

TRADITIONAL ARTS INDIANA PRESENTER'S GUIDE 2018-2019





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HOSTING A PUBLIC PROGRAM



Hosting a public program can be a great way to compliment the Rotating Exhibit Network panels on display at your institution. By inviting a REN artist to come and speak with your community, you not only help promote traditional arts in your area, but you also give your local community the opportunity to connect with artists from around the state. This handbook provides contact information that you will need in order to plan a public program to compliment your panel.

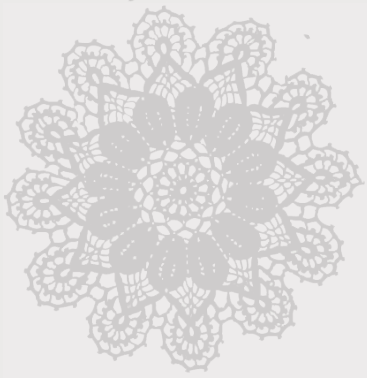


Here are some suggestions to help you plan your own public program:

- Presentations and performances typically run for one hour. Demonstrations and workshops may run longer.
- Consult with the artist about the type of presentation they are willing to do: demonstration, lecture, performance, workshop, etc.
- Make sure that you have meet the artists' requirements for space and other concerns.
- Presentations can be complimented by a meet-and-greet session with refreshments.
- We suggest that individual artists be compensated a minimum of \$200 each plus travel expenses. Bear in mind that groups that perform for their livelihood will require additional compensation.
- We ask that you contact and negotiate with the artist about fees and expenses directly.
- Please inform the artist that your library is affiliated with Traditional Arts Indiana when contacting them.

If you have questions or concerns about organizing a public program at your library, please do not hesitate to contact Traditional Arts Indiana:

Jon Kay, Director
jkay@indiana.edu
(812) 855-0418



TONY ARTIS DRUM MAKING

FATHER AND SON Tony Artis and Andre Rosa-Artis practice “one of the oldest traditions in the world”: African drum making. After watching craftsmen make djem-be drums on a trip to Ghana, Tony was inspired to learn to do the same. He received multiple fellowships to study drum making with artists in Ohio and Cuba. Tony also studied under master drum maker Prince Julius Adeniyi until he could pursue drum making full time. Andre, a DJ and hand percussionist, is building entire drums from start to finish for the first time in his life thanks to this apprenticeship, utilizing skills in mathematics, carpentry, macramé, and welding all at once.

According to Tony and Andre, the objective of the drum is to speak things into existence. Tony notes the Yoruba word for this phenomenon is ofo àse (the power of the word). As Andre explains: “When you build a drum from scratch, your energy—your blood, your sweat, your tears—are in the drum, so when you play the drum, you speak with that energy.” “The drum is known as the ear of God,” says Tony. “When you make your own drum, that drum is your voice.”



Tony Artis is available for public demonstrations, performances, and talks.

Marion County, Indianapolis

amoahsdrum@hotmail.com

(317) 413-8765

DEBRA BOLAÑOS

BALLET FOLKLÓRICO AND DANZA AZTECA



FOUR NIGHTS A WEEK in East Chicago, Indiana, Debra Bolaños and her apprentices Alejandra Bolaños, Alyssa Calderon, and Diana Gutierrez can be found practicing Ballet Folklórico (traditional Mexican folk dances) at Xel-Ha Dance School. Through this apprenticeship Debra teaches Danza Azteca, a form of indigenous dance that exudes strength and power. Her apprentices perform wearing ankle rattles, accompanied by huēhuētl drums. “It brings out where it all began. We came from indigenous blood,” Debra explains. “It touches on the spiritual part of each of us and brings tranquility to your soul.”

Debra teaches many students throughout their adolescence. “I live through their life events—communion, confirmation, quinceañeras...They know that they can come to me if there’s a problem.” Debra’s students often start dancing as early as age

five, and stay active into their teens and twenties. “It’s something that’s in my heart,” Alejandra says. “I can’t see myself stopping.” Alyssa agrees: “This is what I want to do. This is what I love.”

