

Staff Picks: Favorites from the Collection

Who picked the artworks?

This exhibition seeks to include all staff in the exhibition process, recognizing their knowledge and contributions as well as broadening access to the collection. The Museum of International Folk Art expresses its gratitude to everyone that took the time to make a thoughtful choice for this exhibition.

- Chloe Accardi
- Laura Addison
- Bryan Aaron
- Rebecca Berry
- Collin Bertola
- Ellen Castellano
- Miguel Cordova
- Rachel Cover
- Marny Daniels
- Nora Dolan
- Xochitl Ehrl
- Brian Graney
- Kemely Gomez
- Leslie Fagre
- Carrie Hertz

- Kellen Hope
- Christine Jaeger
- Angel Jaramillo
- Bryan Johnson-French
- Felicia Katz-Harris
- Dawn Kaufmann
- Charlie Lockwood
- Cruz Lujan
- Richard Lujan
- Kate Macuen
- Pennie McBride
- Lillia McEnaney
- Laura Mueller
- Debra Rodriguez
- Michelle Rodriguez
- Fred Salazar
- Laurel Seth
- Patricia Sigala
- Laura Sullivan
- Nick Waddell

Staff Picks: Favorites from the Collection

This exhibition features objects that were selected by members of the Museum of International Folk Art (MOIFA) staff. This is the first exhibition that MOIFA has presented with work chosen by all staff.

The selections highlight the diversity of the museum's collection and present the perspectives of staff through their favorite works. The MOIFA collection has grown to over 162,000 objects, representing more than 100 countries since its founding in 1953. Staff made their selections by touring museum storage, researching work in the collection, picking pieces from previous exhibitions, or choosing from a geographic area.

Scan to view exhibition information on our website and download the accessible PDF: ([QR code](#))

Se Nos Cayo La Luna Para Amar La Tierra (The moon fell so we could love the Earth)

Oswaldo Viteri

Quito, Ecuador

1980

Wood, fiber, adhesive

Gift of Duncan E. and Elizabeth Boeckman,

A.1987.6.1

Not counting tools, some of the earliest carved forms in the archaeological record are of animals and humans. The first toys I had were dolls of many shapes and sizes. Most cultures have a traditionally made doll that reflects commonly used materials, clothing, and stories. Dolls have a magical way of teaching us about one another, and hopefully remind us of our humanness between each other. -Rachel Cover

****EXHIBIT ORDER BASED ON CLOCKWISE CIRCULATION****

How does the Museum of International Folk Art decide what to collect from around the world?

MOIFA accepts acquisitions through recommendations made by curatorial staff that are reviewed by three different groups of experts. The careful selection of new work must take into consideration what has been already purchased, museum policies, and legal and ethical guidelines.

MOIFA's current priorities fill gaps in underrepresented groups or styles and art that reflects contemporary change in style or tradition. MOIFA partners with groups to purchase objects which reflect the values and interests of the community.

Untitled Painting

Luis Rodriguez Ricardo

Santiago de Cuba, Cuba

2014

Oil paint on canvas

Gift of Stephen Luckman, A.2020.41.2

I lived in South Florida for twelve years and fell in love with the vibrant Cuban culture, delicious food, and brilliant

music. Although I've never visited Cuba, Luis Rodriguez Ricardo's painting has a sense of familiarity to me—I think in part because it reminds me of stories and music shared by friends who grew up there. -Kate Macuen

Does art from a certain country resonate with you?

John Deere toy tractor and plow
Ertl Company, colors designed by Alexander Girard
Manufactured in Dyersville, Iowa
ca. 1960

Metal, rubber

Gift of the Girard Foundation Collection,
A.1980.36.667VX

This object reminds me of working on a farm with my grandfather as a child. Growing up we had two tractors similar to this one. -Cruz Lujan

Tramp art frame

Henry J. Bolieaumid

Stafford Springs, Connecticut

20th century

Wood, peach pits, rhinestones, fabric, metal hooks
IFAF Collection, FA.2015.55.1

I am nostalgic towards this piece because during my early employment, I enjoyed looking at the detail of the carvings. -Collin Bertola

Sometimes tramp art has hidden compartments. To determine if there was a hidden compartment within this piece on the left, museum conservation staff had radiographs taken to see what they would reveal. Unfortunately, rather than a secret treasure, the radiograph showed only a large number of nails! Courtesy of NOVO DR | Portable Digital Radiography, 2017

Tramp art whimsy tables
Henry Patrick Nugent
Portsmouth, Rhode Island
Early 20th century
Wood, metal, mirror, fabric
Left: IFAF Collection, purchase with partial funds from Eric Zafran, FA.2016.22.1a-d Right: Gift of Robin E. Small, A.2022.34.1a-n

This pairing of tramp art “tables” reunites two feats of woodcarving by Henry Patrick Nugent. Nugent created these edge-notched and layered works by recycling cigar boxes. These unusual pieces have little apparent utility beyond small storage compartments. Rather, they stand as the artist’s bragging rights as an exceptional craftsman. -Laura Addison

BoBo bu Ko
James Bauer
Alameda, California
ca. 1994
Repurposed metal and plastic, commercial lawn
chair
IFAF Collection, FA.1995.71.1V

Bobo reminds me of days where you had a cold drink and
worked on getting a tan for the summer. -Richard Lujan

Piña pot
Emilio Alejos
San José, Michoacán, Mexico
1960–1970
Ceramic, glaze
IFAF Collection, FA.1970.9.147

When choosing this piece, I was drawn to the texture of it.
I've taken a ceramics class and it amazes me how much
time it must have taken to make all the spikes. -Angel
Jaramillo

PLEASE TOUCH!

