




CULTURE in **CONTEXT**
A Tapestry of Expression



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Culture in Context: A Tapestry of Expression
presented through a partnership of
New Jersey State Museum
New Jersey State Council on the Arts
and New Jersey Network

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CULTURE in CONTEXT
A Tapestry of Expression

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NINA MITCHELL WELLS, ESQ.

IN ACKNOWLEDGEMENT OF HER PASSIONATE COMMITMENT

TO THE ARTS AND ARTISTS OF THE STATE

AND HER SUPPORT OF THE NEW JERSEY STATE MUSEUM.

NEW JERSEY STATE MUSEUM

Sharing the artistic and cultural diversity of the state's citizens has long been a focus of the New Jersey State Museum's collections, exhibitions and programs. *Culture in Context: A Tapestry of Expression* highlights this diversity through a major exhibition, artists' residencies and performances, a website, podcasts, a traveling exhibition and this publication.

The State Museum is honored to share in this project with the New Jersey State Council on the Arts and New Jersey Network, and to highlight the work of the state's six folklife centers. We are pleased that *Culture in Context* has expanded the knowledge and appreciation of the folk artists and traditions brought here or adapted from other cultures, and those developed in response to the state's unique geography.

Guest curator Rita Moonsammy's commitment to the project and to highlighting New Jersey's folklife and its master artists and apprentices must be commended. In addition, the extraordinary folk artists who have participated in this project have shared their talents, time and passion with the project team and with those who learn from the project. The folk objects, performances and artists words remind us that sharing our unique traditions and differences gives life flavor, while embracing and exploring our similarities links us together. The artists have allowed us to explore their personal stories and traditions, and have given all who view their work a deeper understanding of the complex tapestry of each of our traditions.

Eric Pryor
Executive Director

NEW JERSEY STATE COUNCIL ON THE ARTS

The New Jersey State Council on the Arts is pleased to partner with the New Jersey State Museum on this exciting reopening exhibition that showcases New Jersey's rich cultural diversity and tremendous artistic talent. The artists represented in *Culture in Context: A Tapestry of Expression* are among the finest folk and traditional artists in the state who share their time-honored techniques to tell the authentic stories of their communities.

The Arts Council is proud to support this exhibition as one of the many ways we seek to promote New Jersey's folk artists and help them connect with one another, share cultural traditions, and preserve valuable artistic practices that are in danger of being lost. New Jersey is one of the most culturally diverse states in the nation and it is of the highest priority that we take the time to celebrate the richness of our differences and acknowledge what we have in common – the arts help do that better than anything.

Working closely with New Jersey Network and the six regional folklife centers around the state on inspired programming, the State Museum was able to bring *Culture in Context* into a broad array of communities, gaining well-deserved exposure for New Jersey's folk artists and raising awareness about the value of creative expression as a means of keeping culture alive. We offer our sincerest gratitude to the staff and board of the New Jersey State Museum for highlighting this important body of work and especially thank Guest Curator Rita Moonsammy for her unfailing commitment to preserving and sharing the richness of New Jersey folklife.

Carol Ann Herbert
Chair

Steve Runk
Executive Director

NEW JERSEY NETWORK

NJN Public Television and Radio is proud to partner with the New Jersey State Museum on its multifaceted exhibition, *Culture in Context: A Tapestry of Expression*, in exploring New Jersey's living folk traditions.

More than a year before the State Museum reopened in May 2008, members of its staff met with producers of NJN's weekly magazine series *State of the Arts* to discuss how they could bring together our resources to enhance the Museum's long-awaited reopening exhibit. The plan they developed was to incorporate NJN media into all aspects of the exhibition, including the galleries, a media-rich website, and a series of podcasts. In addition, *State of the Arts* would devote one of its weekly episodes to *Culture in Context*, with a program that profiled many of the artists.

State of the Arts was able to draw upon the rich archives of NJN's past productions for this project. For example, one of the artists included in the exhibition is Charles "Charlie" Hankins (1925-2003), the first boat builder to be awarded a National Heritage Fellowship by the National Endowment for the Arts. In 1991, NJN produced a documentary about Hankins and his Sea Bright Skiff, and now, parts of this documentary were used to create a short video to run in the Museum in the gallery exhibiting a Hankins boat. A short clip was used in the *State of the Arts* special, and the entire documentary can be seen on www.cultureincontext.org.

The collaboration between NJN and the State Museum has also led to valuable new documentation of New Jersey's diverse folk culture. For example, NJN cameras were able to focus on hook rug maker Gail Dufresne and on Cambodian Court dancer Jenny Hua. Profiles of these and other artists are included in the *State of the Arts* special and on the *Culture in Context* website. In addition, the videos have been posted on YouTube, where they are generating multiple clicks and comments. The series of podcasts (available on www.cultureincontext.org, as well as iTunes) expands the selection of artists even further, including conversations with Bengali Alpana painter Dhriti Bagchi, and the musicologist and Jewish cantor Marsha Dubrow.

Collaborations like *Culture in Context* are indicative of the ways in which media – from broadcast to podcast – are a central tool for museums in the 21st century. Museums, for their part, can play a central role in providing content for public television, radio and other media. NJN has truly benefited from working together with the NJ State Museum, the NJ State Council on the Arts, and New Jersey's six regional folklife centers, and we look forward to more partnerships – each of us doing what we do best – in the exciting digital future.

Elizabeth Christopherson

Former Executive Director, NJN Public Television and Radio

The project, *Culture in Context: A Tapestry of Expression*, is presented by the New Jersey State Museum/NJ Department of State and co-sponsored by the New Jersey State Council on the Arts/NJ Department of State, a Partner Agency of the National Endowment for the Arts, and New Jersey Network Public Television and Radio.

Support for the exhibition and programming at the New Jersey State Museum, the traveling exhibition and programming at New Jersey Folklife Centers, and the exhibition catalog has been provided by:

The Bunbury Company
The Geraldine R. Dodge Foundation
Friends of the New Jersey State Museum
Merrill G. & Emerita E. Hastings Foundation
The Horizon Foundation for New Jersey
New Jersey Historical Commission

This exhibition was made possible in part by a grant from the New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities.

This project is supported in part by grant from the National Endowment for the Arts, which believes that a great nation deserves great art.

Support for the exhibition casework has been provided by the Hyde & Watson Foundation.





Victor Morgado making a *bomba* drum. Photograph courtesy of the Artist.



Hanan Munayyer embroiders traditional patterns of the Galilee region.



Stanley Hameed performs on the *djimbe* drum. Photograph courtesy of Artist.



Althea Hajduk creates both contemporary and traditional pots.



The wool is hooked through a canvas backing following Gail Dufresne's design. Photograph by Rita Moonsammy.



CULTURE in CONTEXT: A Tapestry of Expression

Folk culture emerges whenever people share a sense of identity. In a variety of settings, they create traditional ways of doing things, imbuing them with their community's distinctive standards of appropriateness and beauty. As Charles Camp has noted, this relationship between individual and community identity and folk life is intricately interconnected ("The Craft So Longe to Lerne: Traditional Craftsmanship and Its Uses in Contemporary Society," in *Traditional Craftsmanship in America: A Diagnostic Report*, 1983). Here in New Jersey, folk cultures from around the world have taken root and flourish, each distinctive in its manner of expression yet linked in the human desire to create beauty and find meaning in all aspects of the life experience. Furthermore, these distinctive world cultures overlay the state's regional and occupational identities to create a complex – and illuminating – cultural mosaic. In *Culture in Context: A Tapestry of Expression*, the New Jersey State Museum in partnership with the New Jersey State Council on the Arts (NJSCA) and New Jersey Network (NJN) examines and celebrates this rich tapestry by focusing on the work created through the NJSCA's Folk Arts Apprenticeship Program. NJSCA established this program in 1995, recognizing that support for traditional arts and artists contribute to social stability and harmony at the same time that it increases the dynamic array of artistic resources of the state. Since then, the grant program has supported over 150 apprenticeships in cultural communities throughout the state, successfully encouraging the transmission of valued traditions in traditional settings. *Culture in Context* interprets this extensive body of material for the first time. This work reflects and expands the reach of three of the State Museum's own areas of focus – ethnography, cultural history and fine art.

Historically through all of the major waves of immigration, New Jersey has been an important destination. Still today, the state remains one of the five top destinations nationally for new immigrants, along with California, Texas, New York, and Florida. Moreover, the range of groups coming to New Jersey is highly diverse, including immigrants from Asia, Latin America, Africa and Europe. These factors, as well as the density of settlement in the state, contribute to distinctive cultural configurations. Some of these groups have a long association with the state; others represent more recent immigration. All claim distinctive artistic traditions, from African-American doll making and Cambodian court dance to needlework and weaving from around the world.

New Jersey's diversity, however, is not exclusively linked with ethnicity - geography and environment are also significant factors. Despite its diminutive land area, traditional lifestyles have developed around regions with distinct environmental resources. In the Pinelands region, for example, today's tradition bearers have brought into the present crafts such as oak berry baskets that initially merged as part of an economic cycle. In the state's abundant wetlands, decoys were important in the 19th and 20th centuries for subsistence and market hunters and hunting guides. They have now evolved from workaday items to collector's prizes and come to represent both local and regional identity. Our agricultural and industrial communities have also fostered distinctive crafts and artifacts linked to specific tasks or seasonal activities.

How popular markets can alter the historic form and function of a folk object presents an interesting case in point. Decoy carving, for example, is an emblematic craft of New Jersey's coastal regions, with a history spanning over two centuries. Although today considered works of art, they were nonetheless crafted for a purely pragmatic purpose. By contrast, the elegant decoys produced by the state's carvers today are rarely destined for use in hunting, but are instead acquired and prized for their craftsmanship and artistic qualities.

Traditional folk music sometimes requires culturally specific musical instruments in order to be performed. If those instruments and the skills to produce them are unavailable, the music itself also disappears. The Puerto Rican *cuatro*, for example, is an especially evocative symbol of "home" to Puerto Ricans in New Jersey. It is used for the *jibaro* "country music" of Puerto Rico, a part of the island's Spanish legacy. Twentieth century Puerto Rican migration to New Jersey, then, is linked to the history of the Spanish in Puerto Rico through traditional music – music that requires culturally specific instrumentation not commercially available here. Traditional culture, however, continues to evolve and does not solely look to the past, for *cuatros* have also been used in more contemporary Latino commercial music. The project explores these interconnections.

