As the leaves began to turn, school buses are once again lined up at the Museum’s South Wing entrance, as thousands of students from preschool to high school began their annual visits. Using the art and science collections across our eighty-plus exhibition spaces, students look and learn as they expand their understanding of history, artistic vision and the natural world during their time in our galleries.

Others, too, have had good reason to visit the Museum, with more than four hundred members and benefactors turning out for the Friday night Members’ Preview for Kimono Refashioned: 1870s–Now! on October 12 (see photo page 17). This exhibition, looking at the influence of the kimono on Western fashion over the last 150 years, was organized by the Kyoto Costume Institute, and is cohosted by the Newark Museum, the Asian Art Museum of San Francisco, and the Cincinnati Art Museum. With inspirational curatorial support by the Museum’s own Dr. Katherine Anne Paul, and brilliantly designed for the new Special Exhibition Gallery by Casey Daurio, Kimono Refashioned showcases some of the greatest designers of the twentieth and twenty-first centuries—most of them never before exhibited in the United States. It was wonderful to also see works from Newark’s collection included in the exhibition.

More recently, hundreds turned out for our annual fall luncheon, featuring Pulitzer Prize-winning author Ron Chernow. Chernow, who penned the biographies of Hamilton and Grant, was an especially fitting guest making intriguing connections to the collections and our own Ulysses Grant Dietz family. The sold-out benefit event helps ensure the health of all our programs, and we appreciate the support from both corporations and individual ticket buyers.

The renovation of the North Wing second floor galleries, funded by the Henry Luce Foundation, is on schedule and expected to open in March 2019, as is our exciting mid-career retrospective of the work of Wendy Red Star. Our new modern and contemporary installations will take a broad look at American art across a century of artistic production, presenting both recent acquisitions and many masterworks from the Museum’s American Art holdings. Portland-based Wendy Red Star is one of the most original and exciting visual artists working today, and the Newark Museum is proud to present this mid-career survey, her first solo museum exhibition on the East Coast. Born and raised on the Crow reservation in Montana, Red Star creates vibrant photographic and multimedia works that celebrate Crow culture, past and present, and expand our understanding of the American West.

This has been an exciting fall at the Newark Museum, and great things continue to happen—thanks in great part to your membership support—without which all of this would not be possible. The Newark Museum is one of New Jersey’s greatest treasures: an inviting place to look, think and have conversations. One example of this is our recent participation in the nation-wide “For Freedoms” project. The Museum held several events—for families, young professionals and others—that allowed everyone to have their voice in a community-wide celebration.

This will be Ulysses’ final communication as Interim Co-Director. He will “retire” (a word we suspect he won’t be taking literally) after thirty-eight years in Newark, most of it as Curator of Decorative Arts and then Chief Curator. We look forward to welcoming our new Museum director and CEO, Linda Harrison, who will join us in January. More about that in the next issue of DANA.

—Deborah Kasindorf and Ulysses G. Dietz Interim Co-Directors
FEATURED EXHIBITION

KIMONO REFASHIONED: 1870S–NOW!

“This exhibition will change the way you see global fashion.” —Footwear News

“...an exhibition of freshness and poise.” —Wall Street Journal

Drawing from the world-renowned collections of the Kyoto Costume Institute, the Cincinnati Museum of Art, the Brooklyn Museum and the Newark Museum, *Kimono Refashioned: 1870s–Now!* showcases over forty garments by more than thirty Japanese, European and American internationally recognized designers. Styles in the exhibition range from couture gowns to menswear and shoes to ready-to-wear garments, which are joined by paintings, prints and textiles that reflect both exacting and impressionistic references to kimono. Through masterworks by Issey Miyake, Coco Chanel, Rei Kawakubo/Comme des Garçons, Sarah Burton for Alexander McQueen, Junya Watanabe, Iris van Herpen, John Galliano, House of Worth and many more, this exhibition reveals the little-known role that kimono have played in influencing global fashion.

The first truly global contact with Japan in the late nineteenth century catalyzed major fashion trends from Paris to New York to Tokyo. The term “kimono” is recognized worldwide, where it has become synonymous not only with Japan, but also with a distinct, two-dimensional structure and silhouette. Kimono employ a flat, linear (rather than curved) cut and create a “T” form that, when worn, molds into a versatile range of silhouettes accented by how the garment is cinched at the waist, as well as the length of the sleeves.

In Europe and America during the late nineteenth century, actual Japanese fabrics were employed to make fashionable Western women’s wear. Both dismantled panels of kimono fabric and intact kimono were popular in Paris, London and New York. These opulent Japanese silks were reused and adorned with decorative motifs that were novel to a Western audience. Many of these motifs and some weaving styles were quickly copied by European and American manufacturers, including the silk mills of Lyon, France, and Paterson, New Jersey.

