

T.A.I.

Traditional Arts Indiana

In this issue...

- Crafting Sound debuts
- On the road with the Rotating Exhibit Network
- folktraditions.com goes live



Letter from the Director



Lewis Ricci (director, Indiana Arts Commission), Sandra Dolby (IU), Rep. Erik Koch (R-Dist. 65), and Jon Kay (TAI)

I was at my grandmother's house last week eating lunch with my family, when my grandmother asked my seven-year-old son how he liked his dessert. He said the peach pie was good, but then he gave her a coy look and said, "But what I really like is persimmon pudding," a traditional family food that he has had often when we visited. I mention this brief exchange, because it demonstrates what Traditional Arts Indiana (TAI) is about. We work not just to document and celebrate Indiana's folk and traditional arts, but also to encourage new generations of Hoosiers to value and develop a taste for our important cultural heritage.

TAI has entered a new era in public service this year. In June, TAI was recognized by the Indiana Legislature as Indiana's official folk and traditional arts service organization. With this newfound role, we have worked to serve Indiana's traditional artists and communities. We have conducted public programs throughout the state with master artists. Our traveling exhibits have been seen by over three million Hoosiers at thirty-six libraries and other public gathering places throughout the state, and we have partnered with the Columbus Area Arts Council to identify and document traditional artists in seven counties: Dearborn, Franklin, Jackson, Jennings, Ohio, Ripley, and Switzerland. This is all in addition to maintaining our well established programs, such as Traditional Arts Indiana at the State Fair, the Mentor and Apprenticeship Program, and our ever-growing website.

In addition to our expanded activities, TAI is continuing to produce quality multimedia resources and online resources. I am especially proud of our recent *Crafting Sound* DVD, which provides a snapshot of the work of some of the state's finest instrument makers. From Ehsan Kousari, a santour maker in Muncie, to Milan Opacich, a tamburitza builder and National Heritage Fellow, the disc documents the creative lives of exemplar builders in Indiana. Through the support of individual donors and the National Endowment for the Arts, copies of the *Crafting Sound* DVD are now available at over 400 libraries throughout the state. Along with the DVD, TAI has produced a website which shares some of the video footage that we shot with over 30 builders: www.craftingsound.org. Also, the artists can be seen on our online map of Indiana's folk and traditional arts, which can be found at www.folktraditions.com. Make sure you read the report about the site in this issue of *TAI*.

I also want to encourage those of you who are interested in supporting this work to contact Traditional Arts Indiana. While TAI has not solicited donations up to this point, I feel it is time to make our needs known and invite you to join in our work by helping support us through financial contributions.

I write this to ensure you that TAI is working to promote the folk and traditional arts of Indiana. In closing, I encourage you to go to TAI's website at www.traditionalartsindiana.org to discover how TAI is working in your community.

Looking to the future,

Jon Kay, Director Traditional Art Indiana

The Indiana State Legislature passed a resolution recognizing Traditional Arts Indiana as Indiana's official traditional arts support and development program and commended the organization for its efforts to rekindle interest in folk and traditional arts in the state.

Rep. Eric Koch presented the resolution, noting that "**the overall goal of Traditional Arts Indiana is to integrate and connect cultural heritage to educational activities, cultural conservation, arts and community development at the local, state, and national level and ... to bring this art to the forefront and to archive and preserve it for future generations of Hoosiers.**"

Jon Kay, TAI's director, thanked the legislators for their support. "**With this new affirmation, Traditional Arts Indiana will continue to identify and promote Indiana's living cultural heritage,**" he said. The resolution was sponsored by Rep. Eric Koch (R-Dist. 65), Rep. Peggy Welch (D-Dist. 60), Rep. Matt Pierce (D-Dist. 61), Rep. Cleo Duncan (R-Dist. 67) and Rep. Sheila Klinker (R-Dist. 27) in the House and by Sen. Vi Simpson (D-Dist. 40) and Sen. Teresa Lubbers (R-Dist. 30) in the Senate.



