

MULTIPLE VISIONS:
A Common Bond



The Girard Wing
Museum of International Folk Art

MULTIPLE VISIONS: *A Common Bond*

Second Edition

Girard Wing
Inaugural Exhibition

Museum of International Folk Art
a unit of the Museum of New Mexico

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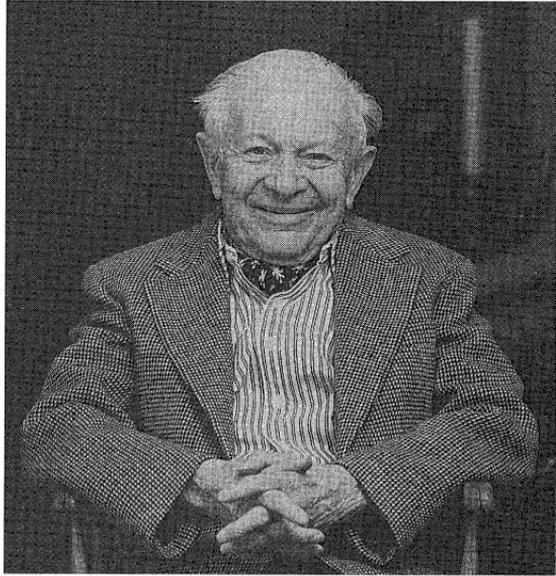
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Alexander H. Girard

(1907 - 1993)

Alexander “Sandro” Girard grew up in Florence, Italy, the son of an American mother and an Italian father. As a child he was fascinated by nativities, toys, and miniatures.

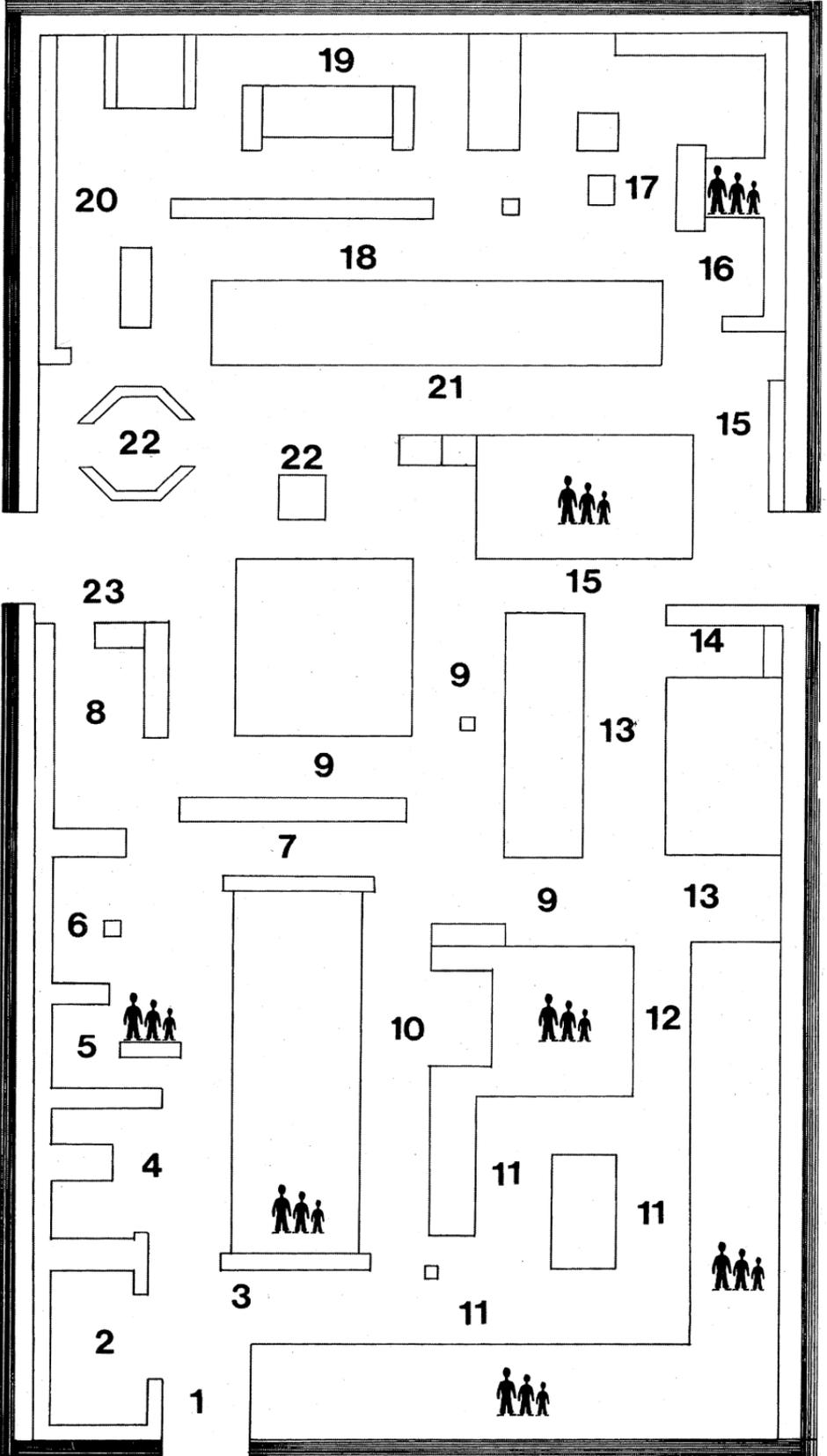
Alexander Girard first began collecting folk art in the 1930s, buying a few pieces in New York, starting with a spatter-painted Mexican bank in the shape of a horse. Later, on a postponed honeymoon, Alexander and Susan Girard traveled to Mexico and returned with a carload of things for their home, the beginnings of what was to become the largest collection of cross-cultural folk art in the world.



It was in 1978 that the Girards made a gift of the Girard Foundation Collection to the State of New Mexico. Their generous gift of some 106,000 objects quintupled the size of the Museum of International Folk Art’s collection and led to the construction of a new wing for the museum.

Alexander Girard himself designed the exhibition “Multiple Visions: A Common Bond,” which displays more than 10,000 pieces from the Girard Foundation Collection. An interior designer and architect, he was already well-known for his bold and colorful designs of textiles, household and office furnishings, graphics, and interiors for such corporate clients as Herman Miller, Inc., John Deere, and Braniff International. In this installation, he challenged the conventions of exhibition design. Notice how his design occupies the entire volume of the gallery space, how he places objects both above and below eye level, and how he uses color throughout the exhibit, even overhead.

More than a million visitors have enjoyed the creativity and generosity of Alexander and Susan Girard since the exhibition opened in 1982. Like museum founder Florence Dibell Bartlett, Alexander Girard hoped visitors would see the connections, the common bond, among the peoples of the world. For indeed, as an old Italian proverb oft-repeated by Sandro Girard tells us, “Tutto il mondo è paese” (The whole world is hometown).



*Welcome to the
Museum of International Folk Art's*

Girard Wing

Consider this guide a "finding tool." Its purpose is to help you locate information quickly about a special display case or a specific object.

There are no labels in the gallery because collection donor Alexander Girard, who also designed the installation, wished for the exhibition to communicate visually rather than to rely upon written text. Display cases and "windows" are numbered. There are corresponding numbers in this guide. Consult it when you want information on the objects you are viewing but please do not feel obliged to follow a numbered route or set pattern for your tour.

To find examples from a specific country, look in the index, find the numbers and locate them on the floor plan of the exhibit in the front of the guide. The floor plan also indicates cases that will be especially enjoyed by children and families. Watch for the  icon in the guide.

This guide is intended to enhance your experience of the exhibit. It can only suggest the richness and complexity of the world's folk art, and of the cultures which produce it.

Enjoy your visit and come again!

1-1 Textile (Kantha)

Bangladesh, 1875-1900

Kanthas are cotton embroidered quilts made from rags and threads salvaged from worn-out clothing. A women's art form, they represent the restitution of wholeness from insignificant fragments. *Kanthas* were made to be given as presents to family and friends. Today there is an urban revival of this art form.

1-2 Carousel Figure

Ahmadabad, Gujarat, India, 20th century

This figure was once part of a carousel which was powered by an ox. As the animal pulled a cart, the wheels turned a platform on which two such figures were attached, causing the carousel and its riders to go around.

1-3 Lintel(?)

Nagaland, India, ca 1960

According to the original beliefs of this area in northeast India, the woodcarved snakes, elephant and birds which appear on this piece are representatives of spirits active in the local environment.

1-4 Scenes from the Life of Krishna

West Bengal, India, 20th century

Long scrolls, both vertical and horizontal, on which segments of myths, ballads and historical events are painted to entertain audiences while bards sing or recite are used throughout India. The bard points to the frame that corresponds to the verse he is singing during the performance. Produced inexpensively, such quickly painted scrolls had been used for rural entertainment and religious teaching in the past. Today their makers frequent urban centers to seek new markets for their craft.

1-5 Figure

Banaras, Uttar Pradesh, India, ca 1900

Representing a peasant woman, this carved wooden figure is one of a male and female pair which would be placed near the door of a home to welcome guests—not unlike the way she stands here welcoming museum visitors.

1-6 **Mandala**

Saurashtra, Gujarat, India, 20th century

A *mandala* is a diagram in circular form used to focus concentration in meditation to attain tranquility and, ultimately, enlightenment. Contrary to their Western associations, the *svastikas* are sacred symbols standing for prosperity in Indian culture.

2-1 **Ceremonial Wall Hanging**

Saurashtra, Gujarat, India, 20th century

This type of wall hanging, a *Ganesha Sthapana*, is worshiped by a bride and groom at their wedding. It shows Ganesha, Lord of Success, with his two acolytes. The shape of this piece corresponds to the cross-section of a gabled shrine.

2-2 **Painting**

Tanjore, Tamilnadu, India, ca 1900

This painting on paper applied to wood illustrates Balarama attended by the Gopi milkmaids (see also 12-8).

2-3 **Saddle Blanket**

Niger, ca 1960

Color combination and design indicate that this appliqué saddle blanket was probably made by the Hausa people.

2-4 **Indian Folk Art**

India, 1860-1960

An extremely fine embroidered ceremonial wedding garment, or *phulkari*, is the backdrop for a variety of objects from many parts of India. The large four-armed *devi*, or goddess, is accompanied by hooded cobras; made of balsa wood with foil details, it is an object intended for



2-4 Carved Horse, India, 19th century.

ephemeral festival use. The woodcarver's embellished forms are carefully made to meet religious requirements. Since the remote past, the horse has remained one of the prime subjects in the tribal and rural art of India. The hopes of every man, rich and poor alike, are carried by the horse. He represents the liberated spirit and is noble, powerful and virile.

2-5 Brocade Yardage

India, ca 1930

This textile of silk satin brocaded with gold was woven on a draw harness loom. The motifs are the traditional tree-of-life seeds, which are called *kalkas*.

2-6 Procession

India, mid 20th century

Ever-popular wooden toys are made in various places throughout India. Carved from a light wood, gessoed, painted and lacquered, they represent figures from various occupations in appropriate costume as well as animals and scenes from daily life.



2-9 Incense burner,
Madhya Pradesh, India,
ca 1950.

2-7 Yantra

India, 20th century

The *yantra* is an abstract symbol of *shakti*, primordial female power. It is used to facilitate meditation and worship.

2-8 Pabu-ji ki Par

Rajasthan, India, ca 1900

This painting retells the legend of the noble 14th-century hero, *Pabu-ji*. Itinerant storytellers would go from village to village, set up such a painting in the open, and during one full night present the story with song, dance and narration.

2-9 Temple Toys

India, early to mid 20th century

Metal is an important material for both religious and household objects in India. Religious images appear in the humblest of homes as well as in the great temples and homes of the wealthy. The East

Indian craftsman believes his artwork to be a direct reflection of his religion and, when a project is begun, asks for guidance from *Tvastram*, a celestial artisan. Processions of brass temple toys, not unlike this one, are set up on temple altars in India.

2-10 Bullock Trapping

Bijapur, Karnataka, India, ca 1970

Machine-embroidered using shiny satins and commercial trims, this animal trapping was designed for ephemeral festival use. It is a reflection of traditional Indian embroidery.

2-11 Indian Folk Art

India, 1900-1960

A bright and richly detailed *phulkari*, the wedding head-shawl from the Punjab area of north India, forms the backdrop of this case. Of special interest here are the intricate wooden replicas of official state scenes. Made around the turn of the century in Kondapalli, Andhra Pradesh, they clearly illustrate elements of the English bureaucracy. Such sets, which may depict various occupations, were intended as educational toys.

2-12 Miniature Painting

Northwestern India, late 19th century

The style of this man's mustache and sideburns, as well as his headdress and earring, indicate this is probably a portrait of a king painted in the Rajput 18th-century style. The Rajputs were Hindus who claimed descent from the powerful warlike rulers of northern India from the 8th to the 13th century.

3-1 Still Banks

Europe and the United States, 19th century

The still bank, as opposed to the mechanical bank, was an early and popular educational toy. With the beginning of chartered savings banks in the United States in 1816 came the manufacture of these cast metal promotional items. The manufacture of banks like these came later in England and on the Continent.

3-2 Dance Capes

*Santa Cruz Capacyachi,
Huayucachi, Huancayo, Peru, 1960s*

These dance capes or *esclavinas* are worn by dancers in Sapallanga, in Peru's central sierra, during the town's annual September 8th fiesta (note the costumed figures at the bottom of the case wearing the capes). In the *Negrería* dance, which dates from the late 19th century, between 12 and 24 costumed male dancers are accompanied by drums and a brass band. Each man carries an anchor and a bell. The dancers are called "Garibaldis," recalling



3-2 Dance Cape, by Santa Cruz Capacyachi, Peru, ca 1958.

the great Italian patriot who was active in the cause of independence during his exile in South America (1836-1848). The central character in the performance is the *Negrato*, Black leader of the troupe whose job it is to maintain order. Note that two of the dance capes memorialize the liberation of Black slaves in Peru. Others signify historic and heroic events in Peru's past.

3-3 Tin Container

Pennsylvania(?) United States, 19th century

Tinplate was used from the early 1700s onward in the United States for pots, pans, trays, pails and other kitchen utensils. The heart and geometric designs suggest this container may have been made in Pennsylvania.

3-4 Blanket

Tlaxcala, Mexico, early 20th century

The ferocious *tigre*, or jaguar, was deified by many of Mexico's pre-Columbian peoples. It was also a popular motif for pictorial tapestries in 19th-century Mexico. These textiles were generally woven more or less freehand, the weaver simply using a pattern placed beneath the warp.

4-1 19th Century Town

United States

This village is filled with some of the most common and popular toys of the 19th century. Dollhouses, which appeared as early as the 16th century in Germany, were not widely available until improvements in lithographic techniques in the 19th century made mass production possible. Metal toys were scarce until advancements in both lithography and metal stamping created a toy industry overnight. With improved technology came an abundance of toys sold at reasonable prices. Toys were no longer available only to the wealthy or lucky few, but became common educational tools which helped to prepare children for the complexities of adult life.

4-2 Skirt Border

Cañar, Ecuador, ca 1960

Birds, flowers and butterflies typically decorate the hem of a brilliantly colored woolen fiesta skirt of the Andean highlands.

4-3 Marquetry Tower

Italy, 19th century

Marquetry is decorative inlay in which elaborate patterns are formed by the insertion of wood, shell or ivory into a wood veneer that has been applied to a surface. The black-and-white exterior design of this example suggests the façades of many Italian marble buildings.

4-4 Cross

England, ca 1870

The perforation of cardboard was a popular Victorian decorative technique.

4-5 Virgin and Angels in Nicho

Figures: Cuzco, Peru, ca 1960

Nicho: Mexico, ca 1900

Most Roman Catholics in Latin America have a space set aside for worship in their homes. The tin *nicho*, made of inexpensive, locally available material, serves this purpose well.

4-6 Sillies (Dury) and Greyhound

Figures: Noginsk, former USSR, 19th-century

Dog: Staffordshire, England, late 18th- early 19th century

Dury are 19th-century wooden caricatures of the Russian aristocracy. They are traditionally carved from prism-shaped wooden blocks. The greyhound is typical of the glazed earthenware produced in Staffordshire, England, during the 19th century.

4-7 Friendship Token

P.F.H. Boridei

United States, ca 1890

Inscribed "A token of friendship to Miss Ani Like by P.F.H. Boridei," this cut-paper picture demonstrates how simple tools and materials are used—and often transformed—by the folk artist.

4-8 Cloister Waxworks

Nativity: Austria, late 19th century

Nun's Cell: France, 19th century

Religious figures, nativities and miniature cloister cells were made by Roman Catholic nuns as remembrances for family and friends. These 18th- and 19th-century waxworks were usually made in wooden molds and often accurately depicted the garments of the nuns' orders.

4-9 Mourning Embroidery

Portland, Maine(?), United States, 1810

Mourning pictures such as this became popular in the United States after the death of George Washington in 1799. Later, such death records were more often painted or drawn.