The project was organized around three overarching themes exploring how traditional arts relate to home, community and occupational life (work), providing case studies that present interpretive depth and diversity, underscoring both cultural commonalities and differences. Importantly, the project explores how diverse cultural traditions strengthen an individual's and community's sense of identity. As one of the most diverse states in America, New Jersey has within its borders unparalleled cultural resources that enrich our lives and can make us better world citizens.

Culture in Context included not just the work of folk artists, but also the artists themselves in order to encourage conversation and interactive learning. Residencies and performances brought artists into the galleries to teach, demonstrate and discuss their work and communities. These residencies offered school groups with direct access to artists – a rare and rich opportunity. The project also featured a series of performances throughout the year, giving visitors the opportunity to see the objects on exhibit in their cultural context.

Through a variety of components accessible beyond the State Museum's galleries, the project has impact throughout the state and to all with access to the internet. A small traveling exhibit traveled to the state's six regional folk arts centers, which held companion programming at their sites. This traveling exhibition, web-based curriculum materials, as well as an NJN-produced website and podcasts featuring interviews with artists, enhance the project's interpretive resources off-site, extend the project's life span and serve as a resource long beyond the close of the main exhibition.

Rita Z. Moonsammy, Ph.D., *Guest Curator*

Karen A. Flinn

Assistant Curator of Archaeology & Ethnology, New Jersey State Museum

Kim Nguyen

Program Associate – Folk Arts Apprenticeship Program, New Jersey State Council on the Arts

Margaret M. O'Reilly

Curator of Fine Art, New Jersey State Museum

James F. Turk, Ph.D.

former Curator of Cultural History, New Jersey State Museum

Susan Wallner

State of the Arts, Series Producer, New Jersey Network

Lorraine E. Williams, Ph.D.

former Curator of Archaeology & Ethnology, New Jersey State Museum

FOOLKWAYS



St. Joseph's Table created by the Ferrari Family in March 2008.



Marsha Dubrow prepares the table in her family's Sukkah.



Charlie Hankins working in his shop in Lavalette, c.1985. Photograph by Rita Moonsammy.



Mary May works on a shave horse built by her husband.

NEW JERSEY STATE COUNCIL ON THE ARTS' FOLK ARTS APPRENTICESHIP PROGRAM

The New Jersey State Council on the Arts has long recognized that cultural diversity is one of New Jersey's most significant and valuable characteristics. New Jersey is filled with a wide variety of communities defined by locality, occupation, ethnicity, belief and culture whose traditional arts and crafts are valued ways of expressing identity, strengthening group ties, and enriching the larger community around us. Support for these arts preserves important cultural traditions, nurtures artists and celebrates what it means to live in New Jersey.

Over the past 14 years, the folk arts apprenticeship program has awarded more than a quarter of a million dollars to over one hundred folk artists who are tradition bearers for more than ninety cultures that exist in the state. Folk Arts Apprenticeships – intended to support the traditional arts and crafts of New Jersey's many different cultural communities – help talented apprentice folk artists advance their skills by working directly with a master artist or craftsperson in their shared community. These awards help break down the barriers that might otherwise impede or prevent the preservation and transmission of important traditions by offsetting the cost of working with master

artists. Masters and apprentices are reviewed by a panel of folk cultural specialists. Following a work plan evaluated by the panel, masters help the apprentice artists develop their skills in the traditional arts forms so they may continue to be practiced and shared.

Launched in 1994 with support from the National Endowment for the Arts, the Council's Apprenticeship Program has become an important vehicle for promoting the arts that are an integral part of a community's life, for preserving art forms and tradition in danger of being lost forever, promoting the importance of artists as tradition bearers and enabling communities to learn more about one another through the language of art.



NEW JERSEY STATE COUNCIL ON THE ARTS' FOLK ART APPRENTICESHIP GRANT RECIPIENTS

(1995 through 2008)

APPRENTICE/MASTER

Anu Anand/Lakshmi Anand
 Iddy Asada/Alan Okada
 Yvonne Austin/Candace Hundley-Kamate
 Nelson Baez/Juan Cartagena
 Dhriti Bagchi/Amar Paul
 Cathie Baker/Alfred Grayhawk
 Avelino Barbosa/Jose Martins
 Superna Bhar/Hafiz Hossain
 Robert Broschart/
 Walter Evans & Art Reed
 Gloria Cardona/Perla Valdes
 Juan Cartagena/Alberto Cepeda
 Monica Cate/Allyson Brown
 Indrani Chakraborty/Mitali Bhawmik
 Dibyarka Chatterjee/Samir Chatterjee
 Deepal Rajiv Chodhari/Milati Bhawmik
 Mei Chu Wu/Zhanguo Liu
 Yu-Chuan Cline/May Lu Jen
 Norberto Cortes/Felix Sanabria
 Armando Cruz/Cesar Viveros
 Anna Marie Dafnos/Eleanor Chakalos
 Andrea Dalessandro/Gail Dufresne
 Anitra Das/Divya Dadi Yeluri
 Koushik Das/Anantha Krishnan
 Marvin Davis/Louis Mofsie
 Patricia Davis/Chequita Lumzy
 Kathryn DeAngelo/Grainne Hambly
 Cesarina De Cesaro/Laura B. Friesel
 Luis De Jesus/Diomedes Matos
 Rolando De Leon/Armando Sosa
 Jose Del Valle/Diomedes Matos
 Luis A. Diaz/Alberto Cepeda
 Isaac Dostis/Hyman Genee
 Marsha Dubrow/
 Adrienne Cooper
 Renee Dutta/Dhriti Bagchi
 Wesley East/Edward Robinson
 Shirley Elliott-Banks/Bernice Gasaway
 Glauber Fernandes/
 Raimundo Cesar Alves de Almeida
 Annette Ferrari/Frances Ferrari
 Olga Figol/Olena Lenczuk
 Patricia Flynn/Brian Sexton
 Tina Pierce Fragoso/Roberta Flores
 David Freeman/Ustad Shabbir Nisar
 Venkataramanan Gangadharan/
 Venkat Natarajan
 Sirye Geddis/Elise Uiga
 Shivalik Ghoshal/
 Pandi Swapan Chaudhuri
 David Giannetto III/Vincent Giannetto
 Callie Glenn/Willie Lockhart
 Mario Gonzalez/Diomedes Matos

ART FORM

Bharata Natyam – South Indian classical dance
 Japanese *Taiko* drumming
 West African dance and drum performance
 Puerto Rican *Bomba* and *Plena* performance
 West Bengalese and Bangladeshi folk songs
 Abenaki birchbark canoe building
 Portuguese Concertina performance
 North Indian classical vocal
 American woodturning and mold making

 Cuban lace and embroidery work
 Puerto Rican *Bomba* and *Plena* performance
 Iroquois social dance
 Indian classical music performance
Tabla – Indian percussion performance
 Hindustani music – vocal performance
 Peking opera singing
Zhong guo jie – Chinese knot tying
 Afro-Cuban percussion and performance
 Meso-American fresco and high-relief painting
 Greek Wedding costume embroidery
 American Rug Hooking
 Indian music performance
Odissi – Eastern Indian classical dance performance
 American Indian Dance and Music
 Gospel Music performance
 Irish harp performance
 Italian Bobbin lace
 Puerto Rican *Cuatro* building
 Weaving and loom building
 Puerto Rican *Cuatro* building
Bomba and *Plena* performance
 Jewish *Piyyutim* singing
 Jewish Cantorial singing & Yiddish folk song

 Bengalese *Alpana* painting
 African American storytelling
 African American doll making
 Afro-Brazilian *Capoeira*

 Italian St. Joseph's Festival table
 Ukrainian *Pysanky* painting
 Irish Set dancing
 Lenape beadwork
Tabla – Indian percussion performance

Mridhangam – South Indian percussion performance
 Estonian *Rya* rug making
Tabla – Indian percussion performance

 Delaware River duck decoys
 African American Gospel singing
 Puerto Rican *Cuatro* building

Andre Guerrero/Felix Sanabria
 Althea Meade Hajduk/Merline Rhoden
 Stanley Hameed/Ladji Camra
 Lesl Harker/Michael Rafferty
 Nanette Hernandez/Juan Usera
 Donald E. Howard/Frank Gene Golden
 Sojaita Tauchchanda Hua/
 Chamroeun Yin
 Roslyn Turner Ince/
 Yewande Kelley-Johnson
 Jose Jimenez/Diomedes Matos
 Claudia Juarez/Armando Sosa
 Hema Kannan/
 Kamala Lakshminarayanan
 Halyna Karaman/Eudokia Sorochedaniuk
 Ami Karnik/Pranati Pratap
 Fusaye Kazaoka/Akiko Keene
 Yewande Kelley-Johnson/
 Clyde Wilder & Dawn McKen
 Aniruddha Knight/Lakshmi Knight
 Anantha Krishnan/
 Ramaswamy Raghuraman
 Sejal Kukadia/Pandit Divyang Vakil
 Pavala Kumar/Ramya Ramnarayan
 Tammy Leo/Lisa Leo
 Qiulin Li/Zhenguo Liu
 Dorothy Lin/Wenning Wang Han
 Karen Love/M'Bemba Bangoura
 Nancee Jo Luciani/W. Fred Reitmeyer, Jr.
 Vidya Mandiyan/
 Ramya Ramnarayan
 Elizabeth Manduke/Sophie Manduke
 Victor Marshall/Famoro Dioubate
 Richard Martinez/Diomedes Matos
 Mary May/Esther Parker
 Kenneth Michelsen/Richard Wilber
 Sai Shyam Mohan/Abhiman Kaushal
 Simon Monroy/Martha Monroy
 Luis Moreira/Antonio Meneses
 Victor Morgado/Jose S. Santiago
 William Mosely, Sr./Herbert Pierce
 Kakoli Mukherjee/Durga Charan Ranbir
 Randa Munayyer/Hanan Munayyer
 Raji Murthy/Kauta Seemanthini
 Vidya Sringeri Murthy/
 Kamala Lakshminarayanan
 Altavis Myers/Ameurfina Nazario
 Amber Myers/Mirinisa Myers
 Rose Ng/Lu Jin Yang
 Barbara Nyman/Raymond Nyman
 Patience Ogheneovo Oghre/
 Isi Igetei
 Elisabeth Ooka/John Ko
 Francisco Ortiz/Juan Cartagena
 Sofia Padkowsky/Olga Kobryn

Sacred Drumming of *Orisha* Worship
 Jamaican pottery making
 West African drumming
 Irish traditional flute music
 Puerto Rican *Bomba* dance
 Cuban folk and African drumming
 Cambodian classical dance

 West African dance

 Puerto Rican *Cuatro* building
 Guatemalan weaving
Bharata Natyam – South Indian classical dance

