



Artscene. Vol. 9, No. 4 September/October 1993

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, September/October 1993

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Elvehjem Museum of Art *artscene*

University of Wisconsin-Madison
Volume 9, Number 4
September/October 1993

Major African Art Exhibition Opens September 4

African Reflections: Art from Northeastern Zaire explores the history of nineteenth and twentieth century cross-cultural dialogues—between Africans and Westerners and among African peoples—expressed and reflected in a diverse array of art objects. When Westerners first visited the region, they brought back elaborate accounts of the peoples living there. The Mangbetu, first described in European accounts in the 1870s, were singled out for their sumptuous court life, fine decorative art, and a distinctive fashion of the time that featured wrapped, elongated heads and, for women, a fanlike coiffure.

By the turn of the century, when European nations were rapidly colonizing Africa, the Mangbetu had also become famous for their musical instruments, ceramics, and ivory and wooden figure carvings, all worked, embellished, and transformed into objects of beauty. The aesthetic preferences of the western explorers, missionaries, and colonialists who came to central Africa—the new patrons for African artists—were different from those of the people they encountered. Since these newcomers favored human likeness, such images were incorporated into the art of their hosts, the Mangbetu and Azande, and that of their neighbors, the Bua, Barambo, Mbuti, and Meje. Until recently, anthropomorphic objects were thought to represent a "classic" Mangbetu style, which predated foreign patronage. *African Reflections* questions this perception and examines the art of northeastern Zaire in an era of immense social and political change.

This exhibition challenges us to reflect upon the notion of "traditional" art. What was previously viewed as a conventional or ancestral style was in fact quite innovative at a time of intense confrontation between Africans and Europeans. An artistic dialogue arose between the Mangbetu and Westerners, as well as among the Mangbetu and their neighbors, many of whom adapted the "Mangbetu style." As a result, art made during this aesthetic exchange was not so much traditional as it was *transitional*.

In addition to figurative art, women and men throughout northeastern Zaire decorated arrow shafts, pots, knives, and hats and painted walls and the human body with intricate geometric designs. Styles and decorative patterns spread among people who spoke dialects of three distinct language families and who sometimes fought one another for territory and resources. Weapons of war and emblems of political power distinguished different kingdoms, particularly those of the Azande and Mangbetu. Yet objects of daily use and prestige were traded and exchanged as gifts throughout the region, leading to the development of shared styles of dress and design that came to represent a mythic Africa in the imaginations of Westerners.

The exhibition originated at the American Museum of Natural History (AMNH) in New York City and was primarily drawn from their collection—one of the world's largest—of northeast Zairian art. Most of the works on display were collected during an expedition to the region (then known as the Belgian Congo) from 1909 to 1915. The works were either commissioned by the leaders of the expedition—Herbert Lang and James Chapin, two scientists from the AMNH, commissioned by Mangbetu or Azande chiefs on their behalf, or donated to the museum by colonial administrators. Other lenders include the British Museum, the Musée royal de l'Afrique centrale in Belgium, the Brooklyn Museum, and the Pigorini Museum in Rome.

The Elvehjem Museum is host to *African Reflections: Art from Northeastern Zaire* in its only midwestern venue. It is on display in galleries V, VI, VII, VIII and adjacent niches from September 4, 1993 to January 2, 1994. An hour-long video, *Spirits of Defiance*, giving a glimpse of Mangbetu life today runs continuously during gallery



In this rare Azande wood carving the forms of the mother and child seem to be fused but represent the typical manner of carrying children, with a fiber band wrapped around the mother and child. Lang coll. Panga, 1914. Courtesy American Museum of Natural History/Lynton Gardiner

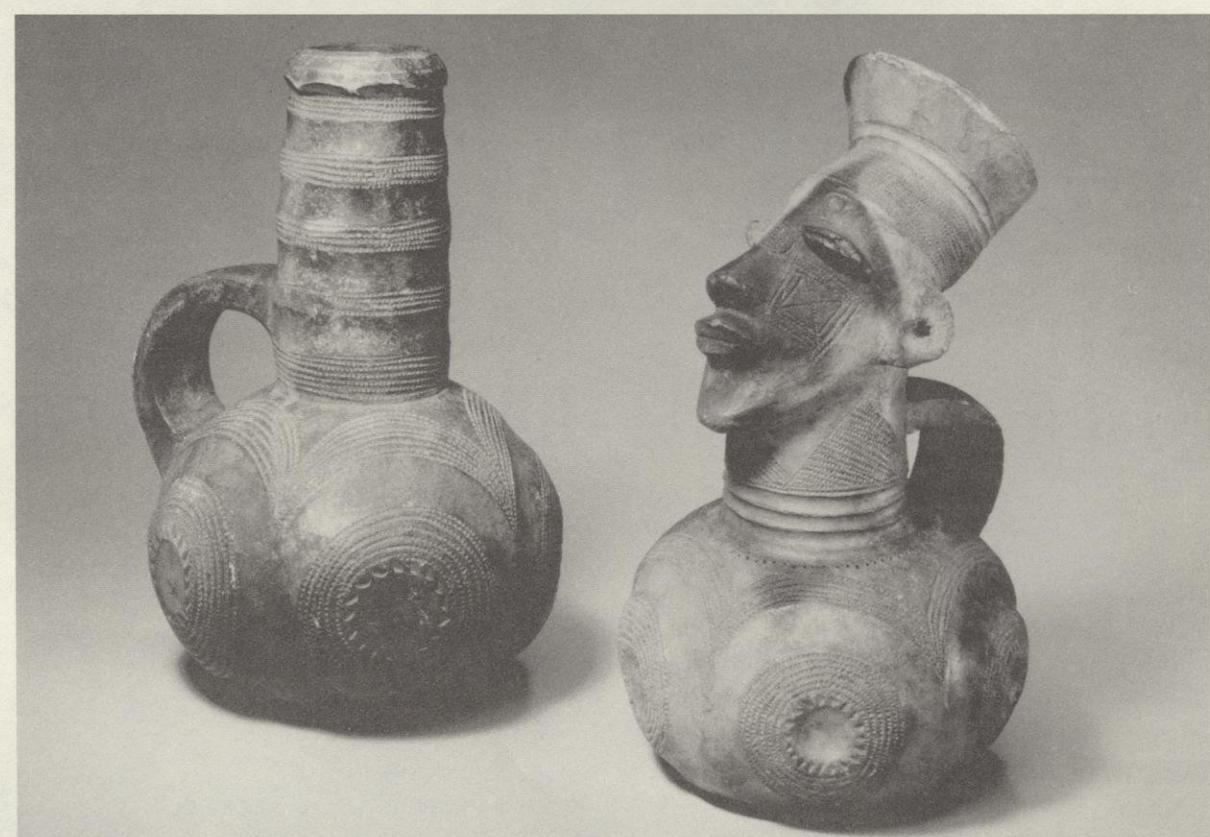
continued on page 2

hours. The museum's hours have been extended until 8:00 p.m. on Wednesdays beginning September 8 and lasting through December 29. See the article under Education and the calendar for the many lectures, festivals, and events attending the exhibition.