4-10 Victorian Memento

England, ca 1900

Life in Victorian England was filled with adornment, whether in one's home or in political speech. There was a sense of prosperity as people embellished their homes with an array of decorative parlor ornaments such as this one.

4-11 Bisque-Head Doll

Germany(?), late 19th century

German and French dolls with bisque, or once-fired, ceramic heads have been popular toys since the mid 19th century. This example has a jointed kid body.

4-12 Cut-Paper Memorial to Richard and Thomas W. Green

United States, ca 1864

The dates of death in this dual memorial suggest that it might have been made or commissioned by a Civil War widow. Such mourning pictures, whether embroidered, painted, cut out or even printed, were intended to be displayed in 19th-century homes so that the memory of the deceased would be kept alive in the family.

4-13 Christ Child

France, 19th century

This wax figure of the Christ Child is posed, dressed and placed on a piece of furniture in a manner which seems to derive directly from Jacques Louis David's famous portrait of Madame Récamier (1800).

4-14 Staffordshire Set

Staffordshire, England, 19th century

The 19th-century English potters of Staffordshire manufactured an abundance of mantel ornaments. These moldmade, glazed earthenware figures were mass-produced and sold at a price which was affordable to the working class. Popular subjects included famous personalities, historical and sporting events, circus themes and religious themes. Some of the figures depicted here are Queen Victoria, the Prince of Wales, Lord Byron and the ever-popular spaniel.

4-15 Untitled Painting

Europe, 19th century

As illustrated in this terrace scene, the Victorians had a nostalgic notion of the elegance of 18th-century court life.

4-16 Trinket Box

Italy(?), 19th century

Although the exact origin of this box is unknown, the couched, metallic embroidered insets suggest an Italian provenience.

4-17 Sailor's Valentine

West Indies, mid 19th century

Victorian love tokens such as this one, commonly housed in an octagonal box as seen here, were made in the West Indies for sale to tourists and seamen.

4-18 Dressing Room and Parlor

This eclectic European pair share an apartment furnished with antiques from England, France, Italy, the United States and Mexico.

4-19 Blanket Fragment

Crete, Greece, ca 1900

The decorated and nationalistic border on this blanket bears an inscription which might be interpreted, "Long Live the Present Regime." This would refer to the regime of Prince George, who ruled Crete as an autonomous state of Greece between 1898 and 1913.

4-20 Rocking Horse on Swing-Irons

England, ca 1920

Children have been delighted by rocking horses for several centuries. At the beginning of the 20th century, the traditional wooden rockers were replaced with swing-irons for safety.

4-21 Figure

Central Colombia, ca 1960

All that is known about this woodcarving was provided by an attached tag which read: "Woodcarving by an old man in central Colombia."

4-22 Mermaid

Teodora Blanco

Santa María Atzompa, Oaxaca, Mexico, ca 1965

The remarkable artistic output of Teodora Blanco, a Zapotec Indian from Oaxaca State in Mexico, is represented in this gallery by this piece and a large Nativity scene (see 19-1). Blanco developed a style uniquely her own but with a foundation in the traditional ceramics of Atzompa. Much of her work reveals a belief in *brujería*, or witchcraft, and various aspects of Zapotec religion.

4-23 Devil Dancer (*Diablo*)

Bolivia, ca 1965

This painted plaster figure represents one of the costumed dancers in Bolivia's famed *Diablada* folk dance. The *Diablada* is a blending of Roman Catholicism with native religion, an intermingling of indigenous devil figures with the Christian Lucifer.



4-23 Devil Mask by Aymará people, Andean region, Bolivia, ca 1960.

5-1 Spirit House

Thailand, 20th century

In Thailand, small houses such as this one, in which spirits are believed to reside, are erected near gate entrances. The spirits are worshiped and cared for, incense is burned, and presents of food, miniature

dolls and animals are placed before them every morning at eleven o'clock. Thus appeased, the spirits ward off evil and bring good luck to this household. When the owners enlarge or remodel their own house, they also change the house of spirits.

5-2 Blanket Fragment

Crete, Greece, ca 1900

Panels such as this were once ornate borders for blankets of coarse red wool. The flag on this piece bears a resemblance to the Greek flag.

5-3 Dance Apron

Central Highlands, Ecuador, ca 1920

The colors were once brilliant and the fabrics and trim shiny and new when this dance apron was used in the Corpus Christi festivities for which it was made.

5-4 Textiles (*Chaklas*)

Saurashtra, Gujarat, India, ca 1950

Like most ceremonial textiles, the mirrorwork appliqué *chakla*, or square, has several uses. The bride wraps her dowry pieces in it and later hangs it up to decorate the walls of her new home.

5-5 Family

Mother and child tea cozy: former USSR, ca 1960

Boy and dogs: Wurttemberg, Germany, ca 1910

The boy and dogs were made by Steiff, a popular manufacturer of stuffed animals and dolls established in 1879 by Margarete Steiff. Known for creating the teddy bear, the family-owned firm still makes Steiff toys today.

5-6 Love Heart

Alexander Girard

Santa Fe, New Mexico, United States, 1960s

Alexander Girard, donor of this fine collection, served for more than 25 years as Design Director of the Textile Division of Herman Miller, Inc. The countless fabrics he designed are notable for their expansive use of color and pattern. His design work in this capacity was honored with a retrospective exhibition at the Walker Art Center in Minneapolis in 1975.

5-7 Rag Dolls

Jaipur, Rajasthan, India, ca 1950

These dolls were discovered by Alexander Girard in the arms of their maker, as she carried them down a street in Jaipur. Note the markings of beauty, social status or sympathetic magic on the hands and foreheads of the figures.

5-8 Reverse Glass Painting

Syria, ca 1960

Strict interpretation of the Koran prohibits the representation of living beings in the Islamic world. Thus, Arabic script has been used as a design element in architecture, carpets, textiles and household objects. Here, the script is painted on glass with foil placed behind the glass. This quotation from the Koran, the sacred scripture of Moslems, reads: "He who trusts in Allah need have no fear."

5-9 Navajo Dolls

Arizona/New Mexico, United States, ca 1960

These Navajo dolls are in their native dress of velveteen blouse and gathered skirt, which was originally adapted from the Victorian dress first seen by Navajos when they were captives at Fort Sumner in the 1860s. The Navajo demand for velveteen since that time has been so strong as to sustain the industry through two depressions.

5-10 Painting, Carnival Scene

D. L. Cédor

Port-au-Prince, Haiti, 1947

Haiti's tradition of popular painting essentially began in 1944 when Dewitt Peters, an American watercolorist, opened the Centre d'Art in Port-au-Prince. The result was an outpouring of artistic creation which is by now legendary.

5-11 Navajo Doll

Patricia Griffin Peña

Santa Fe, New Mexico, United States, 1981

This doll, in traditional Navajo dress, is shown tending her sheep. Even today, the majority of Navajo weavings are made of wool shorn from sheep raised by the weavers' families. (For examples, see 20-5 and 21-13.)

5-12 Five-Drawer Container

Palembang, Southern Sumatra,

Indonesia, ca 1875

This step-pyramid box holds implements for childbirth. It is placed on the floor beside the woman in labor.

5-13 Soldiers on Horseback

Quito, Ecuador, late 19th- early 20th century

These three horsemen were probably once part of a large Nativity scene. Quito, the capital of Ecuador, was well-known during

colonial times for its polychromed wooden sculpture. Its Nativity groups were widely exported throughout the Spanish empire.

6-1 Enshrined Virgin and Pilgrims

Virgin: Mexico, 19th century

Shrine: Mexico, ca 1900

Pilgrims: Azapampa, Junin, Peru, ca 1960

The intercession of the Virgin Mary may be sought by Roman Catholics for all types of problems. As a result, she is particularly venerated. Many shrines to the Virgin are to be found in the Americas; they attract large numbers of pilgrims fulfilling vows each year.

6-2 Holy Family

Sicily, Italy, ca 1900

Reverse glass paintings, of which this is an example, are made by applying paint to the opposite side of the glass from that which eventually is seen by the viewer. In Sicily, artists of reverse glass paintings often paint carts and posters as well.



6-2 The Holy Family, Sicily, Italy, ca 1900.

6-3 Puzzle Blocks

England(?), mid 19th-early 20th century

Since the 19th century, construction blocks and puzzles have been considered a valuable learning device, teaching the child concentration and coordination.

6-4 St. Anthony of Padua with Christ Child

Palermo, Sicily, Italy, ca 1960

St. Anthony is invoked by worshipers seeking the return of lost items, and by unmarried women seeking husbands.

6-5 Pinocchio Marionette

Amadeo Leone

Florence, Italy, ca 1910

This piece was commissioned by Carlo Matteo Girard for his young son Alexander Girard.

6-6 Bark Painting

Australia, ca 1950

Aboriginal bark paintings have religious, magical and secular content. In western Arnhem Land, where this painting was made, it is believed that if a successful action is depicted on a sheet of bark, the incident will become reality.

6-7 Devils

Barcelona, Spain, ca 1960

These figures of modeled asphalt were made by a street paver in Barcelona.

6-8 Knitted Dolls

Julia Velasquez, Marta Saritupac, Raphael Mauram
Puno, Peru, ca 1958

This quartet of dolls was made in the Lake Titicaca area of Peru. Such knitted toys probably derive from the knitted hats and bags worn by men in this region. The technique of knitting was introduced by the Spanish, though yarn is spun using a drop spindle in the manner which has persisted since pre-Columbian times.

6-9 Painted Panel

Morocco, ca 1960

These decorative wall panels resemble the designs of ceramic tiles used to decorate buildings in the Islamic world.

6-10 Carrying Cloths (Tzutes)

Guatemala, ca 1960

These cloths, or *tzutes*, are used in a variety of ways: for carrying foods, wrapping babies, and as kerchiefs, scarfs and shawls. Though these *tzutes* are from Chichicastenango and San Juan Sacatepéquez, two different villages in separate departments, they bear a resemblance to each other. Both are boldly decorated with birds and animals of pre-Columbian derivation, and both are joined with a decorative *randa*, or seam, down the center.

6-11 Dolls

Azapampa, Junin, Peru, ca 1958

These dolls were made with a rather complicated technique which was primarily used for making religious statues in colonial times. An armature of carved maguey cactus wood is covered with gesso and gesso-impregnated cloth to form the surface, which is then painted.

6-12 St. Francis of Assisi

Mexico, 19th century

St. Francis of Assisi was the founder of the Order of Friars Minor in Assisi, Italy, during the 13th century. Franciscan friars arrived in Mexico in 1524 to begin the task of converting native populations to Christianity.

6-13 Dolls

Ivory-faced doll: Greenland, 20th century

Beaded dolls: Canada, 20th century

Although media images sometimes suggest that all northern peoples live in igloos in Alaska, these dolls represent two very different native cultures of Greenland and Canada. The ivory doll is Eskimo, and the beaded dolls are Athapaskan Indian.

6-14 Cowboy Rag Dolls

Emily Edwards

San Antonio, Texas, United States, 20th century

Emily Edwards—art teacher, doll-maker, puppeteer and conservationist—was largely responsible for saving the San Antonio River. In 1924, she staged a puppet show at City Hall to protest a plan to pave over the river and use it for parking. She and her puppets succeeded: the scenic Paseo del Rio area of San Antonio is a testament to her talent and efforts.

6-15 Dolls

Tombouctou (Timbuktu), Mali, ca 1960

From Tombouctou—legendary end of the world—in Mali come these dolls. They are made of ozokerite, a mineral paraffin wax. Their jewelry and hairstyles are possibly those of the Fulani, a nomadic tribe from the lower Sahara.

6-16 Game Board

Europe, 19th century

This game, which probably utilized marbles, seems to be a prototype for such popular games of skill as Pachinko.

6-17 Huipil Yoke

Cobán area, Guatemala, ca 1960

Huipiles are the upper garments worn by indigenous women in southern Mexico and Guatemala. Here, European elements of embroidered flowers, satin-stitched around a cut neckhole, ornament the piece.

6-18 Mythical Beast and Dancer

Beast: Indonesia, ca 1900

Dancer: Myanmar (Burma), ca 1960

7-1 Composition Doll

Europe(?), early 20th century

Molded composition dolls are made from a mixture of pulp, flour and glue which is then pressed into a two-sided mold and allowed to dry. After the two sides are removed from the mold they are taped together and then painted.

7-2 Carved Male Figures

Nayarit or Jalisco, Mexico, ca 1960

7-3 Dance Masks

Mexico, 20th century

These Mexican dance masks may be distinguished from the Guatemalan masks by their flamboyant and grotesque expressions. Many of these "monster" masks are thought to represent a *nagual*, or guardian animal spirit, of a man. In a belief predating the Spanish conquest, each person is assigned a particular *nagual*, either from some individual peculiarity or by having been born on the animal's name day. This kinship between person and beast is accompanied by the belief that the person is able to assume the form of the *nagual*. The Spaniards tacked the horn of a goat or sheep onto the *nagual* mask and renamed it the devil, thus facilitating the Indians' conversion to Christianity. The snakes and lizards on these contemporary masks, however, are fertility symbols which remain well outside the reaches of Christian dogma.

7-4 Man Wrestling Leopard

Benin, ca 1960

The leopard is an animal seen often in African art; it symbolizes authority. Benin, the country where this piece was made, was formerly known as Dahomey.

7-5 Man's Shawl

Kutch, Gujarat, India, ca 1930

This ceremonial shawl, a *malir*, was traditionally used by merchant class men of the remote Western Indian desert area near the Indo-Pakistan border. With its distinctive triangular motifs and mirrorwork, combined with elaborate crossed and looped stitches on a coarse red-brown ground, it closely resembles the full skirts of Rajasthan.

7-6 Dance Masks

Guatemala, 19th and 20th century

The mask has existed for more than 17,000 years and is an element of all known cultures. The simple act of covering the face raises man's perennial question: "Who and what am I?" The mask allows for identification with the personality of the mask, whether it be a deity whose approval is sought or a Halloween goblin. These Guatemalan masks are used in dance rituals which in some cases date back to the pre-Columbian era. An example of this is the Dance of the Deer, a fertility dance in which the participants imitate the behavior of deer



7-6 Mask, Guatemala, early 20th century.

anticipating rain, in hopes of receiving rain themselves. Other dances integrate and interpret historical events, such as the Dance of the Conquest, which relives the defeat of the Indians by Alvarado and his men. (Note the bloodied face of Indian leader Tecun Uman on one mask in this case.) More than 45 such dances have been identified in Guatemala.

7-7 Devotional Print

Portugal, ca 1900

The print of Christ with the kneeling figure of St. Theresa of Avila is surrounded by decorative additions provided by the hands of a devoted worshiper. The frame, which is from Morocco, demonstrates the great visual compatibility of objects found within the Hispano-Moorish world.

7-8 The Divine Shepherdess

Mexico, ca 1880

The Virgin dressed as a shepherdess feeds roses, symbols of the Rosary, to sheep, symbols of human souls. Her image was especially popular among the Capuchin order and throughout the New World.

7-9 Hat

Esquipulas, Chiquimula, Guatemala, ca 1960

This bright hat decorated with ephemeral objects is a souvenir of the Guatemalan town of Esquipulas, a pilgrimage center known for its Black Christ.

7-10 Juan Diego

Celaya, Guanajuato, Mexico, 20th century

This figure of Juan Diego, the Indian to whom the Virgin of Guadalupe revealed herself in 1531, here wears the *tilma*, or cloak, on which the Virgin's image was miraculously imprinted. Toys and figures of papier-mâché are made in Mexico by *cartoneros*, who are among the lowest paid artisans.

8-1 Monstrance

Mexico, ca 1930

The monstrance, which is used to hold the Host for veneration in Catholic churches, is usually made of the finest materials. This more humble version attempts to imitate precious metals and jewels with paint, paste jewels and buttons.

8-2 Doll

Morocco, ca 1960

This Moroccan doll wears the traditional dress of the Berbers of the High Atlas Mountains. Women and sometimes men are adorned with tattoos, which can have social, aesthetic and magical meanings. The designs used are symbols from a language still spoken but no longer written.

8-3 Ritual Paper Doll

San Pablito, Puebla, Mexico, ca 1950

Cut-paper dolls, often made of bark paper, are used by Otomí Indian shamans to invoke or propitiate spirits, to perform cures, or to secure rainfall or a good harvest. Generally, white dolls with bare feet represent spirits of good people; those of dark paper wearing shoes denote evil spirits.

8-4 Charros

Huamantla(?), Tlaxcala(?), Mexico, late 19th century

These puppets representing *charros*, or Mexican horsemen, are made in the style of Leandro Rosete Aranda, a 19th-century puppeteer whose popular touring company presented a detailed picture of village life, including native festivals and sports. The puppets wear the formal *charro* dress introduced by the Emperor Maximilian in the 1860s.

