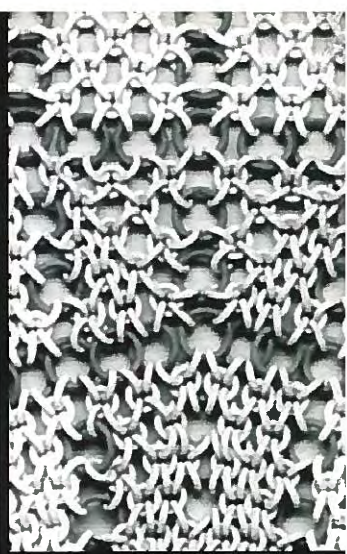


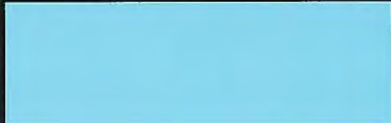


2004
NEW JERSEY CRAFT
ARTS ANNUAL



*Crafting
Traditions
in a
New World*

עשות משכט
אהבת חסד
צוע לחת עם אלהיך



The New Jersey Arts Annual highlights the work of visual artists and craftspeople with strong ties to the State. Usually, two exhibitions take place each year in alternating sequence: Fine Arts in the Spring/Summer and Crafts in the Fall/Winter.

The series of exhibitions is co-sponsored by the New Jersey State Council on the Arts/Department of State, a Partner Agency of The National Endowment for the Arts; the Jersey City Museum; The Montclair Art Museum; the Morris Museum; The Newark Museum; the New Jersey State Museum, and the Noyes Museum of Art.

Upcoming Arts Annual Exhibitions:

Fine Arts Annual, Spring 2005, The Montclair Museum

Craft Arts Annual, Fall 2005, the Jersey City Museum

Funding for this exhibition has been provided in part by the New Jersey State Council on the Arts/Department of State, the Institute of Museum and Library Services, and The Wallace Foundation.

The Newark Museum, a not-for-profit museum of art, science and education, receives operating support from the City of Newark, the State of New Jersey, the New Jersey State Council on the Arts/Department of the State, and corporate, foundation and individual donors. Funds for acquisitions and activities, other than operations, are provided by members and other contributors.

This year's New Jersey Craft Arts Annual exhibition is The Newark Museum's contribution to *Transcultural New Jersey*, a project organized by the Rutgers University Office of Intercultural Initiatives that examines the creative achievements of under-represented, non-European artists living and working in New Jersey.

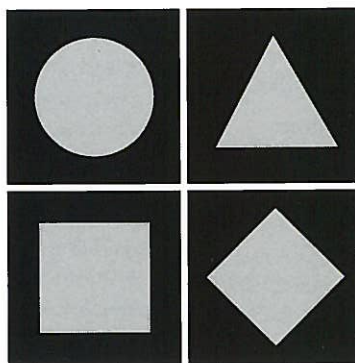


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Crafting Traditions in a New World



2004
NEW JERSEY CRAFT
ARTS ANNUAL

THE NEWARK MUSEUM

JUNE 17 THROUGH AUGUST 22, 2004

STATE OF NEW JERSEY

The Honorable James E. McGreevey

Governor

NEW JERSEY DEPARTMENT OF STATE

The Honorable Regena Thomas

Secretary of State



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2004 NEW JERSEY CRAFT ARTS ANNUAL

Crafting Traditions in a New World

On behalf of Governor James E. McGreevey and the State of New Jersey, I am pleased to congratulate the 29 artists whose work is on view in the *2004 New Jersey Craft Arts Annual* exhibition at The Newark Museum.

This year's theme, *Crafting Traditions in a New World*, explores how craftspeople continue to be inspired by their own native and ethnic backgrounds. The exhibition is also part of the year-long *Transcultural New Jersey* project of the Rutgers University Office for Intercultural Initiatives, which has brought New Jersey cultural institutions together to examine and celebrate the artistry of under-represented, non-European artists in the Garden State. *Crafting Traditions in a New World* and the broader *Transcultural New Jersey* project are proof positive of the vibrant cultural richness that our State has to offer. Certainly, The Newark Museum's longstanding heritage of presenting cultural diversity is well suited to this initiative.

The New Jersey Arts Annual exhibitions, a collaborative project of the Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, The Newark Museum, The Montclair Art Museum, the Jersey City Museum, and the New Jersey State Council on the Arts/Department of State, have come to be recognized as important presentations of talent in the Mid-Atlantic region.

The Department of the State and the New Jersey State Council on the Arts are proud of our involvement and are grateful for the contributions made this year by The Newark Museum. With the on-going involvement by the Council and its museum co-sponsors, the *Arts Annual* continues to recognize the highest levels of artistic excellence.

I thank the artists, the curators, director, and all of the fine professionals of The Newark Museum whose efforts produced this special and impressive exhibition.

Regena Thomas
Secretary of State

The New Jersey State Council on the Arts is proud to co-sponsor *Crafting Traditions in a New World*, the 2004 *New Jersey Craft Arts Annual* exhibition at The Newark Museum. The Council and its six New Jersey museum partners — the Morris Museum, the New Jersey State Museum, the Noyes Museum of Art, The Montclair Art Museum, the Jersey City Museum and The Newark Museum — are committed to providing important opportunities to artists and the public through the *Arts Annual* exhibitions. Each year, two exhibitions, one featuring crafts and the other fine arts, present some of the most exciting work being done in New Jersey. These exhibitions are seen by an audience of thousands and provide a meaningful look at the wide range of creativity in the crafts and fine arts statewide.

This is the first exhibition in our 20-year history to focus on the native traditions inspiring the contemporary crafts artists living and working in New Jersey. This exhibit is also part of *Transcultural New Jersey: An Arts and Education Initiative*, a yearlong, statewide initiative spearheaded by Rutgers University Office for Intercultural Initiatives. Inspired by a report from the U.S. Census Bureau, the *Transcultural New Jersey* arts and education initiative is designed to move local visual artists from under-represented populations into the mainstream art world, provide insight into New Jersey's immigrant population, and enrich school curricula.

On behalf of the New Jersey State Council on the Arts, we congratulate the 29 artists represented in this *New Jersey Craft Arts Annual* exhibition; their exceptional works are characteristic of the diversity and breadth of talent in the State. We also thank Ulysses G. Dietz, Curator of Decorative Arts, and E. Carmen Ramos, Assistant Curator of Cultural Engagement for The Newark Museum, who served as curators for the exhibit. They, along with Mary Sue Sweeney Price, the Museum's Director, the Board of Trustees and the Museum's professional staff, deserve our deepest thanks for their support and commitment to the work of New Jersey artists.

Sharon Anne Harrington
Chairman

David A. Miller
Executive Director

Tom Moran
Senior Program Officer - Visual Arts

FOREWORD

It is a distinct honor to host the 2004 New Jersey Craft Arts Annual, *Crafting Traditions in the New World*. As with museums around the globe, The Newark Museum is dedicated to celebrating art and human creativity; the collections that we hold in trust for our citizens of New Jersey span world cultures and continents. In keeping with this commitment, for this Craft Arts Annual, The Newark Museum focuses on native traditions of craft artists living in our State.

This exhibition is the imaginative creation of Newark Museum Curator of Decorative Arts Ulysses Grant Dietz and Assistant Curator for Cultural Engagement E. Carmen Ramos. The Curators introduce—and reintroduce—us to artists whose work samples the unique identities and histories that form the “transcultural New Jersey” of the twenty-first century. We are delighted, therefore, to offer this exhibit as our contribution to the Rutgers University initiative, *Transcultural New Jersey*, a celebration of unsung visual and performing arts traditions in venues throughout the State.