 Ukrainian *Hutzul* embroidery
Kathak – Northern Indian classical dance
 Japanese *Kimekomi* doll making
 Lindy Hop/Jitterbug & *Orisha* dance

Bharata Natyam – South Indian classical dance
 Indian *Mridangah* drum performance

Tabla – Indian percussion performance
Bharata Natyam – South Indian classical dance
 Romani music performance
Jinghu – Chinese opera performance
Temari – Hand-ball making
 Guinean dance and song
 Barnegat Bay decoy carving
Bharata Natyam – South Indian classical dance

 Ukrainian *Pysanky* Easter Egg Art
 West African *Baliphone* performance
 Puerto Rican *Cuatro* building
 South Jersey basket weaving
 Decoy carving
Tabla – Indian percussion performance
 Mexican folk dance
 Portuguese folk dance
 Puerto Rican *Bomba* drum making
 Lenape drum making
Odissi – Eastern Indian classical dance performance
 Palestinian embroidery and craft
 Indian *Carnatic* classical violin performance
Bharata Natyam – South Indian classical dance

Baybayin – Ancient Philippine script
Baybayin – Ancient Philippine script
Zhong guo jie – Chinese knot tying
 South Jersey decoy carving
 Nigerian storytelling

 Japanese *Taiko* drumming
 Puerto Rican *Bomba* and *Plena* music
 Ukrainian *Pysanky* Easter egg art

Altavis Myers/Ameurfina Nazario
 Amber Myers/Mirinisa Myers
 Rose Ng/Lu Jin Yang
 Barbara Nyman/Raymond Nyman
 Patience Ogheneovo Oghre/
 Isi Igetei
 Elisabeth Ooka/John Ko
 Francisco Ortiz/Juan Cartagena
 Sofia Padkowsky/Olga Kobryn
 Deepa Pahlajani/Ritu Pandya
 Ameetha Palanivel/Viji Rao
 Maria Panczak/Eudokia Sorochaniuk
 Luis Perez/Alberta Cepeda
 Mridula Raman/
 Ananth Ramanarayanan
 Mridula Raman/
 Kamala Lakshminarayanan
 Priya Ramaswami/
 Ramya Ramnarayan
 Preeti Ramnath/
 Kamala Lakshminarayanan
 Clarita Ramos/
 Maria Llorin Paliguin
 Bani Ray/Durga Charan Ranir
 Edward Rebetje/Richard Jessen
 William Reyes/Eddie Rosa
 Roberto Rivera/Alvin Medina
 Rimli Roy/Lairenjam Jagannath
 Halina Rusak/Tatiana Markaviec
 Swarup Sai Swaminathan/
 Keda Naphade
 Sahasra Sambamoorthi/
 Ramya Ramnarayan
 Paul Scarlett/W. Fred Reitmeyer, Jr.
 Demetrios Serghis/Maria Serghis
 Tanzila Shams/Sharmila Ghoshal
 Debra Simpson/Mary May
 Jaya Srinivasan/
 Kamala Lakshminarayanan
 Kay Styles/Brenda Hicks
 Hyunju Sung/Oakjoo Moon
 Rothman Teran/Juan Santana
 Lewis E. Thomas/James P. Hand
 Kevin Tolan/Joseph Stearne
 Darrell Toler/Albert Short
 Nancy Twu/Mann-Lih Huang
 Sean Vayda/L. Curtis Tindall
 Vinay Venkatesh/Venkat Natarajan
 Alice Sumiko Yamasaki/Mariko Watabe
 Angela Young-Han Lin/Mann-Lih Huang
 Volodyo Yurcheniuk/John Lenczuk
 MaryAnn Zawojsky/Lesia Paluch
 Dongping Zhang/Seng-Hung Chen

Baybayin – Ancient Philippine script
Baybayin – Ancient Philippine script
Zhong guo jie – Chinese knot tying
 South Jersey decoy carving
 Nigerian storytelling

 Japanese *Taiko* drumming
 Puerto Rican *Bomba* and *Plena* music
 Ukrainian *Pysanky* Easter egg art
 Indian batik painting
Odissi – Eastern Indian classical dance performance
 Ukrainian bridal headdress needlework
 Puerto Rican *Bomba* and *Plena* performance
Bharata Natyam – South Indian classical dance

 Indian Carnatic classical vocal performance

Bharata Natyam – South Indian classical dance

Bharata Natyam – South Indian classical dance

 Philippine *Bandurria La-ud* – Octavina performance

Odissi – Eastern Indian classical dance performance
 Decoy carving
 Puerto Rican *Jibaro* music
 Puerto Rican *Jibaro* music
 Indian classical *Manipuri* dance
 Belarusian painting and belt weaving
 Indian solo harmonium performance

Bharata Natyam – South Indian classical dance

 Barnegat duck and shorebird carving
 Greek pastry making
 Bengali song performance
 Pinelands-region basketry
Bharata Natyam – South Indian classical dance

 Gospel music performance
 Korean *pansori* and accompanying drum performance
 Andean music and pan pipes
 Decoy carving
 Celtic *pioba mhòir* (bagpipe) and warpipe performance
 African American folk song
Zhong guo jie – Chinese knot tying
 Blacksmithing
 Indian Carnatic classical violin performance
 Japanese *Kabuki* dance
Zhong guo jie – Chinese knot tying and designs
 Ukrainian traditional folk dance
 Ukrainian traditional folk embroidery
Zhong guo jie – Chinese knot tying



Alpa Thakkar decorates clothing with traditional *Kutchi* embroidery of Gujarat, India.



Fred Reitmeyer and apprentice Paul Scarlett.
Photography by Jaclyn Stewart; Courtesy Tuckerton Seaport.

Mann-Lih Huang creating a *zhong guo ji*



THE COMPACTY EXPERIENCE

BY RITA Z. MOONSAMMY, PH.D.

“Where are you from?” This is a deceptively simple question most people have been asked many times. It may be interpreted in multiple ways and prompt many different answers. It could mean, “Where do you live,” or “where were you born,” or “what is your background.” One might answer it with, “I grew up in Scranton, but I’ve lived in South Jersey for thirty years.” Or, “I’m from Pennsylvania German country.” Or, “I’m Galician.” Or, “I’m from the East Ward in Newark.” What all these interpretations have in common is an interest in creating a framework for communicating meaningfully with others. Both the questions and the answers reveal the frameworks that are important to the speakers. In such exchanges, we seek to obtain and provide the information needed for a fuller interpretation of another person’s expressions, attitudes and intentions. We are trying to understand the context.

But context is multidimensional. It is provided not only by geography. Other questions and answers in the process of getting acquainted with someone or something are about the social, cultural and emotional “places” that contribute to the identity of a person and help to place him or her in the social universe. With such information, we orient ourselves to others to understand how we are different and how we are similar. These orientations determine the ways we communicate with each other, and how we present ourselves, whether within our community of shared experience and identity, or with people who “come from” other places.

Furthermore, we each are part of many places; we are not just American, or African American, or New Jerseyan, for instance. Every person moves through different domains of activity and experience each day — home, school, work, club, church and neighborhood are some of the physical places, but even within them, we may share identity with a more specific group — “the girls,” the “seniors” (either by grade or age), the “Mets fans,” or the “St. Mary parishioners,” for instance. In each place, we share with others the knowledge of what is important to identity and communication in that group, whether with regard to manners, job skills, jokes, foodways, artistry, language or the innumerable other ways that people perform identity.

Because of this multiplicity of place in one’s life, our identities are fluid. The fluidity allows us to be homogeneous community members in different places at different times, as well as

unique individuals. For example, woodworker Bob Broschart could be said to move through his different identities in different places. During visits with his former colleagues from Amtrak, he is a railroad man, familiar with all the stories and knowledge of that occupation. At crafts fairs, he is a wood turner, sharing tips and information about their shared skills and experiences. His friends there may have no idea that he is a railroad man. At home, of course, he is Dad, the breadwinner and caretaker of his family

How we think of ourselves and our identity can be said to be another of these “places.” Cathi Baker whose forebears were Dutch and Abenaki, implied the complexity when she said, “In my world I’m Abenaki.” Her “world” is a conceptual place from which she draws on what, to her, are the most important elements of her experience and identity. While her geographical place may be the civic community of suburban Mahwah, New Jersey, she

considers the Abenaki identity drawn from family roots in Maine and Canada to be most important to her identity, and she has constructed mental and social places according to that conception. She spends much of her time immersed in Abenaki culture through studies and activities. A walk through her suburban home is an introduction to the artistry of and about Native North Americans. She makes frequent trips back to Maine, where she has apprenticed to Alfred Greyhawk, a master birch bark canoe maker. There she is recognized by the community of Abenaki as a Traditional Elder who upholds and carries the ancient ways of the people.

Our places of identity are neither absolute nor static. We are constantly responding to and reshaping our communications because our environments change. Immigrants, whether from a different country or even a different state, often face critical and difficult challenges in re-constructing identity. The culture in which one is born and raised shapes not only ways of speaking and doing, but also ways of understanding one's place in the world. In a new place, where those around you have grown up in very different environments and circumstances and the contemporary environment is constantly changing, it is necessary to develop new identities that anchor the self by linking the past with the present.

Thary Hua, mother of Cambodian court dancer Sojaita (Jenny) Tau Chan Hua, told of the dilemma her family faced when deciding where to emigrate from a refugee camp in Thailand after the war in Vietnam. The family is Khmer Krom, ethnic Cambodians who have long lived in Vietnam. When she asked her mother where she should go, her mother told her "Go where they give you life." Deep in that statement is the truth that we all need both material and social resources to live. The family needed more than a house and a job; they needed a community where they could both be and become. For them, the Cambodian community in the

Delaware Valley provided those resources.

Tary and Jenny nevertheless occupy some different cultural places. As a second generation American, Jenny has had to be culturally nimble in negotiating between the two different worlds of experience. She is comfortable on the campus of Temple University with her American friends, and just as comfortable worshipping in the Samaki Buddhist Temple her family helped to establish in Camden. Yet in Cambodia, Jenny says, "even though I am Khmer, I am not Cambodian. Meaning that my own people do not completely accept me as their own because I was born in the US. To them, I am still an outsider." The challenges of being outsiders are ones that most immigrants face.

Among the ways that many ethnic groups negotiate through these challenges are through the observation and adaptation of traditional customs. For this process, home and community provide contexts for different observances of identity. The home is in some ways a sacrosanct place where we can freely express feelings and beliefs and observe the most deeply traditional and conservative customs that might be considered odd or suspicious to people who don't know us or our culture. A kitchen altar to a female goddess in a Hindu home is both a potent symbol of the importance of women's work, but also of beliefs and values about marriage and the place of women in society.