A handsome and informative exhibition catalogue published by the University of Washington Press and the AMNH was written by curators Enid Schildkrout and Curtis A. Keim; it includes an essay about the history of the region by UW professor Jan Vansina. The catalogue, which is on sale in the museum shop, won a major award from *Choice*, an academic library review, and the 1992 Arnold Rubin Book Award for the best book on African art.

African Reflections: Art from Northeastern Zaire was organized by the American Museum of Natural History and is supported in part by the National Endowment for the Humanities, the New York State Council for the Arts, the Institute of Museum Services, and the Ambrose Monell Foundation.

Major support for local presentation of the exhibition and accompanying programs was generously provided by the Anonymous Fund, the Norman Bassett Foundation, the Brittingham Fund, Inc., the Hilldale Fund, the National Endowment



The anthropomorphic trade pot and the household water jar, both Mangbetu, have the same patterns on their bases. Lang coll. Niangara, 1910. Courtesy American Museum of Natural History/ Lynton Gardiner

for the Arts, a Federal agency, and the Wisconsin Humanities Committee, serving on behalf of the National Endowment for the Humanities. Additional funding was provided by the UW-Madison African Studies

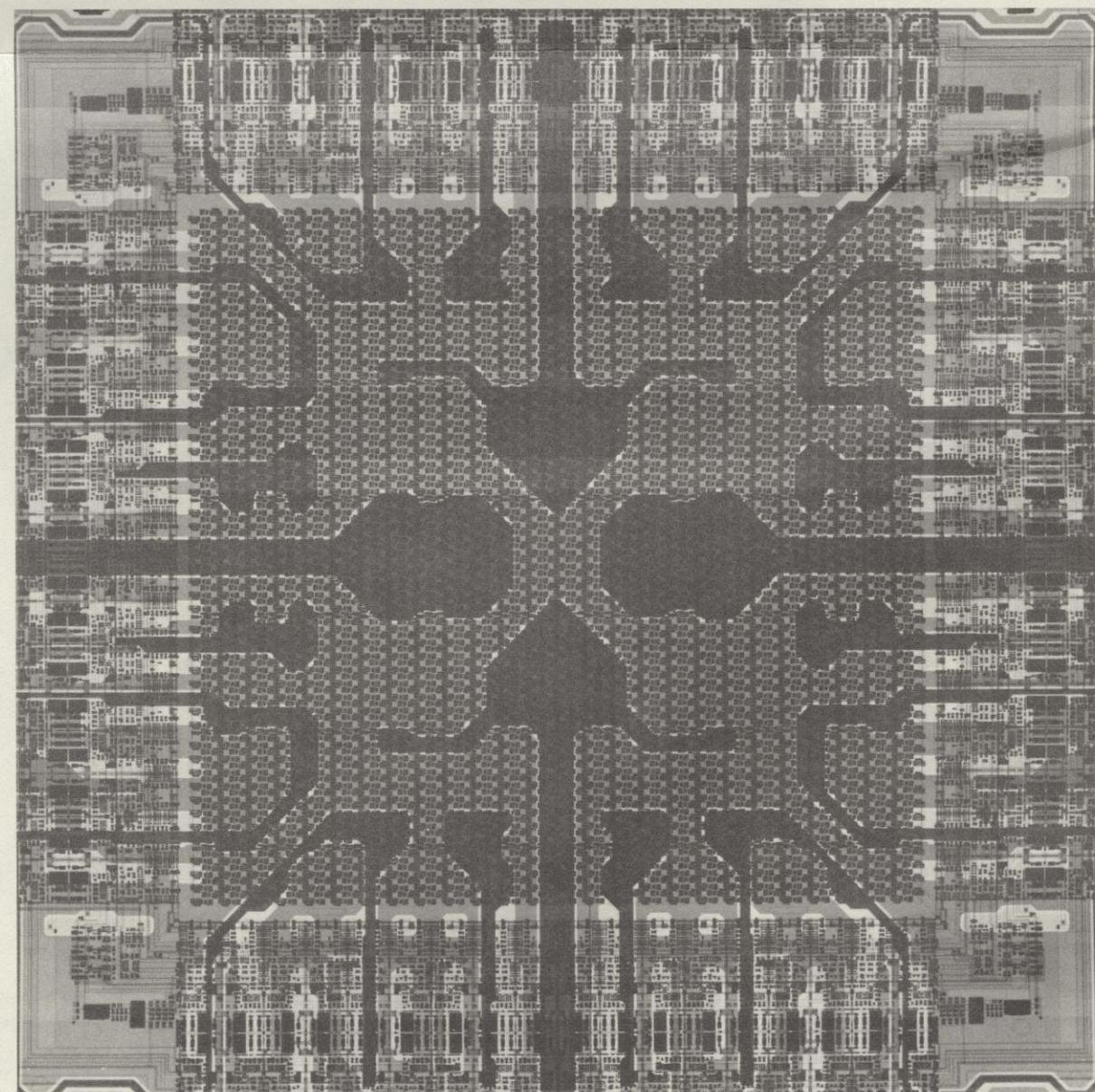
Program funds from the U.S. Department of Education, the Dane County Cultural Affairs Commission, the UW Lectures Committee, and the Wisconsin Arts Board.

Original Works of Art You May Already Own—Inside Your Computer

Opening September 4 in Mayer Gallery is an unusual, arresting exhibition, *Information Art: Diagramming Microchips*, which was organized by The Museum of Modern Art, New York with a generous grant from the Intel Corporation Foundation. The exhibition is not about how computers work but about computer-generated diagrams of the electronic pathways that make up the integrated circuits. Although the circuits are tiny, they are vast and complex; they now consist of ten to twenty-five layers and contain over a million components. It is only possible to design at that level and with such density by computer.

Computer-generated plots are the working designs that chart and verify the electronic pathways for microcircuits. Thirty-one plots from twenty-two circuits are contained in the exhibition. These plots, enlarged many hundred times, are mounted next to the thumbnail-size chip. Engineers use these diagrams like maps for verifying the circuit layouts. They are reduced photographically and etched layer by layer onto silicon chips measuring only one fourth of an inch square. They are the most complex patterns people have ever made, yet they are in fact not meant to be seen. The exhibition is organized around five essential chip types: memory, logic, microprocessor, application-specific, and neural net.

This exhibition, which can be seen through November 14, brings to life the concealed beauty of their designs, making visible a world that is otherwise invisible to the naked eye. They are icons of our world and are being recognized by The Museum of Modern Art for their relevance to modern concepts of design.



IBM logic chip, 1986, 15,000 transistors: The diagram shows the metal layer that goes on top of the chip. The patterns, colored blue and orange, represent wires that are used to distribute power to the components below. Courtesy The Museum of Modern Art

From the Director

Exhibitions offer the museum opportunities to reach out to new audiences and involve specific segments of the community. For such Elvehjem exhibitions as *The Art of Norway*, *American Indian Art*, *Frank Lloyd Wright and Madison*, *Three Installations by Xu Bing*, *The Integrative Art of Modern Thailand*, and *African Reflections* the museum's exhibition committee identifies specific audiences in the community and promotes the exhibition to the targeted groups. The goal is to seek both the support of these community groups and their advice on how to engage their members successfully in the exhibition and its adjunct educational activities.

