



## Artscene. Vol. 16, No. 3 Spring 2000

Elvehjem Museum of Art

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, Spring 2000

<https://digital.library.wisc.edu/1711.dl/DO4A5JWWJBCOH8R>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 2000 The Regents of the University of Wisconsin System

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

ELVEHJEM  
LVM

# ARTSCENE

Elvehjem Museum of Art

University of Wisconsin-Madison



SPRING

2000

## ELVEHJEM COUNCIL

<i>Exofficio Members</i>	Frank Manley
Phil Certain	Jean McKenzie
Russell Panczenko	Frederic Mohs
David Ward	Carolyn Peterson
Andrew A. Wilcox	Judy Pyle
<i>Members at Large</i>	Millard F. Rogers, Jr.
Joyce Bartell	Harry Roth
Polly Beal	Donald P. Ryan
Anne Bolz	Diane Seder
Simona Chazen	Fan Taylor
Jane Coleman, Chair	Thomas Terry
Tim Erdman	William Wartmann
Marvin Fishman	Mary Alice Wimmer
Leslie Garfield	Hope Melamed Winter
Gail Goode	<i>Fixed-term Appointments</i>
Betty Trane Hood	Jim Escalante
Frank Horlbeck	Robert Krainer
Barbara Kaerwer	Joann Skrypzak
Diane D. Knox	Pat Thomas

## STAFF

Russell Panczenko, Director
Nancy Anderson, Word Processor and Receptionist
Maria Saffotti Dale, Curator of Painting, Sculpture, Decorative Art
Lori DeMeuse, Assistant to the Director
Henry J. Drewal, Adjunct Curator for African Art
Connie Diring, Secretary to the Director
Steve Johanowicz, Preparator
Anne Lambert, Curator of Education and Outreach
Corinne Magnoni, Assistant Director for Administration
Kathy Paul, Development Specialist
Liese Pfeifer, Shop Manager
Patricia Powell, Publications Editor
Jeri Richmond, Exhibition Designer
Andrea Selbig, Registrar
Andrew Stevens, Curator of Prints, Drawings, Photographs
Gautam Vajracharya, Adjunct Curator for South Asian Art

## ARTSCENE

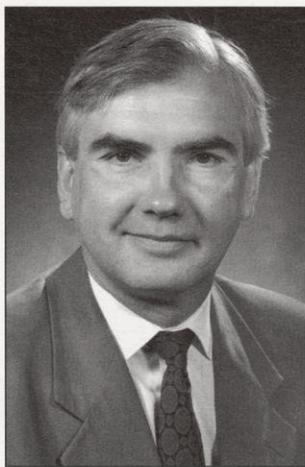
Patricia Powell, editor  
Earl Madden, designer  
University Publications, producer  
Litho Productions, Madison, printer

Send letters, comments, and information for newsletter to [pcpowell@facstaff.wisc.edu](mailto:pcpowell@facstaff.wisc.edu) or to 800 University Ave. Madison, WI 53706-1479

Artscene is issued four times a year in December, March, June, and September.

**Volume 16, Number 3**  
Spring 2000

**Cover:** Yorùbá Peoples, Nigeria, Beaded Throne, beads, leather, fabric, wicker. Photo by Don Cole. Courtesy of UCLA Fowler Museum of Cultural History



## From the Director

The Elvehjem's often voiced need for expansion of its physical facility is poignantly illustrated by a recent occurrence. Thanks to the generosity of a private benefactor, we were able to purchase a rare and wonderful piece of architectural wall decoration. The colorful glazed ceramic Spirit Wall, shown on page 13, was made in China in the sixteenth century, during the Ming dynasty; it measures 52 x 52 inches, is about a foot thick, and weighs several hundred pounds. Its acquisition represents a great coup for the museum. That said, however, we are faced with that troubling museum question: what do we do with it?

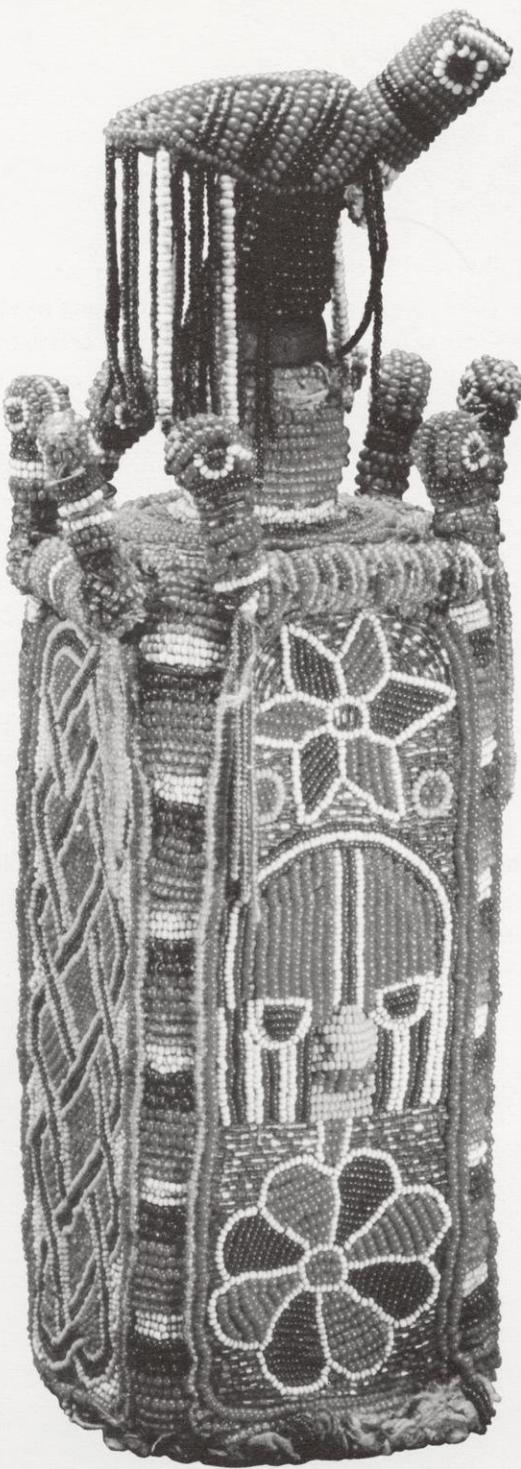
Clearly, permanent display of the object would be best in term of its availability to visitors and its safety. The Spirit Wall is certainly important enough and visually interesting enough to warrant long-term display. Also, since it is large, heavy and made of ceramic, a friable material, with a delicate glazed surface, it should be moved as little as possible. The next determination that needs to be made is where to display the object. It is a large, complex composition that was originally embedded in the wall of a sacred building, where it would have been seen from a distance by people passing by as well as up close. Somehow the museum will have to provide these same visual perspectives to its visitors. Furthermore, the Spirit Wall will need some kind of context. Here there are some options; given the Elvehjem's collection, the context could either be based on function or culture. So, for example, as a piece of architectural decoration, it could go with other similar objects such as the window designed by Frank Lloyd Wright and the cast-iron wall fragment by Louis Sullivan. On the other hand, because it is Chinese, it can go with other Chinese or Asian objects. But these small contexts need even broader contexts; obviously, one could not locate the three pieces of architectural decoration mentioned above in, for example, Brittingham Gallery III where the Elvehjem's baroque paintings are displayed. Possibly, the Spirit Wall could be placed in Brittingham Gallery VIII where the South and Southeast Asian sculptures are displayed. However, given its size and visual needs, there are only two places in Gallery VIII where it could go, and if it did, it would displace many objects currently on view. The lighting and wall color would also have to be changed in order to accommodate the large outdoor Spirit Wall, but this would in turn adversely affect the carefully worked out display of the Indian, Cambodian, and Thai sculptures remaining in Gallery VIII. We have not yet determined where to install this wonderful new piece, but we will keep you informed.