We are grateful, first and foremost, to the artists who have lent their profound, personal and beautiful work for this exhibition. We also appreciate the guidance of Bill Westerman, scholar of folk art; Meriam Lobell, Artistic Director at the Park Performing Arts Center in Union City; and members of The Newark Museum’s Latino and Chinese Advisory Committees. Their input has been invaluable.

I thank the staff of The Newark Museum for their creative energy and expertise, which never cease to amaze me. In particular, I thank Director of Exhibitions David Palmer, Assistant Curator Miesha Hayden, and Registrars Amber Woods Germano and Batja Bell, all of whom have worked tirelessly on this project.

We are proud of our continued partnership with the New Jersey State Council on the Arts/Department of State, the organization that has orchestrated this annual series for almost two decades. We are pleased to share the Arts Annual with the Jersey City Museum, The Montclair Art Museum, the Morris Museum, the New Jersey State Museum, and the Noyes Museum of Art.

The Newark Museum would be unable to present such exhibitions without the support of our many public and private partners. On behalf of Board Chairman Kevin Shanley, President Arlene Lieberman, and all the Museum’s Trustees and Staff, I thank the City of Newark, State of New Jersey, and a host of corporate, foundation and private donors, especially the Geraldine R. Dodge Foundation, the Victoria Foundation, The Prudential Foundation, and the Institute of Museum and Library Services, which provided a Learning Opportunities grant. In particular, I cite the Wallace Foundation L.E.A.P. (Leadership Excellence in Arts Participation) initiative, of which The Newark Museum is proud to be a part, for the initial funding of *Crafting Traditions in the New World* and many related programs.

Mary Sue Sweeney Price
Director

INTRODUCTION

As we approached the *2004 New Jersey Arts Annual*, our ultimate goal was to create a new sort of craft exhibition for the annual statewide series. We were challenged by Rutgers University's *Transcultural New Jersey* project, and saw it as an opportunity to remind The Newark Museum's audience that there are many different ways to approach craft. While craft can come from personal inspiration and express an individual's artistic vision, craft can also express a shared cultural heritage. This can be especially meaningful when the craftspeople has his or her roots outside of the United States. In this case, craft is a way to keep alive a cultural heritage that may be physically far away. We were particularly interested in exploring the cultural roots of craft in New Jersey.

The objects we have gathered together represent a wide-ranging group of media from paper and textiles to ceramics and woodcarving; from permanent, domestic objects with established functions to ephemeral, celebration-related objects that represent vital folk traditions thriving in a new context.

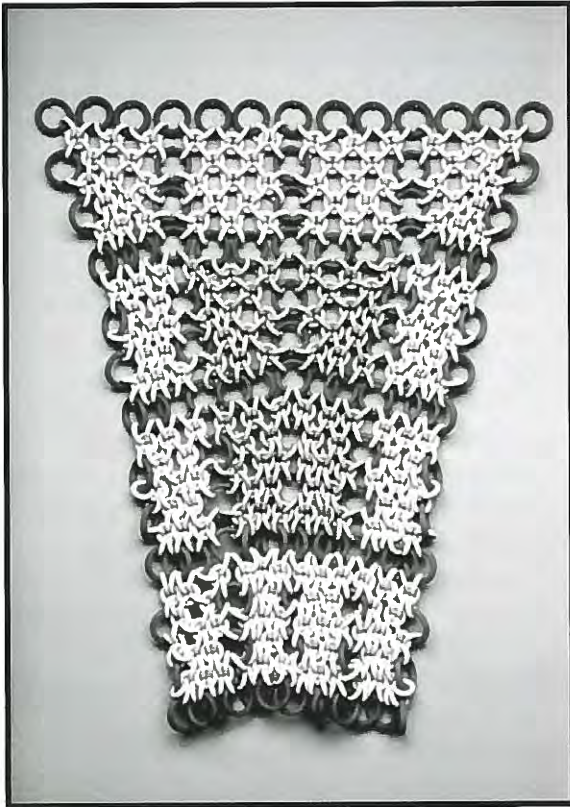
As co-curators in developing the *2004 New Jersey Craft Arts Annual*, we sought out craftspeople throughout New Jersey through the standard juried model of past Arts Annual exhibitions. We also invited selected individuals to participate, in the hope of encouraging the participation of craftspeople who do not typically see themselves as part of the craft world.

Mr. Dietz's primary objective was to look for objects that spoke eloquently about the cultural and ethnic heritage of the maker and also made a link – either in content or technique – with that background. Ms. Ramos was particularly interested in how homeland cultural traditions endure, but also how they change in light of changing environments and cultural circumstances. She was especially fascinated by how immigrant craftspeople work within their own communities to maintain tradition in the United States, and how exposure to other cultures expands their artistic vision.

Together we have tried to create an exhibition that is visually exhilarating, culturally complex and, ultimately, as fascinating as New Jersey itself.

Ulysses Grant Dietz
Curator of Decorative Arts
The Newark Museum

E. Carmen Ramos
Assistant Curator for Cultural Engagement
The Newark Museum



Frontal Landscape (2002)

Stoneware

29 1/2 x 32 x 2 in.

RUTH BORGENICHT

Glen Ridge, New Jersey

Ruth Borgenicht's woven ceramics both evoke her Jewish experience and demonstrate the non-traditional use of a craft material.

"Having spent part of my childhood in the Middle East, in a country that was often at war with its neighbors, I am very conscious of the universal human need to feel protected and safe. The feeling of safety was more easily threatened and shattered than breaching the border fences that were surrounded by mines and cameras. This fragile sense of security that I felt as a child is reflected in my ceramic fiber works," says Borgenicht.

"I use the chain mail pattern and other woven patterns to create ceramic works that conjure up a sense of permanence and defensive concealment. Yet, being made of clay, this moveable protective mesh is also a contradiction. How can it defend anything, much less itself? The stone-like character of the clay makes the piece seem strong and impenetrable, belying its inherent fragility."

CHIN-LING CHANG

Holmdel, New Jersey

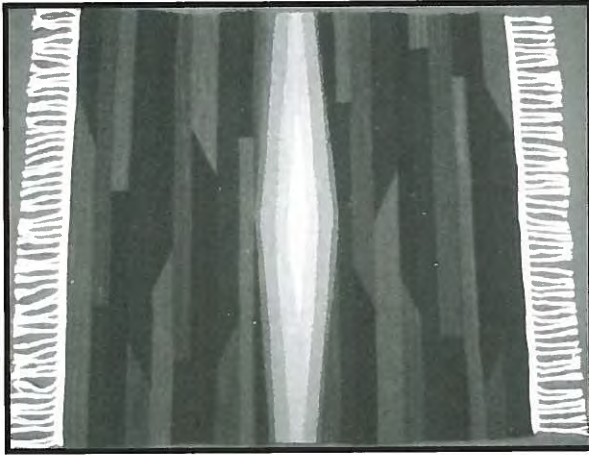
Porcelain was invented in China, so this ceramic tradition has a rich heritage dating back many centuries. However, the country does not have a very active tradition of contemporary studio ceramics. Chin-Ling Chang has adapted iconic images of Chinese culture to create work that has a traditional feeling but a largely contemporary aesthetic. The brilliant dragon is a celestial symbol; the white crane is a symbol of long life. The hand-pierced lattice of the candle vase evokes the Chinese tradition of elaborate porcelain lanterns as well as the centuries-old Chinese mastery of celadon glazes.



World Peace vase (2003)

Earthenware, glaze

8 x 7 in.



El Ojo (2003)
Wool tapestry
38 x 37 in.