Many traditions observed in the home may also reflect the absorption of the new place into the family's identity, and vice versa. The use of the native language, or a regional dialect, provides an important framework for maintaining both family and community identity. Yet English may also be mixed with Spanish, for instance. Both Christmas and Diwali, the Hindu Festival of Lights, may be celebrated. Pasta and "gravy" may be as important on the Thanksgiving table as turkey. In a similar vein, the *kolu* displays for the Hindi celebration of Navratri, which are multi-level arrangements that

include depictions of the Hindu god Vishnu, and which always include other elements that Indian women find appealing – knick knacks, candles, flowers, pictures, etc. – in some homes may now include Barbie dolls. The spirit of this tradition is maintained in that it continues to provide an opportunity for the women in the home to reflect on their experience.

Just as the identity of an individual must be understood in the context of personal history, traditional art forms such as those just mentioned must be interpreted and understood in the context of their creation and use. Art and artifacts such as those presented in the “Culture in Context: A Tapestry of Expression” exhibition are distillations of a cultural and personal history. Both the history of the makers and the history of the culture have shaped them, literally and symbolically. They can only be understood well if those layers of context are folded back and read. These contextual stories are often compelling, especially in the case of refugees who have been forced to leave their homes, rather than chosen to start life in a new place.

The suppression of traditional identity in the native land often inspires still greater determination to maintain the customs in the new land. Eudokia and Dmytro Sorochaniuk, for example, left their home in the Hutsul region of Ukraine as the Soviet troops advanced. At that time, traditional *Hutsul* arts were very much alive and part of everyday life. Girls learned to embroider at an early age, and the clothing they wore each day was decorated with *nyzanky* and made from home woven fabric. Recognizing that their traditional culture would probably be a casualty of the Soviet policy of “russification,” as soon as Eudokia was settled in a displaced persons camp in Germany, she began collecting the old clothing of other refugees

and replicating the embroidery on them so that they could be preserved not only in memory but in practice. By the time she had moved to New Jersey, she had already accumulated many examples of the many different patterns, and become known throughout North America for her effort. She stitched each pattern onto a piece of cloth, doing half in black and white so that the stitches could be clearly seen, and half in the traditional colors that should be used. Eventually, those pages filled three thick albums.

At the same time, she and Dmytro organized a group that performed *Hutsul* music and dance for the large community of Ukrainians in the Delaware Valley. Dmytro made and played traditional instruments and Eudokia made all the costumes. She also took on many apprentices to learn not only *nyzanky* embroidery but also weaving and the creation of items such as bridal headdresses and sheepskin jackets. Her efforts resulted in the broad adoption of *Hutsul* arts by Ukrainian Americans from many different regions. When she returned to Ukraine after the dissolution of the USSR, she brought with her the skills she had nurtured so carefully in the US and taught them to the younger generation there, bringing the art into its full cycle and adding yet another layer of context to the beautiful items she creates.

The experience of Cambodian refugees was somewhat different. In Cambodia before the era of the Khmer Rouge, classical dance was maintained exclusively for the royal class. Children were brought into the court at an early age and performed only for the king and his court. Under the Khmer Rouge, however, all the arts were suppressed and many of the artists were killed. A few escaped to refugee camps in Thailand, where they began teaching their art to other refugees, regardless of class or background.

As these artists have settled in the US and taught the younger generation, court dancing has become a favored artistic expression of Cambodians and an important way of presenting themselves to other Americans. In order to make this possible, Chamrouen Yin has not only taught many young dancers like Jenny Hua (who now teaches other young girls) but has also found ways to make the elaborate and exquisite costume masks. He does not have access to the same materials that were used in the past, but has found new ways of replicating the artifacts, some of which have improved upon their structure and durability. Behind these masks is a deep and affecting history of a nation, community and man.

Many immigrants to the US have come for reasons other than political. They may seek educational or occupational opportunities or cultural exploration. Regardless of the reason, they often experience nostalgia for the homeland and its past. Lifeways and arts that they may not even have practiced or patronized in the old country become more meaningful and important to them. The Puerto Rican *cuatro* and *jibaro* music are an example of this phenomenon. In Puerto Rico, the *jibaros* were the country folk, those who lived in the hilly interior. Their music was a direct descendant of the romantic tunes that the Spanish brought with them to the island centuries earlier. The central instrument to this music is the *cuatro*, a ten-stringed type of guitar that has a very mellow voice. Though many of the Puerto Ricans in New Jersey come from cities and large towns, *jibaro* music and the *cuatro* have become symbols of a nostalgic past.

Cuatro maker Diomedes Matos, formerly of Newark, expresses his deep emotional attachment to the music and identity not only by making exquisite *cuatros* (for which he was awarded a National Endowment for the Arts Heritage

Fellowship) and performing *jibaro* music, but also by making miniatures. In his miniature diorama of a “jam session,” he has replicated an emotional and artifactual place of his experience. Tiny versions of the instruments he and his friends would play at the sessions rest on little chairs, all made completely to scale. Like other artists, he makes these miniatures as excerpts from memories rather than as the playthings. They are “souvenirs” with emotional, rather than touristic, currency.

Although Matos will sell miniatures of his *cuatros*, he made the jam session diorama for his daughter. Its presence in her home has quite a different meaning from its presence in public exhibitions. There it tells of personal identity and family experience. On public view, in the context of the museum, its story acquires an additional chapter, sharing the cultural experience with the viewers.

All of the objects created by New Jersey’s Folk Arts masters and apprentices speak of the complexity of context. Within a museum, their stories acquire additional nuance. They tell the multilayered stories not only of artifacts, individuals and communities, but collectively of the diversity that makes New Jersey a distinct place – demographically, culturally and aesthetically. The project, *Culture in Context: A Tapestry of Expression*, unfolds the many layers of context for us to better understand ourselves and others and the importance of the arts to our society.



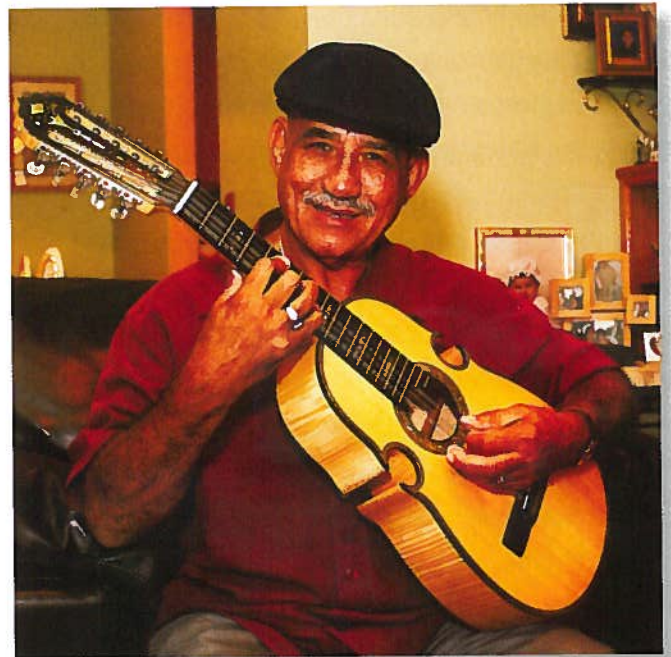
Robert Broschart working at a lathe.



Cathie Baker paddles the birch bark canoe she made during her apprenticeship. Photograph courtesy of the Artist.



Navratri kolu display in the home of Subha Rajaraman and Sanka Srinivasan.



National Heritage Fellow Diomedes Matos. Photograph by Tom Pich; courtesy National Endowment for the Arts.



Master artist Chamroeun Yin watches his students perform a Cambodian Court Dance.



Jenny Hua being helped into her costume by her mother, Thary. Photograph by Rita Moonsammy.



Eudokia and Dmytro Sorochaniuk wearing the traditional costumes that she made. Photograph by Thomas Pich; Courtesy National Endowment for the Arts.

HERMELIC FRANZ JOHNS

BY THOMAS DEBLASIO CARROLL, PH.D.

For the householder, economy is defined in terms of money – money earned, money spent – and it follows that money structures economic relationships between people. But money is not the only key to economy in the broad sense. In fact, a sizeable portion of the project *Culture in Context: A Tapestry of Expression* is devoted to the display of culturally significant artifacts that exist outside money relations per se. This is especially true of the objects from the seashore and bay – the workboats, the duck decoy, the sneakbox – all of which were closely associated with the economy of South Jersey throughout the 19th century and well into the 20th century. These artifacts now more commonly serve as collectible objects rather than as hunting and fishing tools. The duck decoy is an important example of this development.

During the 19th century, the New Jersey shore was a refuge for free-spirited people seeking to escape the increasing domination of wage labor and work discipline, and the rising money economy of the growing urban centers to the north and west. Baymen and their families could live off ‘bay truck’ – fish, clams, oysters – harvested from the land and waters of the region; they could keep gardens; and they could supplement these resources when necessary with cash – earned by guiding recreational hunters and fishers, by hunting and fishing to supply market demand, or by performing occasional, temporary work for wealthier individuals. In the local economy of Barnegat Bay, cash was just one of a number of commodities that sustained the baymen and supported their households.

An appreciable portion of the local economy in that period was thus driven by subsistence hunting and fishing, and by barter. Cash did not routinely change hands, except in specialized transactions or in dealings with outsiders. The tools of the trade in getting a livelihood from local waters – the decoy, the gunning boat known as the sneakbox, tongs and tong handles for clamming, and the workboat known locally as the garvey – thus acquired special significance. These artifacts were crafted out of local resources, such that they

formed a vital nexus between culture, economy and the ecology of bay and woodland. Moreover, they provided baymen with the tools they needed to ‘reenter’ nature, where they could temporarily occupy the domains of their prey as successful hunters and clammers.

At one time in the not-too-distant past, the duck decoy had cultural value, whereas in our time it has been absorbed into the money economy, and its worth is calculated in terms of price. A high-priced decoy can benefit the individual collector, but not the community as a whole. At one time, the decoy also had symbolic value – it reflected and had the power to nourish cultural identity. In a global society based on the money economy and on relations of distance brought about by extensive migration of peoples, this important nexus of value has been disrupted, and this has affected for the decoy as well as other culturally significant artifacts.

