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Elvehjem Museum of Art

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Elvehjem Museum of Art
artscene

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Major Painting Acquired for Permanent Collection



Bernardo Strozzi (Italian, 1581–1644), *Christ's Charge to St. Peter*, ca. 1631–44, oil on canvas, 52 1/4 x 39 3/4 in. Anonymous donation purchase, 1993.33

Major Painting

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On October 1, the Elvehjem unveiled the most important art purchase it has ever made. The painting *Christ's Charge to St. Peter* by Bernardo Strozzi was purchased late this past summer for \$1 million. The funds, restricted to the purchase of a single major work of art, were donated to the UW Foundation for the Elvehjem Museum of Art by an anonymous benefactor. Only once before in its history has the museum received such a generous contribution, and that was for the construction of the museum itself.

The subject of the Elvehjem's new acquisition, Christ's charge to St. Peter, is related in Matthew 16:18-19: "'You are Peter, and on this rock I will build my church, and the powers of death shall not prevail against it. I will give you the keys of the kingdom of heaven, and whatever you bind on earth shall be bound in heaven and whatever you loose on earth shall be loosed in heaven.'" In Strozzi's rendering other disciples, not mentioned in the text, look on this important event. According to Diane De Grazia, curator at the National Gallery in Washington, the Elvehjem's painting may have formed part of a series of four paintings depicting the life of St. Peter and belonging to the Palazzo Labia in Venice. Such a series is mentioned in a 1749 inventory of the palace.

The artist Bernardo Strozzi was the most important Genoese painter of the seventeenth century. Born in 1581 to a poor family, Strozzi early demonstrated a rare talent for painting and was sent at age fourteen to study in the studio of Pietro Sorri, a Siennese painter resident in Genoa at that time. Sorri's stay in Genoa was brief. In 1597, the Siennese master returned to his native city, and one year later Strozzi entered the Capuchin Order. As a friar Strozzi continued to perfect his art, for the most part painting small devotional pictures of Franciscan saints which attracted attention from his superiors as well as visitors. Probably between 1607 and 1610, Strozzi was temporarily released from his vows to support his mother and sister who were in extreme financial difficulties, the father having died

several years earlier. Strozzi quickly became a successful painter executing numerous commissions for private and institutional patrons, among them the decorations in the Church of San Domenico in Genoa and a major fresco cycle in the Palazzo Centurione at Sampierdarena. After the death of his mother in 1630, Strozzi, having acquired a taste for the life of a successful and popular artist, did not return to the monastery as was required. Instead in the latter part of that same year or early in 1631, he moved to Venice where he continued to paint until his death in 1644.

Strozzi's early style up to about 1620 demonstrates the influence of the Tuscan mannerists, Sorri among them, who were very popular in Genoa at the turn of the century. Typically mannerist in his work of these years are the unusual colors and color combinations, elegant representations of saints, and exaggerated oval faces. Toward the end of this period Strozzi began to modify his style by introducing elements of Carravagesque realism. Later, in Venice, already predisposed in this direction by his Tuscan training, Il Prete genovese (the Genoese priest) as he was called, absorbed the teachings of Titian, Veronese, and Tintoretto, the great colorists of the preceding century. Under this influence, his colors become vibrant and intense while his compositions show the influence of Rubens. Towards the end of his life he painted in an extreme realistic style. Strozzi's work has been characterized as a successful marriage between Venetian color and the baroque.

The Elvehjem's magnificent *Christ's Charge to St. Peter* with its intense colors and realistic figures clearly dates from his mature Venetian period. A curatorial report on the painting states, "The sky and architecture, influenced by Veronese, the concentrated composition, the psychological intensity of the figures, and the fluidity and continuity of the brushwork reveal Strozzi at the height of his powers." It is clearly the most important baroque painting in the Elvehjem's collection and has therefore been permanently installed in Brittingham Gallery III. The museum's other holdings from this period have been rearranged ceding pride of place to this most important new acquisition.

The story of this remarkable purchase began this summer when the museum was

presented with the challenge of finding a single work of art which could be acquired for \$1 million and would have major significance for the Elvehjem collection. Among the many criteria that eventually became part of the search were the aesthetic quality of the work of art, its art historical importance, its relation to the permanent collection, its significance to regional collections, and its condition. In addition there were several considerations external to the work of art but none-the-less of vital importance. Although the donors had imposed no restrictions on the kind of work to be sought, it is important that donors ultimately be pleased with the result of their generosity. Furthermore, there are the questions of availability and value. Good works of art are hard to find; the selection of what is on the market at any one time is limited and, of these, there is no comprehensive catalogue.