CAROL CHAVE

Highland Lakes, New Jersey

Carol Chave celebrates her Scottish heritage, following in the footsteps of weavers of tweeds and tartans in the nineteenth century. “As a Scot, weaving is in my blood. Like my Celtic ancestors, I carry on the traditional craft using both natural and vibrant colors. Unlike my forebears, my woolen weavings are not functional; rather they are tapestries, in which I paint with yarn the colors and shapes of earth and sky, flesh and bud.

“In *Forces of Nature, Series II*, each panel evokes a separate natural event: lava spewing, a mountain stream in spring, a new leaf unfolding, and a flash of lightning,” points out Chave.

“*El Ojo* is the all-seeing eye, found in many cultures.”

HOU-TIEN CHENG

Freehold, New Jersey

In New Jersey, master paper cutter Hou-tien Cheng practices an esteemed Chinese craft in a new context, both preserving the tradition and bringing it to new audiences. Paper cuts are created from a single sheet of colored paper, producing an elaborate graphic image. The play between positive and negative space is used to create images that can be religious in nature — like an image of Buddha — or celebratory— like a dragon, which is commonly associated with the Chinese New Year. Cheng's extensive community demonstrations have exposed his work to new audiences and led to commissions for non-traditional themes, including the Torah paper cut in this exhibition.



Torah (2003)

Paper
16 x 20 in.



Teapot II (2002)
Porcelain
6 1/2 x 8 3/4 x 2 in.

SUE CHIU

Lawrenceville, New Jersey

Born in Taiwan, Sue Chiu embraced the ceramic traditions of her native Asia after coming to the United States. Her *Teapot I* evokes the Yixing stonewares of China, with its dark clay and simple, functional form. Her *Teapot II* is more reminiscent of Japanese ceramics, especially in its drum-shaped body and simple, asymmetrical leaf decoration. Her *Smoked Pot*, however, seems more inspired by Native American vessels in its form and surface.

DHOLAK

Jersey City, New Jersey

Dholak, a Tibetan wood-carver and furniture maker, carries on the work in which he was trained, creating traditional secular and religious woodwork. Two pieces, a folding table and a ritual container for grain, were commissioned by the Museum. The folding table is the same scale and form that Tibetans would use in a domestic setting. Dholak produces these in a variety of sizes to suit American clients, in whose homes they might be used as coffee tables or sofa tables. The imagery, consisting of the six symbols of long life (rock, water, deer, old man, crane and pine tree), is archetypal Tibetan iconography (and, in fact, appears in the painted decoration on The Newark Museum's Tibetan altar). The grain container is used for ritual greetings in the home on special occasions, such as the New Year and weddings. It is a purely traditional form that has not found a niche among Dholak's non-Tibetan clients in this country.

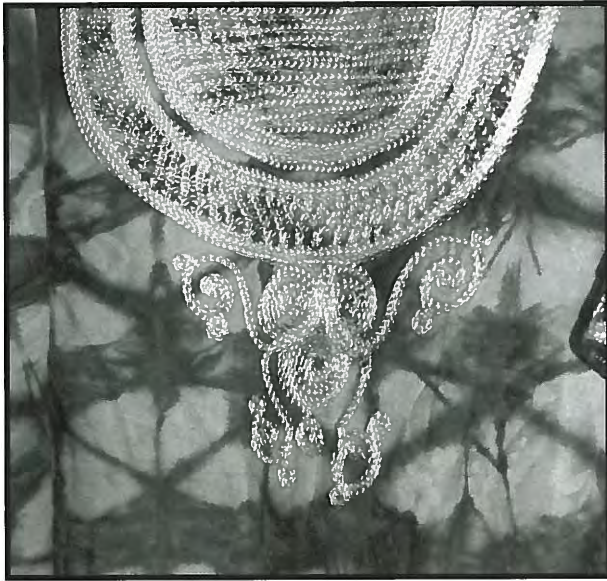
The use of teak for the folding table is one of the adaptations that Dholak has made in this country; in Tibet, a soft, readily accessible wood, such as fir, would be the typical material, especially as much Tibetan furniture is painted. Dholak found that Americans, who associate Asian furniture with exotic hardwoods, often want teak, or at least want the carved soft woods stained to look like mahogany, walnut or cherry. Dholak has also produced furniture in various Early American and European styles, using his skills as a carver to reproduce Louis XV flourishes.



Carved folding table (2004)

Teak

15 1/2 x 30 x 15 1/2 in.



Detail of Diallo's machine embroidery on African garment.

AMADOU DIALLO

Newark, New Jersey

Amadou Diallo, who emigrated from his native Guinea in West Africa, does not particularly see himself as an artist. Sitting at his sewing machine in the back of his crowded shop in downtown Newark (just a few blocks from the Museum), Diallo makes clothes, clothes for Muslims and Christians, for Africans and non-Africans. He makes clothes for special occasions from a wide range of imported printed and damask African fabrics, embellishing them with machine embroidery that has its roots in African Muslim costume tradition. As Diallo's clothes are typically made to order, the Museum commissioned him to make a complete wedding ensemble (both a man's and a woman's costume) of white damask, embroidered with gold and white.

INA GOLUB

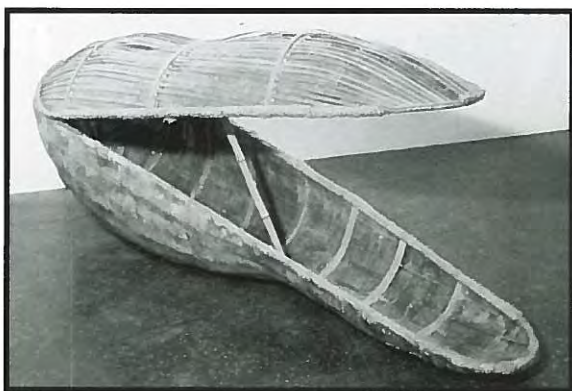
Mountainside, New Jersey

Born and raised in Newark, Ina Golub turned to the traditional forms of Judaica as a way to reclaim the roots of her heritage. The combination of traditional Jewish symbolism and a contemporary approach to form makes her work particularly suited for use in today's synagogues and in the modern Jewish home. The Sabbath candlesticks and the spice container, both used in a domestic context as part of the weekly Sabbath rituals, are directly linked to traditional Jewish material culture. *Undersea Fantastree* is a vivid demonstration of the artist's use of color and light, echoing the traditional Jewish image of the "Tree of Life."

"Color is the essence of my art," notes Golub. "There must be a connection between my love for color and the fact that the earliest known reference to color appears in the story of creation: Let there be light (Genesis 1:3). To me, color equals the light of creation, the light of the Shekinah, the light of my art and, therefore, the light of my life."



Undersea Fantastree (2003)
Beadwork over a glass form
18 x 7 x 7 in.



Fall Trap, Spirit Catcher (2002-04)
Wood, reed, resin and fiber
35 x 91 x 35 in.

GEORGE GRIFFIN

North Bergen, New Jersey

Grounded in his family history, George Griffin creates sculptural works that evoke, but are not replicas of, utilitarian objects related to fishing and the sea. Defying expectations, Griffin's basketry and cages push the boundaries of what is traditionally considered craft.

"My heritage is from the coast of Ireland, where people lived off the sea. My art works focus on containment — the inner working and primary structures of traps, cages, and basketry. I have studied the forms and structures of fishing tools, traps, and ceremonial containers from Celtic and other oceanic peoples. I have tried to mingle these forms with images from computer-generated wire frame drawings used in industry today to illustrate ships and aircraft. These have led to sculptural forms that are light, airy containers of displacement, memory, past and future."