Right:
3D-printed replica of the piña pot
Digital Fabrication by The Build NM

California Fashions Slaves

Alma Lopez

Los Angeles, California

1997

Photographs, digital images, canvas

IFAF Collection, purchase with funds from Drs.

Frederick M. Nunn and Susan C. Karant-Nunn,

FA.2005.19.1

California Fashions Slaves, Alma López's first work in the digital medium, was among those selected by curator Tey Marianna Nunn for the 2001 exhibition, *Cyber Arte: Tradition Meets Technology*. As part of López's series *1848: Chicanos in the U.S. Landscape After the Treaty of Guadalupe Hidalgo*, this NAFTA-era digital print resituates imagery of her mother, Macrina López, a seamstress; 1930s California garment workers; the Los Angeles skyline; a Border Patrol enforcement action; and La Virgen de Guadalupe. She dedicated *California Fashions Slaves* "to my mother and working poor people in the United States." -Brian Graney

Deer sculpture

Artist once known

Acatlán de Osorio, Puebla, Mexico

ca. 1960

Barro negro (black clay) ceramic

Gift of the Girard Foundation Collection,

A.1979.17.258

When I first saw this fun, whimsical black ceramic deer sculpture in the Girard storage room, it immediately captured my imagination and made me laugh for some reason. The wonderful, rounded form reminded me of toys that were designed to be knocked over and roll back up again—a reminder of resilience. -Leslie Fagre

The Transformation of the Wolf People into Huichols and the Origin of the Peyote Tradition

Mariano Valadez (Huichol/Wixárika)

Santiago Ixcuintla, Nayarit, Mexico

1989

Yarn, beeswax, wood IFAF Collection, FA.1989.28.1

I love how art tells stories without words. This vibrant yarn painting depicts the Wixárika story of wolf people transforming into humans and peyote traditions. -Kellen Hope

Photograph detail of the reverse side of the sand bottle.

Sand bottle

Andrew Clemens McGregor

Iowa

1880s

Glass apothecary bottle, sand, wax

Gift of Florence Dibell Bartlett, A.1955.86.944

I first saw this piece in the fiftieth anniversary exhibition, and I immediately loved it. It is so impressive that the artist taught himself and was deaf. The best part of this sand painting is the back. The sailboat is meticulously done, and the reflection of it in the water shows how detailed he was. -Nick Waddell

Ladle

Native artist once known (Tlingit, attributed)

Southeast Alaska

ca. 1908

Carved mountain sheep horn

IFAF Collection, Gift of Mrs. Arthur M. Anderson
(Alice Sloan Anderson), FA.1953.1.30

I chose this Alaskan ladle because of its simplicity and beauty. I love the fact that it is made from a sheep's horn.
-Xochitl Ehrl

Lion figurine
Billy Ray Hussey
Bennet, North Carolina
ca. 2000
Ceramic, glaze
Gift of Burt-Sellen Revocable Trust, A.2020.47.43

I always wonder if the lion's expression is of contentment or perhaps smugness. I love Hussey's use of texture and glaze in the lion's mane, the tiny nose, and curled over tail. Whenever I see this piece, I can't help but smile! -Kate Macuen

Tramp art crèche
Artist once known
Stafford Springs, Connecticut
Late 19th–early 20th century
Wood, plastic, paint, glass, dried moss, fabric, metal, plaster
IFAF Collection, from the collection of Eric Zafran,
FA.2010.96.2

I appreciate the intricacies of the Tramp art pieces, but this piece in particular reminded me of growing up Catholic in New Mexico. -Collin Bertola

Mexican Revolution camp scene
Marcos Pérez Posas
Capula, Michoacán, Mexico
2010
Barro negro (black clay) ceramic
Gift of Linda Marcus, A.2012.23.1.57

This piece has always captured my interest with its detail. I have always had an interest in the Día de los Muertos scenes, reminding me of visiting Mexico as a child. -Cruz Lujan

Jug with corn cob stopper
Matt Luck
North Carolina
2012
Salt glazed stoneware, corn cob
IFAF Collection, FA.2012.55.8ab

Double-faced jug
Sid Luck
Seagrove, North Carolina
1996
Stoneware, alkaline glaze
Gift of Gail M. and Robert A. Brown, A.2020.31.13

Sid Luck is a fifth-generation potter who passed his pottery-making knowledge down to his sons Jason and Matt. A father-son collaboration, this double-faced jug was

made to commemorate Hurricane Fran. Look closely to see the inscriptions below each face. These two ceramic pieces from MOIFA's collection demonstrate the continuous strength of intergenerational knowledge-sharing and place-based learning. Matt Luck continues his family's joint legacies of both ceramics and farming. Incised bands circle the jug, crowned by the corn cob stopper. -Lillia McEnaney

Alligator with ice cream cone

Joe Ortega

Tesuque, New Mexico

ca. 2010

Wood, paint, gesso

Gift of the Friends of Folk Art, A.2014.1.3ab

I love the whimsical nature of this piece. It's just fun! -Fred Salazar

What mediums and materials catch your attention?