Exhibitions in Europe and the Americas of Japanese woodblock prints (*ukiyo-e*), the creation and performance of popular theatrical works with Japanese themes (such as Gilbert and Sullivan’s *The Mikado* or Puccini’s *Madam Butterfly*) and increased circulation of books about Japan fueled Western interest in Japanese fashion. From 1907 to 1913 images of the kimono appeared frequently in the Paris fashion magazines that dubbed this trend *Japonisme dans la mode*, resulting in dresses with pulled-back collars, trailing skirts, cocoon-shaped coats and wide sashes—features that are illustrated in prints by Hokusai, Harunobu and Eizan. Such prints also are highlighted in the exhibition.

Global fashions changed dramatically with the loss of nearly a generation of young men to the battlefields of World War I. Worldwide, women’s clothes began to emphasize functionality. A rectangular, cylindrical silhouette (freed from corsets) flooded mainstream markets, inspired in part by the kimono’s flat construction. Beginning with the 1920s and continuing throughout the twentieth century, both in the East and the West, the kimono and Western fashion became profoundly intermingled. Some designers focus on traditional Japanese weaving and dyeing techniques, such as opulent gold brocade and shibori tie-dyeing. Others prefer cutting-edge fabrics like Super Organza.

Jacket, T-shirt and Trousers, Spring/Summer 2015; Raf Simons (Belgian, b. 1968); Label: Raf Simons; Cotton/polyester/polyurethane-blend twill, rayon twill, cotton jersey, polyester twill; Collection of The Kyoto Costume Institute. Inv. AC13195 2015-1, AC13196 2015-2, AC13197 2015-3-1 © The Kyoto Costume Institute, photo by Richard Haughton

Short Boots, Autumn/Winter 2017; Christian Louboutin (French, b. 1964); Label: Christian Louboutin; Silk grosgrain with silk embroidery and metal studs; Collection of The Kyoto Costume Institute. Inv. AC13496 2017-18AB © The Kyoto Costume Institute, photo by Richard Haughton
and steam-pleated, newly created polyesters. Many designers continue to mine the rich visual vocabulary of Japanese decorative motifs, while others borrow elements of silhouettes or aspects of styling from Japanese precedents. Often, more than one of these different features may be employed by a designer within a single garment or different garments within the same collection.

At the beginning of the twenty-first century, young people in Tokyo’s Harajuku district created and commissioned colorful outfits fashioned as if they had stepped straight out of a manga comic strip. The style was featured in print and video media worldwide. Fashion designers followed suit, adding Japanese manga-inspired clothing to their collections—for high-end fashions as well as ready-to-wear. Liberated from preexisting hierarchies and oblivious to the distinctions between fine art and pop art, fashion is creating unprecedented, innovative visual and cerebral reactions made manifest in new ways, including fighting for social justice or memorializing traumatic events. In 2018 numerous fashion publications named kimono as a spring trend, proving that kimono remains an inexhaustible wellspring of ideas.

—Katherine Anne Paul, Curator, Arts of Asia

Co-organized by the Kyoto Costume Institute and the Asian Art Museum of San Francisco, the exhibition at the Newark Museum is the premier opening and exclusive East Coast venue.

This exhibition was initiated by Akiko Fukai of the Kyoto Costume Institute and was jointly curated by Rie Nii of the Kyoto Costume Institute, Yuki Morishima and Karin Grace Oen of the Asian Art Museum of San Francisco, Katherine Anne Paul of the Newark Museum, and Cynthia Amnéus of the Cincinnati Art Museum—all of whom contributed to the exhibition catalogue.

An exhibition catalogue is available at the Museum Shop, or by calling 973.596.6546.

Evening Dress with Wave Motif, 1956; Toshiko Yamawaki (Japanese, 1887–1960); Silk taffeta with gold-thread embroidery; Collection of The Kyoto Costume Institute; Gift from Yamawaki Fashion Art College; Inv. AC12555 2011-8-35AB © The Kyoto Costume Institute, photo by Takashi Hatakeyama

On view through January 6, 2019 in the Special Exhibition Gallery, second floor, main building

Major support provided by Bank of America and The Coby Foundation, Ltd.

Additional support by: Ellie and Max Cohen, Arlene Lieberman, Ryan Family Foundation, and Susan L. Beningson
Over the past two years, visitors have seen exciting changes in the Museum’s permanent galleries and exhibition spaces. From redesigned and reinterpreted installations to new flooring, paint, and lighting, there’s a feeling of freshness and brightness afoot. The most recent transformation has taken place in the Garden Passage, the first-floor space adjacent to the Alice Ransom Dreyfuss Planetarium and the Engelhard Court, and directly across from the new Bamberger entrance. The Museum’s Exhibition Design and Facilities team have turned a “passage” into a small but prominent space for showcasing works of art.