The planning process for *African Reflections* began in spring of 1992 with four representatives of the university community in Madison: Henry Drewal, professor of art history and Afro-American studies; Betty Wass, associate director, African studies program; Anne Lambert, Elvehjem curator of education; and myself as director. We sought departmental support and wrote proposals to state and local granting organizations. In January, 1993, Michael Afolayan, outreach specialist for the African studies program and Shannen Hill, graduate student in art history, joined the committee to plan educational programs and encourage community involvement.

With the goal of involving members of African studies and African-American communities in Madison and the region through schools, community groups, universities, and artists' groups, we invited influential leaders in these areas to two meetings about the exhibition where we discussed the content of the exhibition and the initial education programs planned at the university. We invited neighborhood center directors, Madison Metropolitan School District personnel (multi-cultural curriculum coordinators, minority coordinators, social studies and art teachers), black church leaders, service organizations, University of Wisconsin System campus art gallery directors and minority coordinators, and editors of publications who serve African-Americans, among others. Coordinators from the UW-Madison Office of Admissions and Multicultural Center helped supply contacts in the local African-American communities.

I introduced the nature and scope of *African Reflections*; Henry Drewal presented a slide talk about the philosophy and content of the exhibition. Then we encouraged the audience to let us know how the museum and university could serve the community's needs and promote the exhibition to a broad range of groups. We heard many good ideas which we began implementing.

Responding to specific suggestions, the Elvehjem sent information to all directors of the Madison United Neighborhood Centers in time for their budget planning, encouraging them to plan group visits and

programming during the exhibition. We also sent information to all Madison school social studies department heads and visual arts and music teachers before the end of the 1993 year so they could plan their fall curriculum around *African Reflections*.

The exhibition committee proposed that community groups use *African Reflections* as a stimulus for their own activities. The Madison Children's Museum, for example, is installing an exhibition called *Adornment* as a complement to *African Reflections*. A lecture and panel discussion on "Contemporary Arts in Central Africa" is another response to suggestions made by community participants in these meetings. Individuals in the audience made arrangements for an opening-day festival of music and dance arts which have spread from Africa to the Americas (Afro-centric music). The festival will be performed by artists from Madison, Milwaukee, and Chicago on September 4 at the Elvehjem's front door.

Most recently the museum has prepared informational mailings for several hundred midwest Africanists and museum visitors interested in African and African-American art. The exhibition committee which began with four people has expanded to many people interested in Africa and our exhibition.

Russell Panczenko



The engravings on this Azande ivory horn depict images of daily life in the Uele region. Lange coll. Akenge's village, 1913. Courtesy American Museum of Natural History/Lynton Gardiner



Daggers were used by Mangbetu men and women for many purposes. This handle depicts a Mangbetu woman with an elongated head and face-painting. Lang coll. Rungu, 1910. Courtesy American Museum of Natural History/Lynton Gardiner

Video for African Reflections

Spirits of Defiance: The Mangbetu People of Zaire, an hour-long video, will be available at the exit to the exhibition. It reveals how the Mangbetu interpret the forces that shape their lives today. For example, using ancient techniques, the Mangbetu hunt the animals of the forest, smelt iron, forge tools, and grow crops, while at the same time coming to terms with the world economy that sets the price of the coffee they grow. Photographed in Zaire in 1989, this film was produced for the American Museum of Natural History's exhibition and for the BBC Television series, *Under the Sun*.

Museum Values

Support of Members

Like canvas for paintings, Elvehjem members provide the funding substructure on which programs, exhibitions, and events are based. Now, more than ever, membership is a most important source of support for the Elvehjem, enabling the museum to present exceptional exhibitions, produce scholarly publications, and provide programs, which include free tours, the Artwork of the Month program, and the popular Sunday afternoon concerts, which are broadcast on Wisconsin Public Radio from the Elvehjem galleries and enjoyed by thousands of visitors each year.

The support and involvement of our members also assist the museum in securing funding from other sources. A thriving membership reflects a museum dedicated to fulfilling the needs of the community. This, in turn, is a criterion used by many supporting foundations and companies in reviewing requests for support.

In addition, membership supports new and existing works of art in the permanent collection. A percentage of the dues paid by members each year is used toward the acquisition of new art works as well as maintenance of the collection.

The Elvehjem is grateful to the many members who support our endeavors. Whether you are a long-time supporter who has seen the many events, exhibitions, and programs offered through the years, or a new member interested in learning more about the museum and what we have to offer, you are an important partner in our plans for today and tomorrow. We encourage you to bring friends with you to tour the galleries, introduce them to an extraordinary university museum, and encourage them to join you as a member of the Elvehjem Museum of Art.

Elvehjem League

The Elvehjem Museum of Art is conducting a search—not for rare objects to add to the collection, but for a few rare people to contribute hours here and there. We need people to help with an exhibition opening, act as host for one of the Sunday Afternoon Live concert receptions (by now a tradition), or spend a few hours at the Elvehjem information table, among other activities. We're looking for new members for the Elvehjem League, the museum's volunteer group.

League members are involved in many activities, programs, and special events; some give many hours, while others help out when their schedules permit. All are welcome, appreciated, and greatly needed. To acknowledge their involvement, we provide league members with opportunities to learn more about the museum and art through participation in events, educational programs, and projects with museum staff.

We invite you to become a league member, take part in making the programs and activities of the Elvehjem a reality, and enjoy an "insider's" view of the museum! To

MEMBERSHIP APPLICATION

Join now and don't miss the next *Artscene's* announcement of exhibitions, receptions, lectures, and film series.

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: Founder \$100 Family \$45 Individual \$30 Student or senior \$20

Find check payable to Elvehjem Museum of Art enclosed for \$ _____

Charge my Visa Mastercard

Card # _____ Expir.date _____

Signature _____

Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706

Thank you. Your membership contribution supports acquisitions, exhibitions, publications, programs, and receptions.

learn more about the Elvehjem League, please call the development/membership office of the Elvehjem at (608) 263-2495.

Fall Open House for Students

As part of university-wide welcome week activities, the Elvehjem will host an open house for new and returning students on Wednesday, September 1, from noon to 2 p.m. Students are encouraged to learn about the museum programs and events scheduled for the fall. Admission is always free and refreshments will be served. Students can also take advantage of a special \$5 discount on art posters—the perfect accent for dorm room, apartment, or house.

Staff Notes

Liese Pfeifer has joined the Elvehjem staff as museum shop manager. Although Liese was gallery shop manager at the Madison Art Center from 1989 to 1991, she has most recently taught applied art courses at University of Wisconsin Center-Waukesha County. Liese has her M.F.A. in sculpture from UW-Madison and is currently doing installation work. Her latest exhibitions have been at the Randolph Street Gallery in Chicago and at Walkers' Point Gallery in Milwaukee.