Noah's Ark

Jean Anaya Moya

Galisteo, New Mexico

2002

Pine, wheat straw, ornamental corn husk, acrylic
paint

Gift of Diane & Sandy Besser Collection, IFAF
Collection, FA.2005.44.9

The straw applique is so detailed and beautiful on this
piece. It is so intricate; I wonder how the artist was able to
do it. -Debra Rodriguez

Carved birds

Ben Ortega

Tesuque, New Mexico

Late 20th century

Wood, glue

Gift of the Friends of Folk Art, A.2016.52.11

When I was a young child, Ben Ortega was my next-door
neighbor. He taught my older brother how to carve his
beautiful birds. -Michelle Rodriguez

Noah's Ark

Jose Mondragon

Chimayo, New Mexico

ca. 1960

Wood, glue

Gift of the Girard Foundation Collection,

A.1979.67.620

I love the Noah's Ark story because it was so adventurous!

-Debra Rodriguez

Cross

Paula A. Rodriguez

Santa Fe, New Mexico

1992

Straw applique on wood, gesso, paint

IFAF Collection, FA.1993.55.1

I chose this piece because Mrs. Rodriguez's art has always fascinated me. She was an awesome artist. -

Rebecca Berry

Watercolor
Georgia O'Keeffe
Abiquiu, New Mexico
ca. 1950
Watercolor and graphite on paper
Gift of the Girard Foundation Collection,
A.1981.42.752

When I first started studying art, I was so impressed by Georgia O'Keeffe's life story and style of art that she quickly became my favorite female artist. When I saw these precious flowers and learned she gifted her dear friend Alexander Girard this piece, I knew this had to be shown. In honor of them both, I picked this beautiful painting. - Michelle Rodriguez

Is there an artwork that holds special meaning for you?

The 9/11 Altar Screen
Roberto Gonzales
Ralph Sena
Albuquerque/Bosque, New Mexico
2002–2005
Pine, acrylic paint, metal
Gift of Roberto Gonzales and Ralph Sena,
A.2003.64.1V

In the wake of the September 11th attacks, santero Roberto Gonzales of Albuquerque suspended his work for months, stagnant with depression, until a call from silversmith Ralph Sena of Bosque stirred him to join in their heartfelt collaborative creation of this masterful Spanish Colonial memorial altarpiece. Together they agreed to donate this work to the Museum of International Folk Art as a gift held in trust for the people of New Mexico. -Brian Graney

1. Christ on the cross with floral motifs and green background symbolizes spiritual regeneration.
2. Saint Michael Archangel is the patron saint of police.
3. Our Lady of Guadalupe is the patroness of the United States against illness, cults, and war.
4. Liberty Angel prays over one of the two World Trade Center towers.
5. Saint Francis tends to the needs of the survivors and the affected families.
6. Saint Rafael Archangel ensures a safe journey to heaven for the people not from the United States who were working in the towers that lost their lives, as well as heals those who were wounded.
7. Saint Therese nurtures the people who showed compassion and came to the aid of victims.
8. Saint Joseph the Carpenter protects the people who worked in the towers
9. Retablo of Saint Francis (front) in red robes honors those who lost their lives during this tragic act of

terrorism. His eyes peer through the monstrance to let us know everything is okay, and the dove in his hands ensures peace. Our Lady of Guadalupe is depicted on the reverse of this retablo.

10. The Monstrance holds the eucharist for devotion.
11. Ciborium protects the consecrated eucharist.
12. Saint Florian is the patron saint of firefighters.
13. Liberty Angel prays over one of the two World Trade Center towers.
14. Our Lady of Sorrows feels the suffering and sorrow of the lives lost with a dagger piercing her heart.
15. Our Lady of Peace (La Conquistadora) wishes peace upon those affected.
16. Saint Anthony, the patron saint of lost things, represents those who were lost in the towers.
17. Holy Child of Atocha recognizes the people trapped in the towers like prisoners and did not survive. May their souls be released.
18. Our Lady of the Rosary blesses the departed souls.

Esperanza - Maravilloso Jarabe para la Tos (Hope - marvelous cough syrup)

Esteban Silva (Purépecha)

Pátzcuaro, Michoacán, Mexico

2018

Handmade paper (waterlily), ink

IFAF Collection Purchase, FA.2020.6.1

I was intrigued by the phrase in this piece, “Hope - marvelous cough syrup.” Creatures like the axolotl play a crucial role in the harmony of our environment. They are our hope. -Kemely Gomez

Guadalupe Peep Show

Marion C. Martinez

Glorieta, New Mexico

2001–2002

Circuit boards, wire, old Polaroid camera, LED lights
IFAF Collection, FA.2001.15.1

I chose this piece because I enjoyed that it was a repurposed camera with a surprise inside! -Angel Jaramillo

Sleep Product

Susie Brandt

New York

1986–1989

Quilted clothing labels, stuffing, scrap fabric
Gift of Lloyd E. Cotsen and the Neutrogena Corporation, A.1995.93.1035

It is incredible how many labels the artist collected to make this quilt, and it really shows how much work and time went into sewing it together. -Nick Waddell

What does the number mean on the object label?