The first exhibition to adorn this new space is Skywriters & Constellations: Kambui Olujimi’s Wayward North Project. Kambui Olujimi is a multimedia artist whose works have premiered nationally at The Sundance Film Festival, Museum of Modern Art, Museum of Contemporary Art, Los Angeles, Lincoln Center for the Performing Arts, and Mass MoCA. Currently he is an artist in residence at Project for Empty Space, Newark. In 2017 the Newark Museum commissioned Olujimi to create an original film for the Alice Ransom Dreyfuss Planetarium. Skywriters (2018) is an immersive, full-dome video that will be screened daily. Constellations is a related set of twelve lithographic prints featuring characters, fantastical creatures, and key scenes drawn from Olujimi’s contemporary mythology, on view in the Garden Passage. Both Skywriters & Constellations are drawn from Olujimi’s novella, Wayward North (2010).

A collage of time and space projected onto the night sky of the Planetarium’s dome, Skywriters is a new-media film designed specifically to take advantage of the expanse of the Planetarium’s dome. The 22-minute piece was produced in collaboration with the Museum’s astronomer, Kevin Conod, and is the result of Olujimi’s multidisciplinary creative process, involving directing and shooting with live actors, a digital animator, and Olujimi’s unique process of collaging different film elements together. With the full range of the 360-degree dome, Olujimi creates dramatic shifts of scale and stunning visual effects to bring the Wayward North narrative to life.

This long-term, interdisciplinary exhibition highlighting the connections between art and science will remain on view through June 2019.
CONTEMPORARY PHOTOGRAPHY IN 2019

On February 22, 2019, the Newark Museum will open Wendy Red Star: A Scratch on the Earth, a mid-career survey that includes artwork on loan from museums around the country. This will be the most comprehensive exhibition of Red Star’s work to date. Visitors will find A Scratch on the Earth a multisensory experience full of vividly colored and variously textured works that the artist has created from a practice encompassing conceptual art, photography, photo collage, and textile works.

Based in Portland, Oregon, Wendy Red Star grew up on the Apsáalooke (Crow) reservation in Montana and studied at Montana State University and at UCLA. In her studio practice, she has developed a visually and conceptually bold body of work that explores themes of self-representation, Crow feminism, and the physical and conceptual borders that define Indigeneity. With a balance of reportorial facts, visually captivating imagery, and her characteristic sense of humor, Red Star celebrates and critiques American history in equal measure.

The conceptual thread that connects the works in A Scratch on the Earth is real life on the Crow reservation in Montana, from the nineteenth-century to the present. On view will be historical photographs altered with Red Star’s handwritten, graffiti-like notations; a mural-sized map of the Crow reservation layered with photographs documenting the matriarchal history of these lands; early twentieth-century audio recordings of Crow voices; and Monsters, a new immersive film installation created by Red Star and fellow artist Amelia Winger-Bearskin. This short full-dome film will transport visitors to the Montana landscape and introduce visitors to Crow mythology associated with these lands.

There is a cinematic feel to Red Star’s work, from the saturated colors of her serial photographs to her choice to often work in multiples. The rapid succession of reservation scenes in the series My Home is Where My Tipi Sits (above), a series of five large-scale photographs capturing details of the reservation landscape in a grid format, creates a sweeping, scenic experience and calls to mind motion pictures, with their frame-by-frame sequencing. With the focus on a strong female subject, works like the Four Seasons series (right) reclaim stereotypes of Native Americans that the Hollywood film industry helped to popularize. Red Star’s Four Seasons and Apsáalooke Feminist series also offer a response to nineteenth-century staged, formal photographs of Native Americans. She uses multiple strategies to speak over, reclaim, and outwit stereotypical representations of indigenous people,

including the direct and generous method of clearly explaining Crow history to a broad audience. Wendy Red Star: A Scratch on the Earth is organized by the Newark Museum and is curated by Nadiah Rivera Fellah, Guest Curator, and Tricia Laughlin Bloom, Curator of American Art, and will be accompanied by a fully illustrated catalogue published by the Newark Museum and available in the Museum Shop.

—Tricia Laughlin Bloom, PhD
Curator, American Art

Major support provided by
The Andy Warhol Foundation for the Visual Arts.

Additional support provided by:
Loren G. Lipson, M.D., The Marie and Joe Melone Exhibition Fund for American Art

MEMBERSHIP

MEMBERSHIP MAKES A GREAT GIFT!

Surprise someone special with a Newark Museum membership.
Give the gift that few people expect but EVERYONE will appreciate.

Members receive free admission, invitation to member only events, Shop discounts, plus much more.