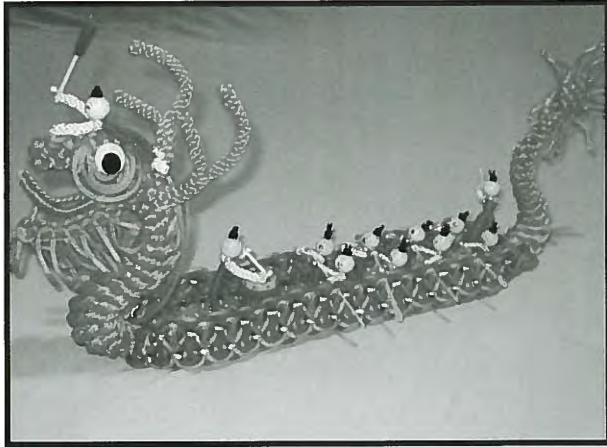
WENNING WANG HAN

Lawrenceville, New Jersey

Shiou Chiou (embroidered balls) is a Chinese folk art initially made by mothers and grandmothers for their children and grandchildren. Originally constructed from old rags wadded together to form a ball and then wrapped with strips of fabric and silk threads, they were first used as toys and have developed into a decorative embroidery craft meant to display the maker's artistic skills and creativity. Now they are considered valued gifts symbolizing friendship, loyalty and good fortune. Wenning Wang Han's kaleidoscope-like contemporary creations appear in infinite variety, some large, some small. Her visually compelling geometric designs employ a variety of yarns and threads, showcasing her unique talent and skill within a traditional craft form.



Group of Shiou Chiou balls (2002-03)
Yarn, thread over Styrofoam balls
3 to 5 in. in diameter



Dragon Boat (2003)
Chinese knotting cord
9 x 21 x 6 in.

MANN-LIH HUANG

Englewood Cliffs, New Jersey

Ms. Huang was born in Shanghai and grew up in Taiwan. She learned Chinese weaving techniques as a child, both from her mother and from an aunt. After moving to the United States in 1982, Ms. Huang taught knotting at a 4-H Club Chinese school in Bridgewater, New Jersey, and continues to teach this traditional craft today. The knotted dragon boat in the exhibition required 100 feet of cord to complete.

The Dragon Boat Festival dates back many centuries and takes place each year in the late spring. The festival, marked by a dragon boat race, commemorates a celebrated patriotic poet, Qu Yuan, who committed suicide by jumping into the Miluo River. The boat race represents the efforts to save the poet from drowning. A flagman sits on the dragon's head to guide the rowers, while a drummer beats a rhythm to keep them on stroke.

FRANCISCO JIMENEZ

Newark, New Jersey

In Newark, Francisco Jimenez produces carnival costumes related to the festival traditions of his native Dominican Republic. In this half-island nation, Carnival takes place during two national independence celebrations in the months of February and August. The Santiago province — Jimenez's hometown — is especially known for its fantastic *diablos cojuelos* or lame devils figures. The costumes for these figures consist of colorful fabrics and decorations such as mirrors, ribbons and sleigh bells, along with a typically pointy-horned, papier-mache mask, which together reflect both African and European cultural sources.

In the United States, Dominican carnival traditions are most often presented during ethnic pride parades in the summer months. By participating in events and parades in New York City and throughout Essex County, Jimenez seeks to share with and educate the public — Dominican and non-Dominican alike — about his rich homeland culture. Motivated by a seemingly oxymoronic pull between tradition and innovation, Jimenez produces works that range from completely traditional to works entirely of his own design. For this exhibition, Jimenez presents two costumes, a traditional *diablo cojuelo* figure, as well as a Judas figure, which he created to represent the city of Navarrette located in the Dominican Republic's Santiago province.



Diablo Cojuelo mask and costume ensemble (2004)
Papier-mache, fabric and assorted appliques



Dora the Explorer piñata (2004)

Paper and glue

34 1/2 in.

RUTH JIMENEZ

Elizabeth, New Jersey

For Latino children, piñatas have long been the focal point of birthday celebrations. Piñatas entered American consciousness as a result of Latin American immigration over the course of the twentieth century and are now popular with children of all backgrounds. Made of ephemeral materials such as papier-mache and cardboard, piñatas traditionally depicted stars or animal figures.

Jimenez started her piñata business in response to a community need: parents and children wanted objects that were more reflective of their contemporary lives. At the behest of their children, parents were not ordering traditionally-styled piñatas, but rather representative icons evoking a new common language — American popular culture from *Sesame Street* to *Nickelodeon*. For the Craft Arts Annual, Jimenez has produced a *Dora the Explorer* piñata representing the title character from the popular bilingual *Nickelodeon* series that exposes pre-schoolers to Latino culture and the Spanish language. This piñata is a testament to the many ways in which Latino culture is infiltrating and transforming American popular culture.

DEBBIE LEE

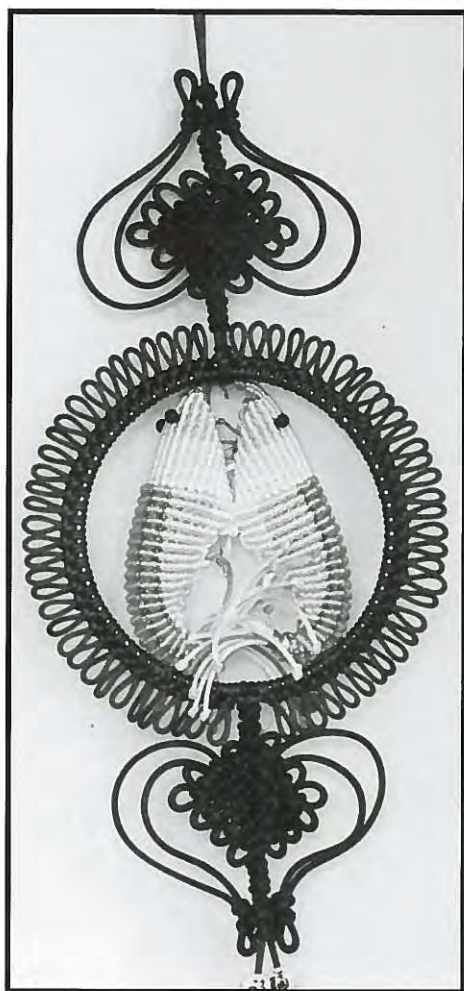
Springfield, New Jersey

Born in China, Debbie Lee came to the United States as a child and grew up in small-town New England, where her father worked in a Chinese restaurant. Although quilting is said to have its roots in ancient China, Lee took to it in a much more characteristic American context: as a housewife in the New Jersey suburbs looking for an outlet for artistic expression. Her quilting has often turned to her experience as a Chinese American growing up in a country that ignored her heritage during her early years here.

The theme of the quilt refers to the ongoing storm that Lee and her family — and all transplanted Americans — face: the uncertainty of a rapidly changing world. It mirrors the phrase “storm at sea,” during which immigrants were tossed about on ships as they made their perilous way to the freedom of America. The fragile Chinese blossoms of the design are whipped by strong winds and one of the blossoms has broken off, a commentary on the insecurity of the American dream. Lee pays special attention to the designs of the textiles she uses, not just to their colors. Noteworthy in her quilt is the tan cloth with the fine overall pattern of tiny houses, an image of the New Jersey suburbs.



Storm On Land quilt (2004)
Cotton, pieced, appliqued
36 x 81 in.



*Knotted wall hanger with paired
shrimp (2003)*
Silk cord
33 1/4 x 8 in.

JEAN LIU

Colts Neck, New Jersey

Knotting is a craft that has its roots in tenth-century China. The Chinese word for “cord” is similar in sound to the word for “god;” likewise, the word for “knot” in Chinese is very similar to the word for “auspicious.” Knots are used in the home to celebrate festive occasions and are used to ornament clothing. Knots bring luck and symbolize family unity and strength.

