

# Field Notes

News from Traditional Arts Indiana

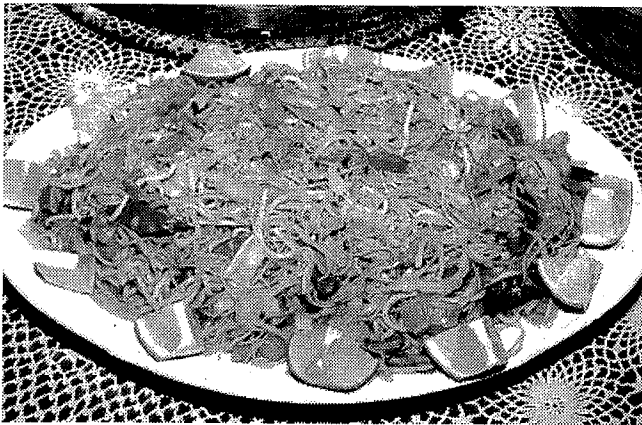
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## Pancit, Persimmon Pudding, and Krofne

Some of our fieldwork's bountiful fruits these first eighteen months have come from spending time in kitchens, attending a persimmon festival, church dinners, and fundraisers, such as Serb Fest in Hobart. We are heartened by the positive reception we have received throughout the state.

We've been devoting our energy to surveying the state's folk arts and building relationships with IAC's regional partners, local organizations and societies, educators, funders, and the many offices and departments at Indiana University. The results are gratifying. We have rich documentation and almost too many "good ideas" to pursue.

As we work to refine and solidify TAI's role and to provide programming continuity, we are pleased that we are filling an important niche as concept and content provider. From the state tourism division to local historical societies to schools, we are being called upon to identify and present community assets and traditional artists in fresh and compelling ways, whether the venue is in-person, in print, or virtual.



Pancit, a traditional Filipino dish, prepared by Anatalia (Nita) Thorp (Fort Wayne). *Photo by Lisa Gilman.*



The autumn sun sets over a barn in Perry County.  
*Photo by Erin Roth.*

## On the Road

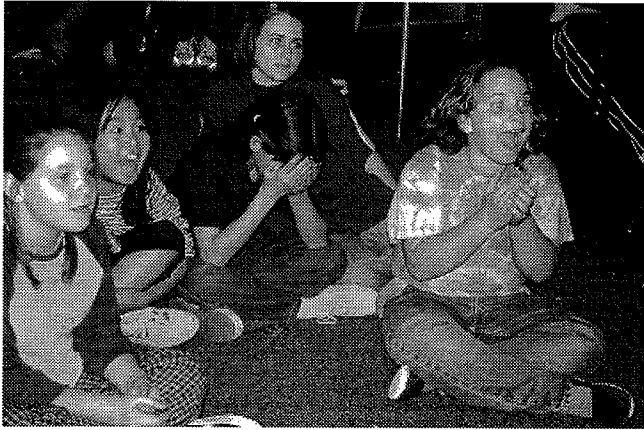
### *The Calumet Region*

We continue to build upon the IU Folklore Institute's urban fieldwork project completed by a team of folklorists in the late 1970s. We have organized archival materials from this earlier research and will soon turn them over to the archives at IU-Northwest. Inta Carpenter, Andy Kolovos (current folklore graduate student), and Sam Cronk (ethnomusicologist) are in the midst of fieldwork to identify regional traditions.

Growing out of our fieldwork is a collaboration with the Indiana Historical Society and the Northern Indiana Arts Association to develop a regional lyceum – a weekend to celebrate and discuss local culture. We chose the theme "Our Other Lives: Work and Creativity in the Region" to capture the idea that people often find meaning and passion in artistic pastimes, whether those be making music, re-enacting history, planning a bar mitzvah, or baking a pie.

### *Exploring the Ohio River Valley*

Perry County along the Ohio River is proving to be a place rich with public memory, artistic traditions,



Fourth graders at Jackson Elementary. Photo by Inta Carpenter

and beautiful sunsets. "Work and Life: Voices of Perry County," a community oral history project, is progressing. Interviewers trained by Erin Roth have been gathering stories from older residents about their lives.

Joan Goble and Penny Hardman, Cannelton Elementary teachers, invited some of the area's oldest residents to share their memories with students. The goal was to motivate students to learn more about their community's history. The successful day included representatives from the Indiana Humanities Council, the Buddy Project, and the IU School of Education. The school's own project, Echoes of Cannelton, is nicely complementing the county-wide effort to record work traditions.