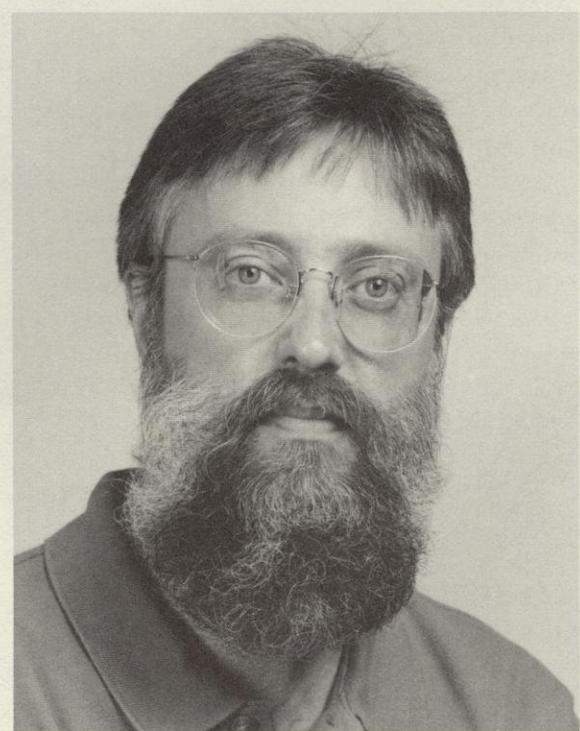
Not all of her time, however, is devoted to art; she is a competitive cross-country skier. By swimming and biking year round, she stays in shape for the internationally famous Birkebeiner held annually in Hayward, Wisconsin. Liese is among the top hundred female finishers in this most strenuous ski marathon.

Jerl Richmond has moved to Madison from Baltimore to be the Elvehjem's new preparator. We wrote about him in the summer *Artscene*, but now that he is here we have his photograph to print.

The museum is most fortunate to have these two and many other highly trained and talented staff.



Liese Pfeifer



Jerl Richmond

SEPTEMBER

1 Wednesday

Fall open house for students, admission free, refreshments served, noon-2 p.m.

3 Friday

A satellite museum shop opens in conjunction with *African Reflections: Art from Northeastern Zaire*, featuring the catalogue and related merchandise. Hours for both the Museum Shop and African Shop are Sunday from 11 a.m. to 5 p.m. and Monday through Saturday, 9 a.m. to 5 p.m.; both shops will be open on Wednesday evening to 8 p.m. from September 8 through December 29

3 Friday

Preview reception for exhibition *African Reflections: Art from Northeastern Zaire* features special guests, African foods, and music. Paige Court, 6-8 p.m. Public invited

4 Saturday

African Reflections: Art from Northeastern Zaire opens and is on view until January 2, 1994 in galleries V, VI, VII, VIII

4 Saturday

Information Art: Diagramming Microchips opens and is on view until November 14 in Mayer Gallery

4 Saturday

African Reflections: A Festival of Music and Dance. Performances by Unity Among Communities Drill Team, Carlos "Quinto" Eguis-Aguila, HEDZOLEH, Light-house Gospel Singers, UW-Madison music students playing an amadinda (xylophone), Capoeira, Neighborhood Intervention Program Dance Troupe. 10 a.m.-4:30 p.m., outdoors at the Elvehjem

5 Sunday

Lecture, "From Expedition to Exhibition: The Creation of *African Reflections*," by Curator Enid Schildkrout, American Museum of Natural History, 1:30 p.m., Elvehjem room 140

5 Sunday

Mangbetu court music performed by Kazadi wa Mukuna and the Kent State African Ensemble, 2:30 p.m., Elvehjem Paige Court

7 Tuesday

Storytelling for adults, "Images of Fantasy and Reality," by Professor Harold Scheub, UW-Madison, 7:30 p.m., Elvehjem room 160

8 Wednesday

Lecture, "The Medicines of God: Congo Art and Atlantic Contacts," by Professor Robert Farris Thompson, Yale University, 5:30 p.m., Elvehjem room 140

14 Tuesday

Class, African Art: Expressions and Reflections in Zaire, taught by graduate student Shannen Hill. Preregistration and fee of \$35 required. See article on Education page of this issue for more information on dates. Call (608) 263-7814 for registration information, 7 p.m., Elvehjem room 166

18 Saturday

Storytelling for children, "KUKU NA NJIWA: Custodian of the Stories" by graduate student Kasiya Banda, UW-Madison, 2:00 p.m., Elvehjem room 160

19 Sunday

"Poetry in Art," poems written about Elvehjem art on display, presented by docents Bea Lindberg and Sybil Robinson, 2:30 p.m., meet in Paige Court for tour

25 Saturday

Brief tour and activity for students ages 9-11 accompanied by an adult. Program is free but preregistration by phone is required (608) 263-4421. 10:30 a.m., Paige Court

OCTOBER

2 Saturday

Symposium: "The Past as Prologue: Historical and Cultural Roots of Contemporary Zaire." Seven academicians coordinated by Michael G. Schatzberg for the UW-Madison African Studies Program. For more information call (608) 262-2380. Elvehjem room 140

3 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Messiaen Quartet, Madison, 2:30 p.m., Gallery III

6 Wednesday

Lecture, "Power, Cosmos, and Legitimacy: The Regalia of Bakongo Chieftainship," by Curator Ramona Austin, The Art Institute of Chicago, 5:30 p.m., Elvehjem room 140

10 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Sarah Meredith, mezzo soprano, Green Bay, 2:30 p.m., Gallery III

17 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Parry Karp, cello, Madison, 2:30 p.m., Gallery III

17 Sunday

Slide-lecture, "Athos: Bulwark of Byzantium," first in series "The Eye of a Peripatetic: Frank Horlbeck on Art and Architecture Abroad," 4 p.m., Elvehjem room 140

20 Wednesday

Lecture, "Lions and Leopards and . . . Fears, Oh My! Arts of Terror and Resistance in Eastern Zaire," by Professor Allen Roberts, The University of Iowa, 5:30 p.m., Elvehjem room 140

24 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Wingra Woodwind Quintet, Madison, 2:30 p.m., Gallery III

31 Sunday

Sunday Afternoon Live: The Elvehjem Concert Series, Bill Lutes and Martha Fischer, piano, Madison, 2:30 p.m., Gallery III

Kohler Art Library Hours:

Monday-Thursday
8 a.m.-9:45 p.m., Friday
8 a.m.-4:45 p.m., Saturday-Sunday 1-4:45
p.m. For library hours during UW-Madison holiday periods call (608) 263-2258

TOURS

Group guided tours, by appointment, are available for adults and students. Teachers may request pretour curriculum materials and tours in the French language. To make an appointment, please call at least three weeks in advance (608) 263-4421.

