

Celebrating
The Year Of

TIGER

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ASIAN AMERICAN
ARTS CENTRE

presents

FOLK
ARTS

Friday, Feb 12th, 2010

10:00am - 10:00pm

Saturday, Feb 13th, 2010

10:00am - 7:00pm

AAAC in collaboration with AAFE for New York Lunar New Year Flower Festival
Location: Sara D. Roosevelt Park at Chinatown, New York



ASIAN AMERICAN ARTS CENTRE

**Welcomes you to the
New York Chinatown Lunar
New Year Flower Market
2010**

AAAC'S EVENT PROGRAM

KUNG SHI Calligrapher

Fri. 5pm-10pm | Sat. 1pm-closing

KAVITA VYAS Indian Mehendi Painting

Saturday 1pm-4pm

KAREN K. AHN Korean Macrame

Saturday 11am-5pm

SHAO HUA YU Master Grass Figurine Artist

Fri. & Sat. - 10am-7pm

MING LIANG LU Master Papercutter

Fri 10am-10pm | Sat. 10am-6pm

ROSE IBSEN-SIGAL Calligrapher

Saturday 1pm-4pm

JAMPA YOUTEN Tibetan Jewelry

Fri & Sat

STAGE

JAMPA YOUTEN Tibetan Folk Singer

Time: TBA



THE DEDALUS FOUNDATION



Asian American Arts Centre is supported, in part with public funds from The New York State Council of The Arts, The National Endowment for the Arts, New York City Department of Cultural Affairs, DCD Materials for the Arts, Lower Manhattan Development Corporation, 9/11 Fund, Lower Manhattan Cultural Council, Pearl River Mart, United Orient Bank, New York Cosmopolitan Lions Club, Con Edison, Dedalus Foundation, Linda Peng, Kwok Sum Feng, S.W.Sang, Yoko Ono Lennon, Jody and John Arnhold, Danny C.K.Li, Jeanne Lee Jackson, Wing Lee Yee, Jonh Yu, and the many generous friends of the Asian American Arts Centre, All contributors are greatly appreciated and tax deductible to the extent permitted by law.

ART OF MEHANDI

Mehandi is the traditional art of henna painting in India and the Middle East. You may see it written as Mehandi, Mehendi, mendhi, henna, al-henna, and a myriad other names and spellings. In recent times, United States henna artists have come to denote the art with the term "Henna Body Art." All of these words describe the same timeless art form, body painting for festive occasions. However you spell it, mehndi is pronounced meh-hen-di (with a soft, dental d sound like "thee").

Mehandi has existed since the 12th century. Many historical documents outline earlier use; for example, it is the Arabic Muslims who brought henna to India, where it has blossomed into its own unique art style. In Indian mehndi, a person applies designs traditionally to a woman's hands and feet. For particularly auspicious occasions, men apply mehndi as well. The most auspicious occasion warranting mehndi artwork is the Indian wedding, where both bride and bridegroom apply henna, as well as several members of the bridal party. Henna on any occasion symbolizes fertility. At the wedding, henna artwork additionally symbolizes the love between husband and wife, and the stain's long-lasting nature symbolizes the enduring nature of their love. Mehandi came into use because of its cooling therapeutic effect in a hot climate, and, in India, it was also a way for a bride and groom to get to know one another before an arranged marriage. A variety of traditions underlie the use of mehndi, including wedding games and legends.

Mehandi is the name of a plant. Its leaves are dried, ground into powder, then mixed with lemon juice, tea, and eucalypti oil, and made into a paste.

KAVITA VYAS

Kavita Vyas practices the Art of Mehendi, the art of painting designs on hands and feet. Mehendi designs use animals and floral patterns, sometimes even musical instruments, taking hours to finish. It began over 100 years ago in India by the Muslims, mostly in Pakistan. It is also widely done by the Arab people. She learned this art form from the master Mrs. Saroj Oza, who created the cone method. Kavita loves Mehendi art because she can create new designs each time she paints. Kavita and her Mehendi art was covered on the 10 o'clock news, Channel 11.

