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Gallery Hours
Wednesday through Sunday, noon–5 pm
Closed Monday and Tuesday
(Except Dr. Martin Luther King Jr. Day)
Observed closings: January 1, July 4, Thanksgiving Day, and December 25
Barrier-free entrance

Museum Admission
Adults: $15; Children, Seniors, Veterans and Students with valid ID: $8;
Members and Newark Residents: FREE

On-site parking available for a fee.

Not yet a member? 973.596.6686
General Information: 973.596.6550
Group Reservations: 973.596.6690
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Comments can be sent to editor@newarkmuseum.org

To receive the latest information on Museum events and programs, sign up for our monthly eBlast at newarkmuseum.org/email-signup

For information about exhibitions, programs and events, as well as for directions and parking information, visit us at newarkmuseum.org.

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Licensed by VAGA at Artists Rights Society (ARS), NY
The Newark Museum belongs to the people of New Jersey and we should reflect the tremendous diversity, creativity, and openness to change that can be found here.

The rich traditions of art and culture from Africa, America, Asia, and contemporary life come alive in the historic heart of downtown Newark. Our magnificent collection—including paintings, sculptures, textiles, bronzes, ceramics, jewelry, and much more—is one of the country’s finest. From the serene to the surprising, the ancient to the avant-garde, we are a museum like few others, incorporating science, technology, engineering, and math into our offerings.

As we look back, we also look forward to our newly renovated second floor galleries, Seeing America. Thanks to the leadership support of the Henry Luce Foundation, we have been able to reimagine what American art means with a broad, inclusive scope. With more galleries and new spaces for performance, art, and conversation, you’ll experience something new and unexpected every time you visit.

We want to infuse new energy into our permanent collections in a way that is dynamic and thought provoking.

Your support and enthusiasm are more important than ever at this key moment in our history. During our recent 109th Annual Meeting, we recognized thirteen members who have been supporting the Museum for twenty-five years! (See page 7.) Friends like you make the Newark Museum and the historic Ballantine House vibrant places for new ideas, creativity, and inspiration.

Thank you for being part of our community.

Cheers,

Linda C. Harrison
Director & CEO
Over the past two years, the Museum’s modern and contemporary American galleries have been undergoing tremendous changes. Even before the physical renovations were complete and the artworks were reinstalled, curators, designers, registrars, conservators, and educators have been working hard creating new installations and fresh interpretations that amount to a stunning new environment for encountering the Museum’s American art collection.

Seeing America: 20th & 21st Century, the Museum’s new modern and contemporary galleries (above), extend the bright, open, and welcoming environment found in Native Artists of North America and The Arts of Global Africa. The “Seeing America” project has encompassed an extensive remodeling of the permanent collection galleries, featuring new acquisitions and recently conserved major works; bilingual wall labels in English and Spanish throughout the second-floor galleries; and a special exhibition of new work by Los Angeles artist Matthew Brandt (see page 5).

Looking back to 2015, the seeds of the newly reinstalled galleries were planted in early conversations about what the new Native American galleries (launched in 2016) might look like. We were thinking big—we wanted bright and open spaces to encourage group visits and up-close looking, allowing abundant natural light from the Atrium and new wood flooring to place a strong focus on the works of art. With direction from our consulting Curator of the Arts of the
Americas, Adriana Greci Green, the Museum took a collaborative approach to the new Native American galleries. We engaged a team of five Indigenous artists and scholars from throughout the continental U.S. and Alaska to contribute to the new installation, which opened in the fall of 2016. Visitors who haven’t seen these galleries lately will find many exciting new works on view. Highlights include a rare Cherokee Embroidered Cape Coat and a Yup’ik Bird Skin Parka from Kuskokwim, Alaska (page 2, bottom).

Making Indigenous art the physical starting point for talking about American art led naturally to further diversifying the stories we tell using the collections, which happen to be inherently deep and rich.

The strengthening of the Museum’s holdings of Latin American art is one visible example of the Museum’s efforts to present an expanded view of American art. Among the newly installed acquisitions are large-scale works by the Uruguayan modernists Joaquín Torres-García and Francisco Matto, leading figures of the Taller Torres-García (above). The new galleries are strengthened by the Museum’s global collections, bringing pre-Columbian textiles, folk art, and contemporary craft into dialogue with painting and sculpture to open up multidisciplinary themes, including the role of religion and pop culture in contemporary art, and the connections between Indigenous art and American modernism.

Following the multivoiced model of Native Artists of North America, the Seeing America project team developed a vibrant new interpretive component for the new second floor galleries. Titled “American Voices,” this collaborative project engaged a group of community members, who we invited to respond to individual works of art and contribute to for a special series of wall labels—and a beautiful keepsake brochure. Contributors to “American Voices” include Newark Mayor Ras Baraka, Newark Public Schools Superintendent Roger León, rap artist Rah Digga (Rashia T. Fisher), poet-critic Robert Pinsky, supermodel Tracey “Africa” Norman, Newark mural artist Layqa Nuna Yawar, Newark’s “First Lady of Jazz” Dorthaan Kirk, art historians Midori Yoshimoto and Jonathan Katz, and Imam Wahy-ud Deen Shareef, the Imam at Masjid Waarith ud Deen in Irvington and the Convener of the Council of Imams in New Jersey (see page 10).