Beginning September 12, tours of *African Reflections: Art from Northeastern Zaire* will be held Sundays at 1:30 p.m., Tuesdays at 4:00 p.m., and Thursdays at 12:20 p.m. They will last 40 minutes and will include surveys of the exhibition and special topics.

Related events

Perceiving Africa: Books, Maps, and Manuscripts from Wisconsin Collections, Department of Special Collections, University of Wisconsin Memorial Library, 728 State Street, (608) 262-3243, September 4, 1993-January 2, 1994

Adornment, Madison Children's Museum, 100 State Street, (608) 256-6445, October 2, 1993-January 16, 1994

Georges Collinet Presents AfroPop, a blend of African, Caribbean, and South American music, Memorial Union (608) 262-2201, September 4, evening performance (time to be announced)

Horlbeck Lectures Announced

The UW-Madison Department of Art History announced a series of lectures by its specialist in medieval art, Frank Horlbeck. In "The Eye of a Peripatetic: Frank Horlbeck on Art and Architecture Abroad" Professor Horlbeck will present the results of years of research and travels, many of which were supported in part by a grant from the Evjue Art History Research Fund. Professor Horlbeck is renowned for his superb photographs of sites in northern France, Scandinavia, Greece, and Turkey, all of which will eventually become part of the department's collection of slides and visual resources. Although many have enjoyed his findings in his regular class lectures and in guest lectures for various departments and programs on campus, the department wants to make these accessible to the entire university and Madison community. During the 1993-94 academic year, Professor Horlbeck will lecture on "Athos: Bulwark of Byzantium" (October 17); "The Gothic Styles of France" (November 14); "Sticks and Stones: The Stave Churches of Norway"; and "Seljuk Ornament in Medieval Turkey," with the dates for the latter two to be announced.



This photograph of Mangbetu chief Senze dancing is one of the earliest (1913) to document the court orchestra, which includes conical drums, large slit drums, horn and a double iron bell. Courtesy of the American Museum of Natural History, New York

Opening Sunday Events

When Europeans first arrived in northeastern Zaire in the nineteenth century, they were struck by the power and the splendor of the Mangbetu court. In 1874 the German Georg Schweinfurth enthusiastically described the court orchestra of the great king Mbunza: The king's musicians were so proficient that they "brought forth sounds of such power, compass, and flexibility that they could be modulated from sounds like the roar of a hungry lion, or the trumpeting of an infuriated elephant, down to tones which might be compared to the sighing of the breeze. . . ." The musical instruments of the court consisted of two groups: ones that symbolized the king's power (ivory horns, a double bell, and a small slit-drum) and ones which accompany them (rattles, whistles, skin drums, and other types of slit drums). Today the Mangbetu continue the court orchestra with the same kinds of instruments played in Mbunza's time. See 1913 photograph of court orchestra on previous page.

Kazadi wa Mukuna, an ethnomusicologist and codirector for the Center for the Study of World Musics at Kent State University, will travel to Madison with fourteen of his students to give a lecture/ performance of music of the Mangbetu court on Sunday, September 5. Professor Kazadi, a native of Zaire who has contributed to musical literature and field recordings of traditional and urban music in this region, will discuss the genres which constitute the royal repertory, explaining that their music is an amalgamation of musical features and practices borrowed from conquered groups and neighbors.

Because of his expertise, Dr. Kazadi has lectured about the music of the Mangbetu court at other venues of *African Reflections* (the Smithsonian's National Museum of African Art), but only at the Elvehjem will he bring an ensemble to perform. The event will take place in Paige Court at 2:30 p.m. Because seating is limited and music from Paige Court wafts through the upper floors, the audience is encouraged to browse in the galleries during the performance.

Immediately preceding the performance, at 1:30 p.m. Enid Schildkrout, organizing curator, will present the opening lecture, "From Expedition to Exhibition: The Creation of *African Reflections*," in room 140. Dr. Schildkrout, a curator in the department of anthropology at the American Museum of Natural History, will trace the journey which began with the expedition of her scientific colleagues Herbert Lang and James Chapin in 1909 and ends with the opening of the exhibition at the Elvehjem on September 4. In the meantime she and cocurator Curtis Keim have made their own journeys from the storage and files of the American Museum of Natural History in New York, to field work in Zaire, to securing loans in European museums. Her lecture will lend insight to the curatorial challenges of producing the exhibition.

Saturday Events: A Festival of Music and Dance

To celebrate the opening Saturday of *African Reflections*, the museum has planned "African Reflections: A Festival of Music and Dance" on September 4 from 10 a.m. to 4:30 p.m., outdoors at University Avenue. The festival provides an opportunity for visitors to the exhibition to sample the rich traditions of music and dance which have spread from Africa to the Americas and which are practiced by individuals from Madison and the region.

Seven groups will perform on the hour, for a half hour. South Madison's Unity Among Communities Drill Team will provide a rousing opening at 10 a.m. They will be followed by Carlos "Quinto" Eguis-Aguila performing Afro-Cuban drumming and songs from the Congo tradition; HEDZOLEH, a dozen African girls dancing traditional and contemporary African dances, including examples from Zaire; Lighthouse Gospel Singers, whose traditional to contemporary gospel songs are directed by Jonathan Overby; UW-Madison music students playing songs on an *amadinda*, a xylophone from Uganda; Capoeira, an Afro-Brazilian martial art dance form including acrobatics, songs, and instrumental music; and the Neighborhood Intervention Program Dance Troupe performing a stirring finale of modern Afro-American and traditional African dances. Madisonians who are downtown to attend A Taste of Madison can visit the festival and the exhibition during the day. In the evening the Memorial Union will continue the musical festivities of the day with a performance by Georges Collinet, who will play AfroPop, a blend of African, Caribbean, and South American music.

Other Programs

Programs related to *African Reflections* continue the next week and through November. Six lectures by scholars of African art have been planned for the fall. The museum has scheduled the lectures for Wednesday nights at 5:30 p.m. so that the public may attend, and made special arrangements to keep the galleries open until 8 p.m. so everyone may see the exhibition before or after the lectures.

Robert Farris Thompson, an eminent senior art historian of African art and professor at Yale University, will present the keynote lecture. His topic is "The Medicines of God: Congo Art and Atlantic Contacts" and will be Wednesday, September 8. Professor Thompson's lecture is sponsored by the University Lectures Committee. Ramona Austin, associate curator of African art, The Art Institute of Chicago, will speak on "Power, Cosmos, and Legitimacy: The Regalia of Bakongo Chieftainship," on Wednesday, October 6. "Lions and Leopards and Fears, Oh My! Arts of Terror and Resistance in Eastern Zaire" will be the subject of a lecture by Allen Roberts, associate professor of anthropology and African American world studies at the University of Iowa. All lectures take

place in room 140. A complete list is inserted in this *Artscene*.

Two programs will reveal the African storyteller's art. Oral traditions, along with the visual arts and music, are another significant means of expression for the people of Zaire. Harold Scheub, professor of African languages and literature at the university, will present a program of stories, suitable for adults, entitled "Images of Fantasy and Reality" on Tuesday, September 7 at 7:30 p.m. Ancient fantasy images provide continuity for African people with their present-day world, at the same time these stories establish links with people outside of Africa. Professor Scheub, a renowned storyteller and teacher, will present examples of Zairian tales and others which he has collected through extensive travels in Africa.