Crafting Sound

September 7–30, 2007, an exhibition entitled **Crafting Sound: Indiana Instrument Builders** was displayed at the John Waldron Arts Center in Bloomington. The exhibit featured handmade instruments by twenty-three active instrument makers from around the state, providing examples of the variety and geographic distribution of instrument-making activity in Indiana. Curated by IU graduate student Suzanne Godby Ingalsbe for Traditional Arts Indiana, the exhibit focused on the artistic qualities of the instruments. Biographical sketches of each builder and their words about the process, aesthetics, community, tradi-

tion, and creativity of instrument building were also displayed. Visitors watched documentaries of instrument makers at work and describing their craft, and free copies of the documentary DVDs were available to the public.

Leading up to the exhibit, TAI Director Jon Kay and Suzanne Godby Ingalsbe led workshops for teachers about collaborating with guest artists and effectively using technology to access materials about traditional arts in order to incorporate them

into the curriculum. The exhibit opening was celebrated with a reception for the public and a performance featuring Contra-Mestre Iuri Santos and North Star Capoeira. Other programs held in conjunction with the exhibit included an ocarina performance by David and M Roach and two screenings of instrument maker documentaries facilitated by Jon Kay. Seeing so many instruments in one gallery and hearing the accompanying performances afforded visitors and participating instrument builders alike the chance to experience instrument making in a unique and memorable way.





Rotating Exhibit Network

In the fall and winter of 2007, Traditional Arts Indiana produced six new panels to honor the work of exceptional traditional artists, including James Yang, Iuri Santos, Harold Klosterkemper, Prince Julius Adeniyi, Roy Spight, and Bernice Enyeart. In addition to the production of traveling panels, TAI also sponsored live events at local libraries where the artists could meet the public and talk about their art.

TAI has sent out twelve educational panels featuring photographs and stories of traditional artists to twenty-four library and historical societies throughout the state. These panels provide a window through which Indiana residents can see the work of traditional artists growing in their own backyards. Profiles for these panels are drawn from

Christopher Mulé (TAI), Hsin-Wen Hsu (TAI), Sarah Bowman (MCPL), Maria Kennedy (TAI), James Yang (featured artist), and Katherine Forgacs (TAI) at the reception for Mr. Yang's performance at the Monroe County Public Library. Photo provided by MCPL.

research of TAI staff and graduate students of the Indiana University Department of Folklore and Ethnomusicology.

In September, James Yang gave a talk about the art of Chinese calligraphy and played Chinese *erhu* at the Monroe County Public Library in Bloomington, Indiana. Iuri Santos and his students demonstrated the dance-like game of *capoeira* at the Waldron Arts Center in Bloomington and discussed its capacity to teach life skills. In October, Harold Klosterkemper played fiddle at the Greensburg Public Library and described the old time fiddle tradition and community that surrounds it. West African drummers and craftsmen Prince

Julius Adeniyi and Roy Spight performed at the East 38th Street Public Library in Indianapolis and talked about building drums and building community. In December, Bernice Enyeart shared her artistic approach to quilts and discussed how "quilts are feelings" with the public at the Carmel Clay Public Library in Carmel, Indiana.

These six new artist profile panels will become a permanent part of the 2008 library rotation as we expand the Rotating Exhibit Network to thirty-six libraries and historical societies in 2008. We look forward to seeing you soon... at a library near you!

Folktraditions.com Goes Live

The year 2007 was a productive one at TAI for the organization's digital outreach initiatives. Two new satellite websites are in production. TAI's website, www.folktraditions.com, will make almost a decade's worth of TAI's field research with tradition bearers throughout the Hoosier State accessible to the public. The website www.craftingsound.org is an offshoot of Director Jon Kay's ongoing fieldwork with Indiana instrument builders.