Each object in the museum's collection has a unique identifying number, called an accession number. The number is derived from the vital collections information of each object. It begins with A or FA prefix, followed by the year it legally entered the permanent collection, the donation or purchase group, and ending with the number of that object in the group. The letter A indicates the Museum of New Mexico collection, and FA designates the International Folk Art Foundation collection. For example, A.2023.1.10 is part of the Museum of New Mexico collection that came into the museum in 2023, the first donation of the year, and the tenth artwork in that donation group.

The museum uses accession numbers to catalog and track the collection. With roughly 162,000 artworks in the permanent collection, that means there are 162,000 individual accession numbers used in our database and filing system.

Kite

Gabriel Remo Velez

Iniguez Cuenca, Azuay, Ecuador

1992

Plastic grocery bags, split wood, string

IFAF Collection, FA.1992.126.26

As a child, kite flying season in Guatemala was my favorite time. My brother and I made our kites using plastic bags like the ones used in this kite. -Kemely Gomez

Upe or Cara Grande mask
Tapirapé artist once known
Amazon region, Mato Grosso, Brazil
ca. 1970
Feathers, wood, resin, mother-of-pearl
Gift of Lloyd E. Cotsen and the Neutrogena Corporation, A.1995.93.1206

The Amazon tropical rainforest and its exceptional biodiversity is known as a natural climate control center for the world. It removes carbon dioxide and produces 20 percent of the world's oxygen, but it is being threatened due to resource extraction, deforestation, and habitat destruction. When you look at this mask, I want you to think about the materials that are being used, the person or people that made it, and what we may all soon lose. - Patricia Sigala

Archangel San Miguel
Artist once known
Cuzco, Peru
18th century
Oil on canvas
Gift of the Melvin Carter Estate, A.1998.42.18

Saint Michael is and has always been my favorite saint. -
Miguel Cordova

El Universo en un Pensamiento (The Universe in a
Thought)

Rono Mesta (Shipibo-Conibo)

Cantagallo, Lima, Peru

2017

Canvas, acrylic paint

IFAF Collection, FA.2017.37.2

Jewelry ensemble

Olinda Silvano Inuma de Arias (Shipibo-Conibo)

Cantagallo, Lima, Perú

2020

Glass beads, huayruro seeds, plastic beads, metal
discs, thread

IFAF Collection, FA.2022.3.6V

Shipibo-Conibo people's physical artistry is integrated with song. The geometric, protective *kené* designs echo the sacred anaconda's skin and are sung into being by the maker. Each artwork has a song. I love how these pieces complement each other. In Mesta's painting, the grandfather and teacher wear beaded ancestral crowns, interlacing generational knowledge with the earth, people, and universe. Likewise, Silvano's crown and chest piece honor ancestral memory and strength, made to signify her leadership in her village, which is fighting against the

extraction and deforestation of their Amazon homelands. -
Chloe Accardi

O Dragão de Duas Cabeças (Dragon with Two
Heads)

J. Miguel da Silva

Bezerros, Pernambuco, Brazil

1995

Woodcut print

Gift from the collection of Dr. James Bert Smith and
Dr. Beej Nierengarten-Smith, A.1999.36.59

I think dragons are really cool, and that's what caught my
eye looking through the storage area. -Miguel Cordova

Fuera Monsanto del Peru (Monsanto out of Peru)

Amapolay

Lima, Peru

2015

Paper, ink

IFAF Collection, FA.2015.86.5

Anti-war activism art in the 1960s–1970s was formative
when I was growing up. This print reminds me that
Monsanto (Bayer) glyphosate-based Roundup herbicide
was found to be carcinogenic in 2015 by the World Health
Organization's cancer agency, the International Agency for
Research on Cancer, and it is still being sold locally and
used internationally. If cigarettes boxes are required to

have a cancer warning, why aren't they on Roundup bottles and other products with known cancer-causing ingredients? -Patricia Sigala

Dance of the Devils mask

Artist once known

Oruro or La Paz, Bolivia

ca. 1950

Cotton burlap, plaster, paint

Gift of Alston C. Lundgren, A.2010.98.1

The Carnaval de Oruro in Bolivia, South America's largest folkloric festival, is a complex mix of pagan rituals and Catholic ideals. It is the only Easter celebration where the devil takes center stage. The three-day festival, which takes place on the last weekend before Ash Wednesday, involves over 20,000 dancers. The carnivals' procession ends with the Devil Dance or La Diablada. As a young boy growing up in Bolivia, I had the opportunity to dance with the devil in the Carnaval de Oruro. The Devil Dancers were my favorite. -Bryan Johnson-French

What artwork would you pick from the collection?