Saturday, September 18, 2:00 p.m. Kasiya Banda, a graduate student in African languages and literature, will tell stories appropriate for young people. Choosing from the educational stories women tell to children, he will present "KUKU NA NJIWA: Custodian of the Stories." Both storytelling events will be in room 160.

School Tours

Madison schools, in their plan *Madison Schools 2,000*, have a goal of a multicultural curriculum throughout the district. Because *African Reflections* is a particularly rich offering of material culture for teachers preparing study units on Africa, Elvehjem educational services and the docents are providing guided tours of the exhibition for upper elementary, middle, and high school students. In addition the museum is offering two teacher slide packets on loan, one for upper elementary and middle schools and one for high schools, to introduce students to the objects and issues in the exhibition before they come for a tour. The packet was written by Shannen Hill, a graduate student studying for her Ph.D. in African art history, and was funded by the Dane County Cultural Affairs Commission. Ms. Hill has written scripts to accompany twenty-nine images and included a history sheet and map in the packet. Free guided tours are by appointment at least three weeks in advance; slide packets will be lent to any school requesting a tour.

Guided tours of *African Reflections* are also available by appointment for adults. Groups needing an evening tour should remember that the galleries are open until 8 p.m. on Wednesdays for the duration of the exhibition. To make an appointment for any guided tour, please call the museum education office at 608-263-4421 at least three weeks in advance. For visitors who do not want to make an appointment or to come with a group, Elvehjem docents will give overviews and tours on special topics, Sundays at 1:30 p.m., Tuesdays at 4 p.m., and Thursdays at 1:20 p.m. Tours last up to 40 minutes and begin September 12.

For the public and teachers who want to place *African Reflections* in the larger con-

continued next page

New Acquisitions Support Existing Collections

The Elvehjem has added to its British watercolor collection a charming Greek landscape by Edward Lear, *Argos from Mycenae*. Best known for such whimsical verse as *The Owl and the Pussycat*, Lear was equally adept with the artist's brush as with the pen. Largely self-taught, Lear distinguished himself as a ornithological illustrator. His depictions were so acute that three species of parrots were named after him, and his work was compared to Audubon's. Landscape topography, however, was Lear's greatest interest, and from the age of twenty-five until his death he produced numerous landscape watercolor sketches of Europe, the Near East, and India. In his studio, he transformed these spontaneous sketches into finished watercolors and oil paintings.

The Elvehjem watercolor depicts the wide plain of Argos from the ruins of Mycenae. The Argive plain is haunting and empty in the clear Grecian light which Lear records with sensitivity. Mycenae, the Bronze-age city celebrated by Homer as "rich in gold," has become the habitat of goats. Lear's watercolor exhibits the Victorian scientific and romantic fascination with ancient Greece.

Argos from Mycenae was dated twice, "1849" and "1880." The first date represents Lear's initial sketch, which would have been executed in rapid, loose brushstrokes and probably inscribed with color notations and the time of day. The later records the date of the finished watercolor, which Lear wanted to give the monumental presence of a painting. While still adhering to the topographical character of the site, the painting has rich and harmonious colors, and such pictorial forms as the hills and ruins are carefully balanced against one another.

Many of you enjoyed the exhibition *Theodore Roszak: The Drawings* organized by the Drawing Society of New York, which opened its national tour in the Elvehjem in the fall of 1992. Because of the contacts made during that exhibition, the Elvehjem was able to acquire one of those drawings, *Cosmic Landscape*, ca. 1954, which belonged to the artist's daughter, Sara Jane.

Roszak's work was affected by major historical events and intellectual currents of the century. He began with portraits and evolved to apocalyptic visions of outer

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text of Zairian culture, the UW-Madison Department of Continuing Education in the Arts will offer a course at the museum on Tuesdays, September 14 through October 26 at 7 p.m. Shannen Hill, the instructor, will also lead students on two Saturday gallery tours. Continuing education units and Department of Public Instruction clock hours are available. Preregistration and a fee of \$35 are required. For registration information call 608-263-7814.

space and worlds in collision. Unrestrained by stylistic considerations, Roszak continued to experiment throughout his career. By the 1950s Roszak's drawings reflected his reading of Jung and Freud and his friendship with Joseph Campbell, author of numerous books on comparative mythology. Particularly interested in eastern mythology, Roszak collected Indian objects and frequented exhibitions on India. Like many other drawings of this period, *Cosmic Landscape* features a large crescent shape, which Roszak often used during the fifties to represent the force of creation, a universal symbol drawn from Christian iconography, eastern symbolism, and a rich myth tradition.

The museum's growing collection of Lalique glass has also been strengthened in recent months, thanks to the generous Ineva T. Reilly Endowment Fund. René Lalique (1860-1945) was among the most famous jewelers in the world by 1900, when he turned to designing glass objects.

The Elvehjem has particularly been interested in augmenting the collections with items made between 1900 and 1914 when his manufacture ceased for the duration of World War I. We featured one acquisition from this early period, the superb glass and silver chalice from about 1902, in the November/December *Artscene*. We have since added a splendid inkwell from about 1913 as well as a clear glass wine goblet (*Frise Personnages*) with sepia patina, from about 1912 and an opalescent glass box and cover (*Four Papillons*) with pale green patina, about 1911. Other recent Lalique purchases were works from the 1920s, which included a clear glass vase with sepia patina, a clear glass bowl with sepia patina, and a clear glass perfume bottle with sepia patina. Although the core collection was installed in the display case between galleries VIII and I after the renovation of 1990, where it can still be seen, we are awaiting an opportunity to exhibit the entire Lalique collection.



Edward Lear (English, 1812-1888) *Argos from Mycenae*, 1849, color inks on paper, 26 3/8 x 40 1/2 in. John H. Van Vleck Endowment Fund purchase, 1993.2



Theodore Roszak (American, b. Poland 1907-1981) *Cosmic Landscape*, ca. 1954, pen and ink and wash on paper, 43 x 83 1/2 in. John H. Van Vleck Endowment Fund, Elvehjem Museum of Art General Endowment Fund, Harry and Margaret P. Glicksman Endowment Fund, Alexander and Henrietta Hollaender Endowment Fund purchase, 1993.32

Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706-1479

Gallery Hours:

Sunday-Saturday 9 a.m.-5 p.m.
Wednesdays open until 8 p.m. starting
Sept. 8

Museum Shop Hours

Monday-Saturday 9 a.m.-5 p.m.
Sunday 11 a.m.-5 p.m.
Information: (608) 263-2246

Admission is free



artscene

September/October 1993

Important Dated Information!

