeta. The tourists, in particular, have kept Juliana in business.



Juliana traditionally uses the Peruvian landscape, animals, and plants as embroidery motifs. Her piece, "Our Life in July," shows the ins and outs of village life in July, Peru, her village near the Titicaca Lake. During Christmas and New Year, they celebrate the feast of branding the animals. In August, the women sow. They honour Pachamama—Mother Earth—and celebrate the feast of their home, July, on September 14. The lake at the bottom represents Lake Titicaca.

1,18 x 1,28

Quilt 14

Ms. Kalyani Pramod Balakrishnan

Survival in Daily Life

Example of Survival through Action

Madras, India

Kalyani Pramod Balakrishnan holds a diploma in textile design and lives in Madras, India. She works for a number of international companies and owns a boutique called Rhapsody, where she sells patchwork and appliqué textiles. Through her business, Kalyani is able to offer employment to other women.

In creating this piece, Kalyani worked on the theme of everyday survival using images of work and activity. She has thought of survival in terms of activity, as opposed to feelings. Her work is important to her. By work, she means not only her profession as a textile designer but also her daily routine as a mother and housewife. Although Kalyani hates routine, she believes that people are forced into it, especially women.



To Kalyani, routine means doing everything for everybody around her first, before making time for herself.

She has learnt to cope with it, though, and to her, that is the very art of survival. For that reason, all the figures in the quilt are herself, except for the dancer. It is through dancing and music that Kalyani has found inspiration. The piece shows Kalyani in her day to day life: doing housework, shopping, spending time with her daughter, and working. All the images merge with each other because that is how her days are: all activities are combined with each other.

1,13 x 0,93

Quilt 15

Mariela Ochoa, a Refugee from Peru in Bolivia

Of Life and Survival

Example of Storytelling through Scenes

Bolivia

The troubles in Peru have forced many people to seek refuge in new lands. One woman, Mariela Ochoa, was forced to leave for Bolivia. She tells her story in this piece.

The first picture shows her home in the hills of Ayacucho in Peru, when there were no problems. Here Mariela Ochoa grew up. In 1982, she began to study Social Work at the University. It was during her last year of studies that the troubles began.

The second picture shows the changes in Peru caused by the arrival of the military. The children are on the street, looking for their missing parents. They go to the military headquarters, hoping for some information on their parents' whereabouts. During this time, Mariela worked with the children in a small workshop to teach them all sorts of handicrafts and to get them off the streets.

In 1988, Mariela had to leave Ayacucho. She went to Lima and worked in a human rights group where she documented information from newspapers and also learned embroidery and appliqué. In the third picture, Mariela shows the women migrants, who live and suffer in straw huts in Lima. For these country people, life in the city is difficult. Everything from the clothes people wear to the language they speak is different. Because of this, the immigrants, and the women in particular, are pushed to the margins of society. They must make a living however they can, be it washing clothes or cooking. They dream of the life and foods they used to know, but it is an unreachable dream.



In 1991 Mariela was forced to become a migrant herself. In the fourth picture, she shows the Inti Illimani mountain, which supplies La Paz with water. She has also represented the hospital, where she worked part-time, as well as the pharmacy and the little house where she and her daughter live. In the evenings, she learns dressmaking and occasionally she works night duty at the hospital.

The final picture shows the Titicaca Lake and the city of Copacabana. The lake lies partly in Peru and partly in Bolivia. The Virgin of Copacabana is there for everyone.

1,33 x 1,04

Quilt 16

Moytamadea Project

Living on the Garbage Hills of Cairo

Example of Survival through Action

Cairo, Egypt

The Moytamadea Project was founded in 1982, at the initiative of a lay sister called Maria. It is located in the northeast of Cairo, in a region considered to be agricultural land by the municipality, so that no infrastructure is available. Currently, sixty families are participating in the project. Most of these families are garbage workers, and the entire family of men, women, and children help in sorting the garbage. There is no drinking or sewerage connection in this region. The inhabitants need to buy their water from the drinking water cart, which may come every other day or once a week on a first come first serve basis. The amount of water supplied does not meet the needs of a family. The sewage is carted out of the cesspools when needed, that is, if all goes well.



The embroidery centre started to find new sources of income for the women. The pieces, which are sold to wealthy Egyptians and tourists, help to support the women and their families, as well as the cooperative.

When asked to produce pictures for this exhibition, many of the women did not understand. Traditionally, their pictures depict palm trees, camels, suns, rivers, and pleasant landscapes. When asked why they depict clothes they don't even wear, one woman asked, "So, should I depict my husband, how he carries garbage?" That, exactly, is what the curators asked them to do for this exhibition. The pieces they eventually created resemble scenes from their own lives and work.