One might perhaps conclude that the Elvehjem should not have acquired the Spirit Wall in the first place. However, the opportunity to acquire such a rare and important work of art will probably not come again. Also, collecting is the heart of the Elvehjem's mission; the museum was created specifically to collect, preserve, and make its collections accessible to its diverse communities. Learning comes from experience of objects and events as well as reading; if not at the Elvehjem, then where?

Russell Panczenko

# Beads, Body, And Soul

## Art and Light in the Yorùbá Universe



Yorùbá Bottle Wrapped with Beaded Textile cover.  
Glass bottle and beads, nails, plant fiber. Photo by  
Don Cole. Courtesy UCLA Fowler Museum

**B**eads are forever, for everyone. Archaeological excavations of very early sites of far-flung civilizations turn up beads that were used to beautify the human body and the environment. Building upon a millennium of tradition, Yorùbá bead artists continue to astound us with their artistry and inventiveness. The exquisite textures, vibrant colors, and intricate patterns make us marvel at the care, precision, and skill needed to create such objects. This exhibition demonstrates why the Yorùbá have become renowned throughout the world as bead artists.

The Yorùbá peoples of Africa and the Americas compare beads to stars in the sky, intense points of color, light, life. Such rich concepts of Yorùbá art and thought are expressed in the exhibition *Beads, Body, and Soul: Art and Light in the Yorùbá Universe*, which continues in galleries VI and VII through May 21. The museum has extended viewing hours on Thursdays until 8:00 p.m.

A spectacular array of some 150 beaded objects—including crowns and ceremonial regalia, masks, divination implements, contemporary paintings and sculpture, necklaces, slippers, and even royal thrones—speaks to an evolving artistic tradition and explores the web of ideas and images that shape the

Yorùbá universe. The exhibition is the first to focus on a wide range of Yorùbá beaded traditions in West Africa and the Americas, both past and present. Yorùbá-speaking peoples are among the most numerous in Africa, with an estimated population of more than 25 million. Their arts and religion have also flourished in the diaspora and are at the heart of African-American traditions in Brazil, Cuba, and the United States.

Organized and developed by the UCLA Fowler Museum of Cultural History, the exhibition establishes artistic traditions and sources in Africa and underscores their reflection, reclamation, and evolution in the Americas. It is divided between the beaded arts of the Yorùbá of Africa and the Yorùbá in the diaspora; these sections are further subdivided into such themes as royalty, divination, and initiation. The Elvehjem is the only museum in the Midwest to offer area viewers the opportunity to view this spectacular array of beaded sculptures, attire, and paintings. The exhibition is accompanied by detailed narrative panels and photographs. This project results from more than twenty-five years of fieldwork in Africa and the Americas by two curators, Henry Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies, UW-Madison, and John Mason, founder and director of the Yorùbá Theological Archministry, New York. Drewal states:

It is a great honor and privilege for me to bring this exhibition to Madison; it is like bringing my two "homes" together. I lived, worked, and studied in Yorùbáland for more than seven years and have lived in Madison for nine years. I always wanted to bring one of my exhibitions here to share it with my students, colleagues, and friends. Now I have my wish.

Yorùbá concepts of color and light are embodied in their art, which includes some of the most sumptuous beadwork found in the world. Beads fit into the Yorùbá's political, religious, and social orders; colors have meanings and express ideas about the character of spiritual forces as well as of



*Yorùbá Carved Wood Ibeji Figures with Beaded Ewu.* Wood, camwood, powder, fabric, beads. Photo by Don Cole. Courtesy UCLA Fowler Museum

humans. Art in the political sphere is illustrated by the profusely beaded works made for royalty and includes a king's throne, crown and coronets, footstools, and flywhisks. One of the most elaborate works, the great royal crown (*adenla*) from West Africa is reserved for use only on sacred or important occasions.

From the Americas, beaded regalia from several initiation ensembles, worn by an initiate during "enthronement" into the religious community—draws on works of African royalty, while responding to new aspects of place and time. The regalia incorporates aesthetics that touch on issues of rebirth, renewal, and transcendence.

A selection of contemporary works by African and African-American artists, as well as works by Brazilian artists, brings the presentation of Yorùbá beaded expressions full circle. Dazzling beaded paintings, banners, and sculpture resonate with Yorùbá impulses, exploring notions of color and medium as spiritual forces in nonliturgical, contemporary art.