New Jersey’s coastal artifacts were deeply rooted expressions of a cultural aesthetic that had been developed locally. Local artisans produced them using materials that were harvested locally. As a result, ecology and culture are merged in the decoy (and related artifacts) to a remarkable degree. Despite recent conversions of the decoy to collectible object, the decoy still embodies this

important convergence, which is available to those who strive to restore authenticity and uniqueness to their community. In fact, many of the artifacts included in “Culture in Context” are part of a broad effort to reestablish the important relationship between cultural artifacts and cultural identity.

This is the most fundamental task of the contemporary folk artist. This awareness lies behind the work of Shirley Elliott-Banks, the African American doll maker, as she delves into a deep tradition of textile art to articulate African American historical experience in a meaningful and intelligible way. It lies behind the work of crown maker and dancer Chamroeun Yin, and his student, Jenny Hua. Their culture has suffered political, military and social disruptions for many centuries, from the collapse of the ancient Khmer empire to the recent depredations of Pol Pot and the Khmer Rouge regime. Fighting against this destruction, Khmer refugees were able to reconstruct and revive Khmer culture in camps along the Cambodia-Thai border, thus transforming a major social and personal disaster into a magnificent rebirth of culture in the Khmer diaspora.

Cultural communities preserve and maintain their culture using a variety of stratagems. Some traditions have been forced underground but are protected as hermetic, or secret, traditions known only to initiates or those willing to make the effort to maintain them. In other circumstances they are forcibly appropriated, but later recovered. Their origami doll collection was wrenched from the Fusaye Kazaoka family during their forced removal to Relocation Camps during World War II, but the tradition was revived once the community could reassemble in places such as Seabrook, New Jersey following the war.

In the more distant past, indigenous peoples under Spanish occupation retained and passed along their knowledge of ancient traditions beneath

the oppressive gaze of the Spanish authorities. This was certainly the case with the Mayan peoples of Central America. The loss of Tagalog-related culture in the Philippines, on the other hand, was probably not due to overt destruction by the Spanish. The *baybayin* script painted onto the artifacts included in the “Culture in Context” exhibition was indeed lost, but later recovered (probably after the transition to US hegemony following the Spanish-American War). Whether overtly suppressed or just temporarily forgotten, the *baybayin* writing system is a powerful example of hermetic tradition that has continued to operate through the imagination, will and skill of the Filipino people.

Despite efforts by authorities to isolate, convert or ‘Americanize’ the Native populations of North America, indigenous peoples were able to safeguard knowledge of their language, their songs and stories and dances, their material culture and their technologies – often with the help of white interlocutors. As a result, Indian peoples have persisted in subjecting locally available materials to traditional techniques and technologies, in order to produce culturally meaningful artifacts of ancient pedigree. The birch bark artifacts included in the exhibit have profound connections to the environment and to seasonal changes in the birch tree, but they also provide crucially important examples of Native persistence against white hegemony. In this and other examples in the exhibit, significant cultural resources are traced to their point of origin: if properly safeguarded and made available to cultural producers, the local ecology is a perpetual source of cultural renewal.

Contemporary cultural communities face enormous obstacles in confronting a globalizing world. While cultural peoples must participate in that world, they very often exist at the margins. But

the experience of globalism has inspired a resurgent desire to pass their special cultural identity down to their children and grandchildren. Their task is to establish the conditions that will enable their cultural identity to thrive, and also to protect that space in order to make it continuously available for generations of descendants.

Communities engaged in cultural work of this sort must seek to discover creative ways to confront and overcome the blandishments posed by the money economy and the influence of mainstream culture. In some cases, for example, community artists appear at cultural events but decline to accept a fee; performers and craftspeople offer free workshops and demonstrations to community members, thus educating the community and passing on important skills; householders prepare culturally appropriate foods and provide them gratis at cultural events and programs. In such cases, cultural resources held in common by community members are given freely, liberated from mainstream notions of personal gain and private interest.

In all this, there is an important role for folklorists and related professionals – more broadly defined as ‘cultural workers’ – to play. As cultural worker, the folklorist can make common cause with community members to identify cultural resources, lend expertise and assistance to the cultural planning process, and establish a meaningful cultural discourse. The energy released in that process can be channeled into ongoing cultural production and cultural planning efforts. Mutuality of this sort does not routinely arise within the framework of a market economy. Indeed, from the perspective of that framework the community cultural development process is virtually counter-intuitive.

The folklorist can also channel vital resources toward the cultural work undertaken by the community. Such resources may include special expertise; culturally valuable materials or tools; and access – to important materials and resources, or to performance and display venues. It may also include tangible support in the form of funding. But a very crucial form of support is acknowledgement – by local government, by the press or the by ‘general public’ – of the importance and value of community culture, along with enhanced recognition of the need to support it. The project *Culture in Context: A Tapestry of Expression* – is a compelling instance of such recognition.

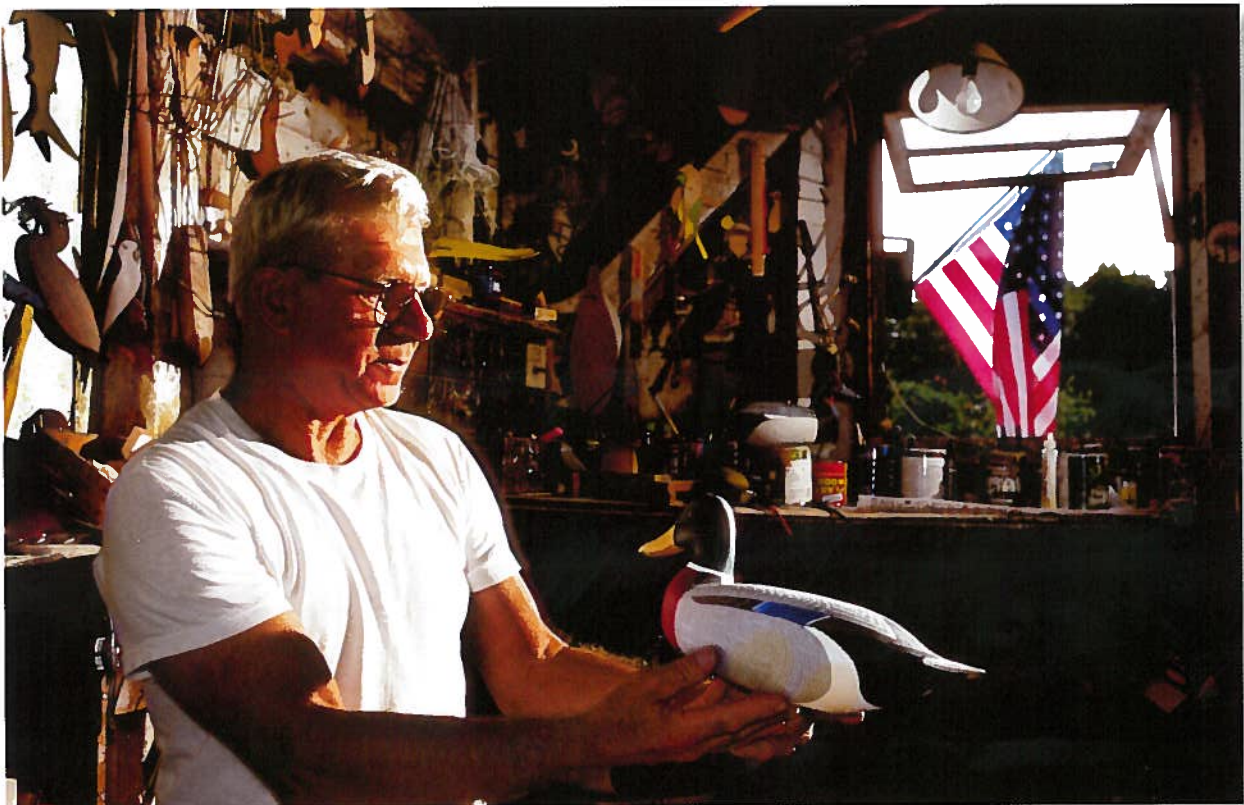
The artifacts created by these folk artists reassure us that cultural value is alive and well in the global community; even if temporarily forgotten or lost, cultural communities can recover it. Cultural value is always produced locally – which is to say, by members of self-defined cultural communities. Community members and cultural practitioners, working in partnership with cultural workers, thus perform a valuable service to humanity. They challenge the tendencies within globalism that suppress or distort cultural value, and they uproot the pervasive self-interest of the world system by demonstrating the virtues in preserving and transmitting shared cultural wealth.

Roberta Jones Flores sews each bead individually onto a princess crown.

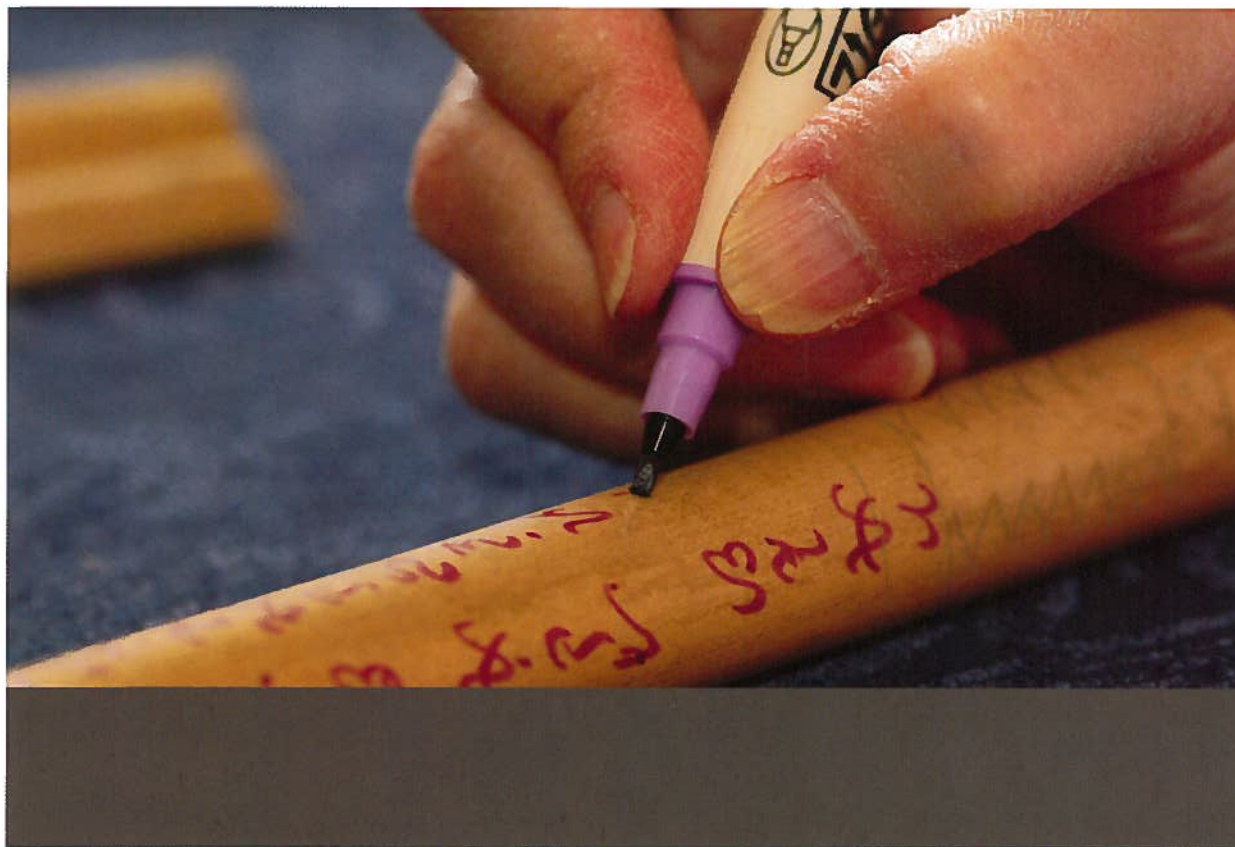




Shirley Elliott Banks working on dolls.



