This is my farewell message as NMVO President. So much has happened during my two-year tenure: the Bamberger main entrance reopened; the Arts of Global Africa gallery was reinstalled; the Arts of Ancient Mediterranean gallery was relocated; a new special exhibition space was inaugurated; and Interim Co-Directors Ulysses Grant Dietz and Deborah Kasindorf are capably steering the Museum onward until a permanent director is in place.

There’s more still. Public Programming for youth and adults is being transformed. Stop by at 6 pm for Late Thursdays (third Thursdays each month) and be awed by a vibrant combination of performances and activities suited to downtown Newark’s changing, dynamic vibe.

And Second Sunday afternoons is the place to be to enjoy performances and activities suited to all ages. A grant from the Aroha Foundation has brought back art instruction (check the Museum website for info on new classes). Early education, family and MakerSpace activities have added a new dimension to weekends at the Museum. Plus, Members Mornings (select Saturdays before the Museum opens) are successfully reacquainting members with the exciting changes the Museum and its exhibits have gone through.

In July 2018, Mary Courtien becomes NMVO President. She is a long time Museum supporter, and I, as past president, will be delighted to continue working with her to implement the wealth of ideas she has for the next two years. Our Museum cannot continue moving forward without your incredible gift of time and expertise. I know each of you will give Mary the invaluable support you’ve given me.

—Prudence

Check out the Newark Museum webpage, http://www.newarkmuseum.org, for upcoming events and volunteer opportunities. Or, contact the NMVO at NMVO@newarkmuseum.org if you’d like to volunteer at any Museum event.
The Rockies and the Alps places Newark’s renowned collection of 19th-century landscape painting in dialogue with European alpine painting of the same period. This visually stunning exhibition will explore mountain landscape art in the United States and Europe through paintings, photographs, prints, sketch books, travel literature, and scientific specimens.

Focusing on the 1830s to the 1870s, a critical period when artists, scientists, sight-seers and armchair travelers on both continents were awakening to the attractions of the mountains, this exhibition showcases finished masterworks and plein air sketches by some of America’s most celebrated landscape artists: Albert Bierstadt, Worthington Whittredge, Thomas Cole, Frederic Church, John Singer Sargent, and others—along with breathtaking alpine views by the leader of the Swiss alpine school of painting, Alexandre Calame, and other revered European landscape painters, such as J.M.W. Turner and John Ruskin. The Rockies & the Alps: Bierstadt, Calame, and the Romance of the Mountains will be the inaugural installation in the Museum’s new special exhibition gallery, located on the second floor of the main building.
Offering a uniquely international perspective on the rise of alpine painting, *The Rockies and the Alps* brings together approximately 70 rarely exhibited works drawn from the Newark Museum’s permanent collection and from distinguished private collections and museums around the country. With thematic galleries highlighting literature, natural science, technology and tourism, the exhibition will illuminate important connections between the explorations and international travels of 19th-century artists and the invention of photography, the rise of mountain climbing, and the proliferation of landscape imagery as part of mass culture.

**Top:** Albert Bierstadt *Western Landscape*, 1869. Oil on canvas, 36 x 54 in. Purchased 1961 The Members' Fund 61.516

**Right:** Alexandre Calame *Torrent under the Chamossaire*, c. 1845. Watercolor on paper, 27 x 23 in. TR19.2016.3

**Editor’s note:** Volunteer Vistas thanks Tricia Laughlin Bloom, Ph.D., Curator of American Art for this story.
Alexander Dreyfuss
Graphic Designer

Alexander Dreyfuss joined the Museum’s marketing team in July 2017 as a graphic designer. Says Alex, "I’ve worked on a variety of projects: the Museum website, social media platform, print and online ads, and building signage. The winter edition of DANA, the Museum’s membership magazine, was my first major assignment."

He adds, "Reactions to design vary, so it's tough to make everyone happy. I believe that just like the fine art in our galleries, “good” design should always “push the envelope” and never "play it safe." Yes, design may be polarizing sometimes, but it’s more important that it be eye-catching and make you feel something. Luckily, our team not only supports my vision, but guides me when I miss the bullseye. Our recent focus has been on updating both our look and marketing strategies. For me, it’s a really exciting time. I get to disrupt the status quo, which fits right in with my personal philosophy: Make waves!"

Andrea Ko
Associate Registrar

Andrea Ko began at the Museum as the Rights and Reproductions Registrar. In that position, she facilitated how the Museum uses images of its objects—which means handling external and internal image requests, clearing copyright when necessary and coordinating photography of our collection.