Memberships are 100% deductible and can be purchased online at newarkmuseum.org/membership, in person or by phone at 973.596.6686.

MEET THE NEW DIRECTOR
SAVE THE DATE

NEWARK MUSEUM ASSOCIATION ANNUAL MEETING OF MEMBERS

Tuesday, February 19, 2019, 6 pm

Meet the Museum’s new Executive Director, Linda C. Harrison, vote for Museum leadership, and hear about upcoming exhibitions, plans and programs in the year ahead. The Annual Meeting is free and open to all Museummembers; however, space is limited.

GO GREEN!

Take a moment and sign up on the Museum’s website to receive member, exhibition and program information electronically. By signing up to receive email notices you’ll stay current on Museum happenings and save trees.
Visit newarkmuseum.org/email and never miss another announcement.

FRIEND FRIDAYS 20% OFF IN THE MUSEUM SHOPS

Each Friday in December (December 7, 14, 21 & 28) Museum members at the Friend level and above receive an additional 5% (20% total) off all regular-priced merchandise in the Museum Shops. A valid current Newark Museum membership required to receive this special discount. Renew or upgrade your membership to the Friend level today at newarkmuseum.org/membership or by calling 973.596.6686.

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Visit newarkmuseum.org/email and never miss another announcement.
Travel in style with Newark Museum. Join us for our 2019 travel season. Whether you’re looking for a local day trip, a few days away within the U.S., or hoping to check off a bucket-list item with an international tour, the Newark Museum travel department can meet all your needs.

Traveling with the Newark Museum provides insider access to private tours, art collections, lectures, and educational experiences you simply can’t find anywhere else. At right are a few trips that may pique your interest. Visit our website for details: newarkmuseum.org.

UPCOMING DOMESTIC EXCURSIONS:

Join Ulysses Grant Dietz, Great-Great Grandson of US President Ulysses S. Grant, and Bertram Hayes-Davis, Great-Great Grandson of CSA President Jefferson Davis, on one (or both) of these cruises filled with elegance, fun and history.

NORTH + SOUTH LEGACY CRUISE #3
Aboard the 5-Star elegant American Empress “Quest for the West: Cruising Adventures of the Legendary Lewis & Clark Expedition”
May 26–June 3, 2019

NORTH + SOUTH LEGACY CRUISE #2
Aboard the 5-Star elegant American Queen “American Civil War North + South Legacy”
October 27–November 4, 2019

NEW ENGLAND ISLANDS CRUISE
June 28–July 6, 2019
From $4,595 +port +air
Discover New England on a coastal Rhode Island and Massachusetts journey. Spend one night in Providence, Rhode Island, before embarking on an exciting round-trip, seven-night cruise. Enjoy first-class accommodations in Providence and aboard the American Star, and delight in meals showcasing delicious seafood and other New England specialties.

ALASKA’S GLACIERS AND THE INSIDE PASSAGE
A Voyage Aboard the Exclusively Chartered Small Ship, the Five-Star LE SOLÉAL
July 13–20, 2019
From $4,595 +port +air

VOLUNTERS HELP MAKE IT HAPPEN

Volunteers are one of the Newark Museum’s greatest assets. Do you have a special skill you want to share? Consider joining the Newark Museum Volunteer Organization family. It’s a great chance to make new friends, share your talents, and give back to this vital community resource. There are a variety of opportunities available, and hours are flexible to accommodate your schedule.

Volunteer opportunities include working in the Museum Shop, providing administrative help, and assisting at events such as the Annual Tea and Hot Chilli & Cool Brew. If you’re ready to become a part of something special, contact NMVO@newarkmuseum.org.
CORPORATE SUPPORT POWERS STEAM PROGRAMMING

Science, technology, engineering, art, and math (STEAM) education programs are serving hundreds of students at the Newark Museum, thanks to corporate partners Cognizant, Best Buy, and Ronald McDonald House Charities New York Tri-State Area. Through hands-on learning opportunities, the Museum offers a range of technology courses and workshops that leverage its celebrated collections to inspire and teach students twenty-first-century skills.

The Young Makers afterschool program brings STEAM learning to Newark high school students. Supported by Cognizant’s Making the Future initiative, the Young Makers engage in a variety of age-specific projects over the course of the program, inspired by the Museum’s fashion-based exhibitions. Projects include creating stop-motion animations, developing 3-D models for metal cast jewelry, producing laser-cut textiles, and exploring circuits and algorithms for environmentally responsive wearable electronics. Students can also try their hand at making in MakerSPACE Immersion Day workshops. With the support of Best Buy, additional students are able to participate in the Young Makers program this school year.

Corporate gifts provide the needed support for developing inventive STEAM education programming. They also help deepen partnerships between the Museum, students, and classroom educators that increase student engagement, stimulate inquiry, and connect learners to the Museum’s vast resources.