The Luce grant also made possible two beautiful new publications that showcase the Museum’s collections and expand the scholarly interpretation of these holdings. Seeing America: Native Artists of North America and Seeing America: The Arc of Abstraction feature essays by a diverse and distinguished group of contributors. The first documents the Museum’s holdings of Native American art from the 19th century to the present. Along with an extended essay by Adriana Greci Green, this volume is enriched by contributions from the following Indigenous scholars: D.Y. Begay, Mique’l D’Angeli, Emil Her Many Horses, Nadia Jackinsky-Sethi, Wendy Red Star, Susan Sekaquaptewa, and Sherrie Smith-Ferri. The second catalogue includes abstract art in a range of styles and media, also from the late-19th century to the present, and includes original essays by myself and distinguished American art critic Donald Kuspit, with original contributions on abstract art by contemporary artists Gabriel Dawe, Marela Zacarias, and Kay WalkingStick; and contemporary curators and scholars Tarin Fuller, William L. Coleman, Jalena Jampolsky, and Souleo. Both works have been co-published with Lucia Marquand and are available for purchase in the Museum Shop or online at shopnewarkmuseum.org.

— Tricia Laughlin Bloom, PhD Curator, American Art

**Seeing America: 20th & 21st Century**, second floor, North Wing

Lead support provided by: Henry Luce Foundation
Major support provided by:
PSEG Foundation
The Blanche and Irving Laurie Foundation
Josh and Judy Weston Family Foundation, Inc.
The Merrill G. and Emita E. Hastings Foundation, Inc.
The Elizabeth Richards Family Exhibition Endowment Fund
Soaring to gravity-defying heights, earthbound humans view birds as potential communicators with the divine. Birds’ spectacular plumage, longevity, intelligence, vocal communications, and eyesight—as well as their ability to float and fly—have long mesmerized humans. In the arts of Asia, both mythical and actual birds feature prominently and represent a range of meanings.

Mythical birds are emblems of royal families throughout Asia. The phoenix signifies the empresses of China, Japan, and Korea. Its cousin, the legendary roc, is revered in West Asia—and celebrated in Arabic and Persian literature and arts. A mythical Hamsa goose is the vehicle of the Hindu creator god Brahma. The bird-man garuda is revered in Buddhist, Hindu, and Jain religions and is a symbol of political states and the royal families of Cambodia, India, Indonesia, Myanmar (Burma), and Thailand as well as the vehicle for the Hindu god Vishnu.

Actual birds are also imbued with symbolic significance. Cranes represent longevity. Peacocks signal love, royalty, and the Hindu god Krishna throughout South and Southeast Asia. Parrots are affiliated with love in South and Southeast Asia, but in China their green color is likened to financial riches. Falcons are emblems of speed and accuracy. Eagles are cast as heroes. In East Asia magpies are likened to civil officials willing to speak truth to power. Owls imply special insight. In Japan and Tibet the raven is a divine messenger for protective deities. Vultures and cemetery birds in Tibet are reminders of life’s impermanence. The world over, roosters are intertwined with the rising sun, while doves and ducks symbolize marital fidelity.

The state of New Jersey is globally famous among birders, as we are situated along the coastal Atlantic flyway where hundreds of different bird species migrate twice yearly between North and South America. Our state’s beaches, estuaries, wetlands, mountains, and valleys house, shelter, and feed countless sedentary and migratory species. Organized by the New Jersey Audubon Society, our state hosts the annual World Series of Birding, where teams from all over the world compete to identify birds of various species within a twenty-four hour period in mid-May. Dedicated birders keep life lists to record sighted birds. Come and participate in this viewing exercise throughout our galleries—and in the wider world.

—Katherine Anne Paul, PhD Curator, Arts of Asia

**BIRDING IN ASIAN ART**

Hunting Falcon (detail)
Deccan, India, Mughal Period (1526–1857)
9 1/2 x 7 in., Colors on paper
Purchase 1977 Louis Bamberger Bequest Fund 77.273

Nesting Egrets and Flying Birds (detail)
Thirteenth folio from a dispersed Ragamala
Oudh, India, late 18th or early 19th century
8 1/2 x 5 7/8 in., Colors on paper
Gift of Marilyn Walter Grounds, 2000 2000.75.88

On view in the Arts of Asia galleries third floor, North Wing
As part of a two-year residency supported by the Henry Luce Foundation, Los Angeles–based artist Matthew Brandt made several trips to Newark to research the Museum’s collections and history and to travel widely around New Jersey. These trips allowed Brandt to get to know the Museum’s staff and do a deep study of the encyclopedic collections, with experiences ranging from working with the Explorers to leading a members’ group on a boat ride exploring the Meadowlands. As a point of departure for creating new work for his exhibition, Brandt began by visiting several of Robert Smithson’s original sites, in which Smithson collected rocks and minerals for his “non-site” sculptures—which brought the natural environment into a gallery setting. Brandt ventured into the landscape exploring and taking photographs in and around environments including the Pine Barrens and Mount Hope.

Based on these photographs and informed by his interest in the Museum’s natural science and numismatics collections, Brandt created the works that are currently on view in Rocks and Eagles, a special exhibition installed in the contemporary galleries of Seeing America. In keeping with the experimental and photo-based nature of his practice, these works take historical photographic processes like the daguerreotype and silver gelatin print in new directions. Among the materials Brandt used in these works are New Jersey geological specimens that were once in the Newark Museum’s former Education Loan Collection, silver dollars, and pure silver that was refined by Newark’s Engelhard Industries, once the largest precious metals refinery in the world.