- Tap the *Choose your favorite!* button to begin choosing your favorite artwork.
- Tap the speech bubble icon to add to favorites. You can select multiple artworks.

- Tap an image to expand and see additional information on the artwork.
- Tap the Regions button to sort alphabetically by continent.
- Tap the Favorites button to sort by artworks with the most favorites.
- Tap the Submit your favorite! button when you are finished.

Top picks of each month will be featured on Instagram hashtag: *#MOIFAfavoritepicks*

The selection you may choose from gives recognition to additional traditions, communities, and regions that are not displayed in the gallery.

To see more of our collection online ([QR code](#))

What types of emotions do you feel when looking at art?

Cart

Artist once known

Palermo, Sicily, Italy

ca. 1900

Painted and carved wood, metal

Gift of the Girard Foundation Collection,

A.1981.1.376

The painting on this cart is fanciful and seems to be telling a story from a blend of different cultures and folklore. Sicily is an island that has always intrigued me. -Laura Sullivan

Woman's coat

Artist once known

Possibly Syria or Galilee region

ca. 1880

Indigo dyed linen with silk embroidery

Gift of Florence Dibell Bartlett, A.1955.86.922

This dress is extraordinary in the intricacy of the embroidery. It represents for me the resilience and creativity of the women of Aleppo, Syria, who recently have been victims of terrible war and devastation. -Laura Sullivan

Table cover
Kalaallitt (Greenlandic-Inuit) artist once known
Greenland
1950s
Glass beads, thread
Gift of Karen F. Beall and Dale K. Haworth,
A.2015.65.15

Kalaallitt women of western Greenland wear large, beaded collars called yokes. This piece is an adaptation from the traditionally worn garment to a piece made for sale to decorate the home. I've always been quite a travel bug, but not until choosing this piece to broaden this exhibition's geographic representation did I want to add visiting Greenland to my list. -Rachel Cover

Needlework
Frederica and Suzanna Wickstrom
Skane, Sweden
1802
Silk, paint
Gift of Florence Dibell Bartlett, A.1955.86.63 SC

I loved this when I was a teenage volunteer at MOIFA (in 1967!). The bird, the perspective, and that it was Miss Bartlett's make it wonderful to me. I chose it for the cover of the MOIFA fiftieth anniversary book and exhibit in 2003, and I still adore it. -Laurel Seth

Figurine of woman and dog
Artist once known
Staffordshire, England
Late 18th century–early 19th century
Porcelain, glaze
Gift of the Girard Foundation Collection,
A.1981.42.879V

Staffordshire dogs are typically quite serious and formal, so this joyous and whimsical take on the English tradition was a sweet surprise. -Marny Daniels

Izba model house
Sergei Kulakov
Russia
ca. 1990

Wood, metal, clay, fabric, yarn, paint, adhesive,
Gift of Nancy Clark Reynolds, A.1996.25.1-31V

I chose this piece to expand the geographic regions of the exhibition. Sergei Kulakov is a Slavic artist who grew up in central Russia in a small village of four houses. He carves his pieces from fallen logs that he finds in the forest. I was touched by the balance of simplicity and intricacy in this piece. -Nora Dolan

Ma'amoul cookie mold

Artist Once Known

Syria

ca. 1960

Carved wood, leather tassel

Gift of the Girard Foundation Collection,

A.1982.45.493

Food is a vital part of heritage. "Culture is like the air we breathe," said social psychologist and anthropologist Geert Hofstede and I would add, culture is the food we eat. While food sustains life, human beings everywhere turn food into art. Molds are used throughout the Middle East to make a cookie filled with spices and nuts. These beautiful ma'amoul are made for the Jewish celebration of Purim. Each cookie is a gem of tradition, an act of love, a little piece of folk art. -Dawn Kaufmann

Doll

Artist once known

Syria

ca. 1964

Fiber, metal

Gift of the Girard Foundation Collection,

A.1982.45.506X

I love dolls, and I have quite a collection of them. I saw this one in MOIFA's storage and it really fascinated me. - Ellen Castellano

Ottoman sherbet spoon

Artist once known

Istanbul, Republic of Türkiye

Mid-19th Century

Coconut shell, brass, ebony, coral, and mother of pearl

Museum Purchase made with funds from the

Museum of New Mexico Foundation, A.1990.49.2

As Kate, and later Rachel, took me through the shelves of carefully placed collection objects, I enjoyed a distinct smell that reminded me of my great-grandmother's home on Avenida Corona near the city's military compound and Composanto. She had a magnificent collection, I realized later, of big wooden spoons. Some were softened and darkened by the constant use, others were split and cracked; ignored, neglected. But occupied a specific slot on the kitchen wall of an arched rainbow of kitchen items held with, either hooks or iron nails. I want to honor the matriarchs in my family whose spoons fed me with delicious dishes and healed me with spoonful of unpleasant remedies. I choose the ladles for their beauty and for the meaning of nourishment, I see in them. -Xochitl Ehrl

Sacred heart
Artist once known
Likely France
Thread, tin, glass
IFAF Collection, gift of Eric Zafran, FA.2010.97.125

I chose this piece because it caught my eye. It's very beautiful. -Rebecca Berry

What does *Artist once known* mean?