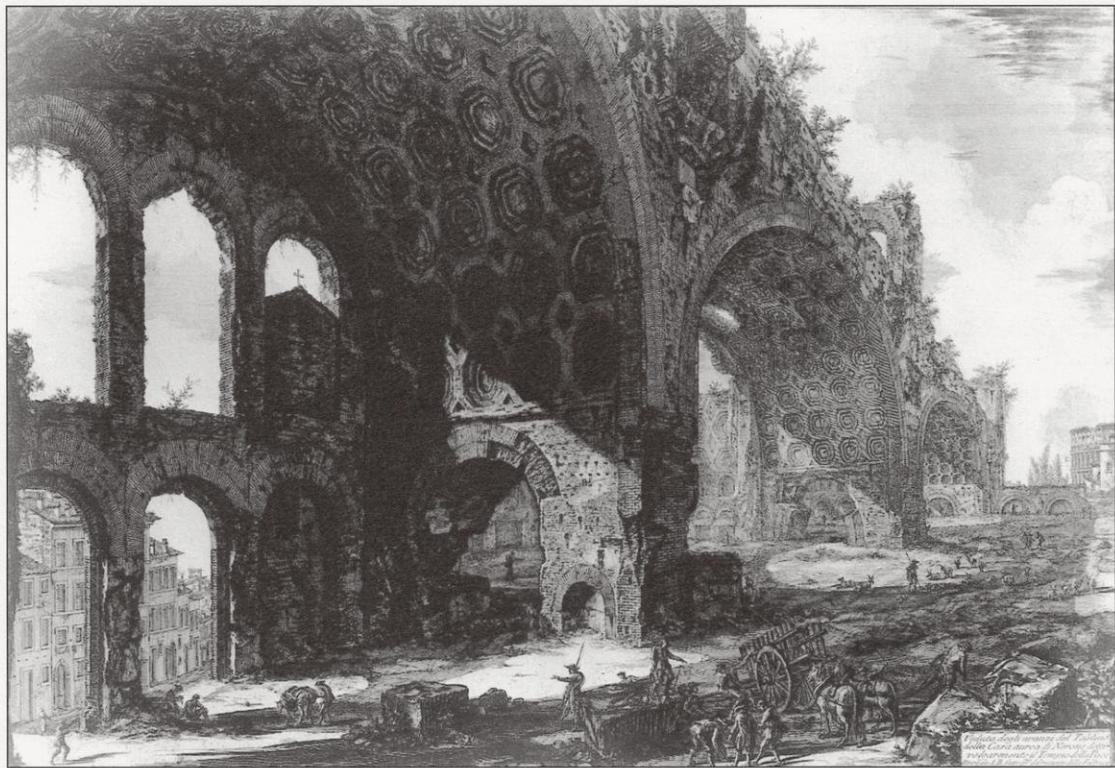
Henry Drewal and John Mason are also the authors of the 288-page exhibition catalogue, with over 400 color illustrations, on sale in the Museum Shop for \$39.00 (members \$33.15). A handsome poster of the exhibition is also on sale. You may pick up a brochure in the gallery that lists all programs accompanying the exhibition.

# Piranesi Reinvents the Rome of Antiquity

From the Elvehjem's large collection of prints is drawn the current exhibition *Piranesi's Views of Rome*, on view in Mayer Gallery through April 23. Prints were selected from two important series, *Alcune Vedute di Archi Trionfali* (Some Views of Triumphal Arches), and *Vedute di Roma. Vedute* (views), a style of print popularized in the early 1700s, may be literal scenes or may be partly or wholly made up from the artist's imagination. Piranesi spent much of his productive life recording and embellishing such scenes of Rome. His first important success was his publication of *Alcune Vedute di Archi Trionfali*, which brings

together views of the most famous sites in Rome and from elsewhere in Italy. These exquisite images celebrate the Rome familiar to tourists, and Piranesi received much support during this period from the British community in Rome.

Born in 1720, Giovanni Battista Piranesi grew up in Venice. He was probably educated by his uncle, an architect and engineer. He studied with the most important set designers of the day, the Bibiena family. These influences are clear from his earliest surviving works, which consistently take architecture as their subject. During his formative years he learned the history of Rome and fell in love with its grandeur. He first traveled to Rome in 1740 as a designer to a court noble. Sickness forced him to return to Venice in 1744 for a year, but he returned to live in Rome for the rest of his life. His reputation grew for his creations of views of his beloved city. During this same period, Piranesi began work on the project that occupied him for the remainder of his life, the much larger *Vedute di Roma*. Eventually



Giovanni Battista Piranesi (Italian, 1720–1778), *The Basilica of Constantine*, 1774, etching and engraving. Transfer from the State Historical Society of Wisconsin, 05.1.32

numbering 135 plates, the vedute incorporate Piranesi's skill as a printmaker and his experience as a student of architecture and reflect his keen interest in the contemporary archaeological explorations of Rome. In other series he records inventories of the surviving pieces of sculpture and tomb inscriptions.

Piranesi was a passionate man, and his dedication to the Roman past was not always tempered by careful judgment, as in his attempts to prove that Roman forms of architecture must have developed from the traditions of the Etruscans, rather than the Greeks. Still, Piranesi's vision of Rome was so widely dispersed across Europe that it is sometimes credited with inspiring whole generations to make the pilgrimage to Rome to bask in the antique. Sometimes they were not entirely satisfied, as when Goethe toured Italy, and found that the baths of Diocletian and Caracalla did not live up to Piranesi's views of them. Nevertheless, Piranesi's views continue to impress with their extraordinary perspectives and unmistakable style.

# Ancient Coin Display in Gallery I

**C**oins, because of their abundance and their intimate connections to the ruling elites of the ancient Greco-Roman world, offer a unique insight not only into the historical events with which they are bound up but also into the social history of power and propaganda. The Elvehjem's collection of 3,746 ancient coins offers a valuable teaching resource that perfectly complements the existing ancient collections.

For many years now, ancient coins have not been on display, but in December the Elvehjem unveiled a remarkable new teaching tool, a coin case that shows the most interesting coins with text providing historical context and noting iconographical significance. Emeritus Professor of Classics Herbert M. Howe studied the collection and selected coins for a forthcoming handbook of the Elvehjem's ancient coin collection and for the display. He wrote a running historical commentary for the display that supplements a brief description of what you see on each coin.