Liu is a well-known master of Chinese knotting. A large-scale hanging knot such as the one in the exhibition would be hung on a wall, symbolizing happiness and plenty for the New Year and celebrating an age-old craft tradition. Liu has gone beyond the strict traditional parameters of knotting, bringing her own creative vision to specific designs.

ALBERTO MORGAN

Union City, New Jersey

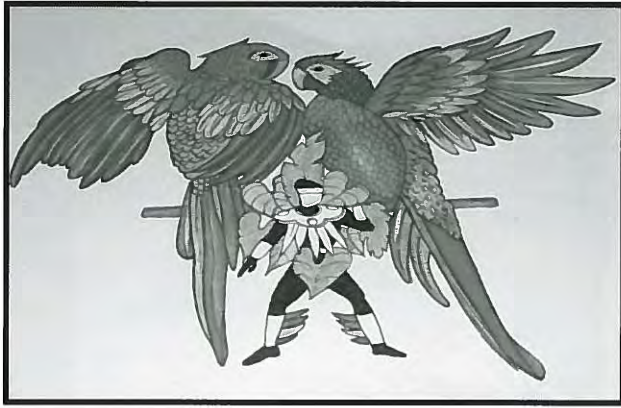
Colorful, visually complex, and weighted with meaning, Alberto Morgan's textile works come from a tradition that is simultaneously very local and very broad. A priest in Cuban Santeria, Morgan produces elaborate appliqué *pañuelos* (cloths) for his own domestic altars and those of the Santeria community in the United States.

Santeria emerged centuries ago in Cuba among African slaves who maintained their Yoruba belief systems under the veneer of Catholicism. When Cubans migrated to New Jersey and other cities across the United States, their faith came along with them, resulting in large spiritual communities of Santeria practitioners, Cuban and non-Cuban alike. Santeria practitioners produce or commission elaborate thrones (or altars) in honor of specific *orishas* (deities) from the Santeria pantheon for use during initiation ceremonies, annual celebrations and personal devotions.

Complete thrones are complex spaces decorated with hanging fabrics, food offerings, and constructed objects that are representative of specific *orishas*. Meant to be both beautiful and symbolic, these objects include elaborate, color-coded *pañuelos* and beaded belts and chains, which are carefully arranged within the throne. As Morgan notes, access to an endless supply of decorative materials in the United States has made *orisha* thrones even more opulent than those found in Cuba. For this exhibition, Morgan has created two elaborate *pañuelos*, one dedicated to Chango, the god of thunder and justice, and another to Yemeya, a maternal *orisha* associated with water and fish.



Pañuelo for Chango (2004)
Assorted textiles, beads and found objects,
glued and sewn
62 x 46 in.



Carnival costume-related sketch (2004)
Watercolor and iridescence on Bristol board
24 x 30 in.

RAY MORRIS

Scotch Plains, New Jersey

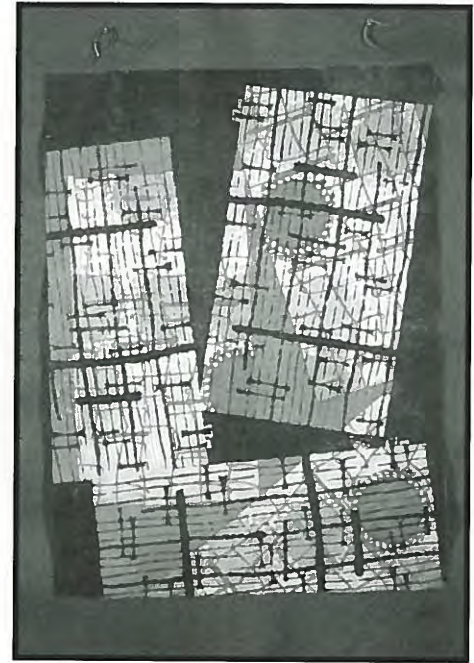
For Ray Morris, the very nature of his work is ephemeral. A native of Trinidad and Tobago, Morris produces splendid designs for parade costumes used in a variety of festival contexts, especially that of Carnival, which precedes the Lenten season of fasting.

Caribbean festivals have their roots in European and African masquerading traditions, which in their New World manifestations have become visual spectacles that draw diasporic communities “back home” to take part in the celebration. In the United States, West Indian communities in New Jersey and New York have shifted their carnival celebrations to a more seasonally appropriate time in late summer. At these events, flamboyant and often large-scale works are intended for a short life and are made to order. Their forms can be very traditional, representing figures such as “Indians” drawn from the multicultural history of the Caribbean basin. Costumes can also be non-traditional or contemporary in spirit, equally inspired by the past (such as ancient Greek mythology) or the present (our technological age).

KUMIKO MURASHIMA

Williamstown, New Jersey

Ms. Murashima studied fine art in Tokyo and apprenticed in the traditional paste-resist dyeing technique, called *Katazomé*, with master artist Keisuke Serisawa. The craft of *Katazomé* dyeing has a long and honored history in Japan, where it is used in making kimonos. Murashima has created a contemporary interpretation of this tradition, working with rice paper rather than cloth. Central to her art is the use of overlapping layers of transparent and opaque color, giving her works dimensionality and a dynamic graphic quality.



Katazomé Super-imposed VII (2003)
Resist-dyed rice paper
34 x 23 in.



Goat-tender (undated)
Cotton batik cloth
32 x 24 in.

RITU PANDYA

Voorhees, New Jersey

When Ritu Pandya arrived in the United States in the 1970s from her native India to study mathematics, she had no intention of becoming an artist. Since then, Pandya delved into Indian cultural traditions to educate young people as well as to reach out to a larger community of Americans eager to learn about other cultures. Pandya dedicated herself to crafts she learned as a child and young woman, traditions often considered women's art in India, which include batik fabric decoration, *rangoli*, henna body painting and Indian folk dancing.

For this exhibition, Pandya has focused on batik and *rangoli*. Batik is an ancient textile tradition found throughout Asia and other parts of the world; it uses wax and dyes to create images and design patterns on cloth. Pandya's designs depict traditional Indian folk themes as well as Hindu religious icons. Meant to be a meditative and purifying practice, *rangoli* is a Hindu-based tradition of ephemeral floor painting using flour, rice and powder, executed on a daily basis or on special occasions by the lady of the house. At times evoking mandalas, *rangoli* designs are often round in shape and composed of complex geometric and curvilinear patterns. As a welcoming gesture, *rangolis* are traditionally placed by the front door of a home.

LUIS ANTONIO PRATTS

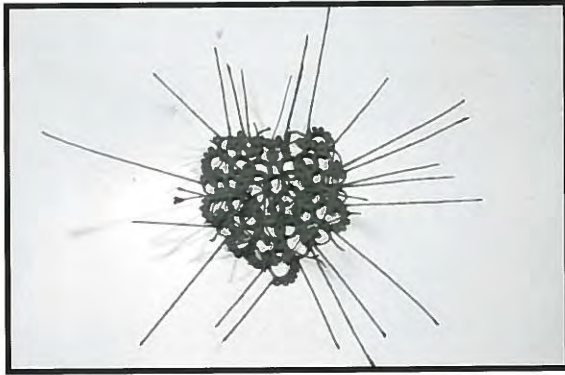
Jersey City, New Jersey

A longtime practicing artist, Luis Antonio Pratts recently created a body of work informed by his Puerto Rican and Catholic upbringing. For most of his life, Pratts had been surrounded by *santos*, carved wooden sculptures that depict the Holy Family and an array of Catholic saints. *Santos* are an esteemed folk tradition in Puerto Rico, with roots in the Spanish Colonial period when the clergy worked to convert island residents to Catholicism. Intended for home devotional use, *santos* were historically produced by humble, mostly anonymous craftspeople motivated by their fervent faith and devotion.