8-5 Painting of Florence

Father Trejo

Mérida, Yucatán, Mexico, ca 1962

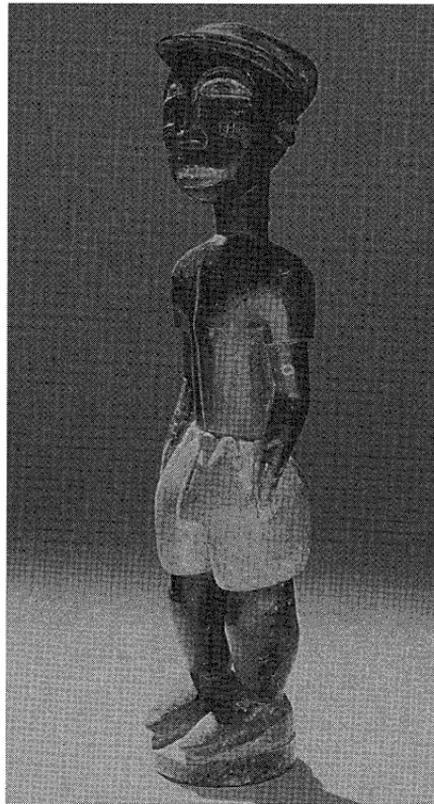
The Girards were walking along the plaza in Mérida when they passed by a restaurant in which Alexander Girard was startled to see this painting depicting a familiar scene from his youth in Florence. The Girards tracked down the artist, a Mexican priest, who had painted the scene from memory, having lived in Florence himself for many years.

8-6 Boy by the Baule people, Côte d'Ivoire, ca 1970.

8-6 Dolls

West Africa, ca 1960

The same carved African figure can have a ritual significance and moments later become a toy. Often, this situation is not clearly defined to the outsider. Africa's many ethnic groups are reflected in their rich and varied carvings. In the front row, the fourth figure from the right is Yoruba. Note his exaggerated almond eyes, projecting eyelids, wide, flat nose and thin, protruding lips. Can you locate another Yoruba figure?



8-7 Village Scene

State of Oaxaca, Mexico, 1981

This carved relief is not typical of traditional Mexican folk art forms. Such innovation among today's folk artists is often spurred by new materials and a ready tourist market.

8-8 Cat

Tonalá, Jalisco, Mexico, ca 1960

Jorge Wilmot, one of Tonalá's leading potters, introduced the animal molds which create these amusing creatures.

8-9 Eskimo Dolls and Soapstone Carvings

Dolls: Bethel, Alaska, United States, ca 1970

Carvings: Canada, ca 1960

These objects typify Eskimo arts and crafts made for sale and export. Soapstone carving was initiated in Hudson Bay by artist James Houston, a non-Eskimo. Subsequently, the Canadian Handicraft Guild and then the Canadian Government became involved. While such forms are not strictly folk art, they provide a sorely needed economic base for the Eskimo, and delight to the non-Eskimos who collect them.

8-10 Once Upon a Time There Were Two Twin Sisters

Alphadio Sall

Gorée, Dakar, Senegal, ca 1962

This example of African "urban art" is distinctly different in intent from the traditional arts. It was found by Alexander Girard on a visit to the island of Gorée, near Dakar, Senegal.

8-11 Carrying Cloth Panel

Nebaj, El Quiché, Guatemala, ca 1960

This carrying cloth, or *tzute*, illustrates many of the elements which form the distinctive weaving style of Nebaj: the layout, the unusual color combinations, and the bold geometric treatment of the birds.

8-12 Straw Doll

Ecuador, ca 1960

This doll hails from the area in Ecuador where the so-called "Panama" hat is made. Such hats were purchased in Panama by forty-niners on their way to California during the gold rush and were thus named. Since the 1880s, "Panama" hats have been

exported principally to the United States, where changing fashions have wrought havoc on the local Ecuadorian economy. Dolls such as this one represent an effort to diversify craft production.



8-13 Wall Hanging

Crete, Greece, ca 1920

Faith, hope and charity constitute the theme of this Greek Christian embroidery. The cross symbolizes faith, and the heart, charity. Originally the anchor was a Christian symbol used as a disguise for the cross, but today it commonly signifies hope.

8-12 Straw Doll, Ecuador, ca 1960.

8-14 Dolls

Guiliana Schlatter

Florence, Italy, ca 1970

8-15 Birds

Guatemala, ca 1960

Birds and feathers were of great ceremonial and artistic importance in the pre-Columbian Mayan civilization which once flourished in what is now southern Mexico and Guatemala. Feathers were often worked into both gala and everyday Mayan dress. These contemporary modeled wax birds with applied feathers show that Guatemala's artisans have continued to draw upon their country's rich bird population for both inspiration and raw materials.

8-16 Huipil Yoke

Guatemala, ca 1960

The cut square neckhole, ribbons and bows, and lyrical flower arrangement are all non-indigenous elements skillfully adapted for local use in this woman's upper garment.

8-17 Dolls

Iran, ca 1955

8-18 Reverse Glass Painting with Foil

Middle East, early 20th century

The calligraphy in this painting reads: "Allah, Mohammed, Ali, Hasan, Husayn, Fatima." Arabic script has influenced design motifs in all forms of Islamic art, from architecture to textiles.

8-19 Nativity

N. Giasiranes

Greece, ca 1960

Representations of the Nativity have been made and cherished by Christians throughout the world. The universality of this theme inspired Alexander Girard to collect more than 200 examples of Nativities from a variety of cultures.

8-20 Painting, Cat with Prawn

Calcutta, West Bengal, India, ca 1950

The "Cat with Prawn" is a favorite theme among Indian folk artists. This one is executed in what is known as the *kalighat* style, a peculiarly Bengali style of painting named after the *ghat* (bathing area) at the base of the famous temple of the goddess Kali in Calcutta.

8-21 Cushion Cover

Crete, Greece, ca 1920

Hearts, flowers and a romantic couple are a cheerful reflection of the long tradition of pictorial embroidery in Crete.

8-22 Rag Dolls

Puebla, Mexico, ca 1960

It seems only fitting that Puebla, "City of Angels," famed for its elaborate candies and fanciful architecture, should have produced these proud and flouncy dolls.

8-23 Virgin of Guadalupe

Mexico, 19th century

The Virgin of Guadalupe, patroness of Mexico, first appeared to the humble Indian Juan Diego at the hill of Tepeyac, near Mexico City, on December 9, 1531. Her miraculous appearance was instrumental in converting the Indians of Mexico to Christianity.

8-24 Dolls

Kenya and South Africa, ca 1965

A single figure from Pondoland, South Africa, a Masai couple and beaded Turkana figures from Kenya reflect tribal aesthetic, as well as technological and cultural variants. In such cultures, dress and hair arrangement are statements of sex, age and social status.

8-25 Tray

Urals, former USSR, ca 1900

Possibly influenced by icons and lacquer work on wood, craftsmen in the Urals and the area surrounding Moscow began producing painted metal household items in the 18th century.

8-26 Painting, Man with Tiger

Calcutta, West Bengal, India, ca 1960

Another example of the *kalighat* style, popularized in 19th-century Calcutta.

8-27 Hide Paintings

Ethiopia, ca 1958

Ethiopia's association with Christianity began about A.D. 400, when the royal family was converted and baptized. There is widespread belief among the populace that Ethiopian kings and emperors are direct descendants of King Solomon and the Queen of Sheba.

8-28 Model of a Monastery

Sergiyev Posad, former USSR, ca 1880

The Troitse-Sergiyeva Lavra (Monastery), founded in 1340 is one of Russia's most famous monasteries. It is here assembled much as in the actual plan.

8-29 Ceramic Figures

Dakar, Senegal, ca 1963

This Senegalese folk art came to life as hands shaped the soft clay. Vitalized by bright colors and patterns, the imaginative sculpture takes us beyond reality into a make-believe world of dinosaurs, giant roosters and a minotaur. The embroidery in this case is from Transilvania.

8-30 Musicians

Morris Bobar

Bronx, New York, United States, ca 1970

Woodcarving is one of Lithuania's most noted folk crafts. This woodcarving was created by Morris Bobar, an 85-year-old Jewish immigrant from Lithuania.

8-31 Souvenir Dolls

Swaziland and South Africa, ca 1960

As early as the beginning of the 19th century, there was an interest in collecting dolls in national dress, and at the 1851 Exhibit of London there were large doll displays. In southern Africa, as in other places, tourists have provided a demand for handcrafted dolls as souvenirs.

8-32 Black Rag Dolls

United States, 19th-20th century

These Black dolls are placed in an architectural setting reminiscent



8-32 Doll, Eastern United States, early 20th century.

of Black settlements in Louisiana ca 1890. The majority of the dolls were entirely handmade from scrap cloth, created by parents and relatives for a particular child's amusement. A few were said to have been found in one of the hideouts of the Underground Railway, suggesting their use by African American children. The Underground Railway was a secret network of cooperation which aided fugitive slaves in reaching sanctuary.

8-33 Waking Baby

A parade of maternal dolls arrives to help the baby doll greet the day. Of special interest are the two printed dolls from Mexico dressed in peasant costumes.

9-1 Mexican Village

Acatlán de Osorio, Puebla, Mexico, 20th century

This village of painted earthenware is not unlike many Mexican towns which survive today. Note the train station and the cathedral.

The Pepsi signs and Bimbo bread truck remind us that we are definitely in the 20th century, although many aspects of Mexican village life reflect that country's rural past. Many of these pieces, including the cathedral, were made by Herón Martínez Mendoza, one of Mexico's most respected potters. An innovator born to a family of potters, Martínez also excels as a businessman. Largely through his influence, Acatlán has grown to be a pottery-making center of national and even international reputation.

9-2 Cart Panel

Palermo, Sicily, Italy, ca 1940

Translations are as follows: *left*, "The crusaders arriving in the neighborhood of Jerusalem"; *right*, "A monk riding a mule incites the crusaders to battle."

9-3 Amor y Caridad

Mexico, late 19th century

This painting by an unidentified artist proclaims the Christian virtues of love and charity, but suggests the pleasures of food and drink as well. Perhaps it once graced the walls of a Mexican kitchen or restaurant.

9-4 Cart Panel

Salvatore Clemente

Palermo, Sicily, Italy, ca 1942

Sicilian painted carts have caught travelers' eyes since the 19th century. The brightly painted and carved carts are still made according to strict tradition, but the ornamentation draws upon a variety of themes from religious subject matter to comic strips. The carts are painted in three phases: the preparatory paint coats, the decorative motifs and the figure painting. Each phase is executed by a different craftsman in the workshop, with the *pittore*, the masterpainter, completing the figure painting. Today, the tradition of cart painting has been adapted to modern vehicles such as trucks.

9-5 Scarf

Moscow, former USSR, ca 1970

Presumably made for sale to tourists, this bright commercial print illustrates a *mélange* of scenes in and around Moscow. The ornate towers are reminiscent of St. Basil the Blessed near the Kremlin, while the colonnaded building represents a more recent Soviet government structure.

9-6 Kinetic Toys

Europe(?), mid 19th century

A tab at the bottom of each of these handcolored lithographic prints activates the moving parts of the picture. The appearance of the female bear trainer is worthy of note at so early a date.

9-7 Miniature Candelabra

Mexico, ca 1965

Nearly every type of folk craft in Mexico is represented in miniature. These delicately painted ceramic candelabra are as carefully executed as the full-sized ones they imitate. Other notable miniatures from Mexico are wedding scenes of cloth and wire contained in a walnut shell, and palm-sized traditional kitchens much like that shown in 11-23.

9-8 Circus Scene

The thrill, wonder and mounting suspense are all as much a part of the circus as the trapeze artists, elephants and clowns. Organized spectacles date back to Roman times and the Circus Maximus. Acrobats, tumblers and jugglers are depicted in even earlier Cretan wall paintings. The circus as we know it today, with its amazing equestrian acts and tightrope walkers, began in England in the late 18th century. Images from the circus have long inspired folk artists and toy makers in their work.

9-9 Wheeled Horses

Mexico, ca 1960

The art of the *cartonero*, papier-mâché maker, is one of those threatened by Mexico's rapid urbanization and the influx of commercially produced toys. Nevertheless, handmade inexpensive toys such as these continue to delight children and, now, collectors.

9-10 Nativity

Naples, Italy, 19th century

It is traditional in many countries to pass down the family crèche, or Nativity, from one generation to the next. This Nativity of wax was given to Alexander Girard by his grandfather, Marshall Cutler.

9-11 Costume Dolls

Hungary, after 1920

The combination of lace, gay ribbons and brightly embroidered floral motifs typify Hungarian women's costumes. Dolls such as these have been popular since the 1920s.

9-12 Nested Dolls (*Matryoshka*)

Former USSR, ca 1980

Originally, these dolls were made in the foothills of the Ural Mountains and portrayed women wearing the head kerchief, or *matryoshka*, from which they derive their name. Contemporary nested dolls, a popular tourist find, now also represent soldiers and famous persons; some contain as many as 70 figures.

9-13 Cane Birdcages and Artificial Flowers

Mexico and Morocco, 20th century

The artificial flowers are used in Mexico as altar decorations. The cages are home to the many varieties of birds which grace courtyards and patios in Mexico. The small bamboo birdcage is from Morocco.

9-14 Samplers

Europe, 1650-1850

The great age of the sampler lasted from about 1650, with the rise of amateur needlework during the late Renaissance, to the Industrial Revolution around 1850. The exquisite examples displayed here correspond roughly to this period. With one exception, the American piece with the weeping willow embroidered by Calista Bell around 1825, all of these samplers are European, mostly from England, Germany, the Netherlands and Italy. The pieces were collected by Marshall Cutler, grandfather of Alexander Girard, at the turn of the century. Cutler was a serious collector who searched far and wide for unusual pieces and lavished great care on the collection. Fortunately, Alexander Girard was able to preserve about 300 examples from his grandfather's collection.

9-15 "Pearly" Couple

London, England, ca 1970

This "pearly" couple wears the costumes of London's costermongers, or market vendors. The custom of decorating their holiday clothing with white pearl buttons dates back to the 1880s. Women added to their festive attire by wearing elaborate plumed hats.

9-16 Simon Bolivar

Laureano Martínez

Ráquira, Boyacá, Colombia, ca 1965

Ráquira, set in the midst of the Bogotá plateau, has a high percentage of Indians among its population. The town has become known

in Colombia for toys and Nativity figures which are sold to pilgrims on their way to a festival held nearby each December. It was also the site of a Peace Corps program and is now the home of a government center for the crafts.

9-17 Last Supper

Poland, ca 1960

A frequent theme in the depiction of the life of Christ has been the Last Supper. Here, Christ and the Apostles are shown with the bread, fish and wine. Another variation on this theme is Christ pointing his finger at his betrayer, Judas. The earliest surviving representation of the Last Supper is a 6th-century mosaic in S. Apollinare Nuovo, Ravenna, Italy.

9-18 Woman and Dog

*Morelia, Michoacán and Arrazola,
Oaxaca, Mexico, ca 1965*

The folk artist most often draws upon the people and country surrounding him for subject matter. The carved woman with fish comes from an area known for its fishing tradition. The whimsical red dog was made by noted woodcarver Manuel Jimenez.

9-19 Paper Cut-out (Wycinanki)

Lowicz, Łódź, Poland, ca 1960

Today, Polish cut-outs can be found not only in rural cottages but also in libraries and other public buildings in Poland. Art cooperatives have been established to promote and maintain this craft, and many men and women are accomplished in *wycinanki*. The cut-outs seen throughout this exhibition (11-21, 14-8, 20-3, 20-15) were purchased by the Girards from an exhibition in Łódź.

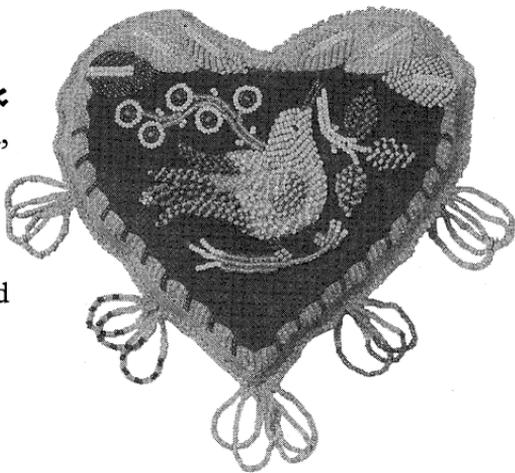
9-20 Tipi Ornament(?)

United States, ca 1890

Sewn using an awl with sinew as thread, the decoration on this ornament is made of dyed porcupine quill. Quills were first sorted according to size, then dyed, softened with saliva, and flattened with the teeth or a special bone tool. The quills, which would split if pierced, were finally carefully folded and fastened between two lines of sinew stitching. Given the relative ease of application of glass beads, it is not surprising that quillwork tended to be supplanted by beadwork once beads became widely available. This piece is probably Sioux.

9-21 Beadwork

The continents of Asia, Africa, Europe, North America and South America are all represented by the cross-cultural display in this exhibit case and wall panel. The long narrow strip to the upper right is a *pachitpati*, a textile used to decorate a beam in homes of Gujarat, India. The two light, airy floral decorations are



9-21 Iroquois Cushion, Niagara Falls, New York, early 20th century.

grave ornaments acquired by the Girards from the Père Lachaise Cemetery in Paris. Since they are white, it is highly likely that they decorated the graves of children. The large, solid beadwork cape with bold lettering is the work of the Ndebele people of South Africa and reflects the designs of murals which grace walls in their villages. The boots, hearts and finely worked peyote fan in the flat case, as well as the Osage ribbonwork shawl with hands, represent a wide variety of North American Indian beadwork styles.