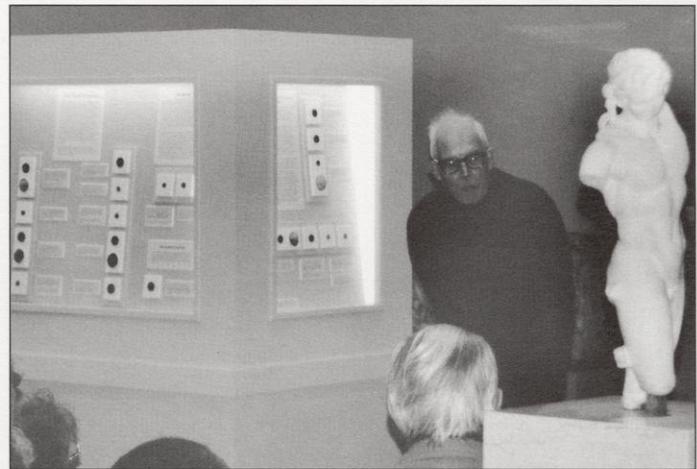
These coins begin with a gold button from Iran of 1500 B.C., a precursor of actual coinage, and chart the history of the ancient Mediterranean from the sixth century B.C. to the division of the Roman Empire into eastern and western powers toward 395 A.D. While we do not know exactly when or where the first coins were minted, the earliest coins found in the ancient Mediterranean come from the sixth century B.C. from Lydia, in Asia Minor. The Elvehjem is fortunate to own and display a coin of about 550 B.C. from Lydia under the reign of Croesus, whose name was once a synonym for wealth—rich as Croesus.

Interesting coins include some minted by Philip of Macedon and his son Alexander the Great and a coin portrait

of Cleopatra from Ptolemaic Egypt. In the display is a particularly fine set of eleven Roman silver denarii from 66 B.C. that represents on the reverse the nine muses, plus Herakles as leader of the muses, with the laureate head of Apollo on the obverse. These muses are exquisite miniature relief sculptures.

The coins of the Roman Empire have a running historical and economic narrative to accompany the coins bearing the portraits of the emperors. This helps us understand the images and what particular message the emperors were propagating through the coin. Coins were issued at every opportunity—to celebrate victory, peace, new buildings—a coin issued by Nero from 64 A.D. shows the Closed Temple of Janus, which was opened when Rome was at war and had been opened for a hundred years since the death of Julius Caesar. The emperor Trajan issued a coin in 112 A.D. to celebrate his column, still standing in the Roman Forum.

Donors to this collection include Herbert M. Howe, Mr. and Mrs. Ellis Jensen, and Mr. and Mrs. Arthur J. Frank, with a few coins lent by the State Historical Society of Wisconsin and private lenders. In addition to the collection from which the catalogue and coin case were selected, the Elvehjem has 2,899 Roman bronze imperial coins from the fourth and fifth centuries A.D., mostly from Eastern Roman Empire



Herbert Howe speaks to docents at the unveiling of the case of ancient coins

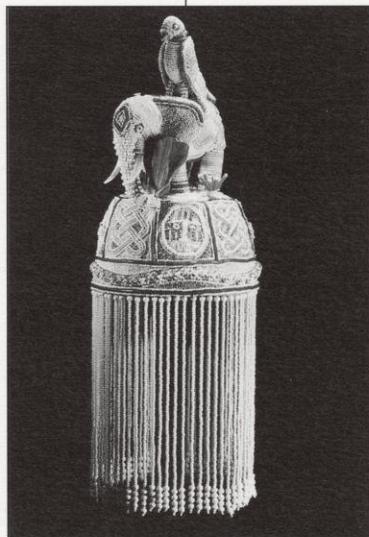
mint, that were found as a hoard and donated in the late 1970s by Paul and Jon Holtzman. The hoard is best studied by a comparison of all the coins of a single type from the various mints, a task completely unlike the method used in this catalogue and case. We encourage numismatists and students to undertake such a study in the near future.

The author of the catalogue and coin case text, Herbert Howe, taught in the UW Classics Department from 1948 through 1982, teaching large classes with hundreds of students. His lively teaching style is obvious in his readable labels for the coin case. Interested in the museum from its inception, Professor Howe served on the museum's council from its opening in 1970 through 1975 and on the acquisitions committee from 1970 through 1983.

We are grateful to the Brittingham Fund, Inc. for making possible the handsome display of ancient coins and furthering our teaching mission to the university and community.

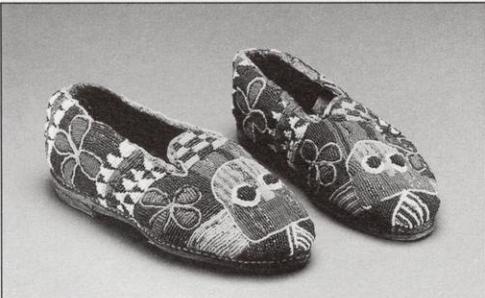
## M A R C H

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>CONTINUING EXHIBITIONS</b>						
<i>Beads, Body, and Soul: Art and Light in the Yorùbá Universe</i> , Galleries VI and VII through May 21 <i>Piranesi's Views of Rome</i> , Mayer Gallery through April 23						
<b>5</b> 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Ellen L. Schwartz	<b>6</b> Galleries closed	<b>7</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Jane Pizer	<b>8</b>	<b>9</b> 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Sallie Olsson 5:30 p.m. Lecture, Margaret T. Drexel, "Yorùbá Ritual: Performers, Play, Agency," L140 Galleries open until 8 p.m.	<b>10</b>	<b>11</b> 
<b>12</b> 12:30 p.m. Concert Gallery III, Whitewater Brass and Woodwind Quintets 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Judy Berry	<b>13</b> Galleries closed	<b>14</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Ellen L. Schwartz	<b>15</b>	<b>16</b> 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Beverly Calhoun Galleries open until 8 p.m.	<b>17</b>	<b>18</b>
<b>19</b> 12:30 p.m. Concert Gallery III, Trio Toscano 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Bud Brown	<b>20</b> Galleries closed	<b>21</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Marion Stemmler	<b>22</b>	<b>23</b> 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Marion Stemmler 5:30 p.m. Manuel Vega, bead artist discussing his work, L140 Galleries open until 8 p.m.	<b>24</b>	<b>25</b> 2:30 p.m. Slide-lecture by Manuel Vega, L140 3–5 p.m. Beading demonstration, Manuel Vega, Whyte Gallery
<b>26</b> 12:30 p.m. Concert Gallery III, Wisconsin Baroque Ensemble 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	<b>27</b> Galleries closed	<b>28</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	<b>29</b> 5:30 p.m. Lecture, Jost Hermand, "Anatomy of a Scandal: Andrew Wyeth's Helga Pictures 1970–1985," L140; sponsored by the Friends of the UW Libraries	<b>30</b> 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Judy Berry 5:30 p.m. Lecture, Roslyn Adele Walker, "Anonymous has a Name: Olowe of Ise, Yorùbá Sculptor to Kings," L140 Galleries open until 8 p.m.	<b>31</b>	