Artist once known is a reminder that there is a person or group of people behind every object. MOIFA's collection does not always have a recorded artist due to lost records, cultural norms, historical collecting practices, and many other complex factors that derive from the object's history. MOIFA strives to represent communities by conducting extensive research and working directly with community members to uncover this information whenever possible.

Teatro Pisano (Pisano Theater)
Giancarlo "Tunsi" Girard
Florence, Italy
20th century (before 1982)
Masonite, paper, paint
Gift of the Girard Foundation Collection,
A.1979.53.270V

This paper theater was created by Giancarlo “Tunsi” Girard, Alexander Girard's brother. I love how his studies of street scenes in Florence inform his intricate and imaginative paper theater. He also created many detailed panels for this theater that can be slid in and out of slots to change the scene. -Nora Dolan

Drawing for the paper theater.

Tamasay or *tamasai* (woman's necklace)

Ainu artist once known

Hokkaido, Japan

1868–1912

Glass, ceramic

IFAF Collection, FA.1986.539.11

Chijiri robe

Ainu artist once known

Hokkaido, Japan

Late 19th or early 20th century

Indigo-dyed cotton, cotton thread embroidery

Gift of Lloyd E. Cotsen and the Neutrogena

Corporation, A.1995.93.680

With my passion for Japanese art, I was drawn to the understated beauty of these objects crafted by the Indigenous Ainu of Japan. The cotton robe in the deep indigo blue provided the background for the sophisticated

pattern stitched in contrasting ecru thread. My choice was driven by the necklace's central glass bead, treasured as a talisman for its female wearer. -Laura J. Mueller, PhD

Ainu, ca. 1950. Ainu, aboriginal people of Asia occupying parts of the Japanese island of Hokkaido, Russian Kuril Islands and Sakhalin. Courtesy of Three Lions/Getty Images

Necklace

Artist once known

Nepal

ca. 1940

Metal, glass, gemstones

Gift of Henry Robertson in memory of Polly

Robertson, A.1988.13.1 V

In my late twenties, I traveled to Kathmandu, Nepal. I was intrigued with the country and the exquisite ornate jewelry. -Christine Jaeger

Rabbit figure

Artist once known

Fukushima, Japan

ca. 1950

Papier-mâché, paint

Gift of Mrs. Charles Meech, A.1983.1.196

As a rabbit in the Asian zodiac, I have always appreciated "rabbit symbolism". They are considered the luckiest sign out of the twelve Asian zodiac animals. This sweet, bobblehead bunny is from Fukushima, Japan. -Christine Jaeger

Wau bulan

Sapie Yusof

Kelantan, Malaysia

ca. 2000

Paper, bamboo, paint, string

Gift of Scott R. Skinner in memory of Robert and Mary Jean Skinner, A.2015.27.4

This Malaysian kite has never been on view. I wanted to share its intricate craftsmanship, which reminds me of the region's perforated shadow puppets. -Felicia Katz-Harris

Wooden doll prototypes

Designed by Alexander Girard

Manufactured in India

1958

Wood, paint

Gift of the Girard Foundation Collection,
A.1981.22.981X, .982, & .983X

I adore Alexander Girard's designs and aesthetic. Discovering these original painted wooden dolls in the collections was exciting. They were designed and painted

by Girard in the 1950s and sent to a small manufacturing company in India where Girard began to explore the idea of replicating them. It's wonderful to have the original labels and information from the period. Doll no. 2 and doll no. 3 went into production later at the Vitra Design Museum in Germany and are almost exact to the original design. Girard's wooden dolls are extremely popular today with a variety of both human and animal forms in production. -Pennie McBride

Jagat Mata Go-Laxmi (World Mother Cow of Good Fortune)

Artist once known

West Bengal, Calcutta, India

ca. 1960

Lithograph, watercolor (hand-coloring), selectively applied glaze

Gift of the Girard Foundation Collection,

A.1981.28.574

This piece drew me in with how detailed it is and how much symbolism is depicted in it. -Ellen Castellano

Kashmiri-style sitar
Artist once known
Likely Jammu and Kashmir, India
ca. 1960
Wood, gourd, ivory
IFAF Collection, FA.1968.25.5

Richard Alpert traveled to India with a grant from International Folk Art Foundation where he purchased musical instruments for the collection. When he returned, he was Ram Dass, and the instruments he collected are beautiful. -Laurel Seth

Jogak bo (Korean patchwork style)
Sunghee Kim
Seoul, South Korea
2014
Handwoven ramie, natural dyes: indigo (blue),
Indian madder and sappan wood (reds), Japanese
knotweed and Japanese pagoda tree (yellows)
Museum purchase, A.2015.11.1

The first time I attended the International Folk Art Market, I met Sunghee Kim. I was immediately impressed with her scientific dedication to researching and reviving ancient natural dye recipes developed over centuries in Asia. The hangings she makes are based on traditional Korean forms of patchwork but also serve as vegetal dye samplers with each patch showcasing the subtle variations

of individually prepared dye baths. From the perspective of design, I love the juxtaposition of geometric rigidity with asymmetrical spontaneity. That solitary patch of blue indigo delights my soul. -Carrie Hertz