9-22 Horses and Riders

Morocco, ca 1958

African art had an enormous impact on 20th-century fine art, beginning in the earliest years of the century. These strikingly modern, abstract forms now bring to mind the work of the artist perhaps most influenced by African art, Picasso.

9-23 Cat

Tonalá, Jalisco, Mexico, ca 1960

The smooth finish on this piece derives from burnishing. *Brunido* earthenware is one of Tonalá's most well-known pottery types. Each moldmade piece is hand burnished with a tool of lead ore after it is painted, but prior to firing.

9-24 Fragment of a Carousel Cresting

United States(?), late 19th- early 20th century

Forms of the carousel are known to have existed as early as A.D. 500 and in cultures as diverse as those of Mexico and India. The development of the steam engine contributed to the great popularity of the carousel in Europe and the United States during the late 19th and early 20th century. The steam-driven ride was accompanied by loud organ music as the elaborately ornamented carousel whirled.

10-1 Cross

Mexico, late 19th-early 20th century

The placement of the symbols of the Passion upon a cross, with a mask of Christ at the center and cross finials reading as hands, is an arrangement first seen in 16th-century Mexican stone crosses. This image served a didactic purpose as well as being in harmony with pre-Columbian methods of pictorial arrangement. In this case, the mirrors on the crosspieces should be read as arms and legs.

10-2 Shrine (SanMarkos)

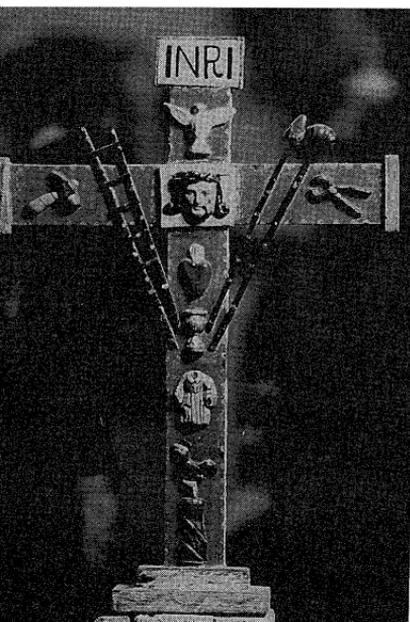
Jésus Urbano Rojas,

Ayacucho, Peru, ca 1958

This large shrine actually derives from smaller, portable ones which were intended for use by travelers and herdsmen. It is a particularly interesting example, since the scene at the upper left actually shows such a shrine in use. A fiesta scene in the country appears at the upper right. The middle scene illustrates branding of the animals, a ceremony with which such shrines are associated. The bottom two scenes show another fiesta and a Nativity. Such shrines are used for locating lost animals or objects, for devotion and for healing.

10-3 Peruvian Village

¡VIVA LA FIESTA! This Peruvian village in the Andes illustrates many of the activities one would find in a village fiesta. Note the long procession of people following the image of the town's patron saint. And the market—where everything from shoes to potatoes is bought and bartered for. On one side of the village, masked and costumed dancers perform. On the other, a policeman arrests a man who has perhaps drunk a bit too much *chicha*, or corn beer. And so the fiesta cycle continues—for yet another year.



10-4 Tin Cross with Instruments of the Passion

Huancayo, Junin, Peru, ca 1965

Crosses like this one dot the countryside of Peru's central Andes. There it is a tradition to erect a cross on the rooftop of a house when it is completed—a ceremony which is called *zafacasa*. This name implies both adornment and protection from

10-3 Cross with Instruments of the Passion, Peru, ca 1958.

danger or risk; thus, the houses are not only beautified but made safe for habitation. The clay churches which appear in various sizes in the Peruvian set to the left of the cross are used in the same way in the Ayacucho area.

10-5 Crucifixion

Mexico, 19th century

With its pots of flowers, scenes of a church, two monks holding a crucified Christ, and Sorrowing Virgin, it seems that this painting must refer to an image of Christ in a specific church in Mexico. Neither the site of this church nor the references implied by the added scenes are clearly identified, however.

10-6 St. Vincent Ferrer

Philippines, 19th century

Dressed in the habit of the Dominican order, this saint is winged in order to indicate his role as a preacher spreading the word of the Last Judgment. The wings, which refer to the Resurrection, are not always part of this saint's attributes; other times he can be found with a trumpet, signaling his role as reminder of the Last Judgment. St. Vincent Ferrer is especially popular in the Philippines, along with other Dominican saints.

10-7 Nativity Scene

Seiffen, Germany, ca 1950

Seiffen, a noted tin-mining area of Germany, had several wood turners as early as the 17th century. But a mining depression in the late 18th century resulted in many miners switching to wood turning, and tin stamping mills were converted to turners' workshops. Seiffen has since become a world center for lathe-turned wooden toys and figures.

10-8 Victorian Painting

England, late 19th century

Childhood scenes were frequently the subject of Victorian paintings. Changing social attitudes and a concern for the working and living conditions of children were often sentimentally expressed in the painting and literature of the day.

10-9 Tree of Life with Nativity

Herón Martínez de Mendoza

Acatlán de Osorio, Puebla, Mexico, ca 1960

This unusually large and complex Tree of Life contains three tiers,

each depicting the Birth of Christ. The artist, who is one of Mexico's most famous potters, now finishes his work in burnished earth colors, which are more in demand by tourists and exporters.

10-10 Last Supper

*"Misterio" Domingos Goncalzes Lima
Barcelos, Braga, Portugal, ca 1960*

Barcelos, the town where this piece was made, is in the northern Minho region of Portugal. Several families there still produce painted figurative ceramics such as this, specializing in Nativities and figures of saints, devils and roosters.

11-2 The Divine Shepherdess and Christ Child

Europe, 18th century

The cult of the Divine Shepherdess was initiated in Spain in the 17th century, as a counterpart to that of the Good Shepherd. This Virgin and Child was probably made in a cloister.

11-3 Painting

W. Josepfs

United States, ca 1886

Nothing is known about this artist or the meaning of this painting, although children were frequent subjects of Victorian prints and paintings. The dreamlike quality of this work gives it an air of mystery. The little girl appears to sulk while her dog attempts to rouse her. Can you invent an interpretation to give meaning to this picture?

11-4 Cicim

Gaziantep, Turkey, ca 1960

Brightly brocaded of wool on wool, this strip from southeastern Turkey traditionally would be joined to other similar strips and then used as a very large, multipurpose textile, a floor covering, coverlet or blanket.

11-5 Wall Hangings

Arizona/New Mexico, United States, ca 1960

The American flag has been woven by the Navajo since at least 1873. The motivation was probably patriotism tempered by the fact that the layout of the traditional Navajo Chief's blanket is reminiscent of the flag design.

11-6 Italian Villa

Just outside of Venice, your small pleasure boat journeys along a waterway lined with lovely villas. In one of them you see a busy and elegant household conducting its daily business. The charming porcelain figures which grace this scene were created by Jean Charles "Tunsi" Girard, brother of Alexander Girard. He was a resident of Florence and a highly regarded ceramist.

11-7 Painting of Ganesha

Bihar, India, mid 20th century

Lord of departed souls and the remover of hindrances, Ganesha, the elephant-headed god, here sits enthroned with his court.

11-8 Mexican Musicians

Represented here are ceramic musicians from the villages of Ocotlán de Morelos and Coyotepec and from the Rio Balsas area in the state of Guerrero. Also included are painted and carved wooden figures from the village of Arrazola near the city of Oaxaca. Music is an important part of daily life in Mexico, where it accompanies celebration, and a brass band can often be heard in town plazas.

11-9 Spanish Set

Spain is a country with as diverse a tradition of folk crafts as its geography. Within view of Toledo, majolica soldiers, lead carriages and earthenware market vendors all blend into a harmonious setting.

11-9 Horseman, Spain, ca 1950.



11-10 Reverse Glass Paintings

Italy, Turkey, Poland, 19th-20th century

The technique of reverse glass painting, in which the image is painted on the side of the glass not visible to the viewer, dates back to 13th-century gold-engraved plaques. After the 15th century, reverse glass paintings were created using paint pigments. First the pattern is outlined, then the details are added, and lastly the background is painted in.

The popularity of reverse glass paintings spread throughout Europe and Asia once trade routes were opened between China and the Continent. Religious motifs were by far the most popular images. Most European reverse glass paintings were acquired as mementos of religious pilgrimages.

11-11 Polish Set

The cry "*Gwiazdka*," Little Star, at the first star seen on Christmas Eve marks the beginning of Poland's Christmas season. The festivities start with the Christmas Eve supper and continue through to January 6th, the Feast of the Three Kings. One of the highlights of the Christmas season is the *szopka*, the miniature puppet theater modeled in the shape of a church, with one or more stages. The *szopka* is often carried on a platform by carolers throughout the town as they perform various religious plays, such as the Nativity. The three *szopkas* on exhibit are covered with bright foil and were made in Krakow.

11-12 Bethlehem Stable (*Stajenka Betleemska*)

Leokadia Plonkowa

Warsaw, Poland, ca 1960

The Nativity is one of the most illustrated episodes of Christ's life. It is interesting to note that the ox and the ass have always been included, even when the shepherds have not.

11-13 Goat Mask

Poland, ca 1920

The days preceding Lent are known as "Zapusty" in Poland. During this time, carnival activities include a variety of parades with masked figures dressed as animals such as the goat, rooster and horse.

11-14 Belt

Central Europe, ca 1920

Brocaded with metallic yarns, the patterned sections of this belt resemble fine beadwork. This is one of the many fine European

costume pieces donated to the Girard Foundation by Miss Clare Hoover.

11-15 Pachitpati

Saurashtra, Gujarat, India, ca 1910

This *pachitpati*, used to decorate the Indian home, typically depicts processions, with numerous whimsical animals and legends of the gods, carefully worked in fine silks on a cotton ground.

11-16 Skirt Border

Huancayo, Junin, Peru, ca 1960

Surrounded by birds and flowers and accompanied by a male dancer, two elaborately costumed female dancers illustrate the use of the decorated fiesta skirt which this border would have graced.

11-17 Door Hanging

Saurashtra, Gujarat, India, ca 1950

This *toran*, or door hanging, contains numerous boldly drawn animals and deities. Especially striking is the blue-red, many-armed Ganesha, elephant-god. The little blue mouse which stands beside him is his customary vehicle.

11-18 Embroidered Headcloth

Haryana or Punjab, India, ca 1910

Phulkari, which means "flowered work," is widely used in the Punjab area for ceremonial head shawls, coverlets and hangings. At the birth of a baby, for example, the grandmother begins work upon the headcloth which eventually will be worn by the baby, if a girl, or the baby's bride, if a boy. Originally such cloths were made only for use in the family, but now they are marketed as commodities and exported.

11-19 Saddle Blanket

Niger, ca 1960

Striking to the eye of the contemporary viewer is the abstract quality of the central blue panel which, in use, would not have been seen but covered by a saddle. The appliqué resembles leatherwork of the Hausa people.

11-20 Portuguese Set

In Estremoz, located east of Lisbon, utilitarian and decorative ceramic wares have been produced for several centuries. The

brightly painted, finely detailed figures included here are examples of the revival of an 18th-19th century folk craft. In the 1930s, a school teacher encouraged Ana Das Pelas to produce *bonecos*, or figurative pieces. Now these figures are created by three women who use clay from local deposits, and form and paint each piece by hand.

11-21 Paper Cut-out (*Wycinanki*)

Lowicz, Łódź, Poland, 1962

Polish paper cut-outs were traditionally created by women each fall and spring, then used to decorate interiors of cottages by pasting them to walls and ceilings. The craft of paper-cutting is believed to come from an older tradition of leather and cloth cut-outs.

11-22 Shrine, Our Lord of Esquípuilas

Oaxaca(?), Mexico, 19th century

The miraculous shrine of Our Lord of Esquípuilas is located in southeastern Guatemala. Amazingly, this cult is also found in the village of Chimayó, New Mexico, to which it was brought around 1817. At both sanctuaries, large numbers of pilgrims come to seek cures before the Sacred Crucifix. Both shrines are associated with miraculous mud, which is used in hopes of obtaining relief from a variety of ailments, particularly those of the legs and feet. This small shrine is a model of the image of Our Lord of Esquípuilas as seen in Guatemala.

11-23 Mexican Kitchen

This Girard-designed installation reconstructs a typical colonial *hacienda* residence with central patio, formal *sala*, kitchen and dining room. In the kitchen, note the distinctive *brasero*, or hearth, where the actual cooking takes place. On the horseshoe-shaped, tiled counter we find savory *enchiladas*, steaming *frijoles* in the kettle, and a pot of turkey *molé*, its sauce flavored with chile and chocolate. What fragrances must permeate this room!

11-24 Mexican Sala

In the *sala*, the formal entry foyer, we find the master of the house practicing his violin. The two *trasteros*, or cupboards, display the family's treasures, elaborate miniatures of turned bone and glass. Catch a glimpse of the dining room of this elegant home at the rear.

11-25 Mexican Patio

The patio in a Mexican home serves as a place of repose away from the hustle and bustle of the street. No effort is spared on greenery! Note the potted palms, the flowers, the caged birds and the iron grillwork which provides only a tantalizing glimpse inside for passersby—like us!

11-26 Angels

Onecimo Martínez

Tecomatepec, Mexico, 1964

11-27 Flight into Egypt (*Ucieczka Do Egiptu*)

Poland, 1962

This painting is a replica of a reverse glass painting, dated 1825, now at the National Museum in Lowicz, Poland. Religious paintings were common items in Polish households. Traditionally, an “honorary corner” was set aside close to the stove in each house for the hanging of such paintings, mementos from pilgrimages, and other objects of special meaning to the family.

11-28 Victorian Chromolithograph

England(?), ca 1900

The printing technique of chromolithography was developed in the late 19th century and allowed for mass editions of popular prints to be made at an affordable price. During the Victorian period, colored prints of genre scenes became common parlor decorations.

11-29 Dolls' Christmas Lunch

Here visions of sugarplums dance in the heads of “people” from several different countries and cultures. Scenes and objects, in miniature scale, especially when executed in precise detail, hold a fascination for children and adults alike; they are found in most countries throughout the world.

11-30 Adam and Eve

M. Korsak

Warsaw, Poland, ca 1960

This painting typifies what was once known as “primitive” painting but is now more frequently termed “naive art.” Such work is done by the untutored individualist, and is often inspired by religious fervor or a developed personal philosophy. Many professional folklorists question whether such art should be considered “folk art” at all.

11-31 Folk Toys

Japan, 20th century

Most Japanese folk toys are thought to have derived from ritual or supernatural beliefs. The *kokeshi* doll is believed to have been presented originally at shrines by worshipers in order to insure the prosperity of descendants. This simple doll, a wooden cylinder with a sphere set on top, has endured for more than a century. The *Daruma*, a self-righting toy without arms or legs, depicts the monk Daruma whose limbs were said to have withered away after ten years of constant meditation. The *Daruma* signifies fortitude and is a symbol of good fortune. The head-shaking tiger is the most popular among papier-mâché toys. He guards against devils and ensures victory in competition.

11-32 Cushion Cover

Crete, Greece, 1913

This bold floral piece carries an inscription of a young woman's first name and last initial. Her first name translates as "gold".

12-1 Vodun Temple Ornament

Haiti, ca 1950

This ornament, fashioned after the traditional Roman Catholic Church monstrance, was made for a father's shrine.

12-2 Shadow Puppet

New Delhi, India, ca 1970

Shadow theater, once popular throughout the major cities of India, is now performed mainly in remote villages. Originally, it was an adjunct to religious life and was associated with temple festivals. Usually presented in the spring, these dramas took place in the open air and lasted from one to 41 nights. The puppets, or shadows, are made of painted and perforated animal skin. They are held upright by a stick, between a cloth screen and lights. The right side is used by noble characters, and the left by evil ones, such as this Ravana, ten-headed King of the Giants, from the Ramayana epic.

12-3 Miniature Paintings

India, late 19th-early 20th century

Except in rare instances, most of India's folk art remains unsigned and artists unidentified. Traditional Indian styles of painting are deliberately flat and simple with stylized and emphatic gestures and bright colors. Little attempt is made at naturalistic representation.

Symbolism abounds in the art of India. Heroic and mythic themes dominate Indian painting. Even scenes of everyday life are filled with symbolic significance, as evidenced by such images as the lotus, storm serpent and cosmic *svastika*.

12-4 Hanging

Saurashtra, Gujarat, India, ca 1920

This is a dowry piece which is used by the bride as both a wrapper and a wall hanging. Beadwork of this type is a relatively recent development in western India, where it grew largely as a result of the importation of European trade beads. The format and designs, however, are traditional.

12-5 Pachitpati

Saurashtra, Gujarat, India, ca 1900

This *pachitpati*, probably made by Kathi craftsmen, was used to decorate the upper beam of a wall inside a home. Appliqué work such as this may have had Mideastern origins.