PSEG FOUNDATION GRANT SUPPORTS DIVERSITY AND INCLUSION INITIATIVES

The PSEG Foundation recently awarded the Museum a major, multi-year grant in support of several key diversity initiatives designed to enhance our ability to meet the cultural and educational needs of the communities we serve. As a vital cultural anchor institution and educational resource in Newark and the State of New Jersey, the Museum seeks to make its facilities, exhibitions and programs accessible and welcoming to all visitors. The first initiative supported by the grant, the reinstallation and renovation of the Seeing America galleries, is part of the Museum’s efforts to widen the story of American history to include underrepresented artistic and cultural voices, so that audiences will be able to explore American art that reflects the diversity of their own communities. Another initiative is an effort to incorporate more diverse artists, scholars and performers in the Museum’s education programs and artist-in-residency programs. In addition, the grant will underwrite accessibility initiatives that will enable visitors with physical and/or cognitive disabilities to be able to fully participate in public programming and events. The Newark Museum is most grateful for this transformational grant from the PSEG Foundation and for their commitment to supporting the continued betterment of New Jersey communities.
I REMEMBER MY FIRST WALK UP THE STEPS OF THE NEWARK MUSEUM...

At fifteen, this was the first time I had ever been inside a museum. During my visit, I got lost in the pictures and stories of faraway places. My relationship with the Newark Museum deepened just a few months later when I joined the Explorers, a college- and career-readiness program that draws upon the Museum’s unique collections, resources and staff.

Over the next two years, I learned about the works on view, led gallery tours and grew more confident. Now in college, I realize I owe so much of my success to the Newark Museum.

I’m asking you to join me in support of this magical place by making a gift to the Annual Fund. Your gift will help to underwrite a range of educational programs for visitors of all ages. Donate today at newarkmuseum.org/donate.

Sincerely,

Samantha Joseph '18
Explorers Program Grad

EXPLORER PROGRAM HIGHLIGHTS

This year 45 students from diverse backgrounds learn about their passions and strengths, and develop new skills as public speakers, teachers, researchers and leaders.

Over the past 10 years, 100% of students graduating from the Explorers Program have gone on to attend institutions of higher education.

The Explorers Program received the 2017 NATIONAL ARTS AND HUMANITIES YOUTH PROGRAM AWARD, the nation’s highest honor for out-of-school-time arts and humanities programs.

The Explorers Program is supported by: PSEG; Victoria Foundation; Prudential Foundation; The New New York Community Trust, Wattles Family Charitable Fund; The Provident Bank Foundation; AT&T Foundation; Turrell Fund; United Airlines; F.M. Kirby Foundation; Laura J. Niles Foundation; Charles E. and Edna T. Brundage Charitable Scientific And Wild Life Conservation Foundation; The Eleanor Upton Charitable Foundation; Aviation Development Council; NJ Department Of State, Office of Faith Based Initiatives and Rochelle and Ronald Karp.
ON THE ROAD: NEWARK MUSEUM TRAVELING EXHIBITIONS

The Museum’s deep and rich collections provide some of the vital ingredients necessary to create spectacular exhibitions. Many of our collections have garnered national and international attention—so much so that they have been requested for exhibitions throughout the country and beyond. Newark’s exhibitions can be seen this fall in Memphis, Tennessee, and Middlebury, Vermont, and next spring in Phoenix, Arizona.

On view currently at the Memphis Brooks Museum of Art, our Arts of Global Africa exhibition strives to broaden conventional ideas about African art, while encouraging dialogue about its constantly evolving definition. The works in the exhibition apply to the art of the everyday, portraiture, dress, the spiritual world, performance, power, and public art. Together, they suggest the multiple ways we can appreciate and understand Africa’s arts.

[Link to the exhibition]

On view this fall at the Middlebury College Museum of Art and next spring at the Phoenix Art Museum, Wondrous Worlds: Art & Islam through Time & Place showcases the long history, vast geographic expanse, and amazing diversity of works of art in the Islamic world. Two factors distinguish this exhibition: first, the inclusion of works from Southeast Asia and East and West Africa, areas largely overlooked in most exhibitions of Islamic art; and second, modern and contemporary works are featured side by side with historic objects. Works in the exhibition cover nearly all media, from carpets, dress, and jewelry to ceramics, glass, metal, paintings, prints, calligraphy, and photographs. This exhibition will surprise viewers with dazzling works that span more than 1,400 years of artistry.