Jose Rodriguez, Beaded Crown and Veil for the Òrisà Obàtálà from Beads, Body, and Soul

# APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						
<b>2</b> 12:30 p.m. Concert Gallery III, Anthony Padilla, piano 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Ellen L. Schwartz	<b>3</b> Galleries closed <b>EXHIBITION CLOSED</b> <i>Children Are Beads</i> in Whyte Gallery	<b>4</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Ellen L. Schwartz	<b>5</b>	Pair of Beaded Shoes, Yorùbá, Nigeria, from <i>Beads, Body, and Soul</i>		
<b>9</b> 12:30 p.m. Concert Gallery III, Neale-Silve Young Artist Competi- tion Winner 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Bud Brown	<b>10</b> Galleries closed	<b>11</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Ellen L. Schwartz	<b>12</b>	12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Ann Hartmann 5:30 p.m. Felipe Garcia Villamil, bead artist discussing his work Galleries open until 8 p.m.	<b>7</b>	<b>8</b> 2:30 Slide-lecture by Felipe Garcia Villamil, L140 3–5 p.m. Beading demonstration, Felipe Garcia Villamil, Whyte Gallery
<b>16</b> 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	<b>17</b> Galleries closed	<b>18</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Jane Pizer	<b>19</b> 9:30 a.m. Slide-lecture by Gerald Duane Coleman, L166 10 a.m.–noon, Beading demonstration, Gerald Duane Coleman, Whyte Gallery	12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Jane Pizer 5:30 p.m. Lecture, Mar- ilyn Houlberg, "Beaded Art of the African Diaspora: Haiti," L140 Galleries open until 8 p.m.	<b>14</b>	<b>15</b> 2:30 Slide-lecture by Gerthie David, L140 3–5 p.m. Beading demonstration, Gerthie David, Whyte Gallery
<b>23</b> Easter NO CONCERT 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	<b>24</b> Galleries closed <b>EXHIBITION CLOSED</b> <i>Piranesi's Views of Rome</i>	<b>25</b> 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	<b>26</b>	12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Beverly Calhoun Galleries open until 8 p.m.	<b>21</b>	<b>22</b>
<b>30</b> 12:30 p.m. Concert Gallery III, Bill Lutes and Martha Fischer, piano 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent				12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Christine Alfery 5:30 p.m. Lecture, Rowland Abiodun, "Beads: The Ultimate Yorùbá Adornment," L140 Galleries open until 8 p.m.	<b>28</b>	<b>29</b>

# M A Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Galleries closed	2 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	3	4 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Jane Pizer 5:30 p.m. Two lectures, Michael Harris and dele jegede, with panel discussion Galleries open until 8 p.m.	5 5–8 p.m. Downtown Gallery Night 7 p.m. Carlos Eguis-Aguila, Afro-Cuban percussionist, singing and drumming, Elvehjem L160	6 <b>EXHIBITION OPENS</b> <i>Installations by Bradley McCallum</i> 2:30–3:30 p.m. Carlos Eguis-Aguila, Afro-Cuban percussionist, singing and drumming, Elvehjem L160
7 12:30 p.m. Concert Gallery III, Wisconsin Brass Quintet and Friends 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	8 Galleries closed	9 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Jane Pizer	10	11 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Christine Alfery Galleries open until 8 p.m.	12	13
14 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	15 Galleries closed	16 4 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	17	18 12:30 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by docent Beverly Calhoun Galleries open until 8 p.m.	19	20 2 p.m. Closing festival for <i>Beads, Body, and Soul</i> (see description on page 14)
21 2 p.m. Tour of <i>Beads, Body, and Soul</i> , 30–40 minutes, by a docent	22 Galleries closed <b>EXHIBITION CLOSED</b> <i>Beads, Body, and Soul</i>	23	24	25 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Beverly Calhoun	26	27
28 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	29 Galleries closed	30	31			

# Elvehjem Welcomes New Staff

Last fall the Elvehjem made new appointments to fill the vacancies left by curator Leslie Blacksberg, who joined the staff at the Taft Museum in Cincinnati, and registrar Pam Richardson, who is now a registrar at the Hirshhorn Museum and Sculpture Gardens in Washington, D.C. We wish them well in their new situations.

In December Maria Saffiotti Dale began as curator of painting, sculpture, and decorative arts. Maria, a Princeton undergraduate, received an M.A. from the Courtauld Institute of Art, University of London, and a Curatorial Studies Certificate from the Institute of Fine Arts, New York University, where she is currently a doctoral candidate. During the course of her dissertation research, she spent a year as a Rome Prize Fellow at the American Academy in Rome. Her primary research is manuscript illumination and Italian art from 1300 through 1600. Maria conducted research for exhibitions and publications at The Walters Art Gallery, Baltimore, the Pierpont Morgan Library, New York, and for the Robert Lehman Collection, The Metropolitan Museum of Art, New York. Her husband, Thomas Dale, began as assistant professor in the UW-Madison Department of Art History in September 1999, where he teaches medieval art. Maria brings a breadth of curatorial experience and enthusiasm to the museum staff.

Andrea Selbig took up the position of registrar in December, already knowing about the collection and our registrarial procedures. Andrea received her B.A. in art history from UW-Madison and worked at the Elvehjem as registrar's assistant for a year, primarily sorting and classifying the ancient coins. Andrea also worked with the curator of education at the State Historical Museum in Madison and did an internship at the University of Wisconsin-Milwaukee art museum. Andrea married Bill Selbig in 1998 and shortly thereafter moved to Boston to enroll in the museum studies program at Tufts University in Medford, Massachusetts. While at Tufts, Andrea also worked as assistant registrar at the Museum of Our National Heritage in Lexington, Massachusetts. We welcome her back to the Elvehjem.

Steven Johanowicz accepted the new position of preparator in December, although as a student he has worked with Jerl Richmond, exhibition designer and chief preparator, since 1994. Steve has already made major contributions to making models for and installing exhibitions, and he designed and manufactured the new ancient coin case now in Gallery I. He received his B.F.A. from UW-Madison in 1998 with an emphasis in sculpture.



New faces in the museum (l-r): Connie Diring, Maria Saffiotti Dale, Steve Johanowicz, Andrea Selbig, Nancy Anderson

Steve especially enjoyed experience with woodworking, glassworking, and the foundry.