12-6 Embroidery

Rajasthan or Sind, India/Pakistan border area, ca 1950

This ceremonial cloth of the aristocratic Sodha Rajput people is worked in an embroidery style called *soof*. It is difficult to imagine that delicately embroidered mirrorwork pieces such as this are used as ground cloths.

12-7 Indian Street Scene

India, 1900-1950

Traditional Indian toys, like those included in this scene, are rarely intended for amusement only. They narrate the lives of the gods of the Hindu pantheon as well as describe the life of the villager and his preoccupation with his deities, festivals and daily domestic chores. It is often difficult to draw a line between a religious object and a child's toy, as the



12-7 Marionettes, India, ca 1900.

religious object and a child's toy, as the object may be transformed into a plaything after its temporary purpose is fulfilled. The large puppets from Rajasthan sing and recite the Hindu epics—and thus encourage the child to imitate the worthy example of heroes and gods.

12-8 Balarama Attended by the Gopis

Tanjore, Tamilnadu, India, ca 1900

Balarama was the elder brother of Krishna. In comparative studies of mythology, Balarama is the counterpart of Bacchus, the Greek god of wine.

12-9 Votive Offering

Bankura, West Bengal, India, ca 1960

This slip-coated red earthenware horse is typical of the Bankura style. The area is known for its production of horses, often used as offerings to a deity during annual religious festivals.

12-10 Candelabrum

San Juan Metepec, Mexico, ca 1960

The ornate baroque style of this candelabrum suggests its roots in Mexico's colonial period, and, indeed, the town of Metepec was known even then for its polychrome clay figures. Now, its potters produce the decorative "Tree of Life" candelabra which often typify Mexican folk art to tourists and visitors.

13-1 Household Deities

China, 1939

These gods were originally built into a shrine in a shop in Chinatown, San Francisco. The Girards acquired them as the shop was being torn down.

13-2 Cockfight

Mexico, 20th century

The sport of cockfighting became popular during ancient times in India, China and Persia, spreading to Greece in the 6th-century B.C. Seamen from the Canary Islands introduced it into the New World. Although now prohibited by law in most countries, cockfighting nevertheless persists, perhaps because of the gambling which is an essential part of it. Odds against one bird or another fluctuate constantly, and it is not uncommon for large sums of money to be wagered on cockfights.

13-3 Marionette Backdrop

Palermo, Sicily, Italy, ca 1910

The *opra di pupi*, puppet opera, enchants Sicilian audiences of all ages. Evolving from the articulated figures used in religious performances, marionettes made from the 19th century onward are known for their unusually large size and elaborate armor. The most popular performances retell the chivalrous tales of knights and paladins such as Charlemagne and Orlando.

13-4 Wall Hanging

India, ca 1960

A traditional Indian textile form, appliqué, is used here in a contemporary mode to illustrate a procession. Probably made in Uttar Pradesh, north India, it is reminiscent of appliqué done in Benin, Panama and tropical Peru.

13-5 Painting

Puri, Orissa, India, ca 1955

Each year, beginning on July 13, thousands of pilgrims and visitors pour into Puri for the car festival of Lord Jagannath, who appears at the right in this painting. At the left are his elder brother, Balarama, and his sister, Subhadra. During this impressive festival, each of the sculptural images of these three gods is washed, repainted and then placed aboard its enormous "car," or float, to be pulled by devotees on a "tour of the world" in which the gods can study the circumstances of mankind.

13-6 Christening

Aguilar Family

Ocotlán de Morelos, Oaxaca, Mexico, ca 1960

The work of this family of artisans is dedicated to the production of *mercaderes*, groups of figures in varying sizes which represent market vendors, weddings, baptisms and wakes. In this scene, the mother appears proud that her new daughter is about to be christened and to enter Christian life. The father holds his hat respectfully while the *compadres*, or godparents, look on.

13-7 Plaza De Toros

State of Jalisco, Mexico, ca 1965

Bullfighting, which developed in Spain, was brought to the New World by Spanish conquistadors in the early 1500s. The skill, grace and daring of the *torero*, or *matador*, are what attract the enormous crowds who come to witness a bullfight. Greatly

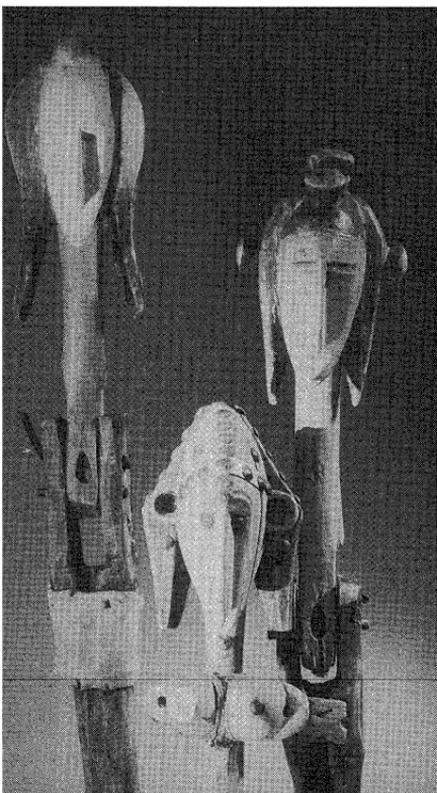
misunderstood in the United States, the spectacle of the bullfight is more a struggle of a man with his inner self—how courageous can he be?—what chances dare he take?—than between man and bull.

13-8 Blatz Beer Promotion

R. Bohunek

United States, early 20th century

Chromolithographs in various forms were popular advertising promotions in the early 20th century; most were giveaways. This chromolithograph on canvas of a painting shows some tourists at a rest stop drinking Blatz beer. Their car is of a type made between 1906 and 1912, so the original painting might have been executed around that time.



13-9 Ancestor Marionettes

Mali, ca 1960

The Bambara (Bamana) are a people living in west central Mali, West Africa. From this group of 1 1/2 million sedentary farmers come the three stick puppets which symbolize their ancestors.

13-10 Ceramic Lion

Tonalá, Jalisco, Mexico, ca 1970

Lions are fairly commonly depicted in ceramics from Tonalá, a well-known pottery-making center in Mexico. This motif perhaps reflects the two lions which appear on the coat-of-arms of nearby Guadalajara.

13-9 Puppets, Mali, ca 1960.

13-11 Painting, Untitled

M. Korsak

Warsaw, Poland, ca 1960

See 11-30 for another painting by this Polish naive artist.

13-12 Christmas Tree

Alexander Girard

Santa Fe, New Mexico, United States, ca 1960

Architect, designer, graphic artist and folk art collector Alexander Girard had a special environment in mind for the Christmas ornaments he collected the world over. This collection contains ornaments of glitter, ribbons, wood, paper, string and straw.

13-13 Grocery Store

United States, ca 1900

This miniature shop scene shows well how toys reflect and document the society in which they are produced. Here, the old-fashioned grocery store, now an “endangered species” in the United States, has been painstakingly reproduced in miniature—even down to the drawer labels.

13-14 Latin American Toy Shop

After sharing a pastry with your mother, you walk back outside to a bright day. The sun reflecting from the white and beautifully colored walls is so strong that you almost walk by this little shop. But your eye catches a glimpse of a very special doll on the top of the highest shelf. Finally your mother agrees to go in and look, but just for a minute

13-15 Wall Hanging

Harrania, Cairo, Egypt, ca 1970

Ramses Wissa Wassef, Egyptian architect and designer, began to hold weaving workshops in Cairo in 1947. In the mid 1950s, encouraged by their success, he established a weaving center for children in Harrania, not far from Cairo. The fame of this weaving grew rapidly after the publication of a book on the children’s work in 1957. Now, due to the success of the Wissa Wassef workshops, other weaving establishments have been founded in Harrania.

13-16 Black Christ

Oaxaca(?), Mexico

Within Mexico there are three popular black Christs: *Nuestro Señor de Chalma*, *de Villa Seca* and *de los Milagros*. The most famous such image is found in Guatemala, near the Honduran border at Esquipulas. Interestingly, black was considered a sacred color in pre-Christian Middle American religious belief.

13-17 Cafe de las Palomas

Mexico, Chile and Portugal, 20th century

Welcome to Café de las Palomas! The setting is the early 20th century; the specialties of the house are the fine beer and beef, and everyone loves the pastries. There is a cosmopolitan clientele here with patrons from Mexico, Chile and Portugal. The umbrellas and straw hats stashed on the wall hooks tell us this is a fairly dapper group. The ambiance is convivial—notice the couple on the left and the two women in the right-hand corner playing the guitar.

13-18 Cartwheel

Palermo, Sicily, Italy, ca 1920

Carved and painted carts are one of Sicily's most noted crafts. Like the painting on the cart, that of the rim, spokes and hub of the wheel follows an established custom. Red, yellow and blue are traditional colors used.

13-19 Wake

Aguilar Family

Ocotlán de Morelos, Oaxaca, Mexico, ca 1960

While funerary customs vary considerably from culture to culture, the Aguilar family here seems to have captured much of the emotion which is common to nearly all peoples when faced with the loss of a loved one.

13-20 Santons

Provence, France, 20th century

The historic region of Provence in southern France is well-known for its ceramic Nativity figures called *santons*. Much festivity and ceremony are associated with setting up the crèche in the home, an event which encompasses the whole family. A crèche may include *santons* representing a variety of figures, such as the miller, the fishwife and the hunter, all with gifts for the Christ Child. On the feast of Epiphany, the Three Kings are moved into a place before the Christ Child to present their offerings. The popularity of *santons* is so great that *santon fairs*, established in 1803, still continue in Marseilles and Aix.

13-21 Chaddar

Nagaland, India, ca 1960

This *chaddar* is a multi-purpose textile blanket, shawl, coverlet—woven by the Naga people using an indigenous loom. The bright yellow elephants are in the same tradition as the elephant carved on the Naga lintel (1-3) over the main entrance to this gallery.

14-1 Portrait of Antonia Castellanos y Moran

L. Arroyo

Mexico, 1804

Before the invention and popularization of photography in the mid 19th century, painted portraits served to immortalize the sitters much as snapshots do for us today. This portrait was probably painted by an itinerant artist in provincial Mexico not unlike those who travelled the Eastern seaboard of the United States from the mid 18th to mid 19th century.

14-2 Vitrine with Artificial Fruit Banks

This French vitrine, perhaps once used in a shop for display, now contains Mexican banks in the shapes of various fruits. Banks are made in a remarkably wide variety of forms throughout Latin America. Sometimes the money slots are too small for coins—an indication of the degree of poverty of potential buyers, since this fact seems not to inhibit sales.

14-3 General Store

Colombia, ca 1965

Actually composed of two doll groups, this suggestion of a typical general store in Latin America is a reminder of the more relaxed and personal type of retailing which preceded the shopping mall and department store. This shop has no “departments,” but offers everything from dolls to dishes.

14-4 Stone Carvings

Taroudannt, Morocco, ca 1958

These imaginative stone carvings are not at all traditional in that they depict the human figure and animals. Such depictions are strictly forbidden by Islamic law.

14-5 Pastil-Burner, Candle Holder, Nutcracker

Erz Gebirge and Ehrenfriedersdorf,

Germany, ca 1960

These are three common items found in German households at Christmas. The miner, with insignia on his hat, is a popular German character. The Turk is used for burning *pastil*, or incense. The incense is placed in the hollow upper portion of the body and smoke escapes from the mouth.

14-6 Figure Group

Africa, ca 1959

This figure group may have been carved by the Luba people in Zaire. The motif of hands held to the breast is frequently used in their carving.

14-7 Figure

Papua New Guinea, ca 1959

In Papua New Guinea, where this carved figure was made, memorial tablets, bull-roarers, drums, shields and masks are also important parts of the carving tradition.

14-8 Paper Cut-out (Wycinanki)

Lowicz, Łódź, Poland, ca 1960

Lowicz, Poland, is one of the most widely recognized centers for *wycinanki*. Both the single flower and the circular lace pattern seen here are popular motifs from this area.

15-1 Crucifix

Oaxaca(?), Mexico, ca 1977

Any artist, no matter what his training or ethnic origin, who attempts to portray Christ on the Cross faces this dilemma: how to reconcile the human and the divine. Historically, artists have tended either to emphasize Christ's divinity—to produce an idealized, mystical image—or his humanity, yielding a more realistic, emotional image.

15-2 Rug

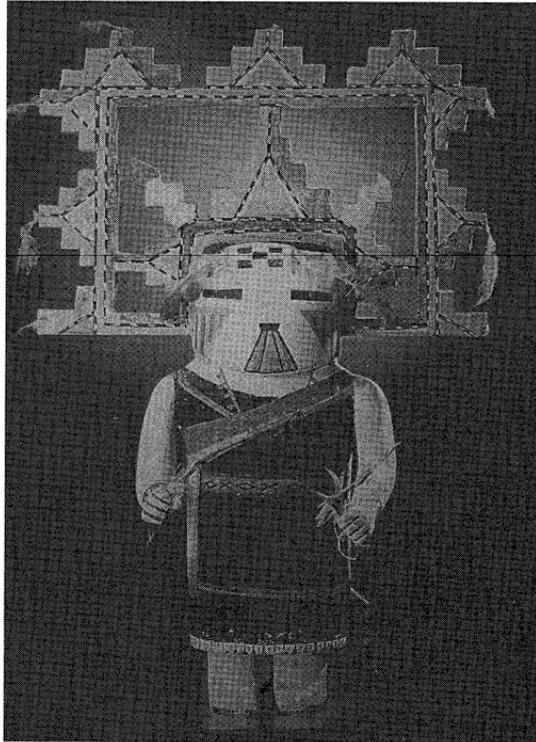
Arizona/New Mexico, United States, ca 1960

The clean, contemporary geometric forms in this Navajo weaving may illustrate the influence of modern design on its maker. It was this quality, in fact, which prompted Alexander Girard to collect this type of textile.

15-3 Pueblo Feast Day

What you see here is not an exact re-creation of a Pueblo Indian ceremonial in New Mexico, but an impressionistic view of several such events. After 2,000 years of shared space and history, the various Pueblo Indian groups possess a culture which is marked by a similar world view, ethos and ceremonial system. As agriculturalists, they farm the same crops—primarily corn, beans and squash—

and traditionally live in the flat-roofed adobe houses which symbolize the Southwest to many outsiders. At the feast day shown here, note the two plazas filled with dancers and onlookers (including tourists!), as well as the masked deities or *Katsinas* among the rock cliffs. In the near plaza are Corn Dancers, who, as part of their ceremonial obligations, dance in prayer to promote rain and a good harvest. In the upper plaza are Eagle Dancers. Note also the presence of the church. Since the 16th century, Roman Catholicism has exerted a strong influence in most of the Pueblos. It is now sometimes difficult to separate native and Catholic ritual, so intertwined have the two become. Here, as in its real-life counterparts, the Pueblo ceremonial reflects the pre-eminence of native religion in the complex and multidimensional Pueblo culture.



15-3 Butterfly Maiden,
Hopi people, Arizona, ca 1950.

15-4 Virgin and Child

Ethiopia, ca 1664

It was common practice for Ethiopian Christians to commission paintings from artists and then donate them to churches hoping it would ensure their souls' salvation. These paintings were seldom used, and, for this reason, much religious pictorial art from Ethiopia has survived in excellent condition.

15-5 Cross

Ethiopia, ca 1960

The cross as a symbol of Judeo-Christian heritage permeates Ethiopian life. Processional, hand and neck crosses are made in a great variety of styles. Indeed, the eleven solid rock churches of Lalibela are cut in the shape of a cross. This cross was probably used in processions.

15-6 Iron Animals and Figures

Ethiopia, Morocco and Mali, ca 1959

Ironworking is an ancient craft in Africa. Throughout Africa the blacksmith is associated with magic and mystery because of his kinship with fire.

15-7 Gelede Society Mask

Nigeria, ca 1940

André Malraux once commented that all art is a revolt against man's fate. This headdress is worn in a dance to bring protection from smallpox, the ocean and witches. The members of the *Gelede* society who perform this ritual are Yoruba peoples living in Benin and Nigeria, West Africa.

15-8 Painting of Battle of Adowa (1896)

Ethiopia, ca 1960

Twice Ethiopia was invaded by Italy—in 1896 and again in 1935. Note the insertion of St. George guiding the Ethiopian forces to victory. Such inclusion of religious figures in secular paintings is not uncommon in Ethiopia.

15-9 Water Jug

José Caboclo Caruaru

Pernambuco, Brazil, ca 1960

This whimsical water jug cools water by allowing evaporation through its porous clay. The removable hat serves as its cover.

15-10 Processional Cross

Ethiopia, early 20th century

A 7th-century edict ruled that all Ethiopians must wear a cross to demonstrate their faith. Since that time, nationalism and religion have been closely linked. This cross of filed and stamped metal alloy is placed on top of a staff which is used to lead religious processions.