[Links to the exhibitions]

LARGER THAN LIFE CONTEMPORARY SCULPTURE NEW ACQUISITION INSTALLED ON WASHINGTON STREET

Through a generous gift from the collection of Judith and Lester Lieberman, the Sanger Plaza at the Washington Street entrance is now enlivened by Double Feet, a major work by New York artist Tom Otterness. (from left: Tricia Laughlin Bloom, Curator of American Art; Tom Otterness; Judith Lieberman, Trustee)
CAMP NEWARK MUSEUM 2018 — COMMUNITY CONNECTIONS!

During its 21st year of service, Camp Newark Museum was attended by 472 children, ages 3–14. The theme for this year’s camp was Community Connections. Each of the six individual weeklong sessions reflected this theme by focusing on the topics of food, history, storytelling, fashion, family, and music. The idea was to help campers discover how each of these interdisciplinary interactions can play a positive role in our communities.

Camp Newark Museum programming is STEAM-based and highlights the Museum’s extensive collections of art, science, and history. Incorporated into the set schedule for each camper were daily gallery visits, classroom projects, and visits by specialists addressing the topics of science, making, and music & movement. The Newark Museum’s Planetarium, Newark Black Film Festival, Jazz in the Garden and Glassroots were also part of this program.

Amazing showcases of the students’ work were on view every Friday for families, friends, and staff. From mosaics and mobiles to dance performances and movie highlight reels, campers had the opportunity to “strut their stuff” creatively throughout their time at camp.

Three live performances spotlighted the campers’ creativity. They included a combination of visual and performance art, ranging from a fluorescent light show, a fashion runway, and the finale musical performance with instruments made from found objects.

Some of the campers tell you how much Camp Newark Museum means to them:

“We have fun and do different projects. Ms. Kiana is really nice, and we get lots of advantages. My favorite thing about camp is the new people and teachers we get to meet and... making a lot of friends. I would come back to camp every year.”

—Felicia, age 9

“I like hanging out with my friends, just having fun with my friends, and being myself. It’s my last year at camp but if I could come back, I would.”

—Carter, age 14

Stay tuned for more information on our 22nd year. It’s going to be BIG!
On September 28, the Museum hosted 80 eighth graders from Newark’s district, charter, faith-based and independent schools for the 3rd annual Schools That Can (STC) Design Day Challenge. In conjunction with the Museum’s historic reopening of the Bamberger Entrance on Washington Street, teams of students responded to a request from the Newark Community Economic Development Corporation to present ideas for a redesigned Washington Park.

Students from different schools were split into teams for a day of hands-on learning. The students had just three hours to come up with a concept, build a model and present it to a panel of experts. MakerSPACE Manager Ryan Reedell served as one of the judges, with Sonnet Takahisa from our Education Department and Andrew Carter, NJIT student and Exhibitions Department Intern, mentoring Team Newark Museum.

The different groups in the team took into consideration the value of open space, the importance of places to experience and present arts and culture, the need for Wi-Fi and phone-charging stations, and the different ways that the park might celebrate the great men and women of Newark’s past, present and future. A testament to the wisdom of youth: Some of the ideas are already being considered for inclusion in the city’s final Washington Park design. Once the public arrived on the scene for a reception they also voted—and we are pleased to report that Team Newark Museum won the People’s Choice Award!
EXPLORER UPDATE

This year has been full of many great accomplishments for the Newark Museum Explorers Program. In June a few members were invited to speak at the Americans for the Arts convention in Denver, Colorado, highlighting Creative Youth Development. Explorer Samantha Joseph and Explorers Program Coordinator Jessica Nuñez presented talks on the importance of the mentor and mentee relationship and how to better support the future of the creative youth development field. The Explorers also participated in a blog salon during the National Arts in Education Week, sharing our views on how we might broaden and diversify leadership in the art world.

This year we graduated thirteen Explorers, bringing our total number of graduates to 280 students since the program began in 1995. The current Explorers Program has grown to 45 students, including 21 new students. The program has expanded its scope and is happy to see more teens join our Museum family. So far the teens have been able to partake in many opportunities ranging from STEM teen courses to planning out large events like the Explorers Program Reunion and Teen Nights, which are open to all youth in Newark and the neighboring communities.

The alumni reunion in August was a success, with more than eighty attendees. We reached many classes using the power of social media, and current Explorers were able to meet and take part in a career sharing exercise with alumni. Recent graduates were also in attendance, guiding the event and providing support for new Explorers. We are looking forward to growing the program to encompass more young people in Newark and surrounding communities.