ELVEHJEM

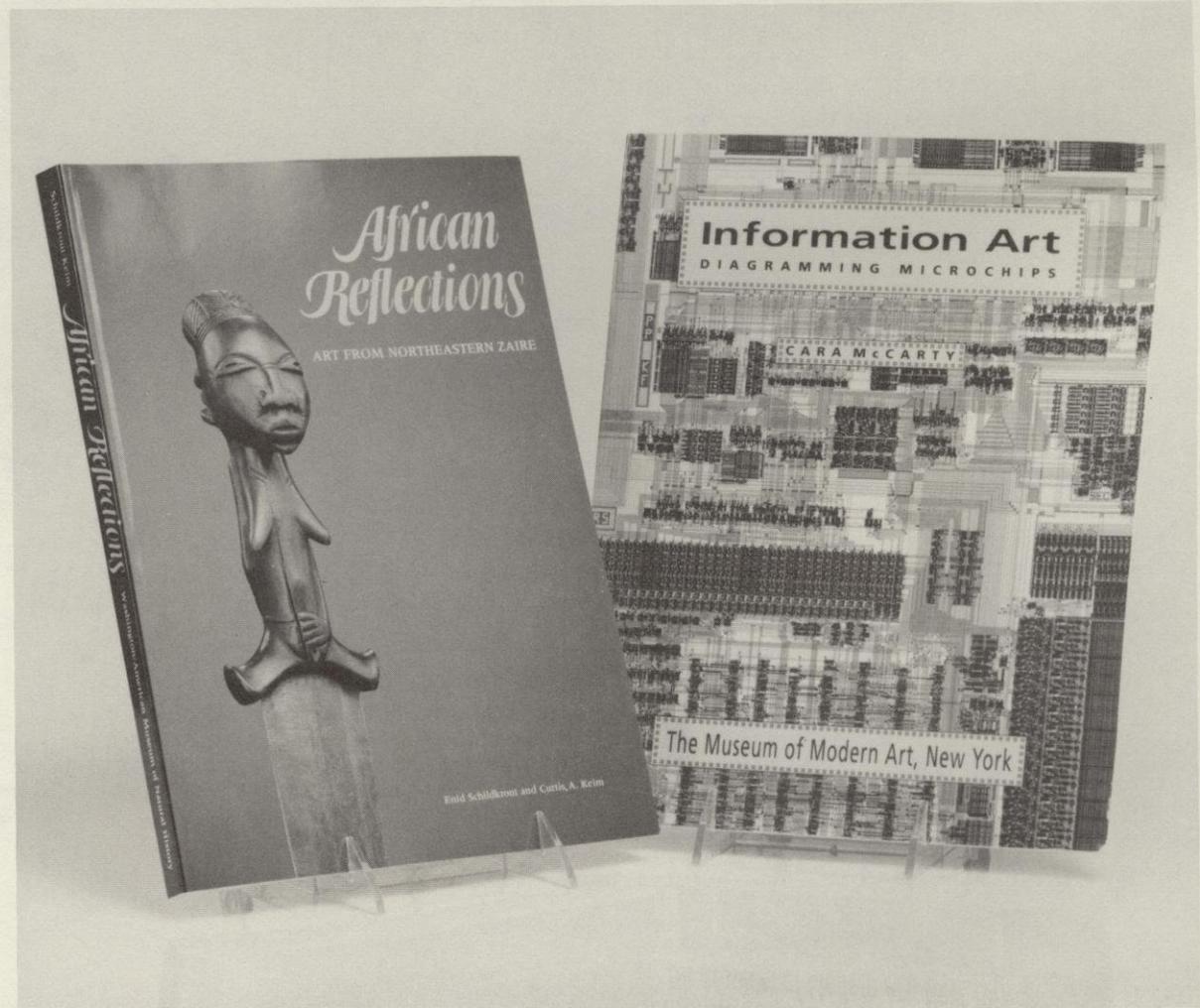
MUSEUM SHOP

Museum Shop Opens African Annex

To help celebrate our fall exhibition, we are opening an African Shop opposite the Museum Shop. Items for sale, inspired by the *African Reflections* exhibition, include musical instruments, objects of adornment, baskets, carved masks, and assorted books for both children and adults. The VHS video, *Spirits of Defiance*, which will play continuously in the gallery, will be available in the shop for \$19.95. Members always enjoy a 15 percent discount.

The Museum Shop is pleased to offer a t-shirt designed by Moyo Okediji and inspired by the art of the Mangbetu people which we see in the *African Reflections* exhibition. Okediji, who has his M.F.A. degree, usually paints large, colorful canvases. But designing t-shirts is not new for Okediji; he has silk screened and hand painted t-shirts in his home town of Benin, Nigeria. He is teaching Afro-American studies while working on his doctorate in art history.

Recycle those microchips. From clip boards and three-ring binders to earrings and pins, the computer age has collided with the recycling market. Come in to see our contemporary assortment of unusual items.



Two excellent catalogues for the current exhibitions are available in the Museum Shop. *African Reflections: Art from Northeastern Zaire*, is \$29.95 (\$25.46 members) and *Information Art: Diagramming Microchips*, is \$19.95 (\$16.96 members).

FALL 1993

ELVEHJEM MUSEUM OF ART

UNIVERSITY OF WISCONSIN-MADISON

EXHIBITIONS

African Reflections: Art from Northeastern Zaire

Galleries V, VI, VII, VIII
September 4, 1993-January 2, 1994

Information Art: Diagramming Microchips

Mayer Gallery
September 4-November 14, 1993

British Watercolors: 1750-1900

Mayer Gallery
November 20, 1993-January 23, 1994

CONCERTS

The 1993-94 Sunday Afternoon Live concerts will begin at 2:30 p.m. in the Elvehjem's Brittingham Gallery III.

October 3
Messiaen Quartet of Wisconsin, Madison

October 10
Sarah Meredith, mezzo soprano,
Green Bay

October 17
Parry Karp, cello, Madison

October 24
Wingra Woodwind Quintet, Madison

October 31
Bill Lutes and Martha Fischer,
piano, Madison

November 7
Pro Arte Quartet, Madison

November 14
Lawrence Chamber Players, Appleton

November 21
Wisconsin Arts Quintet, Stevens Point

November 28
NO CONCERT

December 5
Pro Arte Quartet, Madison

December 12
Wisconsin Brass Quintet, Madison

December 19
Madison Marimba Quartet

December 26
NO CONCERT

January 2
NO CONCERT

LECTURES

Enid Schildkrot, American Museum of Natural History, "From Expedition to Exhibition: The Creation of African Reflections," Sunday, September 5, 1:30 p.m., 140 Elvehjem.

Robert Farris Thompson, Yale University, "The Medicines of God: Congo Art and Atlantic Contacts," Wednesday, September 8, 5:30 p.m., 140 Elvehjem.

Ramona Austin, The Art Institute of Chicago, "Power, Cosmos, and Legitimacy: The Regalia of Bakongo Chieftainship," Wednesday, October 6, 5:30 p.m., 140 Elvehjem.

Allen Roberts, The University of Iowa, "Lions and Leopards and . . . Fears, Oh My! Arts of Terror and Resistance in Eastern Zaire," Wednesday, October 20, 5:30 p.m., 140 Elvehjem.