CALLIGRAPHY

The practice dating back to the ancient times, fortune telling is based on the five elements of metal, wood, water, fire and earth, as well as the eight trigrams of the Book of Change. The art of fortune telling is a metaphysical art with both mythical and magical character. Its methods are seldom discussed openly. To practitioners, this is a "heaven's secret" and its ways must not be disclosed. The tradition is taught strictly to disciples who are selected carefully based on their innate understanding into the nature of things.

KUNG SHI

Kung Shi first began studying painting with Sun Man Bein, a master painter in Guangzhou, at the age of fifteen towards the end of the Cultural Revolution. Shi's older brother was an art student and a friend of Sun Man Bein when he introduced him. Shi brought his paintings to Sun's home where Sun would critique his work and demonstrate brush strokes for Shi to go home and emulate. Sun Man Bein was able to show his young student works of other painters and calligraphers from his collection of books and encouraged him to study more such art albums. Kung Shi continued as his student for more than eight years, before he emigrated to New York City in 1979. His style of painting is based on a style from Shanghai, emphasizing brushwork, quite distinct from the Lingnan style prevalent in Guangzhou at the time that was concerned with subject matter and the question of light coming from the West through Japan. He continues to study calligraphy and teach his students with the same kind of individual attention he received from his master.

ROSE SIGAL-IBSEN

Rose has practiced calligraphy for many years and won critical acclaim for her work. Born in Romania and migrating from Israel to the US, she worked as an enamelist after studying at FIT. In 1979 she began her study of Sumi ink at the KoHo School of Sumi-e in NY and later Chinese brushwork at the Zhejiang Academy in China. She has won Awards of Excellence from the Kampo Cultural Center and from the Manhattan Arts International magazine. She has exhibited widely, for example, in China at the Fourth World Conference on Women in Beijing, in Bucharest at the Romanian Cultural Foundation, and in the US at the Steinhardt Conservatory and the National Museum of Women in the Arts in Washington DC.

MAEDUP / KOREAN MACRAME / KNOTTING

Maedup (literally 'the knotting') is a folk handicraft that cannot be learned from books or by studying finished pieces of work. It is, rather, an folk art that throughout Korean history has been passed down from one generation to another. Technically, maedup is anything produced by knotting and tying strings made from twisted grass, bark, fur or thread. Maedup has been in existence in Korea since before recorded history. It was first used to form articles of clothing or decoration for the interior of dwellings. As life became more complex, however, maedup began to be used as a means of recording and tallying numbers, of communicating and of keeping records. In more recent history, it has been more commonly used in accessories for women's traditional dress or for decorating furniture and other handicrafts.

There are 33 different traditional patterns of Korean maedup, but all of them begin with the same basic steps, so that the completed work looks the same on both faces and has symmetrical right and left sides. No matter how complicated the maedup is, it always starts at the center and ends back at the center.

KAREN K. AHN

Karen Ahn learned Korean Knotting or Macrame as a young adult from a master Knotting folk artist name Kim Hae Soon in 1981. When Karen was attending college, she met her as a part of the Institute for Traditional Art and had many private lessons with her. Korean Knottig is different from Chinese Macreme as well as different from Celtic Knotting, being a highly complex form of the art.

TIBETAN FOLK SONGS

Digital Music Project races to save Tibetan Folk songs in the remote plateaus of Tibet, recording artists have been hard at work laying down tracks of love ballads, drinking tunes, and songs meant to soothe the savage beast. That's because students at Qinghai Normal University are trying to save Tibetan folk music, which has been vanishing in the face of cultural conflict and globalization.

Fading Melodies

Tibetan music first went on the decline during the Cultural Revolution, a campaign between 1966 and 1976 during which the Chinese government sought to wipe out all "feudal" practices and "make art serve politics."

(National Geographic News 2007)

JAMPA YAUDEN

Jampa Youden grew up in one of the many nomadic communities in Tibet, where the land is vast (larger than Texas and California together), streams are crystal clear, where there are herds of sheep, birds, meadows of fragrant flowers and medicinal plants, surrounded by snow capped mountains. He learned to sing from his grandfather. The songs are of nomadic life since 70% of the Tibetan population is nomadic. From a family of singers, he and his brothers were often invited to sing at special occasions, weddings and parties.