While the production of *santos* declined starting in the 1940s, they have become valued symbols of Puerto Rican culture, embraced by scholars and the general public alike, including Puerto Ricans born and living in the continental United States. Pratts' series is at times a direct quotation of this folk tradition and at other times an artistic meditation on changing cultural values. As a contemporary craftspeople, Pratts pushes tradition, creating *santos* that are carved and also composed of mixed media materials. These alternative materials, nonetheless, convey the humble spirit of the *santos* tradition. For example, in *Santa Cruz*, which depicts the Crucifixion, the body of Christ is composed of a recycled mop handle. In others works, modern materials like a CD-ROM evoke a halo and likely comment on the glorified place of technology in our highly industrialized society.



Virgin de Monsurate (2004)
Wood, acrylic paint and mixed media
6 x 12 x 9 in.



Tattered Heart: Remembering September 11 (2002)
Cotton tating on canvas
14 x 18 x 2 in.

SUSAN RECKFORD

Short Hills, New Jersey

Susan Reckford works in the tradition of her English ancestresses, limited by social strictures to ornamental and useful needlework. Tating, a kind of needlework lacemaking, was hugely popular in the nineteenth century for antimacassars, doilies meant to protect upholstery from Macassar hair oil. In her work for the Craft Arts Annual, Reckford has crossed the boundaries of domestic usefulness, playing both on the word “tating” and the modest little doily. Needlework has been turned into sculpture, and function into symbolism for a national tragedy.

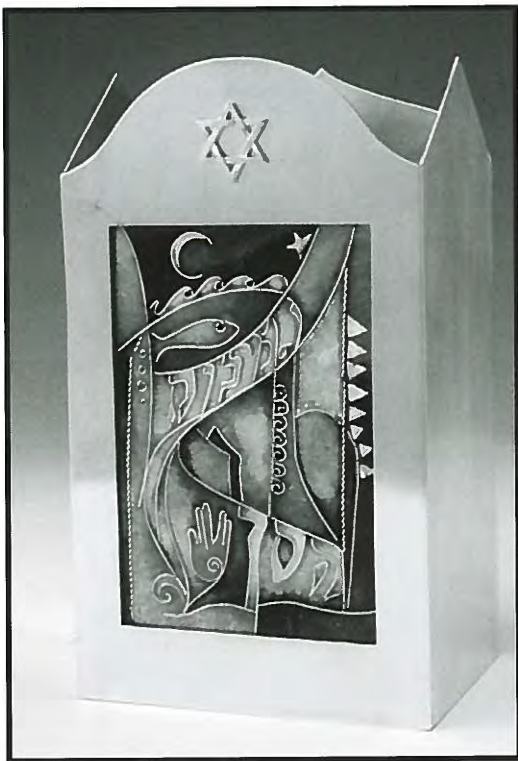
MIRIAM SANTIAGO

Newark, New Jersey

Growing up in Newark, Miriam Santiago was both close to and distant from her native Puerto Rico. Newark, after all, was and is home to a significant Puerto Rican diaspora, yet the urban enclave could not fully recreate the culture of the island. Like other children on the mainland, Santiago learned more about Puerto Rican culture during visits to the island and through her own self-study, which expanded as she became an art student. Santiago was most of all attracted to the island's folk culture, especially the famed *vejigante* carnival tradition. *Vejigantes* are horned and, at times, fang-toothed devil figures whose origins are European, Native American and African. They are named after an important element in their traditional masquerading ensemble, blown-up cow bladders (*vejigas* in Spanish). *Vejigantes* hold and swing actual or makeshift cow bladders, tapping carnival revelers, a process meant to rid individuals of malevolent forces. Scary to children and loved by adults, *vejigantes* are revered as repositories of cultural memory and political symbol. For many, *vejigantes* are valued icons of Puerto Rican cultural sovereignty, despite the island's ambiguous political status as a commonwealth of the United States.



Mar y Tierra vejigante mask and costume (2004)
Papier-mache and fabric
26 x 19 1/2 x 10 in. (mask)



Charity box (2003)
Silver, cloisonné enamel
6 x 3 1/2 x 2 1/2 in.

MARIAN SLEPIAN

Bridgewater, New Jersey

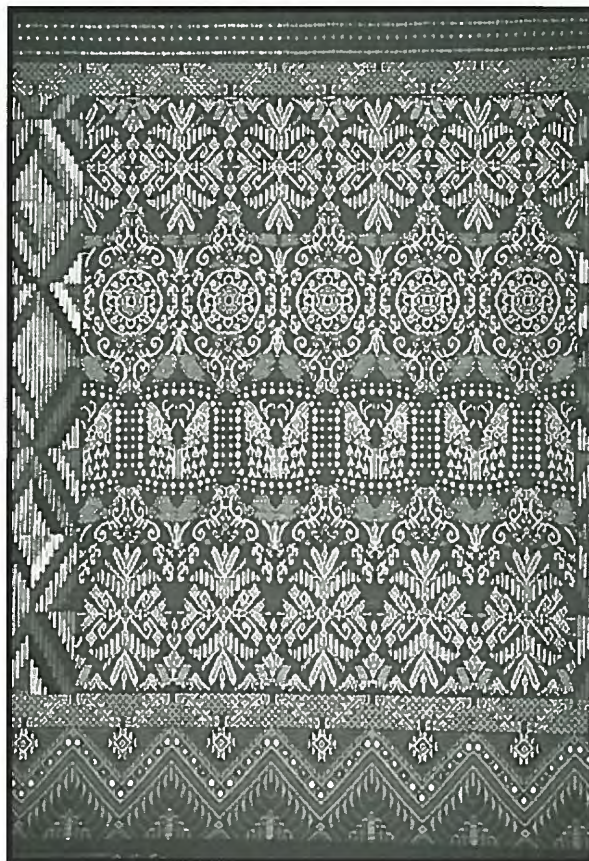
Marian Slepian is a longtime enamel artist who has specialized in large-scale enamel pictures on copper backings. The particular group of objects in this exhibit focuses on Jewish domestic rituals. "Creating objects for ritual use joins my love of tradition to my love for contemporary design. All of my works contain design elements that refer to biblical holidays and traditional observances," says Slepian.

An *etrog* (citron) is a type of citrus fruit similar to a lemon. It is bundled with a palm branch and shaken together during the festival of Sukkot. The bundle is waved in the four directions of the compass to indicate God's presence throughout the world. Sabbath candlesticks are lit for every major meal associated with a Jewish holiday and kindled at sundown every Friday evening for the beginning of the Sabbath. The charity box is something found in many Jewish homes; money intended to help the poor is placed in it on a regular basis.