As a final piece of his residency Matthew Brandt worked with MakerSPACE Manager Ryan Reedell to develop a workshop to engage people in his work. After touring the Museum and its studio spaces during Brandt’s fall 2018 visit, the two considered a wide range of project ideas to come up with a compelling workshop experience. As Reedell recounts, “Talking with Matthew about the possibilities was fun. We considered creating paper facsimiles of daguerreotypes and recreating the process of infusing glass with minerals. He was open to almost anything.” In the end they decided on a one-day workshop to engage participants in a purposefully simplified study of a photographic process: creating photograms, which entails resisting and altering light before it interacts with light-sensitive paper. The workshop simplified the materials and processes used to create the works in the Pine Barrens series—in which Brandt used a rebuilt stained-glass window fused with pigment made of rocks deaccessioned from the Museum’s mineral collection—into just glass and minerals. During a four-hour, hands-on workshop designed to encourage experimentation and play, participants used stained-glass and sedimentary minerals (ground rock pigment) to explore not just photography but the concept of the lens itself.

Workshop participants spent time with Brandt on an intimate tour of his exhibition, which led to a lively dialogue focused on his unique approach to photography. This discussion helped to frame the experimental process of the workshop and prepared participants to be a bit messy and have fun. The experience continued in the Museum’s MakerSPACE classrooms, one of which was modified into a darkroom, where participants used hammers to smash glass and stone into small pieces and dust that were then used to create lenses and resists to alter and block light. This hands-on, playful, and open-ended approach allowed participants to try something, observe the resulting “photograph,” then go back and make changes. The constrained use of materials and the freedom of the process created opportunities for discovery, surprise, and a wide spectrum of one-of-a-kind prints.

Matthew Brandt: Rocks and Eagles is a long-term installation, on view in the Seeing America: 20th & 21st Century galleries, second floor, North Wing.
MEMBERS OPENING—
WENDY RED STAR:
A SCRATCH ON
THE EARTH

Members Matter. Be among the first to view new provocative exhibitions such as Wendy Red Star: A Scratch on the Earth and Seeing America: 20th and 21st Century with a seasoned docent. Members also are invited to participate in our popular travel program, Members Mornings, public programs and events. You don’t want to miss the exciting programs planned for the summer and fall. Make sure your membership remains current. Or upgrade and receive even more benefits. Contact us at membership@newarkmuseum.org.

STAY INFORMED

Members on our email list receive advance notice about member-only events, programs, and special offers. It’s easy to sign up today at newarkmuseum.org/email-signup. Don’t miss our next informative email.
At this year’s Annual Meeting, held Tuesday, February 19, Museum Director & CEO Linda C. Harrison thanked and recognized the following new Membership Fellows for their twenty-five years of continuous Museum membership.

Maria De Bella
Michele M. Elia
Simone Galik and Charles Boll
Kathleen and John Gallagher
Mary and Theodore Inge
Mary Catherine McFarland
Sister Josephine Pate
Iris and Floyd Shapiro
Janet Spain
Barbara Talbot

THANK YOU...

... to the following members, who have demonstrated their commitment to the Museum by joining, upgrading, or renewing their membership at the supporting level between September 1 and December 31, 2018.

FELLOW
Diane Ridley and W. James White

BENEFACTORS
Helen and William Mazer Foundation
Thomas J. Alrutz
Carole and Joseph Bozzelli
Judith and Richard Fuller
Kyle and Dale Gary
Deborah and Matt Kasindorf
Margaret and Christopher Laffey
Barbara Lowell and Arnold Stern
Gwynne and Michael McConkey
Virginia McEnerney and John Schreiber

SUSTAINERS
Faye and William Robinson
Jessica and Quincy Troupe

For a complete listing of our travel opportunities, visit TRAVEL WITH US on the Museum’s website or contact Merle Lomrantz, Director of Member Travel at mlomrantz@newarkmuseum.org

OUR 2019 TRAVEL YEAR LOOKS GREAT!

Whether you are interested in an international adventure, a domestic jaunt, or a day’s adventure locally, the Newark Museum has something exciting, educational, and just plain fun to offer. Join your fellow Museum members and explore someplace different, make new friends, and have an opportunity to enjoy an experience specially curated around your interests.

“Another fabulous up-and-coming destination to experience firsthand with the wonderful Newark Museum travel program. Look forward to the next adventure.”

—Mary Courtien, Museum traveler, President of Newark Museum Volunteer Organization (NMVO), and Founder’s Society Member

109th ANNUAL MEETING OF THE NEWARK MUSEUM ASSOCIATION

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—Mary Courtien, Museum traveler, President of Newark Museum Volunteer Organization (NMVO), and Founder’s Society Member

INTERNATIONAL ADVENTURES

SICILY IN DEPTH [SOLD OUT]
Experience la dolce vita this fall as we explore the island of Sicily!
October 17–28, 2019

NEW TRIP
JUST ADDED
FINGER LAKES GETAWAY
Featuring the Corning Museum of Glass
Monday-Wednesday, September 9-11, 2019
$1,250 per person; $250 single supplement

109th ANNUAL MEETING OF THE NEWARK MUSEUM ASSOCIATION

O ur 2019 travel year looks great! Whether you are interested in an international adventure, a domestic jaunt, or a day’s adventure locally, the Newark Museum has something exciting, educational, and just plain fun to offer. Join your fellow Museum members and explore someplace different, make new friends, and have an opportunity to enjoy an experience specially curated around your interests.
FUNDING FOR THE REPLACEMENT OF THE BALLANTINE HOUSE FIRE-ALARM SYSTEM