15-11 Wall Hangings

Ethiopia, ca 1960

These synthetic colors and fibers embroidered by machine are well adapted for depicting traditional symbols. The gold lions on the horse cover to the left are insignia of Ethiopia, while the goat and rooster on the pillow cover to the right are probably Coptic Christian symbols.

15-12 Processional Cross

Ethiopia, ca 1960

Processional crosses like this one are mounted on long poles and raised over the heads of worshipers by priests in colorful processions from the church to the site where outdoor services are held.

15-13 Ethiopian Folk Art

Except for the camel, which is from neighboring Somaliland, all of these objects hail from Ethiopia. The spherical wooden containers are household butter pots. Ethiopia's Coptic heritage is reflected by the painting and stone crosses, as well as by the staff fragment with the tau-shaped top; during lengthy church ceremonies it was used by priests for leaning and resting. Dolls are in the traditional dress of highland Ethiopia, handwoven garments called *kemise* (dress) and *shemma* (stole).

15-14 Turkana Figure

Uganda, ca 1964

The Turkana are a people whose lives are bound to the cattle they herd. Blood and meat give them nourishment. Wealth is measured by the size of one's herd. Rites of passage also focus on cattle: a bride price is paid in cattle and, at death, a body is sewn into a cowhide and buried.

15-15 Ethiopian Folk Art

Cultures of animists, Christians, Jews and Moslems live in the 350,000 square miles of the northeastern African plateau of Ethiopia. Popular New Testament stories and local saints are often depicted in carved stone triptyches as shown here. From the northern town of Gondar come the ceramic figures made by Ethiopian Jews. The pith model of the octagonal building resembles St. George Cathedral in Adis Abeba, where Emperor Haile Selassie was crowned in 1930.

15-16 Jaguar

Oaxaca, Mexico, ca 1965

The sly and noble jaguar was deified for thousands of years by the succeeding cultures of Meso-America. Even today, masked dancers reenact the hunt for the marauding jaguar in village fiestas in Mexico.

15-17 Woodcarving

Ghana, ca 1963

The naturalist style of this woodcarving is typical of the carving of Ghana. In the 19th century, the Fanti of Ghana built tiered

monuments called *asafo*, structures which were symbols of power. Figures like this one were placed on the monuments. This figure may be a war god.

15-18 Paintings on Parchment

Ethiopia, ca 1958

The prominent eyes in the figures which appear on these paintings are influenced by the Egyptian Coptic tradition. *Ge'ez* is the liturgical language written in script on these contemporary paintings on parchment.

15-19 Wall Hanging

Ethiopia, ca 1960

Widely sold in Adis Abeba, the highland capital of Ethiopia, these weft-twined textiles frequently have whimsical motifs such as elephants, giraffes and the lion, national symbol of Ethiopia.

15-20 Wall Hanging, Virgin and Child

Ethiopia, ca 1960

The Amharic inscription reads, "[Oh] sheep, may your wool flourish and your life be long." The Coptic Christian Virgin and Child are worked in loose, tangled and matted wool fibers felted onto a base of thick plain weave.

15-21 Tree of Life

José Mondragón

Chimayó, New Mexico, United States, ca 1960

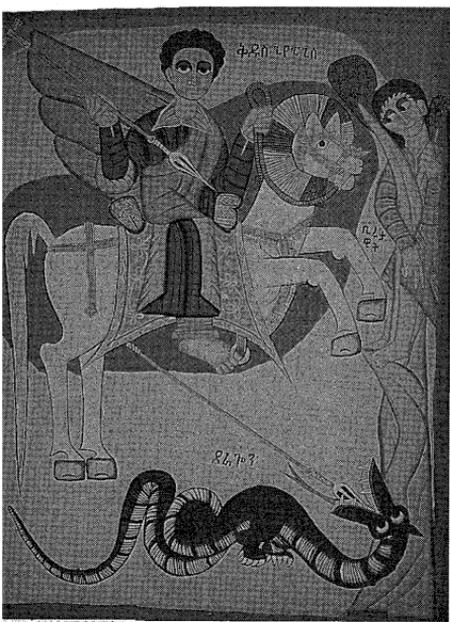
On top of this tree is a small Nativity. This Tree of Life illustrates the redemption of man through the birth of Christ.

15-22 Painting, St. George

Ethiopia, ca 1960

St. George is frequently depicted in Ethiopian paintings, since Ethiopian Christians eagerly read works describing the strife and exploits of the warrior-martyrs.

15-22 Saint George, Central Ethiopia, ca 1965.



15-23 Panther

Ghana, ca 1964

The panther, found in southern Asia and Africa, is actually a black variety of leopard. In a certain light, its spots are visible. The panther is known in Africa for its cunning.

15-24 Wall Hanging

Niger Bend, Mali(?), ca 1960

This strip-woven textile, made for export, illustrates the *burak*, the mythical half-woman, half-horse which is said by Moslems to have carried Mohammed to heaven.

16-1 Synagogue Lamp Pendants

Morocco, ca 1950

Jewish citizens of Morocco have adopted the protective hand, or *khamsa* (meaning "five") of local Muslims. Bearing the Star of David, the *khamsa* suspends from large chandelier oil lamps which hang over persons being honored in religious rituals, and thus confers talismanic protection. The hands are also suspended from smaller commemorative lamps in the synagogue.

16-2 Angel

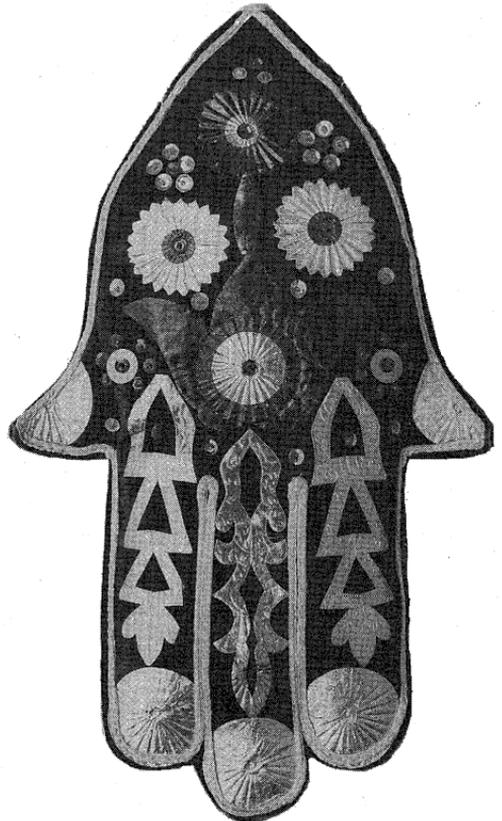
Iran, ca 1930

Hand block-printed, this crowned, winged figure is a fragment from a much larger scene.

16-3 Talisman

Morocco, ca 1960

These two stuffed talismans are believed to have the power to repel evil. The hand is a symmetrical variant of the outstretched hand, or *khamsa*. The fish-shaped talisman has the crescent-and-star motif, which represents divinity in Islamic tradition.



16-3 Stuffed Amulet, Morocco, ca 1960.

16-4 Moroccan Street Scene

Pattern and color explode as we glimpse a southern Moroccan street scene. Technology and tradition are blended as motorcycles race through the street and the *khamsa*, the outstretched hand talisman, protects the inhabitants from the evil eye.

16-5 Huipil Panel

Nebaj, El Quiché, Guatemala, ca 1950

This piece, with its distinctive geometric animals and figures, is typical of the town of Nebaj. The elaborately embroidered neck yoke of this traditional woman's garment is ornamented with a motif which represents the four phases of the moon.

16-6 Painted Panel

Morocco, ca 1960

One can find tall stacks of these panels for sale in Moroccan markets today. In Moroccan homes they are used as paneling to decorate the lower half of the wall, like wainscoting.

16-7 The Imaginary Dinner

For the truly international dinner party, a table setting with elements from Mexico to Morocco. Can you find the toys for dogs in this set?

16-8 Appliqué

Samuel Ojo Omonaiye

Oshogbo, Nigeria, ca 1960

This machine-embroidered appliqué is a one-of-a-kind piece. Commercial prints such as those utilized here are made on a small scale in Africa, but more often are imported from Holland, England or Indonesia, where they are designed specifically for the African market.

17-1 Virgin

Mexico, ca 1970

The Virgin standing upon a crescent moon wearing a crown and with a halo represents the Immaculate Conception. The subject may be found from the colonial period on throughout Latin America, in images which often have special local names and recognition, such as *Nuestra Señora de San Juan de los Lagos* or *Nuestra Señora de Salud de Patzcuaro*.

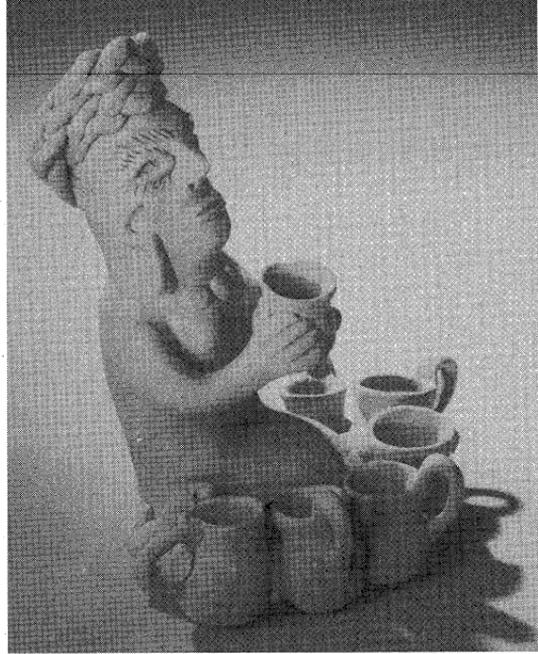
17-2 Religious Prints

Saudi Arabia, ca 1961

These prints have special meanings for Moslems. The top print features the *Ka'ba* in Mecca, the spiritual center of the world for Moslems. Faithful Moslems pray five times each day in the direction of this sacred shrine located in the court of Mecca's Great Mosque. The lower print shows the tomb of the Prophet Mohammed in the mosque at Medina, the second most holy city of Islam.

17-3 Harbor Scene

High adventure, the freedom of the open seas, the exotic vista of a foreign port, the polish and shine of a mighty ship—all are romantic concepts shared the world over. The small, landlocked rural village and the big industrial city share in passing on to their young the love and fascination with the sea. Along this busy waterway can be found villages from Mexico, Italy and the Orient. The ships upon these waters sail under many flags.



17-3 Pottery by Teodora Blanco, Oaxaca, Mexico, ca 1965.

17-4 Judas Figure

Celaya, Guanajuato, Mexico, ca 1960

Papier-mâché Judas figures are burned during Easter weekend in Mexico to avenge the treachery of Judas against Christ. They take many forms including devils, skeletons, harlequins, cowboys and even contemporary folk heroes such as Supermouse.

17-5 Heaven and Hell

Christians believe Heaven is a place where God rewards individuals for all their good works on earth. It is also believed to be a state of happiness for those who have died believing in Christ as the Son of God. In contrast, Hell is the place of the damned, the final retribution for the wicked. Its chief characteristics are fire which is unquenchable and everlasting, and the sounds of weeping and the gnashing of teeth.

17-6 Yoruba Stool(?)

Nigeria, ca 1950

Dominated by the central female figure, this sculpture has the characteristic scarification of the Yoruba. Legend has it that the leopard inflicted these wounds. This artifact is of uncertain use; its proportions would make it rather unstable as a stool.

17-7 Woodcarving

David Villafañe

State of Oaxaca, Mexico, ca 1960

This carving depicts an *ofrenda*, or altar built for the Day of the Dead in Mexico. Such *ofrendas* are set up in the central room of the home in honor of the family's deceased members. Gifts and the favorite foods of the deceased are used to decorate the altar, as it is believed that the dead return and take from the foods those nutrients they will need to tide them over in the Land of the Dead until the following year.

17-8 Wall Hanging

Isaac Ojo Fajana

Oshogbo, Nigeria, ca 1960

Rainbow-thread demons, devils and monsters are often seen in the work of well-known contemporary artist Isaac Ojo Fajana.

17-9 Stool

Benin, ca 1964

The equestrian figure is an oft-repeated theme in the carving of the Yoruba, an ethnic group numbering some nine million who live in Benin and Nigeria, West Africa. Equestrian figures such as this one honor a particular warrior.

17-10 Weavings

Serowe area, Botswana, ca 1970

Woven in central Botswana by the Bangwato people, these tapestries depict scenes of everyday village life. This work was done in a cooperative which was set up in the late 1960s but ceased production in 1981.

17-11 Leopards

Abomey, Benin, ca 1964

These leopards are made by the Fon people of Benin who also sew the colorful appliqués shown in 20-14. First the animal form is carved in wood. Recycled aluminum cans are cut into sheets and

then beaten to provide the surface texture, using a technique which is called *repoussé*. The sheets are then applied to the wooden form.

17-12 Dog

Poland, ca 1960

The dog, our oldest domesticated animal, has played numerous roles in its relationship to man: protector, hunting companion, friend. Nearly every culture has depicted the dog, in some form and material, in its art.

17-13 The Day of the Dead

Mexico, 1960-1980

The Day of the Dead is celebrated in Mexico on November 1st and 2nd, days which correspond to the Roman Catholic holidays of All Saints' Day and All Souls' Day. Families prepare for the arrival of the spirits of their deceased relatives by decorating home altars and gravesites with flowers, gifts and souvenirs. The favorite foods of the deceased are prepared and left for the spirits to eat so they will be well nourished on their journey to Mictlán, the Land of the Dead. The Day of the Dead is a time for formal remembrance of the dead, and for friends and relatives to gather together. While it is a solemn occasion, it is not so serious that music and laughter are inappropriate. In Oaxaca, children play special dice and card games upon the graves of their deceased relatives. Children all over Mexico eat sugar skulls and play with toy skeletons. Mourning and laughter exist side-by-side. In this way, individuals are encouraged to face death squarely and to accept it as the inevitable to which we all must succumb.

17-14 Blanket Fragment

Crete, Greece, ca 1900

Sold to Venice in 1204, annexed to Turkey in the 1600s, Crete has had a stormy history. In 1898 it was granted autonomous status under Greece, and Prince George, the younger son of the King of Greece, ruled as high commissioner until 1913. The inscription on this fragile and carefully worked textile lauds the regime of Prince George.

17-15 Drums

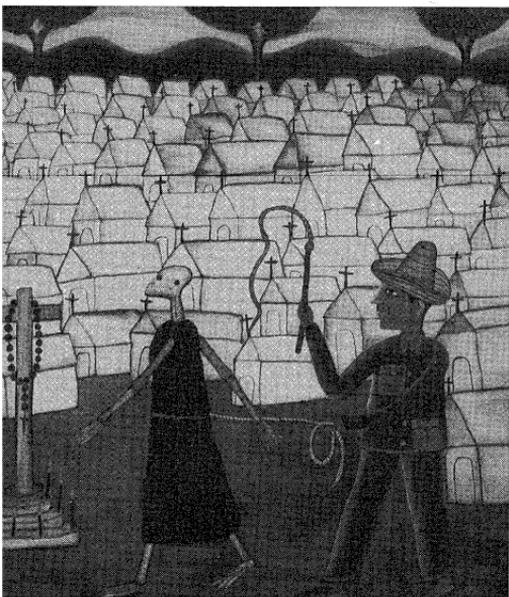
Marrakech, Morocco, ca 1958

The Moroccan market, or *souk*, is alive with the sight of vermilion skeins of wool drying, the smell of golden bread baking, and the excitement of a dancer responding to the beat of a ceramic drum such as these.

17-16 Wall Hangings

Abomey, Benin, 1975-1980

These Fon appliqués are the products of a craft revival in a government cooperative. Traditional motifs are depicted, but handwoven fabrics of handspun cotton have replaced the earlier lightweight commercial cottons.



17-17 Graveyard by Alberoi Bazile.
Port-au-Prince, Haiti, 1966.

17-17 Painting

Alberoi Bazile

*Port-au-Prince,
Haiti, 1966*

Two very different works by this artist are currently on exhibit in this gallery (see also 21-5, a still life). In this painting, which may have some more specific meaning within the context of vodun folk belief, the artist portrays a Haitian slave master with whip in hand, driving a zombie (a reanimated dead or mindless human being).

17-18 Blanket

Burkina Faso, ca 1960

Throughout West Africa, men weave narrow strips of cotton on horizontal looms. Since the strips are woven separately and later sewn together, the weaver must precisely match pattern and bands of color. In villages where this weaving is done, the continuous warp, weighted by rocks, stretches great distances along the nearest road or pathway.

17-19 Portrait

Alphadio Sall

Gorée, Senegal, ca 1962

This contemporary portrait does not relate to traditional African art except in the ideals of beauty which it exemplifies: the full circle of the head and breasts.

17-20 Watchmaker's Sign

West Africa, ca 1965

The streets of African cities are brightened by the colorful work of the sign painter. Most of the artists are self-taught. Their approach to perspective, color and composition produces work which can be humorous, powerful or provocative.

17-21 River Scene

Africa, ca 1958

Pyrography, the process of scorching wood with hot metal, is a technique used to produce details on wood. These woodcarvings hail from seven different African nations.