Harry V. Shourds II holding one of his decoys.
Photography by Tom Pich; Courtesy National Endowment for the Arts.



Ameurina Nazario inscribes with *baybayin* many of the art forms that she creates including the traditional form of the *pitungilong* (nose flute).



The late Fusaye Kazaoka demonstrated origami and other Japanese folk arts for many audiences. Photograph courtesy of Kiku Sasaki.

MIGRATIONS AND THE ARIZONA SNOBBERY COMMUNITY

BY WILLIAM WESTERMAN, PH.D.

Every migration is a disruption. For all that Americans celebrate an immigrant heritage, we have always romanticized migration as a way of justifying our own origin narrative. But immigration's twin is emigration, and whether forced, voluntary, or seemingly voluntary in the face of hopeless economic conditions, every immigration is also an emigration, every relocation a dislocation.

As Americans, we tend to see the world from the perspective of people arriving, and bringing culture with them, perhaps to lose once they arrive. Much of the world instead views migration as people leaving. A few countries, like Greece and Ireland, that long saw themselves as points of departure, are now destinations. If multiculturalists had the tendency to want to celebrate uncritically the way that cultures came together as a way of making this a more welcoming nation, what got lost in the mix was the pain of disruption, of cultures lost and arts abandoned. In our desire to make people American, we have done a less good job at making them whole. There were always those even during the prior wave of immigration, like Jane Addams, who sought to involve people in a dual heritage, which may or may not be easier than dual citizenship. However, the realities of travel, and not being able to go back and forth, forced most people to choose, between Old World and New.

But the classic view, that people are born in one country, and move to another, never to return (even though that view overlooked the thousands of laborers who did return to their countries of origin even in the early 20th century), giving up their country and culture, has been shattered. We now recognize that people often travel through one or more countries – sometimes even to live temporarily – on their way to their eventual home, a phenomenon social scientists call transit migration. Many people return, after working for a short period as migrants, to their countries of origin to settle down. And there is a third phenomenon, one almost inconceivable almost fifty years ago, and that is people going back and forth between their homeland and their adopted country. The work supported by the New Jersey State Council on the Arts Folk Arts Apprenticeship program is often produced by immigrants, or children of immigrants working in their own ethnic culture. The objects reflect this ability to go beyond a memory culture and instead interact with the tools, techniques and lessons from one's family and nation of origin in

contemporary ways. That interaction is not just fusion, in the bland sense of the term, but a process of developing a new vocabulary, a creole if you will, where influences from multiple cultures and voices come together. While there may now be a going back and forth, at the outset there is a disruption, and sometimes it is more painful than at others.

Eleni Chakalos was looking to mend that disruption. Born to Greek immigrants in New Jersey just over 80 years ago, she found her connection to a land she never knew, through the dance forms of Greek villages and islands. In a peculiarly American way, she learned each of the regional dances of Greece not from visiting all the regions and isles herself – in fact she never even visited Greece until she was over 75 - but by visiting the Greek social clubs in the New York area, each of which represents a different area, from Spartans to Cretans to Chians. Each social organization had its own cultural events, its own dance groups and dance programs, and from these over the years Chakalos learned the steps and saw the costumes. For her own group, the Hellenic Dancers of New

Jersey, she designed and fabricated the costumes based on what she had seen in live performances in this country, as well as in videos and photographs from different regions of Greece. To date she has made more than 600 costumes by hand.

Here is someone American-born who did not have the opportunity to know Greece except at first through the stories of her mother, and her mother never even returned to Greece once she left. She was set to go back to visit Greece one time, in fact had her bags all packed and was ready to take the ship. But then the World War broke out and she canceled, never again seeing her homeland. And yet by taking a voyage around the Greek communities of New York, Eleni Chakalos has been able to forge a Greek culture that is uniquely American, and perhaps even remaining closer to the original tradition because of the desire to preserve what could not be attained.

We now stand in the midst of a history that is redefining itself. We are in the midst of one of the Great Waves of immigration to the US right now, but the percentage of foreign-born, which is currently at 12.5% nationally – while one in five New Jerseyans is an immigrant – is not quite at the level it was from 1860 to 1920, when for 60 years it never dropped below 13%, and hit a peak nationally of 14.8% in 1890 and again 14.7% in 1910. The nationality with the largest number of foreign-born residents in the Garden State is India, with over 115,000 people according to the 2000 Census. Large neighborhoods in Jersey City and Edison, and broad swaths of communities in Middlesex, Monmouth, Ocean and Mercer Counties, attest to not only the recent arrival of many Indians, but the economic vitality of the culture even in new settings.

Dhriti Bagchi epitomizes the cultural and artistic potential of that migration. Since moving to this country 34 years ago, she has been back to India 30 times, the longest period of which was for three months. Her mother was an artist from

Kolkata, her father was an engineer and because of his work projects, the family moved 13 times around northern India while she was growing up. Her uncle was a well-known Bengali filmmaker. All of these influences came together in her interests in language, visual arts and drama. Her education in Indian art and culture was eclectic, learning folk forms such as alpana from her older sister, while studying contemporary art at a master's program in a university. Then, in this country, she founded her own school in 1988 to teach Bengali language and culture, eventually turning her Bengali Language Center into her own organization - Mrittika - based in Manalapan, NJ, in 1994. Over the years, more than 150 students have attended her own private cultural school. She continues to educate herself and push herself in new artistic directions, sometimes inviting rare tradition-bearers such as baul singers and indigenous tribal dancers to New York for the North American Bengali Convention, and sometimes conducting her own one-woman dramatic performances at the World Bengali Conference in India, all the time studying and expanding her repertoire of traditional artistic knowledge on both sides of the Earth.

We are a migratory species, moving in search of prosperity usually but also for freedoms. Over the last 20 years, people studying migration have re-assessed what they know all through the lens of easier and cheap transcontinental travel. Scholars and lay people have begun to reconsider immigration in a way it had not been considered before. Those who study immigration policy worldwide, from social scientists to government officials, began to look at the field of migration studies more formally, particularly the impact of refugees and forced migration in light of the genocides in Cambodia and Guatemala, the massive resettlement of Vietnamese, the exodus of millions of Afghans across decades, and hundreds of thousands of people fleeing armed conflict in Rwanda, Sudan, Liberia, Sierra Leone, Somalia,

Ethiopia, Eritrea, El Salvador, Bosnia, Kosovo, Chechnya and Colombia.

One of those conflicts that many have forgotten about was the Nigerian civil war in the 1960s, a time when a breakaway republic, Biafra, failed to secede and did so in catastrophic fashion. This made an impression on then 12-year-old Isi Igetei, whose family was originally from Edo State, far on the other side of the country, but who had temporarily relocated to that area. They lost everything – everything except the clothing on their backs and, for Igetei himself, at least, a love and passion to get to know his culture, including the regional cultures of Nigeria as well as the alluring culture of the west. Trained as a storyteller and genealogist, or *griot*, who can recite his clan lineage going back ten generations, he got involved in theatre after graduating from high school and studied theatre in his university. He worked on projects as diverse as street theatre and original plays by eventual Nobel-laureate Wole Soyinka.

Like many youth in societies where there is a more traditional view of the arts, he wasn't limited to one art form or one topic. "In this folk tradition, the repertoires are endless," he noted in an interview with Rita Moonsammy. There are "as many subjects as you have under the sun." However, as an artist today, one who goes back-and-forth between New Jersey and Africa, Igetei is acutely aware of the artistic demands on both sides of the Atlantic. "I'm trying to marry systems," he points out. "I'm trying to use my traditional griot or theatre knowledge with my Western theatre knowledge, and my knowledge of psycho-drama to come out with a form which of course I know I have done. I already have it, but I what I do not have is the place and the money to set it up." This is a common refrain among artists, not only from Africa but also from the US. Add to that the additional expense of travel and working in two countries, and the idea of establishing an African theatre company in New Jersey seems like an unrealizable dream.

But being able to go back and forth between two countries, while a financial expense, seems to generate a kind of cultural revenue, especially for children. It reinforces the idea that there are worthwhile intellectual resources in countries of origin and adopted countries. In this light, it is no accident that recent Nigerian immigrants send their children home for traditional initiation ceremonies. This is not memory; this is not a celebration of a merely dying cultural practice or art form. It is the regeneration made possible by synthesizing the most powerful of what multiple cultures have to offer.

Multiculturalism is not just sampling a different flavor or celebrating a different set of heroes each month in the school year. It is learning how to go back and forth, whether migrant or not, learning how to take the journey, no longer as a tourist, but as a participant in the migrations that define us, as a nation but also as a world community. Maybe one day soon people will take a look at the riches we have before us, not just found in this project but also in our society more broadly, and realize the incredible source of wealth migration is, has been, and always will be.

Over the course of just four days in 1965, American culture changed forever. Two pieces of legislation signed by President Lyndon B. Johnson affected the course of the country and its art for the next half century. On September 29, he signed the bill that established the National Endowments for the Arts and the Humanities, making federal funding of the arts and the study of American culture a permanent reality. Four days later, he signed the Immigration Act of 1965, the largest overhaul of the immigration system in forty years and the act that did away with national quotas, opening the doors to the U.S. for Asians and Latin Americans who had historically been excluded or admitted only in very small numbers. Together these two bills opened up American culture in unprecedented ways and allowed us to redefine ourselves nationally and culturally.