Replacing the fire monitoring system in the Ballantine House became a top facilities priority for the Museum over the past year. The treasured National Historic Landmark, which features Victorian-period rooms filled with antique collections, is vulnerable to the spread of fire because of its wooden construction and open interior structure. When an obsolete component in the Ballantine House fire panel failed and could not be replaced, the Museum’s Development team acted quickly to raise funds to replace the alarm system that is so crucial to the safety and security of visitors and the Museum. The Newark Museum Volunteer Organization generously stepped forward to contribute funds to support this project, as did several private foundations, including The Hyde and Watson Foundation, the Fred J. Brotherton Charitable Foundation, the Union Foundation, and the E.J. Grassmann Trust. A testament to how beloved the house is to members of our community is the number of individuals who also contributed significantly to this fundraising effort as well as the overall care and upkeep of the Ballantine House this year, including: James Chervenak, The Gelfand Family Foundation, The Fannie & Morris Sklaw Foundation, The Paula and William J. Marino Family Foundation, Charles Lowrey and Susan Rodriguez, The Karma Foundation, The Lautenberg Foundation, Christopher and Margaret Laffey, Christopher and Anne Wiedenmayer, and other generous anonymous donors who contributed to a matching gift campaign this winter. The installation of a new, state-of-the-art fire monitoring system will be completed in the summer of 2019, ensuring the preservation of an irreplaceable cultural and educational resource that provides visitors with a unique glimpse into life in Newark during the late 19th century. They are also participating in workshops on resume building, completing the Free Application for Federal Student Aid (FAFSA) form, and writing their personal statements for college applications, as well as engaging in Princeton Review SAT Prep Course. “I had the opportunity to visit and meet with the students from the Malcolm X Shabazz High School that are participating in the Newark Museum’s Explorers program,” shared Edward LaPorte, Executive Director, New Jersey Department of State Office of Faith-Based Initiatives. “The energy, enthusiasm, and drive shown by the students was inspirational. With the guidance that they will be receiving from the dedicated Museum staff, the student’s dreams of attending college will manifest itself. Great job Newark Museum in helping to make those college dreams come true.” With Explorers Program’s outstanding record of success with preparing high school students for college and careers, the Museum is pleased to be able to expand the program to serve more Newark-area youth through grant-funded projects such as this one.
Mr. Cutting’s Photographs and Films

Through the generosity of John H. McFadden and his wife, Lisa D. Kabnick, and in honor of his sister, fashion designer Mary McFadden, the Newark Museum has been able to conserve and digitize several films and photographs that Mr. C. Suydam Cutting, the famous world traveler of the 1920s and 1930s, took on his trips through Central Asia, East Africa, and the islands of the Indian and Pacific Oceans.

An avid sportsman, Cutting became a champion of indoor tennis, both on the court and off. However, it was his interest in the natural sciences that led him to participate in a number of expeditions sponsored by several museums. Along with his colleagues, he collected some remarkable examples of the flora and fauna of the lands they visited, but his main responsibility was to take countless photographs and make several motion pictures of some, but not all, of these travels.

The Newark Museum was fortunate enough to acquire many of these photographs and films after his death, thanks to the generosity of his widow, Mary Pyne Filley Cutting, in 1988. These photographs and films document his expedition to Ethiopia (or Abyssinia, as it was then called) in 1926, a visit to the Naga people of Assam in northeastern India in 1927, the Yunnan and Szechuan Provinces of China in 1928, three trips to Tibet (especially Lhasa and Shigatse) in 1930, 1935, and 1937, a tour of the Andaman Islands in the Indian Ocean in 1932, and the Celebes in the Indonesian archipelago in 1934, among many other expeditions.

In a series of articles for Natural History between 1931 and 1941, Cutting recorded his experiences, and later in 1940, he published his book, The Fire Ox and Other Years. Together with his photographs and films, the Newark Museum has now made this remarkable collection of images of the lands and peoples that he visited so many years ago much more accessible, thanks to the generosity of his great-grandnephew and great-grandniece.

A visit to the Newark Museum is a journey through world cultures. Dedicate a seat to a loved one in the Billy Johnson Auditorium while also providing vital operating support.

For $1,500 you can personalize a brass plaque, which will be secured to the armrest.

Funding supports the inclusive, inspiring programs and services that the Newark Museum has delivered to diverse audiences for more than a century.

For more information, please contact the Development Office at 973.596.6491 or msaliola@newarkmuseum.org.
To accompany the reinstallation and reinterpretation of the Newark Museum’s twentieth- and twenty-first-century American Art collections, we invited ten people from our extended community to collaborate and contribute a personal response to a work of art. Their very different and diverse interpretations demonstrate the power of art to evoke a range of reactions, emotions, and memories that go beyond the information provided by the Museum. We hope their words inspire visitors to find their own meaning in the works of art and engage in conversation with others about what they see.

In order to include a wide mix of voices, curators, educators, exhibition designers, and administrators brainstormed a list of people whose perspectives might add to the gallery experience. Some of the people we contacted knew specific works of art, some had fond memories of the Newark Museum but had not visited recently, and some were regular visitors. In the end, we asked each participant to share his or her own ideas about what was significant about a work of American art in the new installation.