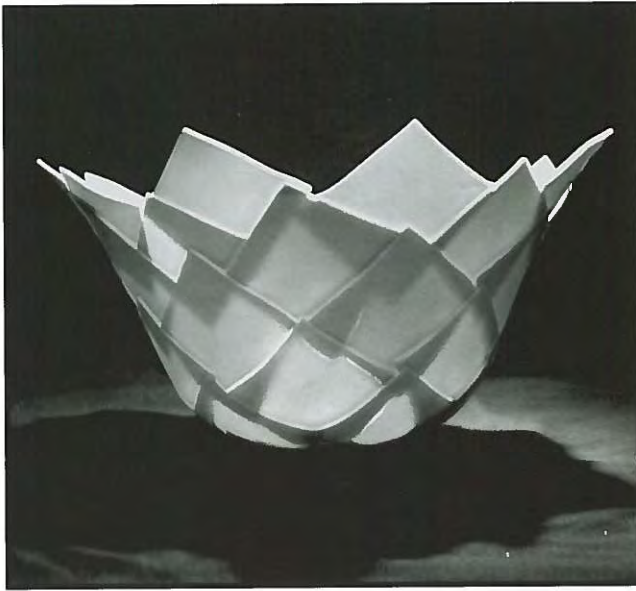
ARMANDO SOSA

Ringoes, New Jersey

Armando Sosa, a weaver who grew up in and was trained in Guatemala, has adapted his birth country's traditional techniques to that of an artist-craftsman in the United States. From an extended family of weavers, Sosa was already widely recognized as a skilled weaver when he moved to New Jersey in 1993, settling in Ringoes. He assembled his first compound-harness loom, relying on his own memories to recreate the sort of loom that has been in use in Guatemala since the sixteenth century. His richly colored works are wall hangings without any functional intent; in them, Sosa adapts traditional Mayan designs along with inspiration from African and European textile traditions.



Arcoiris de Nebaj (Rainbow of Nebaj) (2001)
Wool, cotton, silk, handwoven on multiple
harness loom
54 x 36 in.



Pine Cone (2004)
Porcelain
5 x 9 1/2 in. in diameter

PENELOPE TANG

Princeton, New Jersey

The West's fascination with Chinese porcelain dates to the end of the fifteenth century, when Portuguese traders exported the first porcelain ever seen in Europe. The key characteristics about porcelain that fired Western imaginations were its pure whiteness and its translucence. Tang, a student at Princeton, capitalizes on both of these features with her mysterious, organic porcelain vessels. Her paper-thin white clay transmits light, allowing her non-functional objects to glow with an inner fire. Her work is a contemporary interpretation of porcelain as a precious material, rather than a functional one, recalling a time when porcelain was referred to as "white gold."

PERLA VALDES

Union City, New Jersey

Evoking Victorian finery of the turn of the twentieth century, the opulence of Perla Valdes' one-of-a-kind lace garments has its roots in the centuries-old lace-making traditions of Spain and, by extension, Cuba. There is also a more recent local cultural foundation to her work in the machine-embroidery industry of northeastern New Jersey. As a young woman in Cuba, Valdes learned what would become her life-long artistic vocation. Working side by side with her aunt, Valdes learned how to sew by hand and to work with lace, both antique and new. As an adult, Valdes inherited her aunt's clientele, for whom she creates elaborate dresses and ensembles for weddings and other special occasions. When she migrated to the United States about 30 years ago, Valdes settled in Union City, the Northeast epicenter of the Cuban-American community. There she found new clients and continued to work independently and through specialty shops in New Jersey and New York, producing life-passage ensembles for weddings, baptisms, first communions, and *Quinceañera* (Sweet Fifteen) celebrations, as well as special-occasion dresses for well-to-do clients.



Valdes at work on another one-of-a-kind dress that will be embellished with lace.



Micah 6:8 (2004)

Enameled glass beads

2 3/8 length x 5/8 in. in diameter (largest bead)

JERI WARHAFTIG

West Orange, New Jersey

Beads have been important as trade items and as parts of jewelry for millennia. When assembled as jewelry, beads have been used by a wide variety of cultures to send symbolic messages, both explicit and implicit. Jeri Warhaftig has selected specific passages from Hebrew scripture to make her beads' messages explicit: words of universal wisdom. While the passage from Micah is translated in English on the reverse of each bead, the famous passage from Hillel ("If I am not for myself, who will be for me? If I am only for myself, what am I? If not now, when?") is not translated, retaining its mystery for anyone who does not read Hebrew. The two beads of amber glass, *Tikkun Olam* and *Rfuah Shlemah*, refer to healing and, as such, become amulets imbued with special powers.

WENDY YOTHERS

Hopatcong, New Jersey

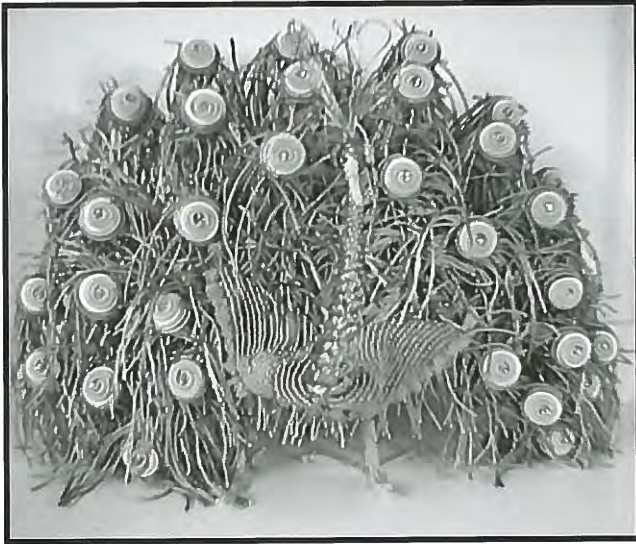
Wendy Yothers is descended from Huguenot artisans, who were driven out of Europe because of their Protestant religious beliefs in the seventeenth century. Yothers' chalice — evoking a Christian eucharistic goblet — draws an explicit parallel between the Old and New Covenants (Testaments) of the Christian Bible, and the Old (Catholic) and New (Protestant) forms of Christianity that forced her ancestors' emigration to the New World. The cake slice combines a popular Victorian silver form with the anguished face of a Native American. Such borrowing of historic motifs was common in the Victorian era, but here Yothers uses it as a reminder of her own European ancestors' intermarriage with native Iroquois in Pennsylvania. The anguish on the face of the Indian head alludes to the destruction of native cultures by the colonizing Europeans.



Old and New Covenants chalice (2003)

Silver

6 x 3 1/2 x 3 in.



Peacock with open and displayed tail (2003)
Knotted silk cord
17 x 24 x 13 in.

JIANXIN ZHANG

Oakland, New Jersey

Jianxin Zhang is a master knot artist. She created a pair of peafowl as a tour de force of this traditional Chinese craft. Knotting in China evolved from a practical and ornamental device many centuries ago to a stand-alone artistic medium in the twentieth century. Typical knotted works are small-scale, ornamental pieces. These unusually large-scale and complex pieces celebrate the symbol of the peafowl in China, where it is sacred to the rain-giving goddess. The Chinese equate the peafowl with divinity, rank, power, and beauty.

WORKS OF ART IN THE EXHIBITION

Unless otherwise noted, works are lent by the artist. Photographs, unless otherwise noted, are courtesy of the artist. Dimensions are given as height by width by depth (or diameter) unless otherwise noted.

RUTH BORGENICHT

Frontal Landscape (2002)

Stoneware

29 1/2 x 32 x 2 in.

4 x 4 Quilt (2003)

Stoneware

22 1/2 x 20 x 2 in.

CHIN-LING CHANG

Dragon vase (2001)

Earthenware, enamel, luster glaze

15 x 15 in.

World Peace vase (2003)

Earthenware, glaze

8 x 7 in.

Candlelight vase (2003)

Earthenware with celadon glaze

5 1/2 x 10 in.

CAROL CHAVE

Forces of Nature, Series II (2002)

Wool tapestry - series of four

13 x 27 in. each

"El Ojo" (2003)

Wool tapestry

38 x 37 in.

HOU-TIEN CHENG

Torah (2003)

Paper

16 x 20 in.

Harmonious Dragon (2004)

Paper

25 x 33 in.

Lady Guan Yin (2003)

Paper

40 x 24 in.

SUE CHIU

Teapot I (2002)

Stoneware

9 x 7 x 6 in.