Visit Joan Goble's third-grade class website to see for yourself: [http://ftp1.att.virtualclassroom.org/vc\\_33/](http://ftp1.att.virtualclassroom.org/vc_33/)

## Traditional Arts in Classrooms

### *Folklife in Seymour's schools*

This spring, Gregory Hansen spent two weeks in four Seymour schools, introducing fourth graders and their teachers to local traditional artists. Bluegrass musician Angie McCool, quilter Cindy Claycamp, Washington County fiddler Cameron Howard and guitarist Molly Harris, and weaver Dee Nierman performed and demonstrated. In March, Erin Roth finished up the program by inviting Mary Brandt, a local woodcarver, and a mariachi band from Bloomington to Cortland Elementary. The week coincided with Cortland's Bridging the Millennium project. TAI and South-

ern Indiana's Center for the Arts sponsored the program with funding from Cinergy and the John Mellencamp Fan Club.

### *"Gearing Up" in Orange County*

As a part of a U.S. Department of Education "Gear-Up" grant, TAI joins others from Indiana University to provide in-service training and curriculum development to three Orange County junior/senior high schools. Gear-Up is a five-year collaboration between the local community, schools, and IU to encourage students to pursue higher education. TAI's role is to connect the community and parents to classrooms by linking the curriculum and teacher training opportunities to Orange County's rich store of local knowledge and artistry.

### *Practicums and internships*

TAI is realizing one of its important initial goals: to provide experiential learning opportunities for students. This semester Inta Carpenter is working with three students in practicums. Jim De'Coursey is documenting his new home community of Owen County. Undergrad Eric Weddle is re-establishing old contacts from IAC's 1980s work for our database. Andy Kolovos is a member of the Calumet Region fieldwork team. In addition, Angela Zahn, master's student in Arts Administration, is interning to produce promotional materials for our resource development. And Ilze Akerbergs continues to help us with technological aspects.

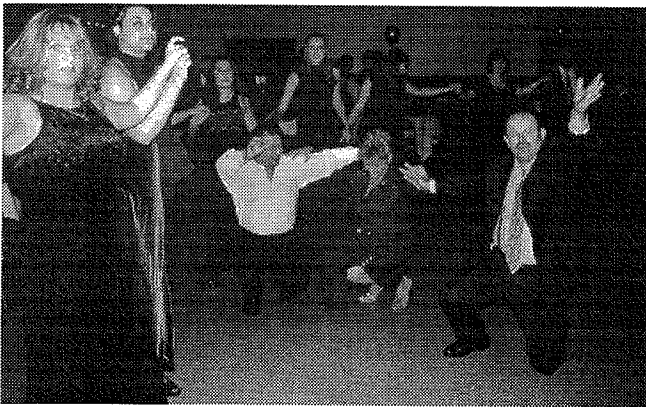
## From the Field . . .

[Excerpted from Ray Cashman's fieldnotes, November 7, 1999]

### *Macedonian Ball in Fort Wayne on November 6*

I arrived too early at 8, when people were still eating. When I returned at 8:30, the Bill Skimos Band was in full swing on a foot-high stage of temporary risers, and people were dancing in large circles with hands joined. The lower hall at Scottish Rite is cavernous, punctuated with a half dozen large central columns, and 50-odd round tables with black and gold streamers, black and gold balloons, and lines of white Christmas lights. It was a surprisingly glitzy effect. [...] Around 10:30 a dance started in which a man in his mid-

to late twenties circulated, banging the sides of a wood-and-hide drum called a “tapan” slung from his neck. He explained that before electric amplification, the drummer at Macedonian weddings would walk around the dance helping people keep the rhythm even if they couldn’t hear the instruments. He would be tipped for this service, and the custom was to stick the money to the drummer’s sweaty forehead, which explains the twenty he had stuck to his [forehead...]. Both teenage boys and girls were just as involved in the folk dancing as were the seniors, without any apparent embarrassment or sense of obligation. [...] Occasionally I saw grandmothers teaching or correcting grandchildren, so functions like these seem to be the main venue for passing on dance traditions, if not the language. In Fort Wayne, no matter how Americanized Macedonians have become and no matter how little importance individuals may place on their heritage, they all know how to dance, at least the “Elena Momei” (a village song about gathering the wheat).



Dancing to the Bill Skimos Band at the 29<sup>th</sup> Annual Macedonian Ball. *Photo by Ray Cashman*

## Creating, Changing, Renewing Portraits of Indiana’s Traditional Artists

### *Miloje Milinkovic’s Sacred Art*

For the past four years, Miloje Milinkovic, an Eastern Orthodox icon painter from Serbia, has been painting the walls and ceilings of St. George’s Serbian Orthodox church in Schererville, Indiana. At Miloje’s hands, the interior of St. George’s radiates with vibrant, Byzantine-style frescos depicting Christ, the Virgin Mary, saints, and

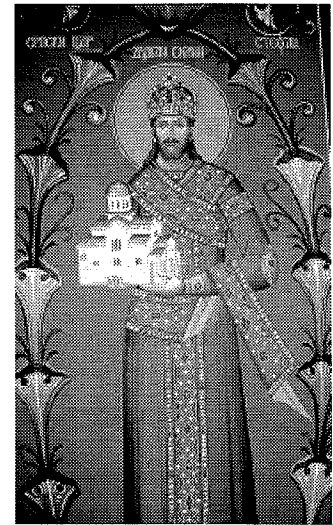
figures from Serbian history. Called icons, these images serve several important theological functions. Although all Orthodox churches have icons, not all have their full interiors painted in iconographic style.