In the renovated galleries, now more bright and welcoming, visitors will see quotes from Newark Mayor Ras J. Baraka, Newark Public Schools Superintendent Roger León, rap artist Rah Digga, former National Poet Laureate and critic Robert Pinsky, supermodel Tracy “Africa” Norman, mural artist Layqa Nuna Yawar, First Lady of Jazz Dorthaan Kirk, art historians Midori Yoshimoto and Jonathan Katz, and Imam Wahy-ud Deen Shareef. This mix of people with their individual voices and distinct points of view offers unexpected insights. Whether a rhyme from Rah Digga about Hale Woodruff’s Girl Skipping Rope, ca. 1959 or Mayor Baraka’s fascination with the eyes in Portrait of Willie Gee, 1904, by Robert Henri, or Imam Shareef’s rumination on Jo-El Lopez’s Millennial Guardian Angel about the nature of spiritual and social communication across religious beliefs and throughout time—each quote makes the act of looking at art personal. By sharing their thoughts, the participants are both generous and revealing, and their words are meant to provoke conversation and stimulate community building among Museum visitors.

These quotes signal the importance of visitors’ experiences in the galleries. We invite you to take home a brochure, printed in English and Spanish, that captures the essence of this project including the quotes, the images, and more information about the participants.
NEWARK MUSEUM VOLUNTEERS
MAKING A DIFFERENCE:
GIVING TIME, TALENT, AND TREASURE

Many departments in the Museum benefit from the time donated by the Newark Museum Volunteer Organization (NMVO). Our 140 volunteers regularly devote from a few hours each month to several days a week greeting visitors, giving public and private tours, and performing administrative duties in curatorial, development, education, events, marketing, membership, and the Museum Shop. Volunteers also assist and participate in our Second Sundays and Late Thursdays programs.

Our volunteers willingly share a wealth of experience. Their varied backgrounds include college professor, medical doctor, corporate executive, military veteran, flight attendant, artist, administrative assistant, chemist, lawyer, and more.

Volunteers generously share their talents by becoming Museum members, purchasing event tickets—from the NMVO Annual Tea and Hot Chili and Cool Brew to the Annual Fall Luncheon—as well as contribute to the Annual Fund. Recently, The NMVO and the Docent Council jointly participated in the Billy Johnson Auditorium Tribute Program by purchasing a seat in the auditorium honoring Chief Curator Emeritus, Ulysses Grant Dietz.

“ADOPT” A DONATION BOX

The NMVO and the Docent Council recently purchased two donation boxes for the Museum. Two docent volunteers, Carole Angel and Ellen Greenfield, have taken the lead by actively soliciting donors to match the cash donated monthly in the box. Former NMVO President Prudence Bradley was the first to “adopt a box.” We invite you to celebrate an anniversary, birthday, or honor someone special by “adopting a box,” too. For more information, contact Carole or Ellen at caroleangel7@icloud.com or ellengnj@comcast.net.

If you have an interest in volunteering, please contact: NMVO@newarkmuseum.org

28TH ANNUAL TEA
MONDAY, MAY 20, 2019

Make plans today to join us for our Annual Tea, hosted by the Newark Museum Volunteer Organization to benefit exhibition and education programs. More than just a tea, it’s an elegant luncheon and an afternoon full of fun.

The event begins with a fascinating presentation by Glenn Ruga, social documentarian and human rights activist, and is followed by a delicious lunch. All guests receive a special discount in the Museum Shops, as well as an opportunity to win exciting raffle prizes. Introduce a friend to the Newark Museum by sharing this wonderful experience with them. For information about sponsorship opportunities or to purchase tickets, call 973.596.6337 or go to newarkmuseum.org/museum-tea-2019.
ONE SMALL STEP

It was just one small step onto the lunar surface for an astronaut as he reached the bottom rung of the ladder. But to the Earthlings watching the first moon landing on that summer day in 1969, it was much more.

From civil unrest and racial tensions to a major conflict erupting in Vietnam, the late 1960s were a tumultuous time in our nation’s history. The United States was also involved in a Cold War with the Soviet Union, which launched the first artificial satellite, Sputnik, in 1957. This had sparked a Space Race that ultimately resulted in human beings setting foot on the Moon for the very first time on July 20, 1969.

This summer the nation will celebrate the 50th anniversary of the Apollo 11 mission. Everyone remembers Neil Armstrong, the first man on the Moon. But many often forget that the second astronaut coming down the ladder was New Jersey’s own Buzz Aldrin, who grew up in nearby Montclair.

The images Apollo astronauts took of the Earth as they journeyed to and from the Moon were inspiring not only to scientists but to people around the world. Who can forget the spectacular view of Earth rising over a barren lunar landscape during the Apollo 8 mission in 1968 or the photograph Buzz Aldrin took of his own boot print in the lunar dust in 1969?

Artists, poets, and authors were also moved by the space program. The Apollo missions attracted a wide range of artistic talents from Norman Rockwell to Andy Warhol. One of NASA’s own, Alan Bean, took watercolor classes at night while training to be an astronaut. He referred to himself as the first artist on another world and he retired from NASA to pursue a second career in “astroartistry.” His paintings often incorporated moondust and tools he used on the moon as well as parts of his spacesuit and Apollo spacecraft.

The Newark Museum will be observing the 50th anniversary of the first moon landing this spring and summer with a new planetarium show Imagine the Moon. This program explores how the Moon has inspired human creativity, learning, and exploration throughout history. There will also be pop-up activities and other programs. See the Museum’s website for more information about these upcoming events.

“As the centuries unfold, millions of artists will live on the Moon and Mars as we go out into the universe.”

—Apollo astronaut Alan Bean

Aldrin took of his own boot print in the lunar dust in 1969?