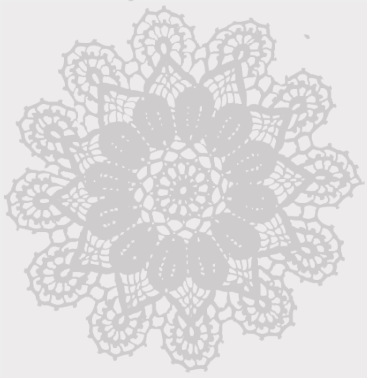


Debra Bolaños is available for public performances and talks.

Lake County, East Chicago

galaxytravel9000@sbcglobal.net

(219) 805-4626



DANIEL CAIN HOOPNET MAKING

HOOPNET MAKER AND POSEY COUNTY NATIVE Danny Cain explains, “People who grew up in this area grew up eating fish. A lot of us won’t eat store bought fish.” He first learned to make nets as an apprentice to master net maker Jim Cooper (1942-2005), who taught others “because he didn’t want the tradition to die with him.” This labor intensive craft involves bending metal hoops, tying the nets, and making your own tools. Danny’s first lesson was to carve a needle. “I was like a lost pup,” he recalls. Now, Danny is able to tie 350 knots per hour.

Today, Danny is teaching two apprentices, his sister Ruby Norris and his son-in-law David Guffey. “I met Danny and went fishing [with hoop nets] with him a few times,” David recalls, “and I was hooked right from the beginning. No pun intended.” They are starting the same way Danny did: carving their own needles. While David is relatively new to both the tradition and the family, Ruby is proud to continue her family’s craft.



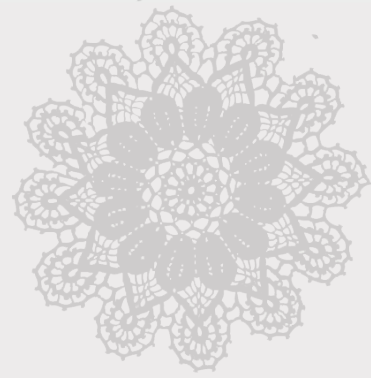
Daniel Cain is available for public demonstrations.

Posey County, New Harmony

scratch250@yahoo.com

(812) 774-3119

LARRY HAYCRAFT HOOPNET MAKING



WHEN FOURTH GENERATION HOOPNET MAKER Larry Haycraft was a boy, his father, Roy Haycraft, would only let him watch cartoons if he was also being productive. So, Larry started making nets on the couch at age ten. “When I tie a knot,” Larry says, “not only do I feel the history, but I feel my dad.” Once grown, Larry revived his net making skills. Local fishermen began to realize that “Roy’s boy” was doing justice to their family heritage, making the family’s unique oval nets. These distinctive nets have only been tied in the Haycraft family. Made to fish in shallow and swift running water, these nets are incredibly complicated to create.

Larry’s son Samuel marks the fifth generation of net makers in this family. “He learned from his dad, I learned from mine,” Samuel says. “He was ten when he started, I was ten.” While he already knew how to make a traditional hoopnet, this apprenticeship has

expanded his craft to include the family’s oval net.



Larry Haycraft is available for public demonstrations and talks.

Pike County, Otwell

larryhaycraft@yahoo.com

(812) 380-1833



KATRINA MITTEN

MIAMI BEADWORK

A BEADWORKER and member of the Miami (Myaamia) tribe of Oklahoma, Katrina Mitten comes from one of five families allowed to remain after the era of Indian Removal. She began learning traditional beadwork styles at age twelve by studying pieces in her home and at museums. Her granddaughter and apprentice, seven-year-old Saiyah Miller, wants to “learn to do what Grandma does,” so after school she heads to Katrina’s house to learn the traditional arts of their culture.

Katrina draws inspiration from the patterning of Great Lakes and Miami beadwork embroidery and “nature itself—whether it’s a painting, two-dimensional, or three-dimensional” artwork. “Everything art-wise is inspired by what The Creator gave us,” Katrina says. “I always repeat to Saiyah ‘we don’t try to recreate something The Creator did’, but we can put our best expression forward.”