KATHERINE COFFEY AWARD PRESENTED TO MUSEUM EDUCATOR

In recognition of her distinguished service and lifetime achievements in the museum field, Sonnet Takahisa, the Newark Museum’s Director of Strategic Education Initiatives, was recently awarded the Katherine Coffey Award by the Mid-Atlantic Association of Museums. The award is named after the Newark Museum’s fourth director Katherine Coffey, who devoted 43 years of service to the Museum before retiring in 1968. “The Coffey Award is the highest honor in the Mid-Atlantic region and one of the most prestigious awards in the museum profession, said Gretchen Sorin, President. “We could not be more proud of the contributions of Sonnet Takahisa to our profession and to the people of our region.”
This summer the Museum welcomed six student interns for its three-year-long Diversifying Art Museum Leadership Initiative (DAMLI) supported by the Ford Foundation and the Walton Family Foundation, as well as the PSN Family Charitable Trust. All six students come from diverse backgrounds and attend New Jersey colleges and universities, including Montclair State University, Kean University, New Jersey Institute of Technology, and Essex and Union Community Colleges. The DAMLI interns spent the summer working on challenging projects that gave them on-the-job experience in different areas of museum work. Their projects included: developing a proposal for an interactive exhibit and workshop in the Museum’s MakerSPACE; researching and writing wall labels for a gallery reinstallation; writing a report to a grant funder; helping to revise the Museum’s policies and procedures manual; and designing a gallery layout for an upcoming exhibition. They also enjoyed the opportunity to meet and interact with role models in other cultural and business institutions, both through group field trips and through external meetings with their individual mentors. As a group, students visited the Museum of the City of New York, Grounds for Sculpture, Newark Arts, Express Newark, the Newark Public Library, and the Newark headquarters of the Panasonic Corporation of North America.

The interns’ visit with Alejandra Ceja, executive director of the Panasonic Foundation, was particularly impactful. During the August 8th visit, Ms. Ceja discussed her efforts to advance educational opportunities for youth in government and in the private sector. She moved and inspired students with the story of her career path toward becoming executive director of the White House Initiative on Educational Excellence for Hispanics under President Obama, and later the head of the Panasonic Foundation. The DAMLI interns also toured Panasonic’s Innovation Center, which highlights the company’s technological innovations from the past and present, as well as projects for the future.

In June 2018, the Museum received a prestigious grant from The Andy Warhol Foundation for the Visual Arts in support of the upcoming exhibition Wendy Red Star: A Scratch on the Earth, which will open to the public in February 23, 2019. A mid-career survey highlighting the culturally rich production of Portland-based artist Wendy Red Star, the show will be Red Star’s first solo museum exhibition on the East Coast. Red Star uses photography, textiles and mixed media installation to explore themes of Crow history, the indigenous roots of feminism and contemporary life on the Crow Indian reservation in Montana where she was raised. The grant from The Andy Warhol Foundation for the Visual Arts will help underwrite exhibition costs, related public programming and a marketing campaign.

In accordance with Andy Warhol’s will, the mission of The Andy Warhol Foundation for the Visual Arts is the advancement of the visual arts. The Foundation manages an innovative and flexible grants program while also preserving Warhol’s legacy. To date, the Foundation has given over $200 million in cash grants to over 1,000 arts organizations in 49 states and abroad and has donated over 52,000 works of art to 322 institutions worldwide.
BEHIND THE SCENES

Visit the Museum’s 1885 Ballantine House now through January 6 and see how Christmas was celebrated in late Victorian Newark. Santa Claus and the home-based secular holiday that many people cherish today developed from multiple European traditions. Each decorated room offers a glimpse into these cherished activities. Christmas Eve tea is served for the neighborhood in the parlor. The English and Dutch traditions of hung stockings and wooden shoes, or klompes, left by children for Santa Claus, or Sinterklaas, appear by the library fireplace. The Ballantines, Americans of immigrant descent, enjoyed their family Christmas dinner in their dining room. All of these holiday traditions reveal the shift for some families away from a religious, church-centered holiday to one focused on family, friends, and the home.

With the generous support of the Newark Museum Volunteer Organization, the annual Ballantine House Holiday Tour will feature a new display of traditional foods and simulated crackling fires. As you enter the home, the hallway fireplace will flicker with a welcoming fire. The feast in the dining room will now include oysters, possibly local from Bayonne or the New York Harbor of the 1880s, and celery stalks—a delicacy in the late-nineteenth century—in glass celery cups from the Decorative Arts collection. As in years past, desserts and sandwiches will be served in the parlor in front of the Christmas tree, sparkling with period ornaments from the Decorative Arts collection. For the first time, the holiday tour will include new sugary treats for the Ballantine family and their good friends in the library. You can imagine them enjoying brandied pears and sugared cherry trios in front of the fire, while the children hang their stockings and set out the wooden shoes.

Amy Simon Hopwood
Associate Curator, Decorative Arts

MAKE THE NEWARK MUSEUM PART OF YOUR HOLIDAY TRADITION

FEASTING WITH FAMILY & FRIENDS: CHRISTMAS IN THE BALLANTINE HOUSE

HOLIDAY MUSIC JAMBOREE
Sunday, December 2, Noon-5 pm
Get ready for an unsilent night, uhuhh, day at the Museum with holiday music-inspired activities, performances, and art from the Museum’s collection. Featured performance by the Sugarhill Gang.