Isi Igetei in the formal costume of the griot.

Dhriti Bagchi applies rice paste with her finger to create alpana designs.





Eleni Chakalos performs with the Hellenic Dancers of New Jersey which she and her husband founded. Photograph courtesy of the Artist.



THE EXHIBITION

The exhibition was divided into three thematic sub-sections – Home, Work and Community.

This checklist has been organized in the same manner.

Historic works are listed along with the contemporary folk art to which they relate.

All objects loaned courtesy of the artists, unless otherwise indicated.

DHRITI BAGCHI

Brothers Day Celebration Diorama 1998

clay and tempera paint

The Universe (*Bhumandal*) Alpana 2007

tempera paint on paper

**The Mother Goddess of Fertility, Hate-Po Kankhe-Po
(The Mother and Children) Alpana** 2007

tempera paint on paper

**The Goddess of Prosperity, Opulence and Wealth (*Lakshmi Puja*):
"The Worshipping of Goddess Laxmi" Alpana** 2007

tempera paint on paper

The Ratha (*Chariot*) Alpana 2007

tempera paint on paper

The Floral Design 2007

tempera paint on paper

***Pata* Paintings:**

The Animal Series 2007

watercolor on handmade paper

***Pata* Paintings:**

Social Series: Scenes from Gossip Columns 2007

watercolor on handmade paper

***Pata* Paintings:**

The "Lord Krishna" Series 2007

watercolor on handmade paper

MARSHA DUBROW

Sukkah 2008

wood, paper, electric lights, synthetic garland roping, chairs, fabric, glass, ceramic, canvas, *Etrug* box, shawl, cap, hallah cover, brass candlesticks, Kiddush Cup

Created by Museum Staff with materials lent by Private Collections and the Artist

Various Music Publishers

Traditional Sheet Music

Schlaflied (Sleeping Song) c.1898;
Kinder Kinder 1903;
"The White Slave," *Afrelichs* 1910;
Concert Repertoire of Cantor Sirota 1912;
Wie Lang Noch (How Long) 1914;
Music Sung by Cantor Hershman 1922;
Partizanen Song (Jewish Partisans Song) 1943
all ink on paper
Lent by Marsha Dubrow

GAIL DUFRESNE

Lizards and Ladders, Hooked Rug 2003
wool and linen

Goat Hill, Hooked Rug 2003
wool and linen

Artist Unknown

Hooked Rug c.1930
wool and burlap
Lent by Gail Dufresne

Doris LaPlante

The Hunt, Hooked Rug c.1930
wool and burlap
Lent by Gail Dufresne

ANNETTE FERRARI

St. Joseph's Table created by the Ferrari Family in March 2008.
Photograph by Dennis McDonald

MANN-LIH HUANG

Peach Tree 2002
polyester thread, ceramic and stone

Dragon Boat 2003
polyester thread, wood, paint, felt and plastic

Teapots on Stand 2006
polyester thread and wood

Wall Hangings various dates
polyester thread, metal

FUSAYE KAZAOKA

Kimekomi Doll c.1995
Japanese lacquer and wood
Lent by Hide Stevenson

Kimekomi Doll c.1990s
fabric and metal
Lent by Hide Stevenson

Origami Dolls (3) c.1990s
hand-dyed paper
Lent by Kikuye Sasaki

Kimekomi Doll c.1995
Japanese lacquer and wood
Lent by Hide Stevenson

Kimekomi Doll c.1990s
fabric and metal
Lent by Hide Stevenson

Kimekomi Doll c.1990s
fabric and metal, hand-dyed paper
Lent by Sadayo & Charles F. House

Origami Doll c.1990s
hand-dyed paper
Lent by Sadayo & Charles F. House

HANAN MUNAYYER

Old Village Woman in Market 1975
clay

Adaptation of Traditional Ramallah Wedding Dress and Belt 1970
cotton fabric and thread

Maker Unknown

Traditional Bridal Costume from Ramallah c.1920s
hand-woven linen, silk thread and silver coins
Lent from the Collection of Farah and Hanan Munayyer, NJ

Maker Unknown

Traditional Bridal Costume from Bethlehem c.1930s
hand-woven fabric, linen, silk, metallic thread, Ottoman coins and coral beads
Lent from the Collection of Farah and Hanan Munayyer, NJ

Maker Unknown

Bridal Headdress "wikayet-el-darahem" from El-Khalil c.1930s
fabric, Ottoman coins and semiprecious stones
Lent from the Collection of Farah and Hanan Munayyer, NJ

Maker Unknown

Pillow Cover
cotton thread on canvas Cross-stitch embroidery of traditional motifs
Lent by Hanan Munayyer

Maker Unknown

Back Panel of a Bedouin Dress, Gaza District 1960s

cotton fabric and thread on canvas

Lent from the Collection of Farah and Hanan Munayyer, NJ

EUDOKIA SOROCHANIUK and DMYTRO SOROCHANIUK

Man's Traditional Costume (by E. Sorochaniuk) c.1948

Shoes and Hat (by D. Sorochaniuk) c.1948

costume – leather, metal, felt, yarn, linen and wool;

shoes – felt and cotton;

hat – felt, sequins, metallic cord, feather and beads

Lent by Eudokia and Dmytro Sorochaniuk

Woman's Traditional Costume (by E. Sorochaniuk) c.1948

Sash and Headdress Piece (by M. Panczak) 2000

Shoes (by D. Sorochaniuk) c.1948

costume - linen-type fabric, DMC thread;

sash and headdress – yarn, metal, beads and sequins;

shoes – leather and metal

Lent by Eudokia and Dmytro Sorochaniuk

DMYTRO SOROCHANIUK

Loom 1978/79

wood, metal, embroidery thread, cotton, wool and nylon twine

Lent by Eudokia and Dmytro Sorochaniuk

DMYTRO SOROCHANIUK

Skein (Yarn Holder) 1978/79

wood, metal, embroidery thread, cotton, wool and nylon twine

Lent by Eudokia and Dmytro Sorochaniuk

ALPA THAKKAR

Skirt, Blouse and Shawl 1990

raw silk fabric, pure silk thread and synthetic material

Kutchi style embroidery

Skirt, Blouse and Shawl 1988

synthetic silk, pure silk threads and synthetic material

Gujarati mirror work, herringbone style embroidery

Dandia Sticks c.2001

wood, satin and metallic trim

Artist Unknown

The Goddess Durga 2000

brass

Lent from Private Collection

Artist Unknown

Garba Pot 2000

hand-painted earthenware

Lent by Sajawat, Iselin, NJ

ROBERT BROSCHART

Glass Mold 2007
wood and metal

Block 2007
wood

Bowl 2005
cherry burl

Bowl 2006
cherry burl

Cherry Burl Specimen
Lent by the Artist

Wheaton Arts Glassmaker

Vases 2008
glass
Made using Robert Broschart molds.
Lent by Wheaton Arts and Cultural Center, Millville, NJ

Wheaton Arts Glassmaker

Vase 2004
glass
Made using Walter Evans mold
Lent by Wheaton Arts and Cultural Center, Millville, NJ

Walter Evans

Glass Mold 2000
hard wood and metal
Lent by Wheaton Arts and Cultural Center, Millville, NJ

Walter Evans

Block 2000
hard wood
Lent by Wheaton Arts and Cultural Center, Millville, NJ

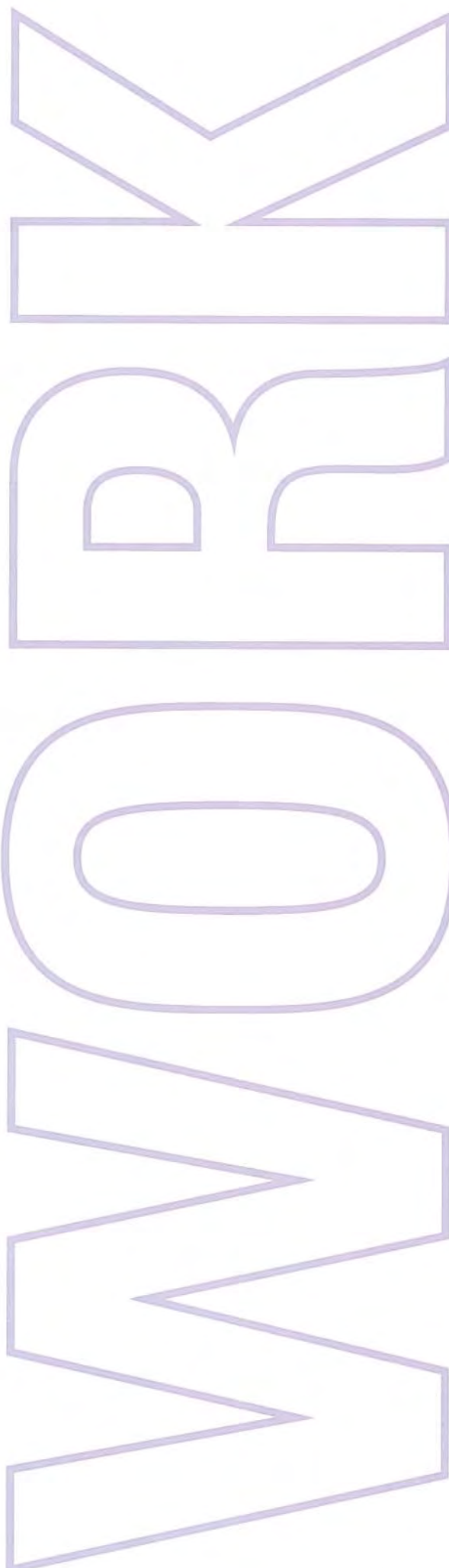
ALTHEA MEADE HAJDUK

Vessel 1997-98
earthenware, burnished

Pottery Making Tools: Smoothing Stick and Scraper
gourd and wood

Merline Rhoden

Yabba, Bowl 1995-96
earthenware
Lent by Althea Meade Hajduk



Merline Rhoden
Coal Pot with Grate 1997-98
earthenware
Lent by Althea Meade Hajduk

SHIRLEY ELLIOTT-BANKS

Sara Ann Doll 1997
color pencil, yarn, lace, leather and cloth

Josephine Baker Doll 2001
cloth, vinyl, wood and papier-mâché

Miss Lettie Mae Doll 2007
Osnaburg fabric, stain, paint, felt and yarn

African Warrior Doll 2002-03
paper, clay, paint, cloth, wood, shells and jute

The Little Girl Doll 2007
cloth and paint

CHARLES HANKINS

Sea Bright Skiff 1983
New Jersey white cedar, white oak ribs, paint, metal
Lent by Toms River Seaport Museum, NJ