Ketubah

Artist once known

Herat, Afghanistan

1877

Gouache, ink, paper, wood frame, gold leaf or paint
IFAF Collection, FA.2010.45.2 A

A ketubah is a Jewish legal marriage contract, usually beautifully illuminated and made for display in the home. The ketubah signed before the wedding, protects the rights of the bride including in widowhood and divorce. This one is a precious trace of a community that no longer exists in Afghanistan. Ketubot is a folk-art tradition of over 1,600 years that Jewish people still practice around the world. -Dawn Kaufmann

Flying Tiger military banner

Artists once known

China

Qing dynasty (1644–1911), likely 1775–1825

Silk, gold-wrapped thread

Gift of Lloyd E. Cotsen and the Neutrogena Corporation, A.1995.93.395

For centuries in China, tigers have served as symbols of bravery and strength. The Chinese character for tiger, hu (虎), is a homophone with hu (护), meaning protection, making tiger imagery appropriate for military regalia. During the Qing dynasty (1644–1911), special regiments of Tiger Soldiers wore tiger-themed outfits and carried shields decorated with tiger faces. Imperial armies flew silk banners, like this one, emblazoned with fantastical flying tigers with bat-like wings who walk on their hind legs and command the power of lightning. I love the many imaginative beasts created by master embroiderers in China, but this one stands out to me. Although it was made to strike fear in the hearts of enemies, I see a petulant housecat playing dress up. Then again, for those of us who live with cats, they usually do rule over the household. -Carrie Hertz

Zhou Peichun (active 1880–1910), *Tiger Soldiers*. Watercolor and ink on paper, China, 1880–1910. The British Museum Collection, 1938,1210,0.7. © The Trustees of the British Museum

Undergarment

Artist once known

China

ca. 19th century

Bamboo beads, cotton

Gift of Lloyd E. Cotsen and the Neutrogena Corporation, A.1995.93.396

The Museum of International Folk Art has a vast collection of Asian textiles. This late nineteenth-century Chinese undergarment particularly struck me, as it is created with thousands of tiny pieces of bamboo meticulously woven together into a diamond pattern. Its functionality creates a layer between the wearer's body and outer garments, trapping the air to help cool the wearer in high heat and humidity. -Pennie McBride

Coat

Artist once known

Japan

Late 19th–early 20th Century

Indigo-dyed cotton with white sashiko embroidery

Japan,

Gift of Lloyd E. Cotsen and the Neutrogena Corporation, A.1995.93.592

I have a deep fondness for Japanese folk art as I lived in Japan as a child and returned as an adult to teach English. I learned about *sashiko* embroidery from several students

who were skilled at this art form. I love the variety of white quilting stitches on the blue indigo farmers jacket, especially the star design. -Leslie Fagre

What is your favorite souvenir from a trip you took?

Chinese zodiac animals

Artist once known

China

ca. 1848

Porcelain, glaze

Gift of Charmay Allred, A.1996.4.23v

What intrigued me the most about this set of zodiac figures are all the types of animals and the bold blue designs. I would love to collect a set like this. -Bryan Aaron

Keris or kris

Artist once known

Indonesia

ca. 1960

Wood, metal

Gift of the Estate of Audrey A. Tapy, A.1985.70.63

I picked these objects to broaden the exhibition's geographic representation. A *keris* is a weapon, magical talisman, status symbol, and UNESCO-designated

Intangible Cultural Heritage of Humanity. -Felicia Katz-Harris

Dewi Durga mask

Ida Bagus Anom Suryawan

Mas, Bali, Indonesia

2014

Wood, paint, 24K gold leaf, silver, glass, metal

Museum purchase with funds from JoAnn and Bob

Balzer, A.2014.47.1

This mask struck me as being very well made and put together, mainly from the small details and color choices. - Bryan Aaron

Bald eagles sculpture

Leroy Ortega

Santa Fe, New Mexico

ca. 1989

Wood, paint, gesso, glue

IFAF Collection, gift of Ann Pollock, FA.2013.17.4

These eagles are rad, and I love that one has swooped up a fish. -Richard Lujan

Oware game board
Artist once known
Likely Ghana
ca. 1960
Carved wood, seeds
Gift of Mrs. Eloisa Jones, A.1971.19.14V

I grew up overseas and much of my childhood was spent in Accra, Ghana. My parents bought an *oware* board exactly like this one from MOIFA's collection. Countless hours were spent playing *oware* with our Nightwatchman, my best friend, Seidu Moshe. I became so skilled at *oware* that no one in my family could beat me, which is how I came to acquire the *oware* board from my parents. It is displayed prominently in my home today. -Bryan Johnson-French

Chess set
Fon artist once known
Niger River
1969
Metal, paint
IFAF Collection, FA.1969.35.4

I chose this chess set because it's a game that I love and have played my whole life. I find it fascinating to see how different cultures portray chess pieces. -Fred Salazar