Another addition to museum staff is secretary to the director Connie Diring, who started at the museum in February of 1999. Connie received her B.A. from UW-Whitewater in art with an emphasis in photography, and a minor in art history. She is currently enrolled at the New York Institute of Photography through their home study program and continues as a freelance photographer. Before she came to the museum, Connie worked at the UW-Madison Department of Biochemistry.

Nancy Anderson, the new word processor and receptionist spent seven years at the Pleasant Company as supervisor in order-processing and a department assistant in product development. After leaving Pleasant Company, Nancy was office manager for Nature's Acres, an herbal body-care manufacturer. During that time, she started her own business as a silversmith and continues to participate in art fairs around the state. She lives in North Freedom with her husband and three children.



*Curator of Prints Drew Stevens joins officials in Tokyo to open an exhibition of the Elvehjem's Van Vleck collection of Japanese prints*

## A Lecture on Piranesi's "Views"

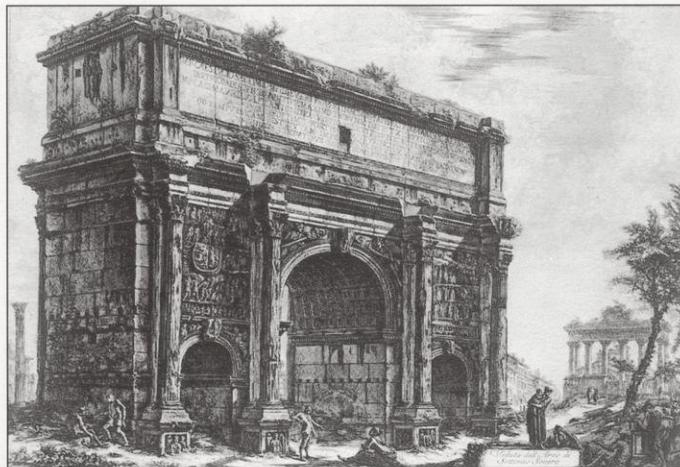
"Antiquing on the Grandest Scale: Tourists and Architects Take in the Views of Rome," is the title of a slide-lecture by Brian Bubenzier related to the current exhibition of prints by Piranesi. Giovanni Battista Piranesi (Italian, 1720–1778) created two highly influential print series of ancient Roman monuments called *vedute* "views." Mr. Bubenzier will discuss the way these works became a kind of travel guide, used both to attract tourists to Rome and as illustrations on site. Piranesi's images inspired that generation of English architects who were drawn both to the aesthetics of these views and to the useful association of the British Empire with the Roman Empire.

## Programs Reflect the Fabric of Yorùbá Life

A string of programs, each focusing on different aspects of Yorùbá art and culture, combine like a beaded surface to illuminate and reflect the Yorùbá universe. During *Beads, Body, and Soul* the shape and breadth of this universe is delineated by visiting artists and scholars representing Yorùbá art and its manifestations in Africa, Brazil, Cuba, Haiti, and the United States.

### Entrancing Beads: Artists' Demonstration

To show the ongoing vitality of beading, four artists will demonstrate their beadwork. Representing different geographic influences on Yorùbá beadwork are Manuel Vega (New York City), Felipe García Villamil (Cuba), Gerthie David (Haiti), and Gerald Duane Coleman (Milwaukee). Each will present a half-hour short slide-lecture about his/her work in room L140, followed by two hours of beading in Whyte Gallery. The



Piranesi's prints of Roman triumphal arches provided British architects with powerful images of the might of ancient Rome. Giovanni Battista Piranesi (Italian, 1720–1778), *The Arch of Septimius Severus*, 1772, etching and engraving, 18 3/4 x 28 5/16 in. Transfer from State Historical Society of Wisconsin, 05.1.38.

informal beading sessions will allow ample time for observation and questions from the audience. All demonstrations will be on Saturdays from 2:30–5 p.m. Check the calendar of events for artists' dates. To encourage conversations among beaders, visitors may bring their own beadwork to share during the demonstration period. For young people accompanied by an adult, Gerald Duane Coleman will demonstrate beading from 9:30 a.m.–12 noon on Wednesday, April 19, during Madison public school vacation. He will give his lecture in room L166 and move to Whyte Gallery to engage students in fun with beads. This event is most appropriate for first grade and older students. The UW Arts Institute funded all the beadwork demonstrations.

### Entrancing Beats: Musical Performance

To celebrate the music of Afro-Cuba, master drummer Carlos Eguis-Aguila will give a concert on May 5 and a lecture/demonstration on May 6. He will play conga drums and sing from the

various African traditions brought to Cuba, including music of the Yorùbá people and the Carabali from southeastern Nigeria. He will also play rumbas, some of his own composition. This concert will be on Friday, May 5 at 7:00 p.m. in room L160 of the Elvehjem. The next day he will demonstrate rhythms from Cuba and the Caribbean. We invite participants to bring a shekere (beaded gourd rattle) to play. This event will be at Saturday, May 6 at 2:30 p.m. in Elvehjem L160. Admission is free and tickets are not required. Anne Bennison will narrate both events. Funding for Carlos Eguis-Aguila's visit was provided by the NAVE Fund.

### Venerable Beads: Lectures

Beads and their roles in Yorùbá religion, society, and politics and their transformations in the Americas will be the subject of many lectures by visiting lecturers. Among the speakers and topics are Margaret T. Drewal on "Yorùbá Ritual: Performers, Play, Agency" on March 9; Roslyn Adele Walker on "Anonymous has a Name: Olowe of Ise, Yorùbá Sculptor to Kings" on March 30; Rowland Abiodun on "Beads: The Ultimate Yorùbá Adornment" on April 27; and Michael Harris on "Contemporary Artists in Ile-Ife" and dele jedege on "Yorùbá Contemporary Art and Politics" on May 4. These lectures are Thursdays at 5:30 p.m. in room L140.

## Randall Elementary School Prepares for Beads, Body and Soul

The entire student body of Randall Elementary School in Madison is dedicated to the study of beadwork this year. Under the guidance of Randall's library media specialist April Hoffman and art teacher Patricia Wochinski, students have gained a greater understanding of beading as an art and as a transmitter of culture. In the fall Sonya Clark, an internationally acclaimed fiber artist and an assistant professor of environment, textiles, and design at UW-Madison, visited the school, showed slides of Yorùbá beadwork, and discussed how Yorùbá art has continued its influence in the New World. She spoke to all the students. As part of Randall's preparation for the upcoming exhibition, Patty Wochinski selected three classes to work directly with Sonya Clark to make beaded artworks. On December 2 Randall also held a Bead Fair in the library which featured Hmong, Native American, and other beaders.