At age thirty he escaped with family members to Nepal before coming to the United States. Separated from his family here, singing makes him happy, and it also makes others happy. He thinks singing is like medicine.

He says, "It is free to be happy." He tells of the Tibetan proverb, "When you are happy, you enjoy wine. When you are sad, you must tame your mind."

CHINESE PAPER CUTTING

Chinese paper cutting is a unique artform and has existed for thousands of years with a long history featuring both national and regional themes. Paper began as a precious commodity in the Han Dynasty. Most of the people with access to paper for an entertainment cause such as art were usually nobles in royal palaces. The Song Dynasty scholar Chou Mi mentioned several paper cutters who cut paper with scissors into a great variety of designs and characters in different styles, and a young man who could even cut characters and flowers inside his sleeve. The oldest surviving paper cut out is a symmetrical circle from the 6th century found in Xinjiang, China.

From the 7th to 13th century, paper cutting became popular especially during Chinese holiday festivals. The art spread to the rest of the world in the 14th century. Throughout the Qing Dynasty many papercutting skills were developed including drafting and the use of smoked papers. By the end of the Qing ruling however, new art forms were being introduced. The Republic of China later tried to revive the art in the 1980s.

Today, papercuttings are chiefly decorative. They ornament walls, windows, doors, columns, mirrors, lamps and lanterns in homes and are also used on presents or are given as gifts themselves. Entrances are decorated with paper cut outs is supposed to bring good luck. Papercuttings used to be used as patterns, especially for embroidery and lacquer work.

In Chinese culture it can reflect many aspects of life such as prosperity, health, or harvest. Some cuttings represent stories about the happiness gained from the accomplishment of common goals.

MING LIANG LU *Master Paper Cutter of portraits*

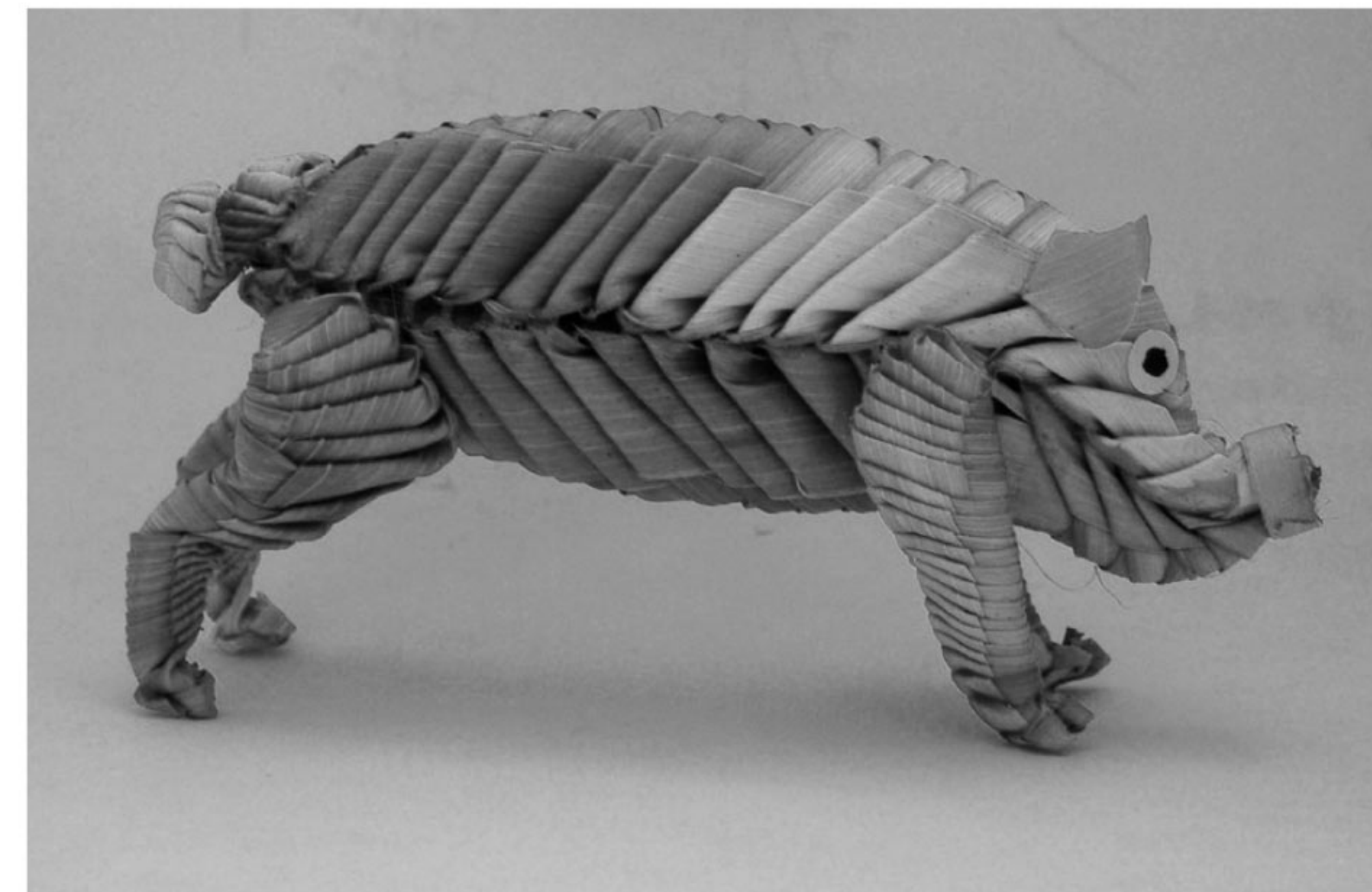
Ming Liang Lu began studying calligraphy with his father at the age of five. He also studied carving, sculpture and engraving under the tutelage of renowned Shanghai artists such as Zheng Chi Lai, Shu Xun Long and Wu Su Wei. In 1981 he was commissioned to replicate a miniature scale model of Qing Pu Dai Guan Garden with 796 stone sculptures, some as small as a grain of rice. His sculptures were exhibited in the US from 1980 to 1985 and received wide acclaim. A creation from this period, "Dawn", was enlarged into a public art piece over five meters tall and is now permanently installed in the Shanghai Hua Xin Garden. He been in the US for nineteen years and continues to receive awards at various art shows here.