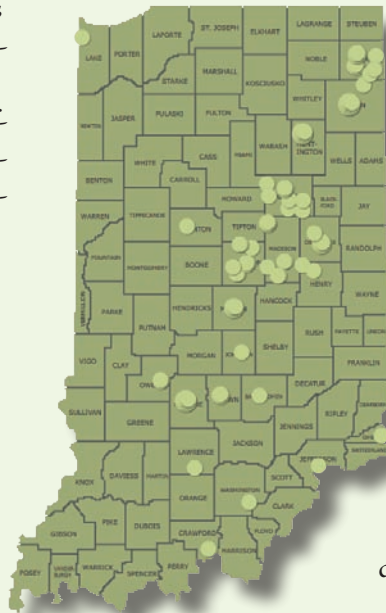
Folktraditions.com is designed to make information about some of the state's best artisans available to the public. The website brings together biographical profiles and photographs of each artist, focusing on their unique creative expressions. Audio and video clips bring the profiles to life, allowing visitors to the site to see and hear artists speaking about the nature of art, the meaning of creativity, and the value of sharing their gifts with others.

The long-range goal for the site is twofold. First TAI aims to increase awareness and patronage of artists state-wide. TAI also envisions that the

framework of the site will have enough flexibility and relevance to be easily adapted to the folkloric research underway in other states, extending the productive possibilities for Folktraditions.com outside Indiana's borders. Other applications in development include driving tours, online postcards, and networking opportunities for artists.

Folktraditions.com has been realized in collaboration with students from the departments of Informatics, and Folklore and Ethnomusicology at Indiana University-Bloomington. Funded by Indiana University's Movable Feast for the Arts with support from the Lilly Endowment, two graduate students were hired to support the application design and content development of Folktraditions.com.

At the time of printing, over 100 profiles are accessible through the website, with new profiles being created regularly for traditional artists with such diverse specialties as penny whistle making, duck decoy carving, and coonhound breeding. If you are interested in contributing to our growing database of artists, or would like to learn more about the site's mission and offerings, please contact our staff or visit www.folktraditions.com.



Text: Katherine Forgacs



Joe Rice
Glass, Glasswork
Elwood, Madison

Glasswork
Three generations
of glass in Elwood

Joe continues
Clair's style
and crew, Joe
paperweights

Glass paperweights
- it's a tradition

Joe Rice forms glass paperweights in his workshop.
photo by Jon Kay



Students in Preeti's dance class practice one of the gestures she has just demonstrated for them. -- photo by Donald Braid (1999)

Preeti
Dance, Bharata Natyam
Carmel, Hamilton

"The art of dance is a gift to the children. It teaches them to be confident, to be proud of their parents, but also to be humble."

Photo by Donald Braid



Kip and Trent Gordon with their Treeing Walker Coonhounds - photo by Brent Bjorkman

Kip Gordon
Agriculture, Hunting dog breeding
Arcadia, Hamilton County

Treeing Walker Coonhound breeders
Brothers Kip and Trent Gordon run White River Kennel, where they breed Treeing Walker Coonhounds in the tradition of their grandfather Lester Nance. "He's basically the man that gave me the name, because it basically went from nothing to the most popular big game hound in the world."

Raising hunting dogs has become a family tradition. Kip has been coon hunting since he was in the first or second grade. According to Kip, a good

TAI in the Public Spotlight



Thousands of loyal Hoosiers braved triple-digit August heat to attend the 2007 Indiana State Fair. Traditional Arts Indiana participated in three State Fair events this year: IU Day, the State Fair Fiddle Contest, and TAI Day at the Fair.

Our IU Day tent featured the sonic and visual delights of five talented musicians and instrument builders from the Hoosier

State. Ain Haas enthralled visitors with his Estonian kannels; Jamon Zeiler demonstrated his guitar-building techniques; and Geoff Davis entertained young and old alike with his upbeat stylings on the ukulele.

Two more musicians attracted large crowds from the main thoroughfare. Prince Julius Adeniyi encouraged audience participation on his handmade African drums, teach-

ing them his signature rhythm: “shave, haircut, two bits.” Iuri Santos and two of his pupils demonstrated berimbau music and the Brazilian martial art Capoeira Angola, captivating audiences with their expert acrobatics.