Mbira dzavadzimu

Shona artist once known

Zimbabwe

1992

Wood, metal

IFAF Collection, FA.1993.102.1

This *mbira dzavadzimu* (mbira of the ancestors) is a great example of a thumb piano of Shona people of Zimbabwe. Usually used in spiritual contexts, music played on the mbira dzavadzimu became a symbol of national pride during the Zimbabwe struggle for independence of the 1970s. This mbira has a finger hole used by the player to help hold the instrument and bottle caps that resonate when the keys are plucked, creating a warm and vibrant shimmering sound. Organology rules! -Charlie Lockwood

Barber's sign

Artist once known

West Africa

ca. 1965

Wood, paint

Gift of the Girard Foundation Collection,

A.1982.45.689

This piece speaks to the simple beauty of everyday life and makes us think about the relationship between art and advertising. -Marny Daniels

Untitled painting
William Sandy (Pitjantjatjara)
Papunya, Northern Territory, Australia
1990
Acrylic paint on canvas
Gift of Michael A. Werner, A.1994.48.1

I love imagining the artist placing each dot to create this painting. Each placement is precise, and the dots become whole when viewed from afar. -Kellen Hope

PLEASE TOUCH!

CNC-routed replica of the dot painting
Digital Fabrication by The Build NM

INTERACTIVE TABLE

Take a minute to look closely at these pieces of folk art. Go ahead and touch these pieces to learn more about them. *Please only touch these items.

What details do you notice?

What materials can you see and feel?

How was it made?

How is it used?

This artwork makes me think about_____.

Dolls (couple), Cuzco, Peru

Dolls found in the Museum of International Folk Art collection represent the societies and cultures where they originate. They are created out of materials that are accessible to particular people and reflect the dress, style, and values of that group. What can the clothing of these Peruvian dolls tell us about where they live?

Cigar box guitar by Cipriano Vigil, New Mexico, United States

Some musical instruments are lovingly made from recycled and found materials, such as this unique cigar box guitar created by Cipriano Vigil from the village of Chamisal, New Mexico. What does this instrument sound like? And how does it work?

Straw applique cross by Paula Rodriguez, New Mexico, United States

Cultures around the world have many ways to use straw. This object represents a folk art tradition in New Mexico where straw is used to create geometric and figurative designs by gluing tiny pieces of straw onto a darkened wooden surface. Look closely at this cross created by Paula Rodriguez from Santa Fe, New Mexico, what do you notice?

Wooden Rooster, New Mexico, United States

Wood carving is a vibrant artistic tradition in New Mexico. The creations of New Mexican woodcarvers range from furniture, decorations, santos, and retablos, to whimsical

carved animals like this rooster. What details do you notice in the way it was made or painted?

Child's shoes, China, and beaded apron, Cameroon

Dress is a nonverbal form of communication. The clothes we wear say so much about ourselves. Outfits are influenced by culture, values, environment, media, and personal character. Look at the materials, design, and imagery in these two garments. What does it tell you about the maker or wearer?

Papier-mâché mask, Haiti, and Noh mask by Terai Ichiyu, Kyoto, Japan

Masks are used for seasonal, religious, or historical celebrations. A wide variety of materials are used to create masks, such as papier-mâché, wood, clay, and metal. Masks can portray specific characters and emotions or sometimes can represent power. Describe the different traits and the facial expressions in these masks. How might they be used?

Face jug by James Michael Craven, Georgia, United States

Many ceramic objects are used for everyday activities, such as a plate for food, a jar to store grains, or a jug for water. This expressive face jug is part of a living pottery tradition from the American South. Is there a special ceramic object you use at home?

MAP ACTIVITY

Choose a place on the map!

This exhibition highlights artworks from twenty-six countries and thirty-eight artists using a variety of mediums and ways of making. Each of these unique selections presents staff perspectives and experiences. While selecting their pieces, some staff members reflected about personal connections, areas of interest, and important places.

We all—staff, visitors, and artworks—have come to a common meeting point within this building and we want to know your story. Is there a place in the world that has meaning to you, or you would like to know more about? Why?

Write or draw on a card and share it on the wall!

Each dot on the map represents the origin of the artworks in the gallery.

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- And those who wish to remain anonymous

*Deceased

Museum of New Mexico Foundation (MNMF Logo)

International Folk Art Foundation (IFAF Logo)

Friends of Folk Art (Logo)

MOIFA 70th Anniversary (Logo)

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Museum of International Folk Art Staff

Left to right, top row to bottom row:

Brian Graney, Felicia Katz-Harris, Lillia McEnaney, Nora Dolan, Carrie Hertz, Kemely Gomez, Kate Macuen, Rachel Cover, Kellen Hope, Bryan Johnson-French, Angel Jaramillo, Dawn Kaufmann, Xochitl Ehrl, Laura Addison, Cruz Lujan, Charlie Lockwood, Miguel Cordova, Collin Bertola, Chloe Accardi, Patricia Sigala, Leslie Fagre, Pennie McBride, Rebecca Berry

Not pictured:

Bryan Aaron, Ellen Castellano, Marny Daniels, Christine Jaeger, Richard Lujan, Laura Mueller, Debra Rodriguez, Michelle Rodriguez, Fred Salazar, Laurel Seth, Laura Sullivan, Nick Waddell