SHAO HUA YU

Grass Animal Artist

Shao Hua Yu learned to make animals by weaving palm leaves together from his father who learned it from his mother. He taught him how to make snakes and frogs which he found very simple and easy. By traveling around China and seeing other master's work he gathered many skills and expanded his repertoire. After immigrating to New York in 2000, he found he could make a living by doing this art. He opened stands then on Mott St, in Soho and on Time Square. He worked 7 days a week.

It takes energy to make these works and is very time consuming. The pride and joy he takes in his craft is conveyed to all people and especially children who marvel and are fascinated by his mastery of this charming folk art. Because of his diligence and love for this simple craft - for one cannot do this without love - and the novelty of his street performance, this may be one Chinese folk art that can survive within the complex economy and gadgetry of New York City.



Sunday Children Art Class

CHILDREN ART CLASS SCHOLARSHIP CONTEST!!!

艺术类奖学金

Contest dates & times: Feb.21 (Sunday) at 12pm, 2pm & 3:30p.m.

Location: Asian American Arts Centre

(111 Norfolk St, 1st Floor, New York, NY 10002)

Registration: Call 212-358-9922 / write aaacinfo@artspiral.org

Note: Applicants should contact Asian American Arts Centre for early registration to qualify for the contest. For more information, please call the Arts Centre or send e-mail to AAACinfo@Artspiral.org to consult our education faculty for details.

Winning recipients of the 2010 Art Class Scholarship Contest will be granted a one-term tuition waiver at our Sunday Community Art School. A few winners will receive a half scholarship for tuition costs. In this way children 4 to 14 years old who have creative abilities in the Chinatown community have the opportunity to benefit from a quality art education program for children. Such art programs can be crucial for children to approach all situations and problems with a creative, resourceful, and flexible mind

Applicants are to be given an Artistic Aptitude Evaluation, a two-part assessment of children's artistic development, for our School faculty to evaluate. A similar AAE test was developed by educators, art specialists, sociologists, and psychologists. Schools like Sunday Art Classes of Asian American Arts Centre can learn and estimate students' intellectual and artistic profiles with this tool. Please arrive with your child at the Centre on time to fill out the application forms and enter the contest. The Evaluation will take approximately forty-five minutes to complete. Three full scholarships will be awarded and two to three half scholarships.