Every Randall student visited the Elvehjem for a guided tour of *Beads, Body, and Soul* in February, thanks to a grant from the PTO. Beaded art projects by Randall students will be represented in the children's exhibition "Children Are Beads" held at the Elvehjem beginning March 4.



Artist Sonya Clark worked with art teacher Patricia Wochinski and students at Randall Elementary School in Madison on making beaded artworks in conjunction with *Beads, Body, and Soul*. With Sonya Clark (l-r) are pupils Paul Osswald, Sam Daly, Elizabeth Levine, and Eliza Turner

### Children are Beads: An Exhibition of Children's Beadwork and Carnival

In Yorùbá culture beads are equated with one of the most precious of possessions—children—as in the phrase *ilèkè l'omo*, "children are beads." To celebrate children and beads, the Elvehjem will show an exhibition of beadwork by Madison elementary school art students entitled *Children are Beads*. The Elvehjem gratefully acknowledges the efforts of several Madison art teachers who added beading to their lessons plans this year in order to participate in the exhibition.

Students, teachers, and families from Madison and the surrounding community are invited to the museum for refreshments and to "show off" beads in a Children's Carnival on Saturday, March 4, 1:00–3:00 p.m. at the Elvehjem. All visitors are invited to wear beaded clothing from any culture, try "Beads and Braids" (hair adornment with beads) by local hairdressers, and enjoy local performance groups. The exhibition will run in Whyte Gallery from March 4–April 2.

Please check the calendar of events for complete listings of programs or call the museum to request a full-color brochure listing all the events taking place at the Elvehjem and related events and exhibitions at other institutions. 608 263–2246.

### Guided Tours and Teacher Materials

Docent-guided group tours of the exhibition for students (k–12), university students, youth groups, and adults will be available by appointment

Tuesday–Friday. At least three weeks' advanced notice is required. A slide/curriculum resource unit for *Beads, Body, and Soul* will be lent to teachers who arrange a field trip. For more information about tours or an appointment please call 608 263–4421.

## New Publications from the Elvehjem

The Elvehjem is publishing two new publications this spring. A new handbook of the ancient collection will provide new and detailed information on the collection of Greek vases. In February, *Ancient Etruscan and Greek Vases in the Elvehjem Museum of Art* provided an essay by Professor Jeffrey Hurwit of the University of Oregon, "Greek Vase-Painting," with illustrations and descriptions of sixty-three vases in the permanent collection and two vases that have been on long-term loan since 1978. Hurwit begins his informative essay by describing a Greek sym-

posium in the fifth century B.C. in order to illustrate the types and uses of Greek vases. As he illustrates the development of the vase form and decorating styles, he weaves in examples from the Elvehjem's collection.

In late May the museum will produce the 1997–1999 Biennial Report/Bulletin. Members will receive an announcement explaining when their free copies will be available in the Museum Shop. The Biennial Report covers all aspects of museum work from July 1, 1997 through June 30, 1999.

# Spirit Wall Adorns Lower Level

The Elvehjem has recently purchased a Ming Dynasty ceramic spirit wall that bears a dated inscription of 1567. Chinese art historian Julia Murray praised its quality and stated: "No other museum in this country has anything like it." Spirit walls were designed to confront visitors to temples and other sacred precincts in China, where they were situated so that visitors must enter to their left or right rather than directly. Popular belief held that evil spirits could travel only in a straight line, being unable to turn corners. Spirit wall barriers at the entrance averted the entry of these evil forces. The dragons provided both stunning decoration and supreme apotropaic (turning-away evil) force.

The ceramic decoration is dominated by a pair of ferocious dragons displayed within a smaller white circle enclosed in a larger medallion. The whole is framed by a ring of yellow-glazed imitation bamboo. The dragon on the viewer's left is descending, clasping a flaming pearl in one outstretched claw; its head is thrust up, eye bulging, mouth shut, white fangs protruding. The dragon on the viewer's right is ascending, its prominent head turned sharply down, eye bulging and mouth wide open. The dragons are in high relief, slightly undercut to appear three dimensional; their golden-colored scales run lengthwise in three rows; their spines are glazed green; and turquoise streamers twine around the bodies. The dragons writhe over green waves with white foam along the lower rim of the inner circle. The ascendant dragon rears above a huge blue-and-yellow lotus blossom; green stalks rise between the two dragons. Another blue-and-gold lotus bisects the upper left quadrant. Each dragon's feet and talons extend slightly beyond the white circle. The two upper



Ming dynasty, Longqing reign-era (1567–1572), Architectural Spirit Wall, 1567, earthenware with glaze, 52 x 52 in. Ineva T. Reilly Endowment Fund purchase, 1999.70

corners are occupied by phoenixes; the two lower corners contain man-headed lions. While this complex arrangement of motifs had specific purpose in the spirit wall, most of the designs are also found on textiles, lacquers, or porcelain.

This Spirit Wall was made in four separate square pieces, each constructed as a hollow wall strengthened by interior supports. The four pieces fit together to form a large square. The upper face of each separate wall section was molded with decoration that forms a unified picture when the four pieces are assembled. The surface relief ranges from shallow to more sculptural and is fully

covered with colorful lead-silicate glaze of yellow, green, turquoise, black, and a colorless glaze over cream-colored slip. The unglazed back of the wall is incised with an inscription in four vertical lines that gives the date, the reign-era, and the makers—twenty apprentice clay workers. A line added in black ink appears to be the place or shop where the wall was produced.

Visitors will admire the craft and technique of this architectural decoration. Faculty and students will study it in courses on Asian art, history, culture, religion, and literature.

## Enjoy the art and culture of the Southwest

This fall, the Elvehjem Museum of Art and Wisconsin Public Television invite you to pack your bags for a tour of the Southwest. The tour, focusing on native art and culture of the region, includes stops in Santa Fe and Taos, New Mexico to visit museums, galleries, historic sites, and more! Elvehjem members will be mailed a special flyer with detail of the trip's itinerary and prices. If you are not a member and you'd like to receive a flyer, please call 608 263-2246 and ask to have your name added to the mailing list.