On the last Thursday of the Fair, TAI hosted the Main Street stage, which featured the music of Iuri Santos and North Star Capoeira (Fruitdale), the spoon playing

Iuri Santos, master of Capoeira, teaches IU cheerleaders Afro-Brazilian rhythms in the TAI tent during IU Day at the Indiana State Fair.

2007 State Fair Masters



of the Steve Tankersley family (Pekin), and the Afro-Caribbean music and dance of Sancocho (Indianapolis).

Throughout the Fair, DVDs created by TAI featuring the 2007 State Fair Masters and Indiana instrument builders played at TAI's information booth in the Home and Family Arts Building. Copies of all our DVDs are complementary and many are still available.



Noble Melton, a minister in Indianapolis, earned the title of State Fair Master for decades of commitment to the fiddler's art and playing at the Fair. His musical education was informal. Growing up in Crawford County, Noble was exposed to old-time fiddle music at house dances, and later in the dance halls where he first played.



Gerry and Ralph Dunkin are largely responsible for the increased appreciation for miniature donkeys in the last two decades. They enjoy introducing people of all ages to these intelligent and companionable animals. Their greatest reward is the camaraderie between exhibitors and visitors that extends beyond the Fair, to home and farm.

Photos: Maria Kennedy (right) and Katherine Forgacs (above)

Thomas Richardson, TAI Staff



Thomas Richardson is a first-year MA student in the Department of Folklore and Ethnomusicology participating in TAI through a federal work-study program.

I came to work for Traditional Arts Indiana by walking in the door. While visiting IU, I was told about TAI and stopped by to see what I could find out. After knocking blindly on Director Jon Kay's door, I sat with him for forty-five minutes and talked about instrument building. When I told Jon I was interested in old-time music, he started rattling off all the different musicians, festivals, and possible inroads for research in Indiana.

We talked banjos, Minnesota luthiers, and John Hartford. His ideas for possible projects from TAI seemed boundless. When I returned to IU the next fall to begin my MA program, I reintroduced myself to Jon at orientation. Before I could get around to asking about a job, we were talking about what I might be interested in, possible field work projects, festivals, etc.

As an introduction to TAI, and as a way to get to know more about the artistic traditions in Indiana, I began work on the folktraditions.com website. Through this work I've been able to pick up some necessary editorial and computer skills while being introduced to the challenges and responsibilities faced by cultural institutions that represent traditional arts.

Because of my interest in American vernacular music, I have been working on online profiles of instrument builders. I hope the knowledge I am gaining through this work will help me find my way into research on the Indiana bluegrass community and the role of music within larger community activities in Indiana, such as the Indy 500, or the influential claw-hammer banjo community centered around Bloomington.

I have no doubt that any ideas I bring to the table will be encouraged and aided by my cohorts at TAI, who continually help me understand and negotiate the fascinating place of folklore and ethnomusicology within the world, informed but in no way confined to the classroom.

Roy Spight, TAI Advisory Board Member



Indianapolis native and long-time collaborator with Traditional Arts Indiana, Roy Spight has agreed to be on TAI's advisory panel, which counsels and helps shape TAI's programs and services. Most known for his drum-making, he is a

central figure in Indianapolis' active drumming scene and builds and repairs drums for many of the city's best players.

Also, Roy is dedicated to education and community building through his music and craft, which is why we asked him to be a part of our team. As Jon Kay commented, "Roy is a thoughtful and effective community scholar, who has much to share with TAI."

Prince Julius Adeniyi, Yoruba Drum Master



This year marks TAI's ninth year of pairing master artists with talented apprentices. From bluegrass fiddle to tambura building, TAI's Apprenticeship Program has worked to ensure the passing of Indiana's traditional knowledge and skill on to the next generation. One of our most recent apprenticeships has had Prince Julius mentoring five apprentices in Indianapolis. Recently, TAI Director, Jon Kay sat down with Prince to discuss his art. Below is a short excerpt from that interview.