17-21 Monkey, Africa, ca 1960

17-22 Hunter's Shirt

Liberia, ca 1960

This fabric resembles the *bokolanfini* mudcloth of the Bambara (Bamana) of Mali. It is indeed likely that the dye used here is yet another variant of the complicated and time-consuming mud-leaf mordant resist painting.

17-23 Carved Utilitarian Objects, Metal Casting

Ethiopia, Ghana, Zaire, ca 1960

The African woodcarver usually carves objects from a single piece of wood. His tool is the short-handled adze, in which the blade is perpendicular to the handle. Among the carved objects are two game boards. The Ashanti brass casting shows how this *wari* board is used. The game begins with four pebbles in each cup. The larger cups at each end hold the pebbles won by each opponent.

17-24 Plaque

Africa, ca 1958

A contemporary African sculptor has captured maternal gentleness in the gesture of the mother's reaching arms which touch the two children. Western dress is complete, right down to the bows on the shoes.

17-25 Tree of Life

Metepec, Mexico, ca 1960

The village of Metepec has become famous throughout the world for its elaborate Trees of Life. Within this "tree" are various scenes from the life of the Christ Child. At the top is the Flight into Egypt and at the bottom, Christ with the Elders. Strangely, there are three Nativities on this tree, one with the Holy Family, one with cows, and a third with the Wise Men.

17-26 Mat

Kinshasa, Federal District, Zaire, ca 1970

Embroidered raffia mats have traditionally been used in Zaire by the Kuba people for clothing and ceremonial purposes. This is an example of a revival piece which, utilizing old designs, was made for the tourist market using time-honored methods.

17-27 Woodcarving

Nigeria, ca 1960

This carving is a virtual iconography of Yoruba belief. The two trays carved in the base are divining trays into which are cast palm nuts or a chain. The resulting pattern, according to the traditions of Ifa, the god of wisdom, makes fate visible. Two figures hold twins, whose arrival brings great joy and celebration to Yoruba families, and who are associated with the cult of the *Ibeji*. The Yoruba symbol of fecundity is depicted kneeling and holding her breasts.

18-1 Beadwork

United States, Africa

The appeal and the use of beads crosses cultures and continents, as this case demonstrates. Included are beadwork examples from the Zunis of New Mexico, the Navajo from Arizona and New Mexico, and the countries of Cameroon, Zambia, Zimbabwe, South Africa, Swaziland and Ghana.

18-2 Woodcarvings

Angola, ca 1959

These two carved figures seated on stools may intentionally project humor or satire: note the necklace and chest hair, both in cross form. Although seated on stools, which symbolize authority, neither of these figures is regal in bearing or attire.

18-3 Hausa Fans

Nigeria, ca 1960

Fans are common household articles in northern Nigerian homes. These, made and used by the Hausa people, are of colorful commercial yarn woven over thin wooden strips.

18-4 Market Set

Open markets are a common phenomenon throughout the world, with some still functioning on a barter system. Ceramic figures depicting vendors from Peru, Bolivia, Mexico, Spain, Italy, France and Portugal comprise this international market. Although the open market in the United States has nearly been supplanted by the supermarket and shopping mall, the last vestiges of it can be seen in local flea markets, swap meets and garage sales.

18-5 Opera Figures

Taiwan, 1930-1960

In Chinese "opera"—which bears little resemblance to Western opera—acrobatics, music, dance, drama, song, mime, colorful costume and garish makeup all play important roles. Most of the scenery, which is highly stylized, is left to the audience's imagination. But everyone is familiar with the plots and characters and knows exactly what is going to happen next at any given moment. A traditional repertory engagement lasts from dusk until dawn on five consecutive days, with afternoon matinees; the audience breaks only for meals and sleep.

18-6 Berber Ceramics

Morocco, ca 1970

North Africa is home to the Berber people. Traditionally, the men watch goat and sheep flocks as the women weave and make pottery for use in the home. Their wares include milk jugs, cooking platters, cups and charcoal heaters. More recently they have begun making non-utilitarian pottery in the shapes of animals and people, defying long-standing traditional beliefs in so doing.

19-1 Nativity

Teodora Blanco

Santa Maria Atzompa, Oaxaca, Mexico, ca 1965

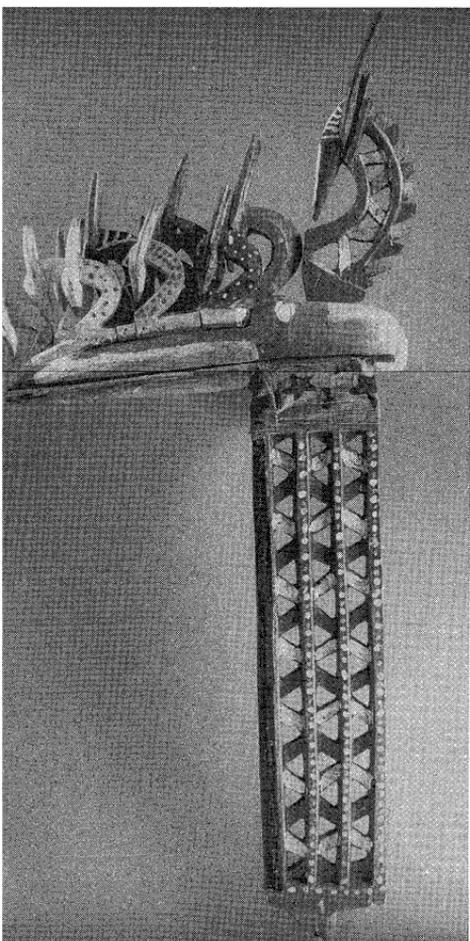
The southeastern Mexican state of Oaxaca is one of the richest folk art producing areas in the Western Hemisphere. Each Saturday,

thousands of Mexican Indians converge upon the town of Oaxaca to buy and sell their wares. Their colorful native dress, the open-air food market, and the great variety of handmade and manufactured goods make for an experience which is truly unforgettable. Ceramics, such as this major piece commissioned from the artist by the Girards, are one of the major folk art forms to be found at the Oaxaca market. Both figurative and utilitarian ceramics are made in local styles.

19-2 Hunter's Shirt

Mali, ca 1960

This traditional sleeveless shirt is made from cotton fabric called *bokolanfini*, or "mud cloth." In the recent past, this fabric was used to make the bulk of a Bambara (Bamana) man's costume: shirt, hat, trousers and robe or *boubou*. Mud solutions are first used to paint the background of this cotton cloth; an alkali solution bleaches the unpainted areas. Dark cloth like this requires three coats of mud. Thus, it takes about two weeks to make a two-meter-square cloth.



19-3 Headdress

Mali, ca 1965

The *Tyi Wara Koun* is the antelope headdress worn originally in a dance of an initiation society by the Bambara (Bamana) and Makinke of Mali, West Africa. The dancer wears this headdress attached to his head, and his body is covered by a long circular veil of unwoven, dyed vegetable fiber. The dance glorifies farming as the most noble way of putting man in touch with the land, the sun and the cosmos.

19-3 Pelican Puppet, by Bozo people, Mali, ca 1960.

19-4 Opera Figures

China, mid 20th century

Most of these figures represent legendary or historical characters from Chinese opera. Highly symbolic, the performers wear elaborate costumes and facial makeup which indicate the personality of the character they portray.



19-4 Food Vendor, China, 20th century.

19-5 Blanket

Crete, Greece, ca 1900

This is a complete example of a Cretan blanket. Several examples of such blankets appear elsewhere in the exhibition as pictorial fragments of end panels.

19-6 Lion Dog (*Shishi*)

Japan, ca 1920

In the Far East, the lion dog, or *shishi*, is both feared and esteemed. Usually in pairs, they are placed at entrances to residences, graves, shrines and, singly, on rooftops. They are made in a wide variety of materials, including clay, wood, porcelain and ivory. Some lion dogs are poised with a golden sphere under one paw, a symbol of prosperity.

19-7 Embroidery

Nigeria, ca 1960

Most of a traditional Hausa woman's life is spent preparing food, raising her children, and farming. Treasured spare moments are often used for embroidering. Patterns for embroidery are frequently passed from friend to friend, and in the process may undergo amusing changes. Cheerful checkerboard horses form the repeat pattern on this Hausa embroidery from northern Nigeria.

19-8 *Guignol* Theater

Lyons(?), France, late 19th century

Guignol, a puppet character created by Laurent Mourguet at Lyons, France, in 1808, is the hero of many French puppet shows. The character's popularity grew to such heights in Napoleonic France that glove-puppet theater and *Guignol* became synonymous. *Guignol* himself is a good-natured, good-humored character whose life is constantly attended by misfortune. Located on this *Guignol* puppet stage are the English character equivalents of the *Guignol* theater: Punch, Judy and the Policeman.

19-9 Headdress

Mali, ca 1964

Masks and headdresses are important elements of ritual. This headdress is used by the Bambara (Bamana) of Mali, West Africa.

19-10 Guignol Glove Puppets

Europe, late 19th-early 20th century

These carved wooden glove puppets were used during the *Guignol* period of puppet theater. The four puppets with masks and large noses were used for comic effect and for masquerade scenarios. Puppets with deformities were antagonists who often caused hardship for the hero. In contrast, the heroes were depicted as common people with normal features.

19-11 Trade Sign

West Africa, ca 1960

Hairdressing is practiced by all culture groups. In many traditional cultures hair arrangement is indicative of social level, age and marital status. This sign presents the currently fashionable hairstyles available in a typical West African town.

19-12 Servilleta

Patzún, Chimaltenango, Guatemala, ca 1950

Brilliantly embroidered in colors typical of Patzún, this piece, with its Christian symbols, is said to have been a ceremonial wrapper from the village's lay Catholic organization, the *cofradía*.

19-13 Huipil Panels

San Antonio Aguas Calientes,
Sacatepéquez, Guatemala, ca 1950

Mounted end-to-end, these textiles are actually two separate halves of the traditional two-panelled woman's upper garment, the *huipil*. The color combination, zigzag motifs and flowers are all typical of this well-known weaving village.

19-14 Textiles

Mexico and India, ca 1960

Nine examples of the distinctive and brightly embroidered *servilletas*, or napkins, of the Otomí Indians of Puebla and Hidalgo, Mexico, are here complemented by the appliquéd textile at the far right. Given to Alexander Girard by Haku Shah of India, it is a recent and extremely unusual Indian textile, a personal expression which centers around a large, abstract pink elephant.

19-15 Chinese Village

In this imaginary village we see a panorama of Chinese life now vanished: its religious ceremonies, processions, festivals, occupations and costumes. Note the narrow streets lined with houses and shops, usually two stories high. On the river are sampans and junks where the fishing people have lived for centuries, working, eating, sleeping and seldom setting foot on land. One can almost hear the festival music and noise from the teeming crowds of people.

19-16 Votive Offerings

China, ca 1958

Paper offerings were traditionally burned during festivals and religious celebrations to ensure that ancestors would not be denied any necessity in the afterlife. Among the paper items burned were life-size shoes and garments and even figures of servants, as the short jacket, trousers and unbound feet of these three figures indicate.

19-17 Textile

Benin, ca 1960

Strip-woven by men on traditional looms, unusual fabric such as this is made from handspun cotton and raffia. This example was probably made by the Fon people.

19-18 Fisherman

China, early 20th century

The Chinese say that there are 99 ways to catch a fish, and, if you ask them why there are not 100, they will tell you that if there were, no fish would be left in the lake. As well as being essential to the Chinese economy, fish are also a symbol of luck, wealth, harmony and abundance, and are cultivated for their aesthetic qualities as well as for food.

19-19 Doll

Hong Kong, ca 1960

This stuffed rag doll was probably made by a Christian missionary organization in Hong Kong. It is patterned after the Ada Lunn dolls made in Shanghai from 1920 to 1940 for sale to Europeans then living in China. After 1949 Ada Lunn moved to Hong Kong, where she continued to make dolls. As of 1977, this type of doll was still being made in Hong Kong.

19-20 Garment Panel

Tropical forest area, Peru, ca 1960

The bold, linear designs painted on this fabric reflect the appliqué work, pottery designs and body painting traditionally done by the Shipibo people.

19-21 Wall Hanging

Tunisia, ca 1960

Bold, whimsical animals executed with brightly colored synthetic yarns on a felt ground are the work of a contemporary craftsman; they have little connection with traditional Tunisian forms.

20-1 Ox-Cart Wheel

Joaquín Chaverri

Sarchisur, Alajuela, Costa Rica, ca 1960

Although the gaily painted ox carts for which Costa Rica is famous are slowly being replaced by other means of transportation, visitors can still catch a glimpse of them in certain parts of the country. In motion, solid wheels such as this one form an almost kaleidoscopic pattern. The wood in the carts is said to "sing" by the artisans who make them; wealthier farmers are willing to pay more for a good-sounding cart, which is a sign of prestige in their communities.

20-2 Transportation Set

With the advent of mass transportation, peoples' lives change vastly. Even in remote areas where such means of transportation are not to arrive for many years, if at all, images of motorized vehicles trickle in through radio, newspapers, magazines and word of mouth. The more sophisticated toys shown here are mechanical, set into motion by winding a spring mechanism or pushing a fraction-g geared toy until, when released, it scoots across the ground under its own power. Far simpler are the pull and trundle toys, which, with just a little imagination, are every bit as "real" as the more refined ones.

20-3 Paper Cut-outs (Wycinanki)

Poland, ca 1960

The artists of the Polish *wycinanki* paper cut-outs draw not only upon scenes of daily life and religious events but also upon technological innovation. Easter celebrations, such as the one depicted in the first panel, involve the entire community. A blessed egg customarily is divided among family members before the Easter meal begins.

20-4 Wall Hanging

Korhogo, Côte d'Ivoire, ca 1960

In a Senufo village, handspun cotton is woven into narrow strips. The strips, when sewn together, are covered with animals and figures drawn with a knife dipped into a boiled-leaf dye. Next, mud from the swamp is used as a mordant, creating the final deep black. This graphic design has its own particular charm, with the lorry among the more traditionally used motifs.

20-5 Navajo Rugs (10)

*Arizona and New Mexico,
United States, 1900-1970*

The two turn-of-the-century textiles with large rectangular fields of natural brown and gray show that this unusual type of geometric weaving predates the influence of contemporary designers. As a designer himself, however, Alexander Girard has emphasized this sort of geometric patterning in his selection of Navajo weavings.

20-6 Wall Hanging

Ethiopia, ca 1960

Coarse goat hair was weft-twined in this depiction of both animals and human-like creatures. The Amharic inscription at the top simply reads "monkey."

20-7 Straw Weavings

Ihuatzio, Michoacán, Mexico, ca 1960

Folk artists make use of materials which are easily accessible and inexpensive. For example, these toy figures are made of rush and wheat straw; the *amate* paper which backs them for display is made from pounded bark using a technique developed before the arrival of the Spanish conquistadors. Note the devils, angels and mermaids. Such mythological creatures occur frequently in the folk art of Latin America.

20-8 Holy Family

Herón Martínez de Mendoza

Acatlán de Osorio, Puebla, Mexico, ca 1960

Of the 200 or so potters working in Acatlán, Herón Martínez is perhaps the most well known. His willingness to experiment, to attempt large sculptures and new forms, sets him apart from most of his contemporaries. This polychrome piece is executed in a style which is now uncommon in Acatlán, where pottery making has been practiced since pre-Columbian times.

20-9 The Kotoko Cafe

Africa, 20th century

A grand mélange of textures, colors, smells and sounds results as travelers, merchants, animals and products come together. This scene could be found in most West African towns on any market day. Near the Kotoko Cafe the streets are filled with the hum of gossip exchanged by the shy fiber dolls from Swaziland. The clay and bead figures with their two cows, from Samburu, Kenya, have gathered in the African sun. Arriving from Aswan, Egypt, are the clay figures. From the Côte d'Ivoire and Togo, the wooden figures wear *kente* cloth, a strip-woven fabric made by men.

20-10 Wall Hanging

Nigeria, ca 1960

Embroidery flourishes in the Hausa region of northern Nigeria, where designs of Islamic inspiration are embroidered on the front of the traditional robe worn by men, the *boubou*. This delightful embroidery was perhaps inspired by a Hausa proverb or folktale.

20-11 Velocipede

India, ca 1870

This unusual bicycle was probably made for the child of a British officer stationed in India.



20-12 Chalkware

*Pennsylvania, United States,
and Lucca, Italy, 1850-1885*

The name by which these pieces are popularly known, "chalkware," is a misnomer. Actually they are made of cast and painted plaster of Paris. The artisans who made chalkware were for the most part German and Italian, especially Tuscan, immigrants. Often they carried their plaster molds with them when they came to the United States. Notice the similarity in this case between the dove bank from Lucca, Italy, on the far left, and the other pieces from the United States.

20-12 Chalkware Cat, Pennsylvania,
late 19th century.

20-13 Barbershop Sign

Mali, 1973

Throughout Africa, barbers display their repertoire with signs which are now collected as folk art. This art form emerged in the 1960s and 1970s as a first generation of self-trained artists was influenced by cinema posters and European commercial advertising. Elaborate hair styles, Western clothes and beautiful women became the symbols of success and status for the urban artists.