PAUL BERNARD KING (1867-1947, American)
Jersey Shore c.1912
oil on canvas
Collection of the New Jersey State Museum, Trenton
Museum Purchase through a Gift of Mr. and Mrs. Stanley Switlik FA2006.4.2

MARY MAY

Fyke 2008
white oak wood splint, twine

Mikie Archer-Style Market Basket 2008
white oak wood splint

Maker Unknown
Fyke c.1950s
white oak wood splint
Lent by Mary May

Maker Unknown
Basket with Handle c.1950s
white oak wood splint
Lent by Mary May

Maker Unknown
Pound Basket 1950s
white oak wood splint
Lent by Mary May

Mikie Archer
Market Basket c.1940s
wood splint
Lent by the Lacey Historical Society, NJ

Charles May

Shave Horse c.1995
wood and metal
Lent by Mary May

Natural Basket Making Materials c.2008
white oak
Lent by Mary May

Commercially-made Basket Making Tools c.2000
wood and metal
Lent by Mary May

FRED REITMEYER

Decoy – Northern Shoveller Duck 2005
with Prize Ribbons
white cedar, glass, paint and lead

Decoy – Hooded Merganser 2005
with Prize Ribbons
white cedar, glass, paint and lead

Decoy – Red Breasted Merganser Duck 2006
white cedar, glass, paint and lead

Miniature Sneakbox 2007
white cedar, glass, paint and lead

Decoy – Black Duck 2004
white cedar, glass, paint and lead

Decoy in process 2008
white cedar

Unknown Manufacturer

Spoke Shave and Draw Knife and
wood and metal
Lent by Fred Reitmeyer

HARRY V. SHOURDS II

Decoy – Pintail Duck, Drake 1979
white cedar, glass, paint, lead and leather

Decoy – Black Duck, Drake 1983
white cedar, glass, paint, lead and leather

Decoy – Hooded Merganser Duck, Drake 1987
white cedar, glass, paint, lead and leather

Decoy – Red Breasted Merganser Duck, Drake 2007
white cedar, glass, paint, lead and leather

Harry Mitchell Shourds

Decoy – Black Duck, Drake c.1940
white cedar, glass, paint, lead and leather
Lent by Harry V. Shourds II

CATHIE BAKER

Cape 2007

turkey feathers, hemp, sinew, seashells, deer hide liner, copper jingles and rabbit fur

Canoe Model 2005-06

birch bark (winter)

Container 2007

Inside part of the birch bark, etched

Pack Basket 2007 with **Tump Line** 2004

birch bark, reed, ash and hemp

Ladies Sash 2005

acrylic yarn and dye

Alfred Grayhawk

Canoe Model and Paddle with Stand 2007

birch bark (summer), ash, natural dye, reed and pine pitch

Lent by Cathie Baker

ELENI CHAKALOS

Man's Traditional Wedding Costume

from Karagouna, Thessaly, Greece c.1990s

linen, satin, wool, leather and metal

Lent by the Artist and the Kimisis Tis Theotoku Greek Orthodox Church, Holmdel

Woman's Traditional Wedding Costume

from Arachova, Central Greece 1974-1980

linen, cotton, metal and yarn

Foustanela, Man's Traditional Costume 1972-73

linen, leather and wool

GIUSEPPE DE FRANCO

Friscallettu, flute c.1983

cane and plastic

Lent by Raffaella and Giuseppe De Franco

Tambourine c.1983

wood, metal and animal skin

Lent by Raffaella and Giuseppe De Franco

Triccaballacca, percussion instrument c.1993

wood, paint and metal

Lent by Raffaella and Giuseppe De Franco

ROBERTA JONES FLORES

Princess Crown 2002-03
leather, cloth and glass beads

Traditional Regalia 2000
leather, cloth and glass beads

Powwow-Style Regalia 2002-03
leather, cloth and glass beads

Colonial Regalia 2004
leather, cloth and glass beads

STANLEY HAMEED

Djimbe, Drum c.1989
Lingue wood from West Africa, goatskin and mountain-climbing rope

JENNY HUA and Master Artist CHAMROEUN YIN

King or Prince Costume 2000
velvet, glass bead, sequins, cotton, satin, mat board, plaster, twine,
gold leaf and gold thread
Lent by Chamroeun Yin

King or Male Angel Crown 1997
papier-mâché, wood, rhinestones, wire, plaster and silk
Lent by Chamroeun Yin

Queen or Princess Costume 2000
metal, plaster, rhinestones, cord, beads, mat board, gold leaf, velvet,
metallic cloth, sequins, satin, plaster, silk and metallic thread
Lent by Chamroeun Yin

Queen or Female Angel Crown 1997
papier-mâché, wood, wire, rhinestones, plaster, silk, yarn and gold leaf
Lent by Chamroeun Yin

Ravana (God of the Demon) Mask 1990
papier-mâché, plaster, gold leaf, paint, rhinestones, wire, silk, plastic and yarn
Lent by Chamroeun Yin

Ramaso (God of Storm) Mask 1990
papier-mâché, plaster, gold leaf, paint, rhinestones, wire, silk, plastic and yarn
Lent by Chamroeun Yin

ISI IGETEI

Formal Costume of the Nigerian Storyteller (Griot) c.1998
satin, hand-woven cotton, wool, leather, natural dye, horse hair, coral beads

DIOMEDES "Yomi" MATOS

Matos Music Studio c.1998

Miniature Cuatro: Honduran Mahogany, Yagrumo of Puerto Rico, Black Ebony and nylon strings;

Miniature Guitar: East Indian Rosewood, German Spruce, Honduran Mahogany and nylon strings;

Bongos: Honduran Mahogany with red stain;

Guiro (percussion instrument, notched gourd): Honduran Mahogany;

Buros (night stands): Honduran Mahogany;

Chairs: wood and fabric; *Instrument stands:* wood, metal and felt;

Plant: wood and synthetic flowers; *Accessories:* metal and paper

Cuatro 2000

Curly Maple, German Spruce, Black Ebony, Avalon

VICTOR MORGADO

Bomba Drum 2007

wood, brass and steel

AMEURFINA NAZARIO

Baybayin on Commercially-Made Nose Flute 1990s

ink on bamboo

Baybayin on Commercially-Made Bowl and Pot Rest 1990s

ink on clay and fabric

COMMUNITY

Exhibition-Related Programming

2007 - 2009

December 2, 2007

Performances

Alay Philippine Performing Arts, Inc.
Cape Atlantic Police & Fire Irish Pipe Brigade
Victor Morgado & Company

Philippine music, dance and culture
Irish Pipe music
Puerto Rican *Bomba & Plena* music and dance

March 1, 2008

Performance

The Lumzy Sisters

African-American Gospel singing

March 30, 2008

Performance

The Lumzy Sisters

African-American Gospel singing

May 10, 2008

Performance

Thunderbird American Indian Dancers

Native American music and dance

May 13, 2008

Performances

Diomedes Matos & Ruben Figueroa
Mr. Li & Mr. Liu

Puerto Rican *cuatro* music and dance
Chinese *jinghu* players

Demonstrations

Harry V. Shourds
Dhriti Bagchi

Decoy carving
Alpana painting

May 14, 2008

Performance

Diomedes Matos & Ruben Figueroa

Puerto Rican *cuatro* music and dance

Demonstrations

Gail Dufresne
Mary May

Rug hooking
South Jersey basket making

May 17, 2008

Performance

Segunda Quimbamba

Puerto Rican *Plena* music and dance

Demonstrations

Mann-Lih Huang
Fred Reitmeyer
Roberta Flores

Chinese knot tying
Decoy carving
Lenape arts

May 18, 2008

Performance

Stanley Hameed, West African Drumming, Inc.
Cathie Baker
Shirley Elliott-Banks
Dorothy Lin

West African drumming and dance
Abenaki baskets and weaving
African American doll making
Temari ball maker

September 13, 2008

Performance

Segunda Quimbamba

Puerto Rican *Plena* music

September 23, 2008

Performances

Isi Igetei
Chamrouen Yin

Nigerian story telling
Cambodian Court Dance

September 25, 2008

Performances

Isi Igetei
Chamrouen Yin and Jenny Hua

Nigerian story telling
Cambodian Court Dance

September 30, 2008

Performance

Roberta Flores

Lenape arts

October 2, 2008

Performance

Patricia Flynn

Irish set dancing

October 7, 2008

Performances

Patricia Flynn
Ritu Pandya

Irish set dancing
Indian batik

October 14, 2008

Demonstration

Cathie Baker

Abenaki baskets and weaving

October 16, 2008

Demonstration

Cathie Baker

Abenaki baskets and weaving

October 19, 2008

Performance/Lecture

Marsha Dubrow

Yiddish and Cantorial singing/Sukkahs

October 21, 2008

Performance/Demonstration

Nanette Hernandez & Juan Cartagena

Puerto Rican Dancing & Drumming

October 23, 2008

Performance/Demonstration

Nanette Hernandez & Juan Cartagena

Puerto Rican Dancing & Drumming

October 28, 2008

Performance/Demonstration

Nanette Hernandez & Juan Cartagena

Puerto Rican Dancing & Drumming

Demonstration

Roberta Flores

Lenape arts

October 30, 2008

Performance/Demonstration

Nanette Hernandez & Juan Cartagena

Puerto Rican Dancing & Drumming

November 6, 2008

Demonstration

Mary May

South Jersey basket making

November 13, 2008

Demonstrations

Mary May

Maria Panczak & Eudokia Sorochaniuk

South Jersey basket making

Ukrainian embroidery

November 16, 2008

Performance

Chamrouen Yin

Cambodian Court Dance

November 18, 2008

Performance

Amor Nazario

Philippine music and culture

November 20, 2008

Demonstration

Ameurfina Nazario

Philippine music and culture

November 22, 2008

Performance

Thunderbird American Indian Dancers

Native American music and dance

December 2, 2008

Demonstration

Mann-Lih Huang

Chinese knot tying

December 4, 2008

Demonstration

Hanan Munayyer

Mann-Lih Huang

Middle East culture and crafts

Chinese knot tying

December 9, 2008

Demonstration

Gail Dufresne

Rug hooking

December 11, 2008

Demonstration

Gail Dufresne

Rug hooking

December 18, 2008

Demonstration

Hanan Munayyer

Middle East culture and crafts

December 27, 2008

Performance

Alay Philippine Performing Arts, Inc.

Philippine music, dance and culture

January 11, 2009

Performance

Hellenic Dancers of New Jersey

Greek dance & culture

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