Jon Kay (JK): Prince, why don't you just tell me a little bit about how you got started playing music? What was your beginning?

Prince Julius Adeniyi (PJA): Well, my beginning goes a long way. When I was a child, say about three years old, and I see my grandfather play drums, and I want to play drums too! So, as a matter of fact, my family, my mother's family, they are [a] group of master drummers. And my grandfather, which is my momma's daddy, was a very, very revered drummer, and traditional herbalist. You know, herbal, what herbalists do, they are native doctors. And so, my grandfather, whenever he's played the drums, I would go jump on his lap, at the age of three, and hold on to his hands. And his hands are going up and down; mine is going up and down with his, too! So, at the end of the day, when my grandfather is tired playing drums, he would clear out, and he would leave me in the small room, and then I would jump on the seat, and start trying to play the drums. So, and when my grandfather hears me play the drums, he would peep, and look, oh! And say "that sound good!"

So anyway, my grandfather made me a small drum, so whenever he is playing the drum with the group of other people in the family, he would tell me, "Sit down, and play your drum, too." So, consequently, I become a drummer, like everybody else in the family. Yeah. That's a long time ago! [laughs].

JK: Was there ever a formal apprenticeship where you, [or] when you became a drummer?

PJA: Oh yes! Well, at the age of three, as I said, I started, and there would come, there would come a time when you can actually participate in the adults' drumming. So, they would test you. They would have you play with the adults. And then, when you play very well, they would have a celebration for you..., you know, coming to adulthood. And then, participating in what the adults are doing. So it's a big celebration. So, that's, that's why I am taking [my apprentices] through the art of drumming, and the culture, and the tradition.

JK: I think that's what I appreciate about what you do. You don't just teach the art, you teach the whole culture . . .

PJA: The whole culture!

JK: . . . because the art is embedded in [the culture].

PJA: Yes, yes. So, I started them with the language, because when you play the drum, you are not just hitting the drum. You are not beating the drum. Some people say "Oh, let's beat the drums." No, you don't beat the drums! You play the drum. And when you play the drum, you are talking. So, I let them know that when you play the drum, you have to say something. What you can say, you can play it on the drum. If you can talk, you can play! [laughs]. So the, the idea of playing the drum goes a long way. So, it's not just beating the drum, get the drum and start hitting on it. That's not playing drum. Yeah.

Notes from the Field

Dr. Ilze Akerbergs has been working on a field survey of southeastern Indiana for Traditional Arts Indiana since the summer of 2007. Field surveys allow TAI to document the traditional arts that are currently active among people in Indiana. TAI uses the information gathered from field surveys to create artist profiles for its website, exhibit panels to be displayed in libraries throughout Indiana in the Rotating Exhibit Network, and develop public programs, all of which help introduce traditional artists to people throughout the state. In addition, TAI will also use information from this field survey to help traditional artists in Indiana's southeastern counties maintain and improve visibility and vitality in their own communities.

Franklin County November 2, 2007

I left Lawrenceburg and headed back up to what I expect is my favorite county, Franklin. Dave White had given me a leaflet for an auction that is going on this morning on a farm. The whole inventory of the farm is going to be auctioned off, including machinery, harnesses, several horses, tractors, tools.

It was easy to find the farm, because the whole cornfield was covered with cars. It was like a festival. I parked my car on the muddy, uneven field and walked over to where the pool of people were standing. I could already hear the voice of the auctioneer wafting over the fields. Now I could already distinguish the words he was chanting, though I remember Dave saying that when they are auctioneering for less experienced folk, they tend to chant slower. I could see Dave and his partner paired off and surrounded by about thirty men in farm overalls.