****Scholarship winners will be announced at a press conference on Wed Feb24th at 3pm at AAAC office located at 111 Norfolk St. Parents, children & the press are welcome. Classes will begin on Sunday February 28.**

America's Chinatown Voices

An exhibition and auction based on the red panels that were created and installed by artists Nathalie Pham and Avani Patel last summer on the Columbus Park fence will be exhibited in Clemente Soto Velez Art Center on Suffolk St this Spring. The bilingual Red Panels written by community residents, artists, and children will be publicly auctioned at a community event. See website for updates.

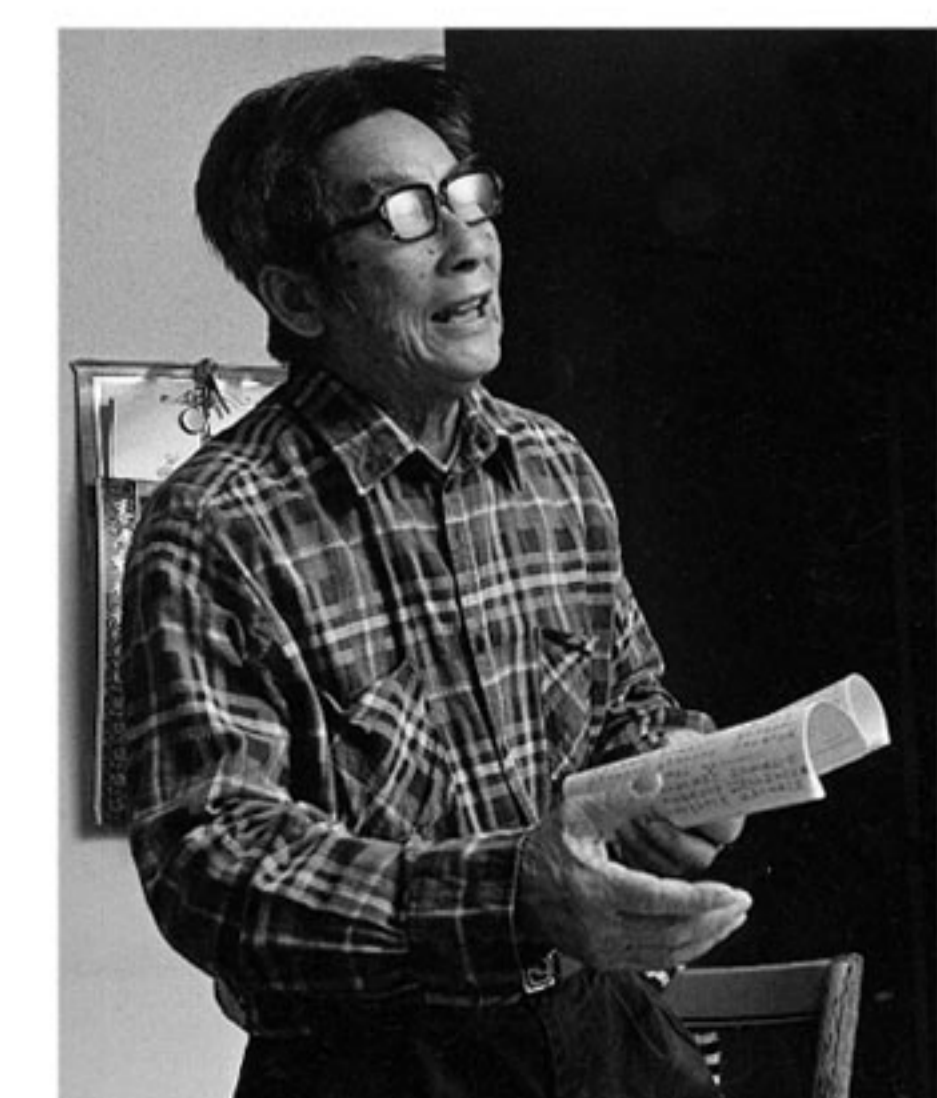


Uncle Ng / Ng Sheung Chi - Toi San Muk Yu Folk Singer

Singing to Remember: Songs of Uncle Ng is a book project of the Asian American Arts Centre. In the making since 1989, this book consists of three major sections: the book section, a 56 minutes CD of Uncle Ng singing, and a 17 minutes documentary in DVD format.