REACH FOR THE STARS AT NEW JERSEY’S FIRST PLANETARIUM

The Alice and Leonard Dreyfuss Planetarium is a spectacular interactive theater for learning about astronomy, space and planetary science. Audiences can explore the constellations, travel through the Solar System, visit distant galaxies, and soar to the edge of the Universe.

Planetarium programs are available Wednesday through Sunday and are designed for all ages, including adults. Visit newarkmuseum.org/planetarium-schedule for details.
When I was a boy growing up in the 1950s, Newark’s downtown had, perhaps, the greatest collection of first run cinemas anywhere in the State of New Jersey. Just steps from the corner of Broad and Market Streets, downtown’s epicenter, one could find the Paramount Theater, with its plush carpeting, so soft you felt as though you were walking on a cloud or, a few blocks in the opposite direction, the RKO Proctor, a massive L-shaped building, with a long brightly lit foyer that led to a 2,500 seat auditorium, featuring a mezzanine and a large steeply angled balcony, so high up it had to have its own, separate concession stand and was often reached by an elevator.

Right next to the Proctor’s was The Capitol Theater, smaller and less brightly lit. One block to the south, on Branford Place were The Adams Theater and The Branford Theater, my favorite Newark movie house of them all, because of its weekly diet of action movies, gangster films, war films, and horror movies — the kind of stuff that fired up boys’ imaginations for a lifetime.

To the far north end of Broad Street, near the Newark Museum, one could find the Loews Theater, a solid and stately structure that was, for years, the exhibition hall you went to if you wanted to see the latest film releases from MGM Studios. And did I mention The Newsreel, also near Broad and Market, or all of the neighborhood movie theaters, like the Essex, the Rivoli or The Strand and others to be found in every ward of the city? But by 1974 every one of those theaters was either in disrepair, no longer showing first run films, or gone, an especially unfortunate circumstance for it coincided with what was, at the time, the greatest expansion of black-themed commercial films then in release.

At a time when Melvin Van Peebles, Max Julien, Ossie Davis, Gordon Parks, Sr., and Charles Burnett, among others, were presenting new and exciting work to an ever-expanding audience, the citizens of Newark were literally left in the dark, forced to go outside the city if they wanted to see first run black-themed motion pictures, at all. I didn’t know it at the time, but that sad predicament was about to change.

Just prior to the summer of 1974, a young black independent filmmaker, Oliver Franklin, at the time a Fellow at the University of Pennsylvania’s Annenberg Center for Communication, Art and the Sciences, began developing an idea he had: a touring black film festival. Newark activist, Gustav Heninburg, learned of Mr. Franklin’s concept and brought it to the attention of Samuel C. Miller, director of the Newark Museum. Ms. Marjorie Fredericks, the Director of Programs, worked with Mr. Franklin to develop a Newark-based version of his touring black film festival. The tour was an instant success and was repeated the next years. Two years later, the Newark Museum brought forth the Newark Black Film Festival Selection Committee, representing some of the most prominent community groups, institutions, and organizations in the city and surrounding communities: the Library, the Museum, Newark Public Schools, the New Jersey Institute of Technology, and Rutgers University were all represented on the founding committee. And the rest has become history.

Forty-five years later, the Newark Black Film Festival continues to thrive. This year we will continue to uphold our mandate to bring the best of cinema from across the African Diaspora to the citizens of Newark and surrounding municipalities. This has been our tradition, and one I hope to continue to be a part of for many years to come.

Adapted from a blog by Richard Wesley, Charter Member of the Newark Museum Black Film Festival Committee and Associate Professor, The Rita and Burton Goldberg Department of Dramatic Writing, NYU Tisch School of the Arts.
Unexpected Color: A Journey Through Glass showcases the recently donated Thomas N. Armstrong III (1932–2011) collection, a sparkling group of multicolored glass-work. Frederick Carder (1863–1963), cofounder of Steuben Glass Works, designed this handblown glassware between 1903 and 1933. Later, Steuben promoted its crystal-clear products and Carder’s rainbow-hued creations were forgotten, except by collectors and museums. This exhibition reintroduces Carder’s shimmering iridescent golds and blues in The Walter Scott Lenox Pavilion and brilliant color groupings in The Vivienne and Stanley H. Katz Gallery.

The exhibition highlights the creative process and artistic use of Steuben glass. Carder designed forms from antique, global, and contemporary inspirations, experimented with chemical formulas, and perfected glassmaking techniques. Armstrong, Director of the Whitney Museum of American Art and other museums, acquired dazzling Steuben glass for its classic and natural shapes, reflecting his love of gardens and art. He displayed this collection in multiple settings, including homes with traditional furnishings and antiques and a modernist house with contemporary furnishings and mid-century American abstract art. In every setting, the radiant colors, curvaceous forms, and signature sheen of the Steuben glass vibrantly connected with the surrounding art, architecture, and gardens.

We invite you to experience more than 130 examples of Steuben creations on view throughout the Newark Museum. Unexpected Color: A Journey Through Glass opens on May 1 and is co-curated by Amy Simon Hopwood, Associate Curator of Decorative Arts, and Stephen Milne, Guest Curator and Exhibition Design Consultant.

—Amy Simon Hopwood
Associate Curator, Decorative Arts
BEYOND ZEN: JAPANESE BUDDHIST BAROQUE

OPENs SEPTEMBER 18 IN THE MUSEUM’S SPECIAL EXHIBITION GALLERY

While the minimalism of Zen Buddhist art resonates strongly with aesthetics of mid-century modernism, the majority of Japanese Buddhist art throughout its history could more appropriately be described as baroque—embracing ornate aesthetics and luxurious materials such as gold, silver, silk, lacquer, and ceramics.