This time together encourages Saiyah to connect with the stories of her family while expressing her own creativity. As a result of this apprenticeship, Saiyah will participate in her first art show at the Miami Nation Powwow in Miami, Oklahoma.



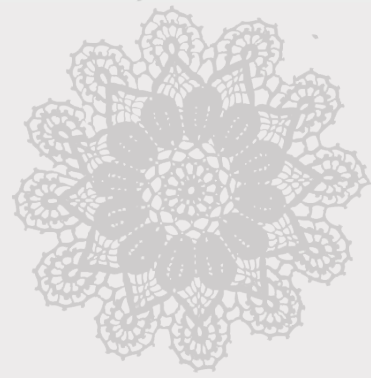
Katrina Mitten is available for public demonstrations, talks, and community workshops.

Huntington County, Huntington

katrina@katrinamitten.com

(260) 388-3511

JASON NICKEL BLACKSMITHING



IN 1989, JASON NICKEL began working in master blacksmith Jack Brubaker's shop. Over the years, he built a deep understanding of and ability in the art of blacksmithing and in 2007 became the lead blacksmith in Jack's shop. Now, Jason helps his apprentice, 13-year-old Paolo Ansaldo, learn the basics of the craft and develop his style.

"Everybody has got their own something that sets them apart...People were generous to me when I was learning the blacksmithing trade. I'd like to keep the tradition alive in the next generation," says Jason.

Paolo's favorite part of blacksmithing is transformation: "I change this lifeless lump of metal into a beautiful work of art or a useful tool." Paolo and Jason work together at Brubaker's forge. Jason's daughter, Iris, also decided to apprentice with her father after "always being around it [her]

whole life." The apprenticeship will culminate in a "durable and beautiful gate for the Bloomington community orchard."



Jason Nickel is available for public demonstrations.

Brown County, Nashville

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(812) 345-1359



GREG ADAMS WILLOW FURNITURE MAKING

Greg Adams builds furniture out of willow that he cuts near his shop in Lapel. Before the willow dries, Greg is able to bend the sticks to form the chair's curved arms and backs. Since willow dries fast, he works quickly and economically. Greg's pieces incorporate the organic look of the wood, twisting natural materials into unnatural shapes. Though self-taught in this craft, Greg's designs connect to Indiana's rustic furniture tradition. Since the late 1800's, Hoosier manufacturers such as Old Hickory Furniture and Indiana Willow Products have made stick-built furniture. Like the work of earlier makers, each of Greg's chairs, tables, and love seats are improvisations on traditional forms.



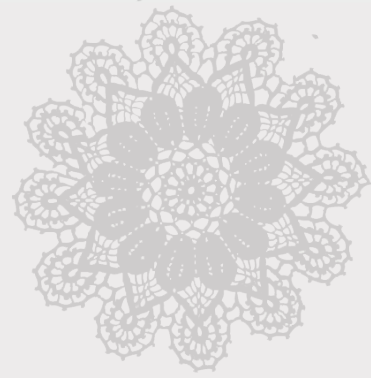
Greg Adams is available for public demonstrations and talks.

Madison County, Lapel

willowbygregadams@gmail.com

317-645-7149

JOHN BUNDY DECOY MAKING



In 1980, John and Valerie Bundy converted an old tomato-canning factory into a workshop and began making duck decoys in Noblesville. They developed a distinctive style of decoys, characterized by John's carving and Valarie's coloring process that emphasizes the grain of the wood. The bundy family regularly contribute some of their profits from decoy sales to environmental causes and public service. After a chemical spill on the White River in 2000, John started a foundation that successfully restored the river's fish population. While decoys were once only used in hunting, today, bundy uses this art form to promote wildlife stewardship.



John Bundy is available for public demonstrations and talks.

Hamilton County, Noblesville

bundyducks@frontier.com

(765) 734-1148



CAROL POWERS

UKRAINIAN EGG DECORATING

Carol Powers learned the Ukrainian art of pysanky from her aunt. Using a wax-resistant method, Carol draws her pattern onto an egg and they dyes it. The wax keeps the covered area from accepting the dye. She repeats this process with successive colors until her design is complete. Then, she removes the wax to reveal her creation. Through ornate figures and patterns, Carol's decorative eggs express both her ethnic identity and personal creativity.