20-14 Wall Hanging

Abomey, Benin, ca 1970

Made of commercial cottons for ceremonial purposes, this Fon appliqué illustrates the insignia of the Kings of the Aladaxanou Dynasty (ca 1629-1892). The bird with the drum at the top represents Gangnihuessou, the oldest brother of the first king, and the ship in the center represents King Agadja (1708-1740).

20-15 Paper Cut-outs (Wycinanki)

Poland, ca 1960

The art of *wycinanki* in Poland can be traced to the mid 19th century. Cut forms from glossy paper are created by folding the paper on either one or two axes, then cutting the patterns with shears. Various regions developed different styles of *wycinanki*. The Kurpie region is noted for single color designs cut on a single axis, for example. In the district of Łódź, where the cut-out of the woman was made, scenes are constructed from multiple layers of bright colors. The rooster, from Warsaw, is one of the oldest motifs and is found in all regions.

20-16 Navajo Rug

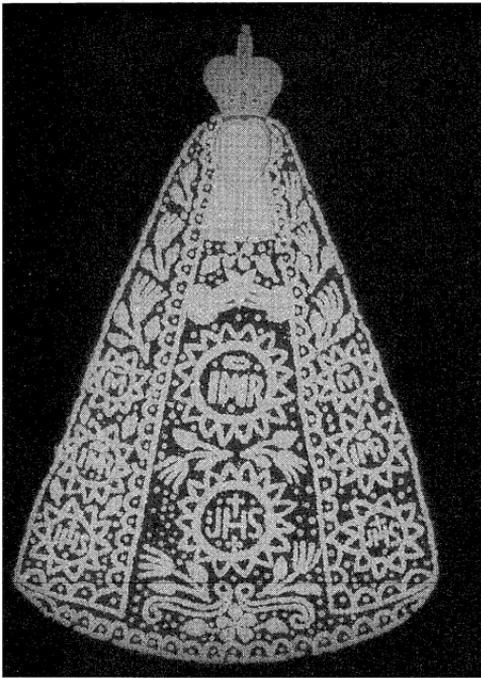
Arizona/New Mexico, United States, ca 1960

Yei blankets, which depict deities also seen in Navajo sandpainting, were first made around 1900 in the Farmington area. This small textile is not strictly a *Yei* weaving, since it illustrates a costumed *Yei-bichai* dancer and not the *Yei*, or deity, itself.

21-1 Tin Retablos

Mexico, 19th century

The popularity of holy images has been influenced by factors such as local tradition, hierarchy within religious orders, cults surrounding miraculous appearances or performances, and the belief that certain saints are more effective than others in remedying specific situations or needs.



21-2 Our Lady of Solitude of Oaxaca

San Antonino de Ocotlán, Mexico, ca 1970

The inspiration for this humble Virgin is an elegant statue which graces the 17th-century sanctuary built in her honor in the southern Mexican town of Oaxaca. There, she wears a dress of velvet rather than dried flowers. But who is to judge which is the greater finery?

21-2 Our Lady of Solitude. San Antonino, Oaxaca, Mexico, ca 1970.

21-3 Tin Retablos

Mexico, 19th century

The artists of these folk paintings received little training and rarely signed their works. Individuals might create paintings for their own use or commission them in a provincial artist's workshop.

21-4 Tree of Life

José Mondragón

Chimayó, New Mexico, United States, ca 1960

Near Santa Fe, the small villages of Córdoba and Chimayó are centers for the production of religious and animal figures. The Tree of Life is a popular theme frequently illustrated by the carvers in this area.

21-5 Still Life

Alberoi Bazile

Port-au-Prince, Haiti, 1966

See 17-17 for another painting by this artist.

21-6 Ceramic Building

Rosendo Rodriguez

Tlaquepaque, Jalisco, Mexico, ca 1979

The Candelario Medrano family in neighboring Santa Cruz has popularized this style of ceramic, which began merely as a means to supplement income from sewer pipe and roofing tile production.

21-7 Huichol Yarn Painting

States of Nayarit and Jalisco, Mexico, 1978

Yarn paintings are made by pressing commercial yarn into a layer of beeswax which has been spread on a plywood sheet. The yarn is applied after the kneaded beeswax has been warmed by the sun. Large yarn paintings like this are often made by Huichol Indians who have moved from their traditional homeland to cities such as Mexico City and Guadalajara. Depicting scenes and motifs from his traditional and religious life, the acculturated Huichol produces income for his family.

21-8 Puppets

Mali, ca 1960

Mali is a cultural crossroads, with the Arab world to the north and Black Africa to the south. These puppets were probably made by the Bambara (Bamana) people, who utilize puppets as part of their ceremonial ritual. Note that the arched neck and painted triangles on one neck are also to be found on the Bambara antelope head-dress exhibited in this gallery (see 19-3).

21-9 Robe

Ghana, ca 1960

The work *adinkra*, which is used to describe this cloth, means "saying good-by to one another"; it signifies the mourning cloth of the Ashanti people. Each symbol has a specific meaning. The most common dye used is still the time-honored tree root called *kuntunkuni*, which is imported from the north of Ghana. This thick paste-like dye is applied both with stamps made from calabashes and with wooden or bamboo combs, which make the linear pattern.

21-10 Steel Cut-outs

Joseph Louisjuste

Port-au-Prince, Haiti, 20th century

These abstract and expressive forms are cut from the tops of discarded oil barrels, demonstrating once again the creative use to which folk artists put recycled materials.

21-11 Robe

Ghana, ca 1960

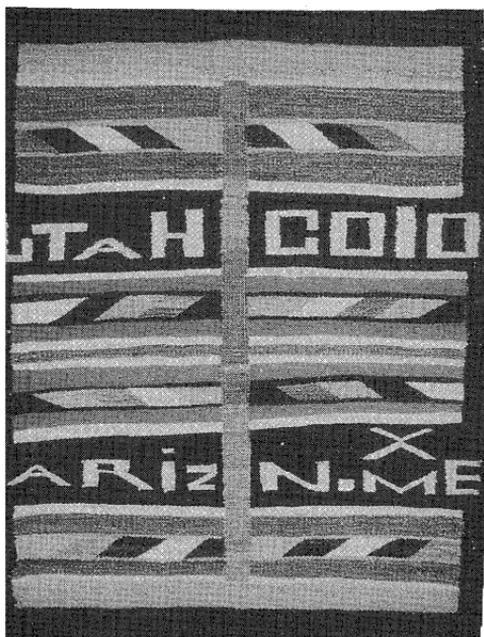
Strip-woven by men on narrow treadle looms, this is the traditional Ewe *adanudo*, or "cloth woven by an expert." Typically, this Ewe garment has colors that are cool green and blue, and is quite

informal in composition. According to tradition, each type of stripe has a meaning. This piece is related to the *kente* cloths of the nearby Ashanti peoples.

21-12 Dough Bowl

*Santo Domingo Pueblo, New Mexico,
United States, ca 1930*

This type of bowl traditionally was, and continues to be, used to knead bread dough. The reddish slip beneath the design dates it at about 1930.



21-13 Blanket: Map of the Four Corners Area, Navajo people, Arizona, ca 1960.

21-13 The Four Corners

*Arizona/New Mexico,
United States, 1950-1967*

A geometric representation of a map of the Navajo country, this pictorial is related to the group of well-known textiles woven by the Navajo which take graphic media as their inspiration.

21-14 Native American Art

United States

Few Native American languages contain a word for “art” as a separate concept,

and, indeed, few of the objects in this case would have been made with the intent of “making art.” What outsiders have come to recognize as an art form was for the makers more an extension of their relationship with the environment, an integrated dimension of their experience. The painted wooden plaques are *tablitas*, women’s headdresses used in Pueblo ceremonials. (Note the dancers wearing these in the Pueblo Feast Day case, 15-3.) The ceramic frogs are Mohave and illustrate a myth which concerns a frog carrying fire from California to Arizona. The tiles are Hopi, from Arizona, and illustrate traditional images of the *kachinas*, Hopi deities. The carved wooden *kachina* dolls are given to Hopi women and to children, as educational, religious tools. The mask at the far right is Eskimo.

21-15 Fiesta Headdress

Tungurahua Province, Ecuador, ca 1950

This elaborate headdress is the crowning glory for Tungurahua's Corpus Christi dancers. It is worn atop a painted felt hat which has coins suspended around the brim, with feathers and ribbon streamers at its back. Beneath this headdress the dancer wears a mask and brightly embroidered satin fiesta costume ornamented with foil, braid and ribbons.

21-16 Water Jar

Acoma Pueblo, New Mexico, United States, ca 1920

This traditionally shaped water jar is richly decorated with a design whose balance emerges from the interplay between geometric and serpentine motifs.



21-16 Jar. Acoma Pueblo, New Mexico, ca 1920.

21-17 Drum & Woodcarving

Drum: Ghana, ca 1963

Figure: Angola, ca 1951

Stretching 3,000 miles from Senegal to Angola is the sculpture-producing area of Africa. This drum and figure represent two very different styles.

21-18 Face Vessels

N. Giasiranes

Greece, ca 1970

Throughout most parts of the world, ceramics which feature the human head or face have been a common expression. Though face vessels similar to these originally may have had a ceremonial use, these simple caricatures, signed by a contemporary artist, were probably intended for everyday use.

21-19 Flax Dolls

Molodechno, former USSR, ca 1960

Doll-making has always been a popular Russian craft. Since the Revolution, however, cooperative centers have been established in regional areas to promote and distribute crafts, such as dolls.

21-20 Prints

Moscow, former USSR, ca 1860

Romantic folk songs, complete with hand-tinted illustrations, are the subjects of these two prints. The song in the top print tells of young women making wreaths under the linden tree, and to whom they will give them. The bottom print recalls a song about a young woman lamenting her love.

21-21 Figures

Angola, ca 1958

These carved wood figures, made by the Chokwe people of Angola, are covered with a rope-like twisted vegetal fiber. The technique used to cover the form is simple looping, known to embroiderers as the "button-hole stitch" and to sailors as the "half hitch."

21-22 Neck Yoke

Tuxtepec, Oaxaca, Mexico, ca 1960

This bold pattern, executed in long, loose embroidery stitches, is an embellishment for the neck yoke of a *huipil*, or upper garment, worn by Mazatec women in Tuxtepec. Commercial fabrics and yarns have here replaced handwoven and hand-spun ones; the motifs and layout have pre-Columbian origins.

21-23 Straw Dolls

Ukraine, former USSR, ca 1960

Dolls of this type were made in the 19th century, but of a simpler construction: bundled and tied at the waist, and lacking facial detail. Dolls of straw can be found in agricultural areas worldwide.

21-24 Yantra

Western India, Middle Ages

Yantras are geometric diagrams used as tools for meditation and increased awareness.

21-25 Metal Cut-outs

Ivan Barnett

United States, 1981

These cut-outs are replicas of early American weather vanes. The weather vane was usually made of wood, iron or, as in these pieces, sheet metal. The traditional rooster image derives from a 9th-century papal decree which stated that each church should be capped by a cock, alluding to Christ's statement to Peter: "I tell you, Peter, the cock will not crow this day, until you three times deny that you know me."

21-26 Huichol Yarn Paintings

States of Nayarit and Jalisco, Mexico, 1978

This yarn painting, as the form has come to be popularly known, was made by the Huichol Indians of Jalisco and Nayarit, Mexico. Yarn painting has been incorporated into the Huichols' repertoire of crafts only during the last few decades. Prior to the popularization of more commercial forms, the Huichols made very small yarn-covered tablets called *nerikas*, which their shamans used to see the invisible and to call up sacred ancestors. Yarn paintings like this one are not considered sacred objects, although they often depict traditional religious activities or myths.

22-1 Dymkovo Figures

Dymkovo, Kirov, former USSR, ca 1960

In the census of 1856, 59 families are recorded as toy makers in Dymkovo, a village near Kirov. Made from local red clay mixed with sand, these figures are hand-molded and fired in the household stove. Each piece is then brightly decorated with tempera paint and applied bits of copper or gold leaf. This ceramic tradition would have disappeared after the 1917 October Revolution had it not been for the enthusiasm and documentation efforts of artist A.S. Denshin.

22-2 Virgin and Child

Jean Charles "Tunsi" Girard

Florence, Italy, ca 1958

Jean Charles "Tunsi" Girard, brother of Alexander Girard, is a Florentine ceramist whose work has also been greatly influenced by folk imagery.

22-3 Angel Candlesticks

Aguilar Family

Ocotlán de Morelos, Oaxaca, Mexico, ca 1960

Zapotec Indian descendants of the culture which produced Monte Albán now turn their efforts to pottery-making aimed at the tourist market. The Aguilar family in Ocotlán is well-known for its imaginative figures of painted earthenware, which include not only angels but also whole funeral and wedding scenes.

22-4 Chapel

This space resembles a small chapel with religious images from many Christian folk societies. Each attests to the importance of religion in the lives of the people. Images of holy personages or events give visual expression to complex religious ideas. They

attempt not only to illustrate but also to interpret these events to the individual. Many stylistic parallels have been drawn between the religious images of folk cultures and earlier artistic styles such as Romanesque or Byzantine. Perhaps such similarities occur because the early Christian artists and the folk artist share a common goal: they are not concerned with their representations being "works of art." Rather, they are concerned with forming an acceptable image as a symbol. Each of these figures is a declaration of faith. These works are an affirmation and an attempt to understand the meaning of religious events and to recapture the character of individuals who played important religious roles. Folk artists around the world seek to explore the relationship between the human and the divine.

22-5 Cinch

*José Irieno Sanchez Figueras
Culhuacán, D.F., Mexico, ca 1960*

The bold black-and-white forms decorating this cinch, which was made by the Figueras establishment in Mexico City, have a contemporary, international flavor.

22-6 Wall Hanging

Ethiopia, ca 1960

Fantastic animals are here boldly depicted in goat's hair in the traditional weft-twining technique.

22-7 Tin Retablos

Mexico, 19th century

Small religious paintings on tin became popular during the 19th century in Mexico. Tin provided a new, inexpensive alternative to canvas for the faithful's use.

22-8 Wall Hanging

Moscow, former USSR, ca 1980

The outline of the Kremlin and, as the inscription states, of the Cathedral of St. Basil the Blessed is drawn in the bold colors of synthetic dyes. Appliqué is an embroidery technique which is popular in many areas of the world.

22-9 Tin Retablos

Mexico, 19th century

Retablos or holy images are used on home altars. *Ex-votos*, which memorialize a miracle performed, are placed at shrines in gratitude for the blessing received. Such shrines are often at active pilgrimage sites.

22-10 Cross

Northern New Mexico, United States, ca 1900

The arrival of tin containers, such as lard cans, in New Mexico after 1846 prompted the rise of tinwork. Recycled materials were cut into decorative shapes and soldered together to make religious articles, boxes and candleholders. Glass and printed or painted paper were often incorporated into these designs.

23-1 Roller Coaster at Beaujeon Gardens

Caroline Noeudet

France, 1817

Today the roller coaster is a symbol of fun and excitement. One can hardly imagine anybody screaming in delight on the sedate 19th-century version depicted in this hand-tinted lithograph.

23-2 Lacquered Boxes

*Fedoskino, Palekh and Mstera,
former USSR, ca 1960*

Influenced by exotic 16th-century Chinese lacquerware and the age-old tradition of icon painting, Russian craftsmen have become known worldwide for their exquisite lacquerwork. A complicated seventy-day process involves compressing layers of cardboard into a durable box-shape, then hours of polishing, painting and lacquering. Brilliantly executed motifs include the *troika* sleigh and scenes from fairy tales, such as the heroic youth plucking a feather from the tail of the Fire-Bird.

23-3 Bell

Ethiopia, late 19th century

A bell made of ordinary metal has a dull ring. As a result, the faithful in the Christian world were encouraged to throw their gold and other precious metals into the smelter so that the bell would have a more melodious tone. The sound of bells has remained a familiar element in Christian life.

23-4 New Year Prints (*Nien-Hua*)

China, mid 20th century

These door gods, calendars, charms and blessings are called *nien-hua*, or New Year prints. Such woodblock prints are purchased and exchanged with friends for use in the home during the new year.



23-5 Mermaid Jar

*San Bartolo Coyotepec,
Oaxaca, Mexico, ca 1935*

Mermaids have been a popular motif in Latin America since colonial times, when their existence was considered fact. Columbus noted in his journal of January 9, 1493, that three such creatures had been sighted and that they "... rose well out of the sea, but were not so beautiful as they paint them." Even today, in the land-locked, mountainous region of Oaxaca, one can still find images of the mermaid in the market.

23-5 Mermaid Jar. San Bartolo Coyotepec, Oaxaca, Mexico, ca 1935.

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Title page: Leopard, Ghana, ca 1964.
Inside front and back cover: Appliquéd cotton, Cairo, Egypt, ca 1960.
Back cover: Horse, Nigeria, ca 1963.
Below: The Tree of Life: Leluja Kurpie region, Poland, ca 1962.