## Special Thanks

The Elvehjem Museum wishes to acknowledge the following people and organizations that provided valuable advice and consultation for the *Beads, Body, and Soul: Art and Light in the Yorùbá Universe* exhibition:

African American Ethnic Academy  
African Association of Madison  
African Students Association  
African Studies Program, UW-Madison  
Boys and Girls Club of Dane County  
Centro Hispano of Dane County  
CEPLA  
Community Relations, Office of the Chancellor  
Dance Program, UW-Madison  
Department of Afro-American Studies, UW-Madison  
Department of Art History, UW-Madison  
Department of Environment, Textiles, and Design, UW-Madison  
Department of Spanish and Portuguese, UW-Madison  
Henry Drewal, Professor of Afro-American Studies and Art History, UW-Madison  
East Madison Community Center  
Edgewood College Art Department  
Gallery of Design, School of Human Ecology, UW-Madison  
Latin American and Iberian Studies Program, UW-Madison

Liberal Studies in the Arts, UW-Madison  
Madison Area Technical College Art Department  
Madison Bead Society  
Madison Children's Museum  
Madison Metropolitan School District administrators, staff, and teachers  
Multicultural Student Center, UW-Madison  
Office of Admissions, UW-Madison  
Olbrich Botanical Gardens  
School of Music, UW-Madison  
Umoja Magazine  
Urban League of Madison  
UW Arts Institute  
Wisconsin Alliance for Arts Education  
Wisconsin Union Directorate Art Committee  
Women in Focus

The *Beads, Body and Soul: Art and Light in the Yorùbá Universe* exhibition and related programs and events were made possible by major funding from the National Endowment for the Arts with additional support for local presentation from the Madison Community Foundation, Wisconsin Humanities Council and the National Endowment for the Humanities, UW Arts Institute, Anonymous Fund, Brittingham Fund, Evjue Foundation, Inc./The Capital Times, Dane County Cultural Affairs Commission with funds from the Madison Community Foundation and the Overture Foundation, Kemper K. Knapp Committee, Humanistic Fund, UW-Madison African Studies program, the Brittingham Visiting Scholars Program, and the NAVF Fund.

Letters and Sciences Dean Phil Certain introduced Lowell Frautschi, who threw the switch to light the bright new banners on Murray Street on August 21, 1999. Mr. Frautschi's generous donation made possible the banners and lighting that dramatically announce the museum's presence.

## Gallery Night

The Elvehjem galleries and Museum Shop will be open from 5 to 8 p.m. on Friday, May 5 during the semiannual Gallery Night festivities. Refreshments will be served. Afro-Cuban percussionist Carlos Equis-Aguila will perform at 7 p.m. and again on Saturday, May 6 at 2:30 p.m.

## Exhibition Closing Festival

Celebrate the closing of the *Beads, Body and Soul: Art and Light in the Yorùbá Universe* exhibition on Saturday, May 20, with a parade, music, and other activities. A *Sin Fronteras* project parade, cosponsored by Madison Children's Museum and UW-Madison Latin American and Iberian Studies Program, will start at the Children's Museum and travel down State Street beginning at 12 noon. Festivities at the Elvehjem Museum will begin around 2 p.m. and will include a performance by the Mt. Zion Baptist Church Choir and "Beads and Braids" hair adornment. Tours of the exhibition will also be offered. For questions about the parade, contact Madison Children's Museum, 608 256-6445. Questions regarding the closing festival may be directed to the Elvehjem Museum at 608 263-2246.



**Information: 608 263-2246****Admission is free****Gallery and Museum Shop Hours**

Tuesday-Friday 9 a.m.-5 p.m.

Saturday-Sunday 11 a.m.-5 p.m.

CLOSED MONDAY

**Kohler Art Library Hours**

Monday-Thursday 8 a.m.-9:45 p.m.

Friday 8 a.m.-4:45 p.m.

Saturday and Sunday 1-4:45 p.m.

For hours between terms call 608 263-2258

**Museum Membership Benefits**

Membership enables you to become an integral and essential part of the Elvehjem Museum of Art.

**Annual benefits include**

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs

*The Bulletin/Annual Report***As a member you support**

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- Special events

**Parking**

The city of Madison's Lake Street and Frances Street ramps, university lot 46 on Lake Street between Johnson Street and University Avenue, university lot 47 on Johnson Street between Park and Lake streets. Evening and weekend parking also available under Grainger Hall; enter on Brooks Street between University Avenue and Johnson streets.

**For Visitors with Disabilities**

Wheelchair access is via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608 263-4421 (voice) as soon as possible.

**Tours**

Drop-in tours by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For group tours by schools and organizations at other times please call for an appointment at least three weeks in advance of the desired date (608 263-4421).

**Museum Etiquette**

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors. Food and drink are not allowed, and smoking is not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers that could damage art are not permitted into the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is prohibited.

Photographs of the permanent collection may be taken with a handheld camera without a flash. Written permission must be obtained from the registrar for any other photography.

**MEMBERSHIP FORM** Yes, I want to become a member of the Elvehjem Museum of Art.

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

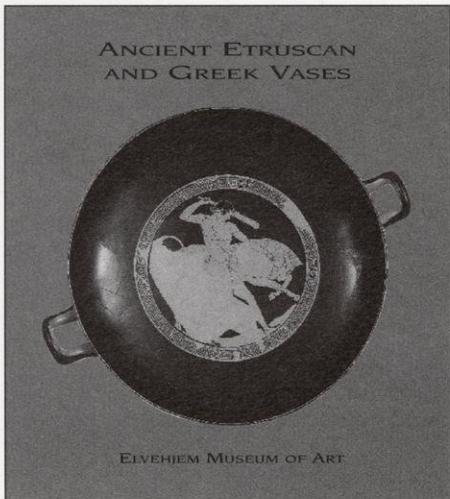
Home phone \_\_\_\_\_ Business phone \_\_\_\_\_

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 \_\_\_\_\_

Recruiting Member: \_\_\_\_\_ Phone: \_\_\_\_\_

## New Publication!



*Ancient Etruscan and Greek Vases in the Elvehjem Museum of Art*

88 pages, eight color plates, 86 duotones

\$19.95 (members \$16.95)

### *Publications of Distinction*

Publications from the Elvehjem Museum of Art are noteworthy not only for the scholarly information but also for the quality of design. We frequently price these publications below market value to allow students and scholars the greatest access because this furthers our educational mission.

For two weeks in May we will offer all of our publications at a 20% discount. Selected catalogues and books will be discounted further. Stock your library at this end-of-the-semester sale.

May 7-21  
20% off LVM catalogues

**ARTSCENE**

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



Accredited by the  
American Association  
of Museums

**SPRING 2000**

*Important Dated Information!*