This exhibition showcases more than one hundred opulent (baroque) works of later Japanese Buddhist art drawn from the Newark Museum’s rich collection. This visual feast of paintings, sculptures, textiles, ritual implements, lacquerware, and ceramics all are employed in dynamic Buddhist practices.

Organized to reflect facets of Buddhist practices, the sections include: 1) Buddha and Bodhisattva; 2) ritual in space; 3) teachers and students; 4) death and beyond. Most of the artworks featured, including many from the Museum’s founding collection, have not been displayed for more than a century.

Major support provided by
E. Rhodes and Leona B. Carpenter Foundation
NEW PUBLIC PROGRAMS: FROM HIKING TO LINE DANCING

ANDY WARHOL: INSIDE THE FACTORY
Sat., July 13, 2–3:30 pm
Fee: $25 general;
$10 members and Newark residents
Avant-garde pop artist Andy Warhol’s studio, called the Factory, was the epicenter of New York City’s cutting-edge art scene in the 1960s. Here he presided over a revolving door of artists, socialites, and hipsters. But what exactly occurred in the Factory? Who were its unsung supporters? What were the social, economic, and political factors that coalesced to give rise to the Factory? How does the Factory serve as a model or cautionary tale for challenging the status quo?

In this program we will present artists and scholars discussing the evolution, impact, and hidden stories of the Factory. The talk will be followed by a guided tour of our newly reinstalled Seeing America galleries, including select works by Warhol.

FIRST LOOK: GORKY’S DREAM GARDEN
Sat., Sept. 7, 2–4 pm
Fee: $25 general;
$10 members and Newark residents
Enjoy a first look at the new Broadway- and Yerevan (Armenia)-bound musical theater opera Gorky’s Dream Garden by award-winning composer Michelle Ekizian—on the visionary modern painter Arshile Gorky. The epic story—set against a rich historic backdrop—covers Gorky’s exile flight to America from the horrors of the Armenian Genocide of 1915 and his life’s subsequent travails. This exclusive sneak peek is a work-in-progress presentation combining elements of dance, musical theater, and opera. In addition, the program will include a talkback with Ekizian and a highlights tour including Gorky’s works on display at the Museum.

Here are some details.

LINE DANCE PARTY
Thu., Nov. 7
Fee: $10 regular;
FREE members and Newark residents
Get in line and shake somethin’ during our line dance party. New to line dancing? Don’t worry. An enthusiastic instructor will teach novices the basic moves to popular line dance songs across musical genres. For a break from the dance floor, check out a guided tour of dance-themed works from the Museum’s collection.

CAMP NEWARK MUSEUM
Come spend the summer with us at Camp Newark Museum, a fun, innovative, six-week experience where children ages 3 to 14 expand their knowledge through exploration of the Museum’s world-class art and science collections. Campers will arouse their curiosity by investigating treasures made by man and by nature to gain a new perspective of the world around us. They will transform materials using their imaginations through our hands-on, inquiry-driven STEAM curriculum, while also getting an insider’s view of the Museum’s expansive galleries. Join our innovative six-week experience for children ages 3–14.

2019 THEME: THIS IS AMERICA
Week 1: The “I AM” Factor
Week 2: Prismatic Shades
Week 3: Rise of the Machine
Week 4: Destination Imagination
Week 5: Memes and Beams
Week 6: Life’s a Party

Museums are at their best when they serve as centers of community and learning. Today’s audiences also want lively, interactive, and special experiences that feel tailor-made for their interests. Beginning this May, we will offer a new and varied roster of adult programming covering the gamut from Native American history to line dancing.

Thanks to the generosity of donors, limited scholarship funds are available for families in need.

Register Online today:
newarkmuseum.org/camp
or call 973.596.6637

July 8–August 16, 2019
Limited Space!
Members enjoy a discount on enrollment.
MEET THE MUSEUM’S VISITOR EXPERIENCE STAFF

MARGARET VERNON has been a Gallery Attendant at the Newark Museum since 2015. What Margaret enjoys most about her work at the Museum is the teamwork of the Visitor Experience staff. When Ms. Vernon is not engaging visitors in the Museum’s galleries, she enjoys working special events, where she can sometimes meet important guests like Governor Phil Murphy and Mayor Ras J. Baraka. In her spare time, Margaret volunteers at a local nursing home, writes volumes of gospel music and poetry, and practices her French with church friends.

NATASHA PEREIRA joined the Museum as the Visitor Experience Manager in January. Natasha is delighted to return to the Newark Museum in this new position after having been a Summer Intern in 2010. As a Newark native, Natasha is thrilled to be a part of the vibrant arts community in the city and hopes each visitor finds a meaningful connection during their time at the Museum. When not at work, Natasha enjoys hiking around the Hudson Valley, visiting other museums, and planning her next trip abroad. If you see Natasha in the galleries, please say hello!

NEW VIEWS ON AMERICAN ART — PUBLIC TOURS COURTESY OF NEWARK MUSEUM DOCENTS

The Newark Museum docents are offering visitors something unique. With the abundance of new and special exhibitions this spring, they have created tours that encourage participants to make connections between the works in Seeing America — including Native Artists of North America, 18th and 19th century art, and the new installation of 20th and 21st century modern and contemporary art—with Wendy Red Star’s A Scratch on the Earth and Matthew Brandt’s Rocks and Eagles.

The 45-minute tours focus on select works in these exhibitions. And as with any great Museum experience, they are designed to provide insights into the work of the artists and inspire viewers to find relevance to their own lives and contemporary concerns.