Says Andrea, “I also coordinate incoming and outgoing loans of our collections objects. This involves corresponding with the borrowing institution to get whatever is being borrowed packed, shipped and installed, as well as working with my colleagues at the Museum to get the loan processed and prepped for its trip outside of the Museum.”

She continues, “Some art pieces (i.e. large African rugs) are difficult to photograph. So the photos I take make all the difference in how we are able to share objects with the public. As one of the few people in the world with intimate access to our incredible artworks, I take exceptional care to make our pieces as accessible as possible to the public, and I always remind myself how lucky I am.”

William Peniston
Director, Library/Archive

William Peniston has been Director of the Museum’s Library/Archive for the past 21 years. Day-to-day, he manages budgets, personnel, collection development, reference services, preservation and conservation. The library collection consists of 40,000 titles and 50,000 volumes in the fine arts, the decorative arts, and the natural sciences. The archives collection includes almost 3,000 linear feet of historic documents, relating to the Museum’s exhibitions, programs, and administration.

Says William, "I completely agree with Museum founder John Cotton Dana, who said, “The worth of an object is in its use.” Thus, the library aids curators, educators, registrars, exhibit designers, administrators and volunteers as they research the collections, prepare for exhibitions and programs, and further their personal and professional development.

He sums up, "I am gratified that through purchase, exchange, and donation, the library’s holdings have nearly doubled during my tenure."
Ronne Bassman-Agins was born in Passaic, NJ. and resides in Fort Lee, NJ, today. She has an MSW masters degree, with a major focusing on Special Education. Says Ronne, “I’ve always been interested in furthering the special needs of children, whether they be in or out of school. I began volunteering at the Museum about 2011, and was immediately drawn to the Museum’s Explorers Program, which mentors Newark, NJ, high school seniors as they pursue college training and ultimately professions relating to the sciences and humanities. So, I began my Museum volunteerism doing research and entering data for their annual senior trip. About 3 years ago, I switched to the membership office, where I make calls to thank members for joining and renewing. I’ve also greeted visitors at various events, which reinforces my belief that the Museum offers wonderful educational experiences to children of all ages.”

Ronne goes on to say, “For me, viewing the 2017 eclipse at the Museum last summer was especially rewarding. I obtained a pair of special glasses and took great delight in sharing them, so that many other folks could partake of this natural wonder. My personal philosophy is that the principles of integrity, fairness and equality are essential to helping each individual navigate their path to self-fulfillment. So, as awesome as witnessing the eclipse first hand was for me, nothing can match the marvel and no picture could capture the smile on my face (or on the faces of others) as we shared this phenomenon together, at one of our favorite places.”

John Cameron Bayne, born in Crown Heights, Brooklyn, grew up just a few blocks from the Brooklyn Museum, where as a youth, he spent lots of time with his parents. After graduating from Lincoln University, the nation’s first historically-black degree-granting college and university, he became an English/Communications teacher.

Says J. Cameron, “My parents, also educators, instilled a love of museums in me. So, it was a natural progression that the Newark Museum became a perfect way to satisfy my need to volunteer. I’ve worked on Second Sunday’s, Jazz in the Garden, Chili and Brew, Newark Film Festival and met many nice people! I enjoy helping guests learn about the ever-evolving exhibitions and making them feel welcomed. My philosophy is: Art is Life! Seeing positive images of yourself in art is a powerful thing. It fills one’s own artistic canvas with hope and beauty.”

J. Cameron continues, “Visiting great metro area museums was a pastime my mom and I loved to share. I often find it therapeutic to come to the Museum, just to wander the galleries on my own. This institution is such an oasis of interesting art, culture and people, even though I’m solo, I never feel like I’m alone.”

Editor’s Note: Lincoln University, located in Oxford, Pennsylvania, and established in 1854, is the nation’s first historically-black degree-granting college and university (HBCU). A few short months before his death in 1951, doctor and pharmacologist Albert Coombs Barnes, bequeathed the care of his famed Barnes collection to Lincoln University.
Check This Out! At the NMVO Holiday Luncheon on December 5, 2017, the NMVO and the Newark Business Community Council presented the Museum with a check for $19,000, proceeds from the Fall 2017 Hot Chili and Cool Brew fundraiser, which the two groups co-sponsored. L to R are: Deborah Kasindorf, Interim Co-Director; Trustee Arlene Lieberman; Karin Aaron, CTA, President and CEO of the Greater Newark Convention and Visitors Bureau; and Prudence Bradley, NMVO President.