SECOND SUNDAYS—GLOBAL HOLIDAY FUSION II
Sunday, December 9, Noon-5 pm
Get into the holiday spirit with a global fusion of food-inspired activities, performances, and art from the Museum’s collection.

LATE THURSDAYS—AN ANIME HOLIDAY!
Thursday, December 20, 6-9 pm
Celebrate the holiday season through the colorful lens of anime as featured in Kimono Refashioned: 1870s-Now! Cosplay costumes are encouraged.

SHARE YOUR STORY
How does your family celebrate the holidays, whether Christmas, Hanukkah, Kwanzaa, New Year’s or any other? We’d like to know. Selected responses will be posted on our website and in social media posts throughout the season. Send to editor@newarkmuseum.org
RESEARCH IN THE DECORATIVE ARTS COLLECTION UNCOVERS RARE MEN’S SUITS

This past summer Trish FitzSimons, Professor and Deputy head of Griffith Film School of Griffith University, Queensland, Australia, and her camera operator, Stephen Harrison, arrived at the Newark Museum to film the Decorative Arts collection’s rare German men’s suits woven from paper fiber. Madelyn Shaw, Curator of Textiles at the Smithsonian Institution’s National Museum of American History, unearthed the Museum’s rare examples during a collection survey in 2014. She and Professor FitzSimons are developing an online exhibition, The Fabric of War, in connection with a Griffith University exhibition. This film project will allow people around the world to learn about the Newark Museum’s collections and their place in military uniform and textile history. Due to wool and cotton shortages during World War I, the German textile industry created paper clothing. After the war, they attempted to promote the paper garments as economical menswear. As the New York Times noted in 1920, the paper garments were not very comfortable and melted in humid Mid-Atlantic weather. American merchants did not leap at the chance to sell paper suits. The Newark Museum’s samples were donated by paper company executives and individuals who traveled to Germany and brought the suits back as souvenirs.

—Amy Simon Hopwood
Associate Curator, Decorative Arts

THE “BRAINS” OF THE MUSEUM

As a Newark resident, Erica DiBenedetto has been using the Newark Museum’s Library and Archives regularly since March as she writes her dissertation on the artist Sol LeWitt and his relationship to architecture in the 1960s and 1970s. She has been particularly appreciative of the ability to pull off the shelves, as needed, rare, out-of-print exhibition catalogues on LeWitt and his contemporaries, in addition to other publications. She describes the atmosphere as “welcoming” and even likes the hustle and bustle of development officers, marketing staffers, curators and educators, as well as volunteers and docents who come in and out of the library doing their own work.

Other recent researchers including a professor from Rutgers-Newark wanted to know about Beatrice Winser’s role in founding the University of Newark in the 1930s; she was the Museum’s second director. A collector from Seattle visited to look at Unger Brothers catalogues; they manufactured gold and silver decorative art objects at the turn of the last century. A member of the National Association of Brewery Advertisers examined pamphlets and photographs relating to the Ballantine Brewery. An official from the Tibet Fund wanted information about Dr. Albert L. Shelton, whose collection of art objects forms the core of the Museum’s Tibetan collection; and a professor from Texas A&M was researching his daughter’s story.

Curators and educators have researched ancient glass objects, modern fashion accessories, Native American clothing, and the Theaters of War exhibitions of the 1940s. Administrators have asked questions about the history of the Ward family property on Washington Park, upon which the Newark Museum’s building was constructed, and the relationship between the City of Newark and the Newark Museum Association, especially in terms of funding support. Volunteers and docents have checked out books on Jackson Pollack and Joseph Stella, Trenton pottery and Southern quilts, Indian gods and African masks.

These are just a few of the kinds of researchers—and the types of subjects they have studied—who have used the Newark Museum Library over the last nine months. The library houses a collection of 60,000 books, pamphlets and other materials in the fine arts, decorative arts and natural sciences. Its archives include a repository of 3,000 linear feet of historical records relating to the Newark Museum.

Access to the Newark Museum’s Library is by appointment only; requests should be sent to wpeniston@newarkmuseum.org.
RECENT HAPPENINGS

There’s something for everyone at the Newark Museum.
Each year the Newark Museum becomes one of the main gathering spots in the city to commemorate the life and vision of Dr. Martin Luther King Jr. The day-long celebration includes a film screening, performance, gallery tours and hands-on activities that allow visitors to reflect upon what we can do today to keep the dream alive. Monday, January 21, 2019 will be no exception, and thanks to our generous funders and benefactors, we will once again be able to offer discounted admission. Members and Newark residents are always free.