Carol Powers is available for public demonstrations, talks, and community workshops.

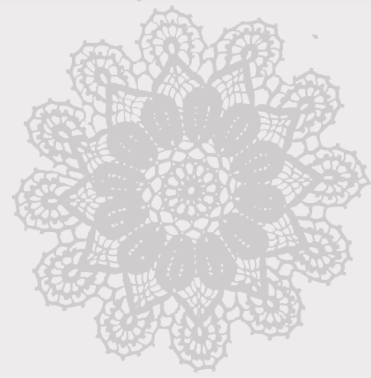
Marion County

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(765) 243-6892

KEITH RUBLE

BOWL HEWING



Keith Ruble met Bill Day, a master bowl hewer, at the Indiana State Fair in the 1970s while Keith was building a log cabin on site. From Bill and Keith's shared passion for wood, the two developed a long friendship and often taught each other woodworking techniques. Today, Keith hews a variety of bowl types, from traditional rectangles and ovals to those shaped like animals or the state of Indiana.

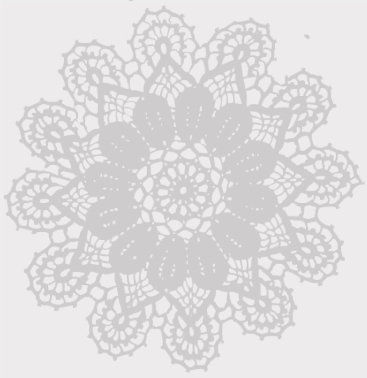


Keith Ruble is available for public demonstrations and talks.

Vigo County

kruble-hewer@outlook.com

N/A



BOB TAYLOR WOOD CARVING

Bob Taylor began carving when he was eight years old using a pocketknife his grandfather gave him. Once grown, Bob apprenticed as a patternmaker. From engineer's drawings, he carved prototypes that manufacturer;s used to produce molds for making metal castings. While carving professionally, he continued to whittle for his own enjoyment. In the 1980's he discovered the work of Rupert Kreider (1897-1983), an itinerant carver who occasionally worked as a farm hand in Bartholomew County. Though Bob never met Kreider, he was impressed by the landscapes Kreider cut into flat boards. When Bob retired in 1999, he began creating pieces that reflected upon his life. He invests months into making each "memory carving", scenes in near photographic detail of church festivals, family outings, and circus trains.



Bob Taylor is available for public demonstrations and talks.

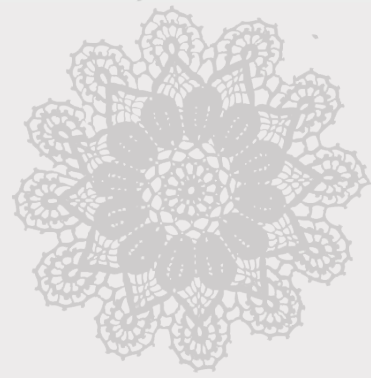
Brown County, Nashville

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(812) 342-4568

TOM WINTCZAK

REDWARE POTTER



Tom Wintczak's passion is for making historically informed pottery, particularly early American decorated redware. He often uses a technique called sgraffito to carve images and words through a thin layer of colored slip (watered down clay), allowing the red clay beneath to show through. He was initially inspired by the work of Christoph Weber, an early 19th century potter who also made earthenware in Posey County. Weber was the potter for Harmonie (1814-1825), a utopian community that settled present day New Harmony. Learning about the history of his art and reviving historical techniques has been a major motivation for Tom, who focuses not on reproducing historical pottery but on creating new pieces that draw from the past.



Tom Wintczak is available for public demonstrations and talks.

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A partnership between the Indiana Arts Commission and Indiana University's Mathers Museum of World Cultures, Traditional Arts Indiana is dedicated to expanding public awareness of Indiana's cultural practices and nurturing a sense of pride among Indiana's folk artists. TAI actively documents Indiana's traditional arts and artists through interviewing, recording, and photographing individuals and groups throughout the state about their craft, music, dance, and traditions. TAI supports the work of folk artists through public demonstrations, workshops, and performances.