All Smiles at the December 5, 2017 Holiday Luncheon: L to R: Barbara Bornstein, Irene Pomianowski, Constance James and Nikki Kessler.

A Token of Appreciation.
As of December 31, 2017, Ulysses Grant Dietz, the Museum’s beloved Chief Curator and Curator of Decorative Arts, entered retirement. The sartorially splendid Ulysses, who is as known for his dapper bowties and coordinated patterned socks as he is for his knowledge of the Decorative Arts, was pleasantly surprised when the NMVO presented him with a token of its esteem: a new bowtie fashioned of actual pheasant feathers.

At left, to the delight of onlooking staff and volunteers, Diana Bella lent a hand to make sure Ulysses’ newest bowtie was adjusted properly.

A Warm Welcome at the South wing information desk, before the December 2017 Holiday Luncheon, L to R: Marge Marciano-Vere, Isabel Santos and Barbara Kaplan.

In Festive Spirits at the December 5, 2017 Holiday Luncheon. L to R: Carole Bozzelli, Mary Courtien and Beverlee Kanengiser.
Featuring theatrical and political costumes as well as architectural and decorative textiles from diverse areas of Asia—Dramatic Threads: Textiles of Asia will showcase works that display a wide range of techniques. Different embroidery stitches may be read like a signature to unveil where they were made. Woven textiles reflect diverse making methods, ranging from virtuoso brocades and slit-tapestry to twill and plain weaves. The materials used—gold, silk, wool, cotton—all unlock regional access to resources weighing local production compared to luxury imports. Cultural preferences for specific color palates and subject matter intertwine with these resources and underscore distinct regional histories.

This installation supports the Museum’s ongoing conservation efforts, which require fragile objects to be displayed on rotation, in order to protect them for future generations. Works featured in Dramatic Threads: Textiles of Asia can be found throughout the Asian galleries—China, Japan, Korea, Nepal and Tibet—and are identified by a unique text label.

Editor's Note: Volunteer Vistas thanks Katherine Anne Paul, Ph.D., Curator of the Arts of Asia, for this story.

Top left: Wealth Boat with Cranes and Tortoise Fukusa Cover Japan, 1850-75, late Edo (1615-1868) or early Meiji Period (1868-1912). Embroidered silk on satin, with gold-wrapped thread, glass and mother-of-pearl. Gift of Herman A. E. Jaehne and Paul C. Jaehne, 1941 41.1349

Top right: Radish, Rice Bales and Mice Fukusa Cover Japan, 1850-75, late Edo (1615-1868) or early Meiji Period (1868-1912). Embroidered silk on satin, with gold-wrapped thread and appliqué. Gift of Herman A. E. Jaehne and Paul C. Jaehne, 1941 41.1340

As visitors pass through the Museum’s newly reopened main doors, they will leave behind the monochromatic facades of Washington Street. On two walls of the main lobby, they will discover an awe-inspiring mural called Gateway, a specially commissioned, site-specific work by African American, abstract artist, Odili Donald Odita.

Earlier in his career, Odita (who was born in Nigeria and now lives and works in Philadelphia, Pennsylvania) sought to paint using “African colors.” He quickly realized that color is universal, which means that no one nation can own it. This epiphany is mirrored in Odita’s own deeply personal quote about his family. He said, “My daughter has a Swiss mom and a Nigerian dad. Someone will tell her she’s black, but she can be whomever she wants and live the way she wants.” Obviously, in Odita’s view of life and art, there is absolutely no room for bias.

About Gateway, he says, “I want to reconcile the complexity of the Museum’s collection in my considered use of pattern-fields that recall Africa, which will be applied to a Post-Modernist lobby surface that utilizes Renaissance styling through its expansive archways.” Just as Newark is a “Gateway City,” the mural marks the entry to the Museum and specifically to the eclectic wonders found in Arts of Global Africa.

Visitors are urged to cast off any preconceived ideas about “African Art” and are invited to view historic and contemporary works (such as the mural itself) with fresh eyes. As a docent, I want visitors to appreciate how Odita uses hard-edged shards of color that support and contrast with each other. Visitors may or may not grasp his underlying sociopolitical message. I’m happy if, like me, they love his work simply because it makes them feel energized and hopeful. ≠
In the fall of 2017, I participated in Poetry in the Galleries, a workshop sponsored by Aroha Philanthropies. Our group wandered the galleries of the Newark Museum in order to select artworks for which we felt a personal connection.