1,50 x 1,55

Quilt 17

Culture Bridge, Fürth

Kaderimiz - Our Fate

Example of Quilting to Find Belonging

Germany

The international meeting centre for women and girls in Fürth, Germany offered to participate in the project Survival - Women's Daily Life in Pictures among their many other cultural, educational and recreational activities. Five Turkish women, all immigrants, who had recently come as brides, decided to make a quilt, about their migration – backgrounds.

The first picture, top left, depicts Life in a Village, where daily living centres around the seasons. Women always need to do a number of tasks simultaneously. The community of women master their daily life together and help each other.

In the second picture, top right, The Bride is Taken to the Wedding. The bride in her wedding dress is surrounded by family and guests. She is waiting for her bridegroom, who will come to fetch her on a decorated horse to the music of drums. He will have come from Germany to marry.

The third picture, second row left, shows the whole village at The Wedding Dance. The wedding festivities will last for three days.

The Wedding Feast is depicted in the fourth picture, second row right. Sheep have been slaughtered for the banquet and cooked with couscous in huge pots outdoors. Bread would have been made a few days before. The food is spread on large sheets.

In the fifth picture, bottom left, the Flight to Germany takes place and the bride is driven to the airport. The husband usually will have returned to Germany after a few weeks but the bride may have had to wait up to two years after the bridegroom left because of immigration regulations.

The sixth picture, bottom right, is a scene in Germany of a daughter-in-law serving her mother-in-law. She will have to do all the cooking, cleaning and shopping and show respectful deference to her mother-in-law at all times.



1,42 x 1,46

Quilt 18

Women of Colour Quilters' Network, USA

Circle of Sacred Sisters

Example of Quilting to Earn an Income

United States of America

"It is our goal to achieve a better life for our families. Our life is woven into the threads of these quilts and we are the spirit of these textiles."

A group of older women who belong to the Columbus, Ohio chapter of the Women of Colour Quilters' Network produce quilts as group work. They sell the quilts to supplement their government pensions and normally use traditional geometric patchwork patterns. When they were asked to contribute to the international exhibition, they decided to do something different and special, in keeping with the theme.

The quilt is highly symbolic. The woman in the centre - the life giver and mother - stands in the middle of the universe. The circle representing the universe is dark, standing for emptiness and symbolising the need to go on fighting for justice. The larger circle created by the heads of women is the life cycle, their faces symbolising women who work together and are united in spirit. The faces are of different colours to signify the wide spectrum of skin shades of Afro-Americans. The bright yellow background of the quilt is like the sun, standing for energy and the power to survive.



2,00 X 1.62

Quilt 19

Mrs. Saroj

Civil War

Example of earning income for survival through wall hangings

Gujurat, India

Mrs. Saroj is recognised as one of the most gifted fabric picture makers in India and uses her remarkable gift to earn money to help the family survive. Her work is not typical of any Indian folk tradition and words used to describe it are “bold”, “full of life”, “free”, “imaginative”. Without previous sketching she cuts the textile pieces and tacks these immediately unto the base folding in the seams. She does not correct it by trimming which is why her pictures appear free and bold. She did not do any creative work until 1966 when she met and was encouraged by an Indian artist curator and lecturer. He requested her to follow her unique style and not copy anything from other sources such as postcards and calendars.

Her wall hanging is made of two panels: civil war and living together. As a Hindu of low caste from Ahmedabad, she has had experience of civil unrest in the frequent local clashes between castes and also between Hindus and Muslims. The first picture shows inter- religious fighting. Hindus are represented by tilak marks on their foreheads and Muslims by green turbans on their heads. On the centre right a woman with a water carrier on her head is being attacked by two boys with bloody sticks. The man in the centre, surrounded by boys may be her husband. The man at the right seems to be throwing a large stone. includes young boys wielding bloodied knives. The house at the far right is empty, the family having had to flee for her life.

1,83 x 0,73



Quilt 20

Mrs. Saroj

Living Together

Example of earning income for survival through wall hangings

Gujurat, India

The second wall hanging by Mrs. Suroj shows her belief that wars and fighting is all men's doings and that women can live in peace and harmony together. The picture is a scene around the water well. Hindu women, identified by the red tilak on their forehead, and Muslim women each await their turn to draw up the water and even help each other from time to time.

1,88 x 0,74



Quilt 21

Teei Marsters

Example of earning a living by making traditional tivaevae

Remembering our ancestors

Rarotonga, Cook Islands

In Rarotonga, mothers instruct their daughters in the difficult skill of making tivaevae, the word for quilt in their language. Teei Marsters, at the time of making this one was a 60 years old widow, who learned the skill when she was 15. She sells her work in the local market on Fridays, going home as soon as she has earned enough for a week, as she has much other work to do to keep the household going.