Free with Museum admission, tours are available Friday through Sunday at 1:30 pm and begin in the Welcome Center. Reservations are not required.
TRUSTEES OF THE NEWARK MUSEUM ASSOCIATION 2019

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Governor, State of New Jersey

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AWAKEN THE PAST TO INSPIRE THE FUTURE

2018 NEWARK MUSEUM ANNUAL REPORT
February 22, 2019

The year 2018 was a challenging but rewarding and, ultimately, very exciting one for the Newark Museum. The Museum is pleased to introduce our new Director & CEO, selected during a yearlong search. Linda C. Harrison, who arrived in January by way of San Francisco and the Museum of the African Diaspora, brings new energy and momentum to the Museum as she creates a fresh vision that is inspiring trustees, staff, and donors. We are looking forward to 2019 and beyond being full of dynamic opportunities with Linda at the helm of the Newark Museum.

Leading up to the selection of a new director, the staff and trustees were busy completing several milestones. In February 2018 crowds filled Washington Street to celebrate the opening of the Museum’s historic Washington Street Entrance, which had been closed to the public for twenty years. Prior to the grand opening, all visitors entered the Museum through the small South Wing, which was intended to serve staff and school groups.

Concurrent with the reopening of the Washington Street Entrance, several additional galleries and public spaces were renovated, resulting in a new Welcome Center for the Museum, the relocation of the Arts of Global Africa and Ancient Mediterranean galleries to the first floor, and a brand new 5,000-square-foot special exhibition gallery on the second floor. In 2018 we were extremely pleased to open two special exhibitions in this impressive new space: *The Rockies and The Alps — Bierstadt, Calame, and the Romance of the Mountains*, which opened in March and *Kimono Refashioned — 1870s to Now!* debuting last October. Both shows received enthusiastic press and visitor response, while providing opportunities for the exhibition design staff and curators to present world-class exhibitions.

Through it all, the Museum continued to serve more than 100,000 visitors and schoolchildren, providing inspiration to families, educators, young audiences, early learners, teens, and seniors.

In closing, as your co-chairs, we want to express our gratitude to everyone who has contributed their time, heart, and resources to the Newark Museum this past year. It is, indeed, an institution well deserving of our attention. But we also know there are many other causes and needs in our community that also reach out to you. Thank you again for choosing the Newark Museum as one of your passions.

Christine C. Gilfillan and Clifford Blanchard
*Newark Museum Co-Chairs*
NEWARK MUSEUM ORGANIZATIONAL RESULTS YEAR ENDING 12/31/18

Newark Museum 2018 Organization Income $13.2M
- Government Funding
- Contributions & Grants
- Capital Funding
- Earned Revenue
- Endowment Draw
- Collections Care
- Deficit Funding

Newark Museum 2018 Organization Expenses $13.2M
- Dev & Admin
- Facilities & Maintenance
- Programs & Exhibitions
- Registrar & Curatorial
- Marketing, PR, IT
- Contract Services
THE NEWARK MUSEUM RECOGNIZES THE FOLLOWING DONORS WHO MADE CUMULATIVE GIFTS OF $20,000 AND UP IN 2018.

$500,000+
City of Newark Department of Finance
New Jersey State Council on the Arts
Prudential Financial, Inc.
The Prudential Foundation
PSEG Foundation

$100,000–$499,999
Bank of America
Estate of Marie Garibaldi
Geraldine R. Dodge Foundation, Inc.
The Henry Luce Foundation, Inc.
The Horizon Foundation for New Jersey
The MCJ Amelior Foundation
The Nicholson Foundation
PSN Family Charitable Trust
The Sagner Family Foundation
Victoria Foundation

$50,000–$99,999
Anonymous (2)
The Andy Warhol Foundation for the Visual Arts
Blanche and Irving Laurie Foundation
James Chervenak
The Coby Foundation, Ltd.
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Estate of Ina Golub
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The Howard Bayne Fund
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$20,000–$49,999
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CareCentrix, Inc.
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New Jersey Department of State, Office of Faith-Based Initiatives
The Provident Bank Foundation
Public Service Electric Gas Company
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Riverside Medical Group
Saint Elizabeth Ann Bayley Seton Foundation
Mary Kay and John Strangfeld
TD Charitable Foundation
Turrell Fund
United Airlines

A complete listing of Newark Museum supporters can be found on the Museum’s website in the Support section.
At first glance, Jasper Francis Cropsey’s *Greenwood Lake* is yet another serene landscape in a gallery full of them, but there’s more here than meets the eye. Cropsey’s account book calls this painting “Greenwood Lake, near I. P. Cooley.” Isaac Cooley was the father of Cropsey’s wife, Maria, so this turns out to be a scene rich in personal associations, perhaps even depicting the Cooley family in the foreground.

The tiny American flag visible on the sailboat points to another hidden story. Cropsey made this painting in England in one of the fiercest periods of the Civil War, and the inclusion of the American flag was a way for Cropsey to show his loyalties from abroad and perhaps to assuage his guilt at not fighting in a conflict in which many fellow artists served. Greenwood Lake, on the northeastern border of New Jersey with New York, was Cropsey’s favorite subject, one he painted more than two dozen times in his career, capturing a variety of different effects of light and weather. He lived close to this scene so he had sustained access to it.

Best known as a leading figure of the Hudson River School, Cropsey started out as an architect and only came to painting by accident when the architect he was apprenticing with noticed his skill at drawing and encouraged him to paint.