I could hear "fifty, fifty, one hundred, two hundred" chanted out rhythmically by Dave's partner, punctuated by the sharp yelps from Dave as he acknowledged the slight nods from the men who were bidding. He was carrying around a small bamboo

cane that he would point rhythmically from one side of the circle to the other, eyes fixed on the crowd like a hawk, looking for the slightest movement from the men who would do the bidding. I could see how Dave could perceive any slight sharp movement from my part, such as bringing up the camera to my eye, as a bid, and I could easily end up with a rusty bin of farm tools.

There were women and families, little kids running around everywhere. An Amish family with their capes, hats, and beards stood by the sidelines, watching to see if anything useful will be auctioned off. People were visiting with each other, sipping hot chocolate somebody was selling in the garage, for the benefit of a youth group, complete with yummy homemade brownies.

I watched and took pictures for a while, as Dave and his partner were perched on top of a wagon as if it were a stage, showing the various items being auctioned off. People carried off rusty pliers, wrenches, fans, weed killers, hard hats, anything you could think of that a farm has. I noticed a young fellow bidding and obtaining a whole wagon full of old equipment and tools. I asked him if the weed cutter he

just obtained worked. He said that there was only one spring that wasn't working, and all he needed to do was to replace the spring and it would work like new. I thought about Americans and consumerism, and it seemed that on that farm that day, the "throw away" aspect of American society was nowhere to be found. People were vying for the old equipment and tools, fixing them up until an old rusty contraption worked "like new." The resourcefulness and the philosophy of recycling was the law in this auction today. Perhaps it is the way of life in rural America, while "stuff" in urban America holds a much lower value, becoming easy candidates for the garbage bin in a blink of an eye.

After about an hour, I decided it was time to go. This auction would last for hours. Still further on after the horses, I could see a whole line of buggies, wagons, tractors. There was one large wagon with about 20 plush seats affixed to it. He had obviously taken the neighborhood families out for hayrides. I left the festive atmosphere and went back to my car to spend some time making phone calls and organizing my schedule for the week ahead.





Give to Traditional Arts Indiana

I would like to give to Traditional Arts Indiana. I understand that my donation will support the service and development of TAI and its work to identify, document and present Indiana's folk and traditional arts.

Friend (\$25+) Patron (\$100+) Supporter (\$500+) Sustainer (\$1,000+) Steward (\$5,000+)

Enclosed is my contribution of \$ _____ to Traditional Arts Indiana. All contributions to TAI are tax deductible.

Name _____

Address _____

City _____ State _____ Zip _____

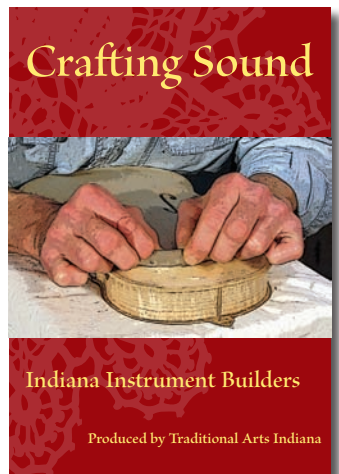
Phone _____

Please make checks payable to Indiana University/TAI And mail a completed copy of this form to:

TAI, 504 N. Fess Ave, Bloomington, IN 47408

Or call us at 812-855-0418.

All donors will receive a complementary copy of the TAI Crafting Sound DVD.



Traditional Arts Indiana

Creativity, Community, Continuity

For more information, contact us at 812 855 0418 or tradarts@indiana.edu
or visit our website at <http://www.traditionalartsindiana.org>



M. Chipko Roach and David Roach performing on ocarina at the John Waldron Arts Center (Bloomington) as part of the Crafting Sound exhibition, one of the TAI's many public programs held throughout the state. (photo: Maria Kennedy)



Traditional Arts Indiana
A Partnership of Indiana University and the Indiana Arts Commission
Indiana University Department of Folklore and Ethnomusicology
504 N. Fess Ave.
Bloomington, Indiana 47408

Non-Profit Org.
US Postage Paid
Permit No. 2
Bloomington, Ind.