Tivaevae are given as gifts on important occasions, such as twenty-first birthdays or the hair-cutting ceremony of a young man. They are used as bedspreads, which is why they are so large. Her piece for the Art of Survival is called Taore Tivaevae. It is made of uniform pieces of different colours with a large tortoise in the middle. It is an example of one of the main types which are made with hexagonal (six-cornered) pieces fastened together with hand-embroidered tapes. Many women use machines today, but Teei does all the work by hand for her traditional motifs.

2,20 x 2,40



Quilt 22

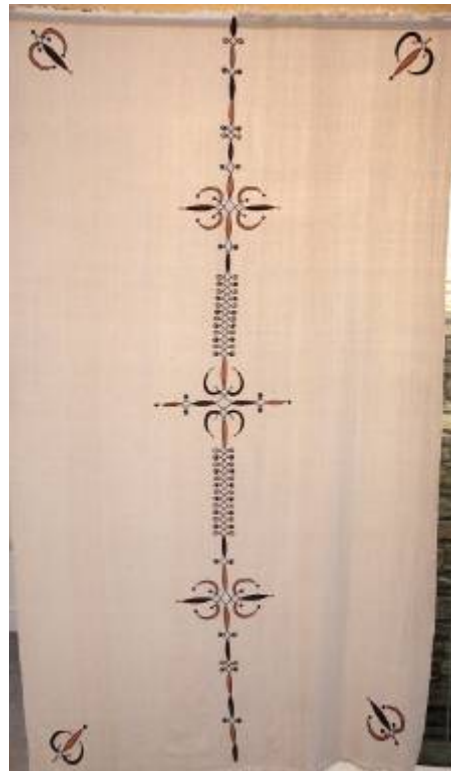
Elisabeth Menodji

Example of making to sell for survival

N'Djamena, Chad

Chad is one of the poorest countries in Africa, so the Cooperative of Embroidery Studies – Broderie Kabalye – has meant salvation for Elisabeth Menodji and the other women in the group. Even so, her embroidery work for the organisation only provides one meal a day – and she and her family of 11 often go to bed hungry.

Elisabeth was caught up in the 1979 conflict that destroyed much of N'Djamena and spent time in a refugee camp in the Cameroon. Back at home, she became part of the women's cooperative. One thing the members produce are “godons”, name for the narrow hand-woven cotton towels that the women of Mambarona weave on traditional looms. Broderie Kabalye must buy the godons. Their size is restricted by the size of the loom, so sometimes two godons are sewn together to make tablecloths and the seam is hidden by embroidery. The embroiderers, like Elisabeth, use traditional designs copied from pottery and house decorations. They also make aprons, shoulder bags, blouses and other clothes.



1,43 x 2,60

Quilt 23

Charlotte Callahan

As a War Bride to America

Example of storytelling

Columbus, Ohio, USA

Charlotte Callahan married a soldier from the USA stationed in her native Germany and moved to Columbus, Ohio in 1948. Her quilt tells the story of leaving Munich and arriving in Columbus. It was her grandmother Reuter who told her when having to take the decision of leaving or staying: "Listen to your heart and travel across, or you will be sorry for the rest of your life."

The two lands lie on either side of the ocean, which is protected by an angel hovering over the steamship carrying her. The Europe she left is symbolised by the German flag, Munich cathedral with a heart inside, and three of her beloved family: father, mother and brother. The USA is represented by the Ohio Star quilt, the state of Ohio with a heart inside, and 11 people: herself, her husband and their nine children. The entwined gold wedding rings in the ocean and the two hearts bind together her homelands. The leaves stand for her love of nature and the dates in the banner denote when she arrived and when she made the quilt.



1,11 x 1,32

Quilt 24

Women of One World

A Quilt for the World

Example of a commemorative piece

Multinational

Women from 35 countries met in Nuremberg in 1995 to exchange ideas, discuss important issues and express solidarity. A group of them made this quilt, in their words, “to present to all women in this one world a quilt with our many views, our many experiences and many concerns”. It is full of symbolic pictures, the first one of hands reflecting solidarity, friendship and caring – hands that know hard work and how to share.

Among the other symbols is the volcano, whose eruption and power stands for the explosion of women’s ideas and struggles for their rights. The sun symbolises its life giving power: it gives warmth to everyone and discriminates against no one.

The dedication by the makers says: “We extend our hands to our sisters across the globe. Together we can fight for a social order free from all forms of exploitation and oppression, a world where there is solidarity, freedom, dignity and equality for all.”

2,80 x 3,30 [Detail]