Aside from the complete texts of these 8 songs, the book section also consists of 3 articles respectively written by Robert Lee, Executive Director of the Arts Centre, Bell Yung, Ph.D., Ethnomusicologist and Professor of Music at University of Pittsburgh, Liang Pui-Chee of San Francisco, and Prof. Betty Lee Sung.

His CD/DVD/book package expected to be published this year. To enquire, please call 212.233.2154 or email to aaacinfo@artspiral.org



ARTASIAMERICA.ORG - The Digital Archive

AAAC presents 150 Asian and Asian American Artists - their life and work - in an easy-to-browse format! The archive's focus is to provide a record of contemporary history by documenting the presence of Asian, Asian American, and other diverse artists working today. It has a highly functional advanced search, indexes for terms that are controlled by archival standards, images and documents that are freely available for academic and educational purposes. *Please contact AAAC Artist Archive with any inquiries, archive@artspiral.org*



Out of The Archive: PROCESS & PROGRESS CATALOG

ISBN#0974330221

Price: \$15.00

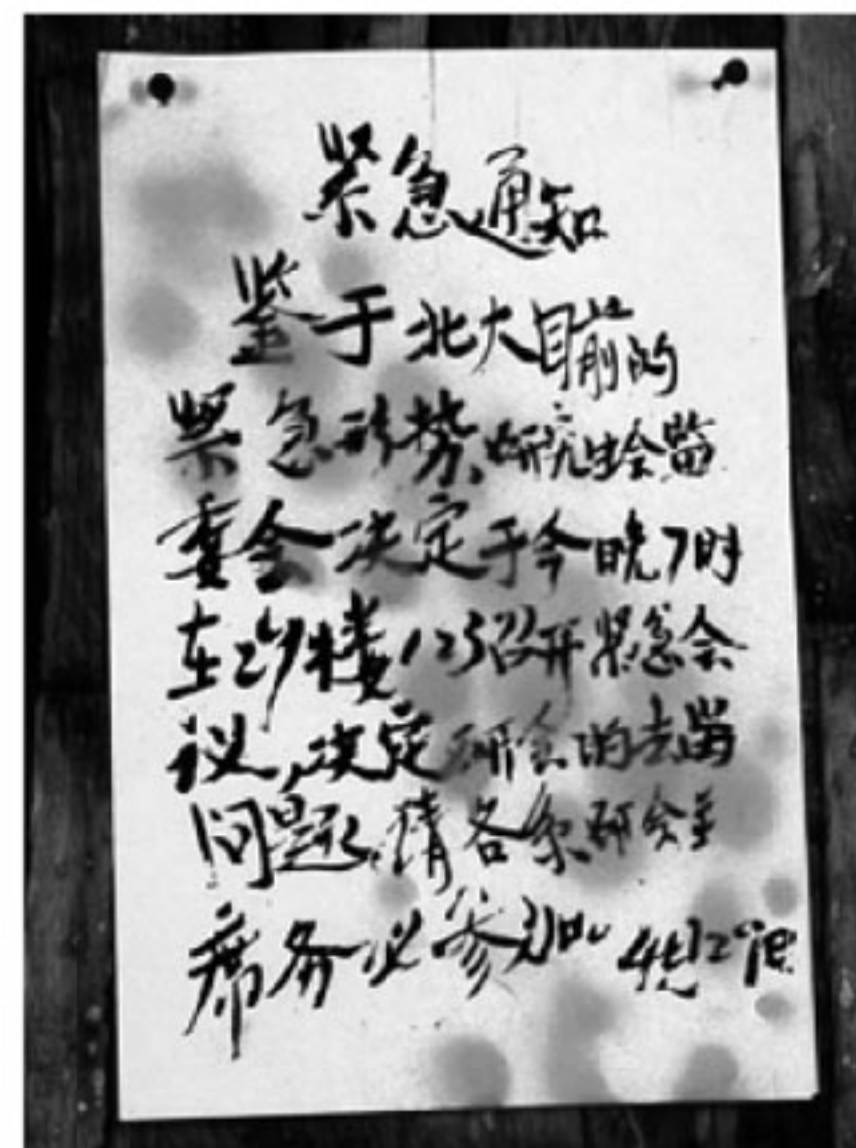
Contents: Essays by writers: Karen Su, Karlyn Koh, Jan Christian Bernabe, Sarita Echavez See, and Midori Yoshimoto on Artists, Tomie Arai, John Yoyogi Fortes, Swati Khurana, Albert Chong.