David A. Binkley, The Nelson-Atkins Museum of Art, "Shake the Baby: Initiation Masks and Fertility in Northern Kete Culture," Wednesday, November 3, 5:30 p.m., 140 Elvehjem.

Patricia Darish, University of Kansas, "This is our Wealth: Kuba Textiles of South-Central Zaire," Thursday, November 4, 5:30 p.m., 140 Elvehjem.

Lecture and panel discussion, "Radio-trottoir and Contemporary Arts in Central Africa," Mbala Nkanga, Northwestern University, 5:30 p.m. Panelists: Freida High W. Tesfagiorgis and Moyo Okediji, UW-Madison, Wednesday, November 17, 6:30 p.m., 140 Elvehjem.

EVENTS

Fall Open House for new and returning students, Wednesday, September 1, noon-2 p.m. Admission free, refreshments served.

Public reception for African Reflections: Art from Northeastern Zaire features special guests, African foods, and music. Friday, September 3, 6-8 p.m., Paige Court, Elvehjem.

Continuous video in African Reflections exhibition: *Spirits of Defiance*.

African Reflections: A Festival of Music and Dance, Saturday, September 4, 10 a.m.-4:30 p.m. Opening-day events provide a sample of the rich traditions of music and dance which have spread from Africa to the Americas and are practiced by individuals from Madison and the region. Performances by Unity Among Communities Drill Team, Carlos "Quinto" Equis-Aguila, HEDZOLEH, Lighthouse Gospel Singers, UW-Madison music students playing an amadinda



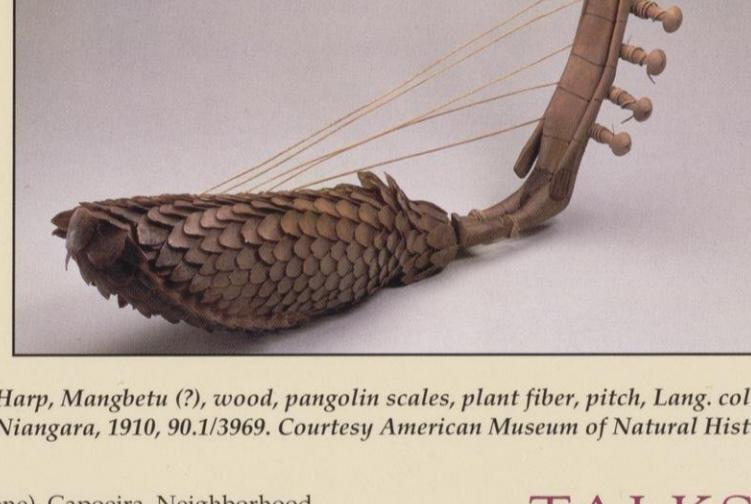
Belt, Mangbetu, leopard hide with fur, leopard and lion canines, brass, fiber cord, Lang. coll. Panga, 1914. AMNH, 90.1/3304. Courtesy American Museum of Natural History

PHOTO: LYNTON GARDNER



Double pot, Mangbetu, ceramic, Lang. coll. Niangara, 1913, AMNH, 90.1/4693. Courtesy American Museum of Natural History

PHOTO: LYNTON GARDNER



Harp, Mangbetu (?), wood, pangolin scales, plant fiber, pitch, Lang. coll. Niangara, 1910, 90.1/3969. Courtesy American Museum of Natural History

PHOTO: LYNTON GARDNER



Knife, Mangbetu, iron, wood, Lang. coll. Niangara, 1910. AMNH 90.1/4140. Courtesy American Museum of Natural History

PHOTO: LYNTON GARDNER

TALKS AND TOURS

Group-guided tours, by appointment, are available for adults and students. Teachers may request pretour curriculum materials and tours in the French language. Call at least three weeks in advance to make an appointment (608) 263-4421.

Brief tour and activity for students, ages 9-11, accompanied by an adult, of African Reflections on Saturday, September 25 at 10:30 a.m. and repeated on Saturday, November 6 at 10:30. Program is free, but preregistration by phone is required at (608) 263-4421.

Beginning September 12, 40-minute tours will be held Sundays at 1:30 p.m., Tuesdays at 4 p.m., and Thursdays at 12:20 p.m. They will include surveys of the exhibition and special topics.

MUSEUM SHOPS

A satellite shop will open September 3 in conjunction with African Reflections: Art from Northeastern Zaire, featuring the catalogue and related merchandise. Hours for both the Museum Shop and African Shop are Sunday from 11 a.m. to 5 p.m. and Monday through Saturday, 9 a.m. to 5 p.m. Open until 8 p.m. on Wednesday evenings from September 8 through December 29.

HOURS

The galleries are open every day, Sunday through Saturday, 9 a.m. to 5 p.m. and

Wednesday evenings until 8 p.m. beginning Wednesday, September 8 and ending Wednesday, December 29.

Museum closed Thursday, November 25; Friday, December 24; Saturday, December 25; and Saturday, January 1.

For more information call (608) 263-2246
Elvehjem Museum of Art
800 University Avenue
Madison, Wisconsin 53706

African Reflections: Related Events Held Outside the Elvehjem

Perceiving Africa: Books, Maps and Manuscripts from Wisconsin Collections, Department of Special Collections, University of Wisconsin Memorial Library, 728 State Street, (608) 262-3243, September 4, 1993-January 2, 1994

Adornment, Madison Children's Museum, 100 State Street, (608) 256-6445, October 2, 1993-January 16, 1994, Free with admission (\$3, two-year-olds and older)

Georges Collinet Presents AfroPop, a blend of African, Caribbean, and South American music, Memorial Union (608) 262-2201, September 4, evening performance (time TBA)

African Reflections: Art from Northeastern Zaire was organized and sponsored by the American Museum of Natural History, New York City and supported in part by the National Endowment for the Humanities, the New York State Council for the Arts, the Institute of Museum Services, and the Ambrose Monell Foundation.

Major support for local presentation of the exhibition and accompanying programs was generously provided by the Anonymous Fund, the Norman Bassett Foundation, the Brittingham Fund, Inc., the Hilldale Fund, the National Endowment for the Arts, a Federal agency, and the Wisconsin Humanities Committee, serving on behalf of the National Endowment for the Humanities.

Additional funding was provided by the UW-Madison African Studies Program funds from the U.S. Department of Education, the Dane County Cultural Affairs Commission, the UW Lectures Committee, and the Wisconsin Arts Board.

Slide-lecture series, "The Eye of a Peripatetic: Frank Horbeck's Photographs on Art and Architecture Abroad," Sunday, October 17, "Athos: Bulwark of Byzantium," and Sunday, November 14, "Gothic Styles of France," 4 p.m., 140 Elvehjem. For more information: (608) 263-2341.

Winter Open House at the Elvehjem on Wednesday, December 1, from 5-7 p.m. Celebrating the holiday season and the opening of the new exhibition *British Watercolors: 1750-1900*.

PHOTO: LYNTON GARDNER