Raised in the Serbian Orthodox tradition, Miloje considers a sacred space unfinished until its walls are painted with traditional images. He is a traveling artist. He arrived in Schererville four years ago after completing a Serbian Orthodox church in California, and all too soon he will depart for Illinois to paint a chapel.

In a sense, at St. George’s Miloje is completing work started by his teacher twenty years ago to give the church its “soul.” This master teacher painted the richly hued icons placed on St. George’s iconostasis, the wooden screen that separates the sanctuary from the central part of the church.

Even in its incomplete state, the interior of St. George’s is stunning. Deep yellows and blues, lively reds, purples, and greens produce figures that

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King Dushan, a Serbian historical figure.  
*Photo by Inta Carpenter*

### TAI’s Team

Dorothy Ilgen, (IAC), TAI Advisor  
Inta Carpenter, TAI Project Director  
Erin Roth, TAI Project Manager  
Monica Peterson, IAC-TAI Liaison  
Velma Carmichael, TAI Office Support  
Andy Kolovos, Calumet Project Assistant  
Hallie Stone, TAI Administrative Assistant

*Interns:* Angela Zahn, Ilze Akerbergs

*Fieldworkers:* Angela Barrera, Donald Braid, Beth Campbell, \*Inta Carpenter, Ray Cashman, \*Sam Cronk, Sue Eleuterio, John Fenn, Lisa Gilman, Gregory Hansen, \*Andy Kolovos, Tom Mould, \*Erin Roth, Ethan Sharp, Hallie Stone, Joanne Stutgen, Catherine Swanson, \*Eric Weddle, Tracie Wilson (\*Current fieldworkers)

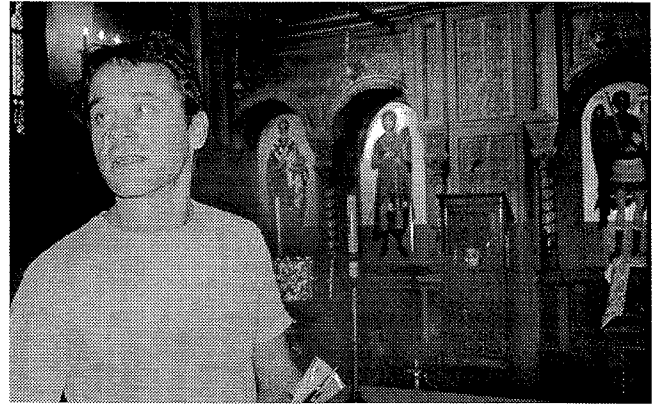
*Practicum students:* Jim De’Coursey, Andy Kolovos, Eric Weddle

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tower overhead, line the walls, and fill the church to signify that the visitor has entered a sacred space. As one looks up in the central nave, representations of the wedding at Canaan, the Transfiguration, and images of Christ healing the lame grace the view. An enormous, circular, bronze chandelier hangs from a central dome, commanding an overwhelming presence. The chandelier was handmade and decorated by artisans in Serbia. Two images encircle it and the as yet unpainted dome: the raising of Lazarus and Christ's entrance into Jerusalem. From this central point of the church, one has a clear view of the waist-high frescos of Christ's birth and baptism that rise to the ceiling. Paintings fill the choir loft as well. Two large images of the Virgin Mary flank the rear wall, which depicts Serbian monarchs and saints.

TAI's mission is to document, preserve, and promote Indiana's traditional arts statewide. It is a partnership between the Indiana University Folklore Institute and the Indiana Arts Commission. Primary funding comes from the National Endowment for the Arts and the Indiana Arts Commission.

Send comments to TAI at our office address, via email ([tradarts@indiana.edu](mailto:tradarts@indiana.edu)), or by fax (812) 855-4008. Or call our offices at (812) 855-0418.



Miloje stands amidst his work. *Photo by Inta Carpenter*

Small paintings and complex border devices of traditional Serbian design weave around and between all the images, simultaneously dividing the space into different sections and drawing all the frescos together. Miloje plans to complete his work in October of 2000.

After even a short visit to St. George's, one understands why (as the story goes) emissaries sent by the Russian king Vladimir to find a national church for Russia thought heaven had descended to earth when they entered an Orthodox church. Tours of the church can be arranged by calling the church office at (219) 322-3355.

Traditional Arts Indiana  
*A Partnership of Indiana University  
 and the Indiana Arts Commission*  
 504 N. Fess  
 Bloomington, Indiana 47408