To request, call 212.233..2154 or email aaacinfo@artspiral.org

CHINA: June 4, 1989 - 20 Year Anniversary Exhibition

AAAC exhibited over 300 artists, media materials and statements which reviewed and beautifully presented online for its 20th anniversary.

Link: http://www.artspiral.org/past_exhibitions/june4/june4.php



About Asian American Arts Centre

Asian American Arts Centre is no longer on the Bowery above McDonalds. Now AAAC is on the ground floor, still close to Chinatown in a young dynamic area of the Lower East Side. As a partner of Asian Americans for Equality in a facility that has programs to serve the community, AAAC is right at home. We can continue much of what we have done, like weekend art classes for children, and can start new interesting collaborations.

What started in the early 1970's as an Asian American awakening has weathered many storms, but the gist of what came together then remains. Listen to what Karen Su, scholar wrote for the recent Archive exhibition: "...the whole process (of this exhibition) – is enriching and life enhancing. Being connected to the creation of artistic and cultural practices in some way makes me happy and gives me a sense of purpose."

What AAAC and other community cultural sites have accomplished is to keep the direction and outlook of Asian Americans fresh. AAAC is a site of cultural action, and will remain so. What will be different is we will do this on a larger scale. Through the tools the internet has given us, we can keep track of our history, a cultural presence in AAAC Artists Archive beginning in the post war period over sixty years ago. See the work of Matsui Kanemitsu, George Chann or VC Igarta on ARTASIAMERICA.ORG. Many more such artists will be posted online this coming year.

And what of the current controversies and issues? Listen to what that same literary scholar had to say: "No one is asking to go back to 'identity politics' but it seems enough of us are still invested in the need to recognize that 'Asian American-ness' is essential. Not essentialist."

It is with this notion that so many have shaped their formative years, and so many more will also; creating and re-inventing themselves, their character, to participate in and further a diverse society, leavening the way culture does, the whole nature and direction of society. As along the meridian lines of Chinese medicine invisible energy flows, the outcome we seek is constantly becoming.

AAAC's development has taken many years to build. It would be a shame to lose it now. That is what is at stake. AAAC needs to raise about \$25,000 given the cuts it has sustained. Please help.

Your donation is tax deductible to the fullest extent allowable by law.

DONATE OR BECOME A MEMBER TODAY!

Your support keeps the Arts Centre's work vital! Please make your contributions generous! Any amount is welcomed. As little as \$5 will enable you to receive e-mail announcements.

The Asian American Arts Centre is a non-profit organization, your donation is tax deductible.

Please write your check to:
Asian American Arts Centre
Then send it to:
111 Norfolk Street,
New York, NY 10002



Asian American Arts Centre is supported, in part with public funds from The New York State Council of The Arts, The National Endowment for the Arts, New York City Department of Cultural Affairs, DCD Materials for the Arts, Lower Manhattan Development Corporation, 9/11 Fund, Lower Manhattan Cultural Council, Pearl River Mart, United Orient Bank, New York Cosmopolitan Lions Club, Con Edison, Dedalus Foundation, Linda Peng, Kwok Sum Feng, S.W.Sang, Yoko Ono Lennon, Jody and John Arnhold, Danny C.K.Li, Jeanne Lee Jackson, Wing Lee Yee, Jonh Yu, and the many generous friends of the Asian American Arts Centre, All contributors are greatly appreciated and tax deductible to the extent permitted by law.