Once the art was chosen, we explored the meaning it had for us through writing, reading our work aloud and critiquing together. My Maine, is the poem I wrote after reflecting on the watercolor entitled, *Fir Tree Deer Isle Maine*, 1926, by John Marin. Through this exploration, I was particularly pleased to discover a visual image of Maine that corresponded to strong memories I have of growing up there. In the poem, I also reference *Christina’s World* by Andrew Wyeth and *West Neck, Prouts Neck, Maine* by Winslow Homer.

**Editor’s note:** Aroha Philanthropies is a foundation that derives its name from a core value of New Zealand’s Maori culture. The word Aroha [pronounced: ‘AH-row-ha] the full meaning of which there is no single equivalent in English, is the creative force that comes from the spirit and is represented in action through generosity. The word beautifully embodies the life philosophy of the foundation’s founder and president, Ellen Michelson. In 2014, the foundation was renamed Aroha Philanthropies, in recognition of its belief that the transformative power of the arts and creativity enriches everyone throughout their lifetime.

Above: John Marin *Fir Tree Deer Isle Maine*, 1926 Watercolor on paper, 21 ¾ x 17 ¾. Purchase 1930 The Exhibit, Purchase and General Funds 30.76
I’d like to make an appeal regarding Volunteer Vistas, our newsletter, which is published by and for the volunteers 2 to 3 times a year. Editor Hugh Brown is a talented writer, who expertly assembles and presents the content of the publication. He mentioned to me that docents play a vital role at the Museum. It is only fitting that what we do is represented in each issue of Volunteer Vistas.

Historically, Vistas has included a Docent’s Choice article, in which a docent contributes a short article describing an art piece of his or her choosing; telling what it means to them or perhaps why and how they like to discuss it. Until her retirement, Ellie Berman helped Hugh find docents to write these articles. Another feature article, Docent Diary, shares news about docent activities, i.e. trips, parties, training, etc., usually with photos. Phyllis Pawlak contributed this article for more than ten years.

It’s always exciting when new exhibits open. I thought: wouldn’t it be interesting if the docents compiled one or two line quotes, finishing this sentence: "As a docent, I am looking forward to guiding our visitors throughout the new spaces and re-worked galleries. I am particularly excited about...”

Once received, these quotes could be used in an upcoming issue of Vistas or perhaps DANA Magazine. Going forward, I am happy to assume the responsibility of being the liaison between the docents and Hugh. Remember, to find the most current issue of Volunteer Vistas, log on to www.newarkmuseum.org and click on the Support Us and Volunteer tabs. Also, please consider the following ways you can participate in our newsletter. I urge you to try one, two or all. Hugh and I thank you for your support.

4 Ways Docents Can Contribute to Vistas

1. Consider writing a Docent’s Choice article for Vistas (no degree in Journalism required).

2. Consider snapping a photo or jotting down a quick note about docent activities for publication in Vistas.

3. Compose and send a quote describing your excitement about the new stuff at the Museum.

4. Write a poem about an artwork. (See p.10)

Send your responses to: docents@newarkmuseum.org or to Hugh directly at hubrown@comcast.net
In December 2017, Ulysses Grant Dietz and Deborah Kasindorf assumed the helm of the Newark Museum as Interim Co-Directors. Says Ulysses, “I will be the “art-side” director, caring for acquisitions, exhibitions and collections; while Deborah will be the “administration-side” director, caring for membership, marketing, education, fundraising, special events, and the gift shop. My retirement as curator took effect as of 12/31/17. A curator will be appointed to fulfill my decorative arts role.” He continues, “Nothing about our current goals is changing. Deborah and I have been working with the Board of Trustees as they move forward in their search for a new Director and CEO. The exhibition program, which we’ve established through 2019, will proceed as planned.”

Says Deborah, “Ulysses and I are enjoying the partnership. We really appreciate the extra work the Museum staff and volunteers are doing to help us during this transition. Also, with the opening of the Washington Street entrance on February 21st and the Rockies and the Alps exhibition as the inaugural show in the new Special Exhibition Gallery, we’re very enthusiastic about the year.”

For further information, follow the Museum on Facebook at facebook.com/newark.museum or Twitter at twitter.com/newarkmuseum; or by visiting www.newarkmuseum.org.