Teapot II (2002)

Porcelain

6 1/2 x 8 3/4 x 2 in.

Smoked Pot (2002)

Stoneware

4 x 7 in.

DHOLAK

Carved folding table (2003)

Teak

15 1/2 x 30 x 15 1/2 in.

Carved ceremonial grain container (2003)

Pine

10 x 10 in.

AMADOU DIALLO

Wedding costume for a man (2004)

Damask, machine embroidery

Wedding costume for a woman (2004)

Damask, machine embroidery

INA GOLUB

Bride's Sabbath candlesticks (2002)

Beadwork over a glass form

10 x 4 x 4 in.

Undersea Fantastree (2003)

Beadwork over a glass form

18 x 7 x 7 in.

Shekhinah spice container (2004)

Beadwork over a glass form

5 1/2 x 5 x 5 in.

GEORGE GRIFFIN

Fall Trap, Spirit Catcher (2002-04)
Wood, reed, resin and fiber
35 x 91 x 35 in.

Weir Trap, Dream Catcher (2002-04)
Wood, reed, cane, and rattan
30 x 148 x 30 in.

WENNING WANG HAN

Group of Shiou Chiou (2002-03)
Yarn, thread over Styrofoam balls
3 to 5 in. in diameter

MANN-LIH HUANG

Dragon Boat (2003)
Chinese knotting cord
9 x 21 x 6 in.

FRANCISCO JIMENEZ

Diablo Cojuelo mask and costume ensemble (2004)
Papier-mache, fabric and assorted appliques

Navarrette Judas mask and costume ensemble (undated)
Papier-mache, fabric and assorted appliques

RUTH JIMENEZ

Dora the Explorer piñata (2004)
Paper and glue
34 1/2 in.

Cookie Monster piñata (2004)
Paper and glue
34 in.

DEBBIE LEE

Storm On Land quilt (2004)
Cotton, pieced, appliqued
36 x 81 in.

JEAN LIU

Knotted wall hanger with paired shrimp (2003)
Silk cord
33 1/4 x 8 in.

ALBERTO MORGAN

Pañuelo for Chango (2004)
Assorted textiles, beads and found objects, glued and sewn
62 x 46 in.

Pañuelo for Yemeya (2004)
Assorted textiles, beads and found objects, glued and sewn
56 x 52 in.

RAY MORRIS

African Queen Carnival costume (2003)
Fiberglass, wire, aluminum rods, fabric, decorative papers and edging, beads, colored rhinestones, feathers and plumes (designed in collaboration with Lawrence Fernandes)

Carnival costume-related sketches (2004)
Watercolor and iridescence on Bristol board
24 x 30 in. each

KUMIKO MURASHIMA

Katazomé Super-imposed VII (2003)
Resist-dyed rice paper
34 x 23 in.

Katazomé Super-imposed VIII (2003)
Resist-dyed rice paper
34 x 23 in.

Katazomé Super-imposed IX (2003)
Resist-dyed rice paper
34 x 23 in.

RITU PANDYA

Goat-tender (undated)
Cotton batik cloth
32 x 24 in.

Welcome Rangoli (2004)
Rice, powder and flour
36 x 36 in.

LUIS ANTONIO PRATTS

Crucifixion (2004)
Wood, acrylic paint and mixed media
25 x 16 x 3 in.

Santa Cruz (2003)
Wood, acrylic paint and mixed media
33 x 33 x 3 in.

Virgin de Monsurate (2004)
Wood, acrylic paint and mixed media
6 x 12 x 9 in.

SUSAN RECKFORD

*Tattered Heart: Remembering
September 11 (2002)*
Cotton tatting on canvas
14 x 18 x 2 in.

MIRIAM SANTIAGO

*Mar y Tierra vejigante mask and costume
(2004)*
Papier-mache and fabric
26 x 19 1/2 x 10 in. (mask)

*De Campo vejigante mask and costume
(2004)*
Papier-mache and fabric

Volante mask (2002)
Papier-mache and feathers
13 x 9 x 15 in.

MARIAN SLEPIAN

Etrog box (2002)
Silver, cloisonné enamel
3 x 4 3/4 x 3 in.

Sabbath candlesticks (2003)
Silver, cloisonné enamel
8 x 2 7/8 x 1 1/4 in.

Charity box (2003)
Silver, cloisonné enamel
6 x 3 1/2 x 2 1/2 in.

ARMANDO SOSA

*Arcoiris de Nebaj (Rainbow of Nebaj)
(2001)*
Wool, cotton, silk, handwoven
on multiple harness loom
54 x 36 in.

Carnaval (2003)
Wool, cotton, silk, handwoven
on multiple harness loom
48 x 36 in.

PENELOPE TANG

Watertight (2003)
Porcelain
5 1/2 x 12 x 7 in.

Pine Cone (2004)
Porcelain
5 x 9 1/2 in. in diameter

Handkerchief (2002)
Porcelain
3 1/2 x 10 in. in diameter

PERLA VALDES

First Communion dress (2004)
Lace, satin, and embroidered organza

Victorian baptismal dress (2002)
Antique lace collage, silk, organza
and muslin

JERI WARHAFTIG

Micah 6:8 (2004)

Enameled glass beads

2 3/8 length x 5/8 in. in diameter

(largest bead)

Hillel (2004)

Enameled glass beads

2 1/8 length x 5/8 in. in diameter

Tikkun Olam - Heal the World (2004)

Enameled glass bead

1 1/4 height x 15/16 in. in diameter

Rfuah Shlemah - Complete Healing (2004)

Enameled glass bead

1 3/16 height x 1 1/4 in. in diameter

WENDY YOTHERS

Old and New Covenants chalice (2003)

Silver

6 x 3 1/2 x 3 in.

Cake slice (2004)

Silver

11 x 2 1/2 x 3/4 in.

JIANXIN ZHANG

Peacock with open and displayed tail (2003)

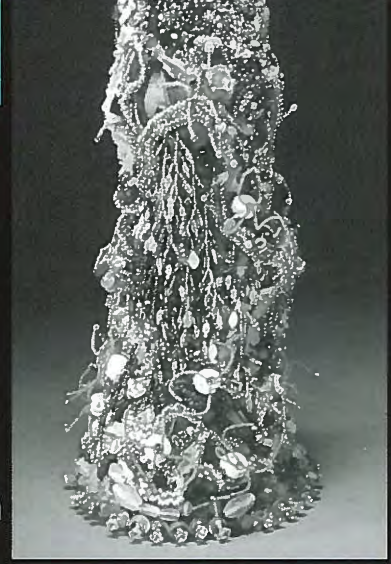
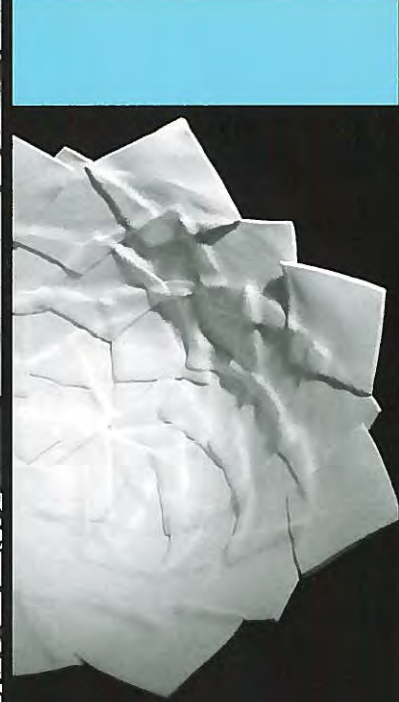
Knotted silk cord

17 x 24 x 13 in.

Peahen with low tail (2003)

Knotted silk cord

13 x 14 x 30 in.



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