The search for the Strozzi painting was very exciting: colleagues around the country were consulted for the names of reputable dealers; calls were made and transparencies gathered, and finally a visit to see the works themselves. Then, more transparencies and more discussions with the donors, with the curatorial staff, and with accession committee members until a small number of finalists emerged. From this group, one was eliminated because the Elvehjem already had a work by the same artist; another, because it was a sketch rather than a finished piece; another because of a question about value, yet another because of a question about its condition, etc. At the very end, there were two works of art which were equally acceptable to the donors. The final selection was made by the accessions committee whose then present members voted unanimously for the painting by Bernardo Strozzi.

Christ's Charge to St. Peter is truly a wonderful addition to the Elvehjem's permanent collection. On behalf of the museum, the university, and all those who use and enjoy the Elvehjem, I would sincerely like to thank our anonymous donors for their extreme generosity and their enlightened foresight in bringing such wonderful treasure to Madison and making it a permanent part of our community.

Russell Panczenko

Computer Chip Art Displayed through November 14

Information Art: Diagramming Microchips 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 the 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. 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. Although the most complex patterns people have ever

made, they are not intended to be seen. This exhibition 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. The exhibition's illustrated catalogue is available in the museum shop.

British Watercolors: 1750–1900 Opens November 20

The Elvehjem had a modest collection of sixteen watercolors when a 1987 bequest permitted significant purchases which doubled the number and added works whose quality far surpassed any in the collection. Frederick Leach left his estate to the Elvehjem and the Madison Art Center for the purchase of watercolors. The bequest is in memory of his wife, Lucia Jacobs Leach, who was from an old Madison family and grew up in Madison. The British watercolors acquired with funds from the Leach estate are an extraordinary Elvehjem purchase.

The Leach estate purchases and two other recently purchased watercolors are on display at the Elvehjem for the first time. Because the delicacy of the pigments prevents permanent installation of watercolors, we mount such an exhibition as this to allow students and museum visitors to study the achievements and influence of the great masters of this beautiful art form. This exhibition will be on view in Mayer Gallery through January 23, 1994.

These superb examples span the history of British watercolor from its rise in the eighteenth century to its golden age in the nineteenth century. The collection includes some of the greatest practitioners of watercolor painting, such as Francis Danby, David Roberts, and Alphonse Legros. Moreover, it represents nearly every genre, from landscape and topographical view painting and architectural rendering to Ruskinian still life studies and Victorian figure painting and illustration.

The zenith of British watercolor is usually dated from about 1775 to 1850, when British watercolorists were the most original and advanced artists in Europe. Characteristics which made them so were their readiness to question nature of reality, their interest in natural rather than humanist values, and their abandonment of beauty as an end in itself.

In the last half of the eighteenth century British watercolors were typically drawn in ink, shadowed in gray, and washed in watercolor (tinted drawings). However, artists soon employed watercolor's unique ability to record shifting lights, mists, and vapors without lines drawn in ink. The essence of watercolor is its translucency, which the artist applies in clean, clear washes. The brilliance arises from transparent watercolor on white paper.

Technical improvements in preparing pigments changed the practice of watercolor. In the 1830s to 1840s Chinese white mixed with watercolor was used to achieve a richer and more consistent tonal range, but it was controversial. The Ruskinians and pre-Raphaelites loved bodycolor or gouache as the mixture was called, but others felt it destroyed the essence of the medium, its translucency. Such artists in this exhibition as Myles Foster, Edward Lear, David Roberts, and John Sherrin worked with bodycolor. Other new colors



John White Abbott (English, 1763–1851), *Sharper Tor with Sheep Tor Beyond, Devon*, 1831, watercolor, 11 7/16 x 8 5/16 in. John and Carolyn Peterson Trust purchase, 1993.34.

introduced in the nineteenth century include viridian green, cadmium yellow, ultramarine magenta, cobalt violet and yellow, and manganese violet, allowing a more vibrant palette.

Drawing papers also improved in quality and became less expensive. In the early nineteenth century some artists stained paper with beer or water in which tobacco leaves had soaked or used a thin wash of color to give a warmer tint. Artists searched for papers suited to their style, whether white or tinted, rough or textured. David Cox, for example, in 1836 found by accident a Scottish wrapping paper on which he painted most of his later work.

The Victorian era saw an unprecedented surge of activity, producing some of the most beautiful and extraordinary works ever done in watercolor. The range of subjects and techniques broadened as stylistic

changes occurred. In the last half of the nineteenth century artists used the brilliant color and rich tone of watercolor to express Victorian taste. Realistic in style, many of the watercolors documented a rapidly changing landscape, architecture, and people. The Victorian watercolorists were obsessed with realism and accuracy in detail and color.

During the Victorian age two types of watercolor styles evolved; one was the sketch with all the spontaneity of the previous century, which was often used as a preparatory study, and the other was a highly worked over, finished piece of art for exhibition. By the end of the Victorian age artists no longer sought to raise watercolor painting to levels of finish to compete with oil, but again resorted to it for its qualities of spontaneity, flexibility, and expressiveness.

Tax News for Donors

The Elvehjem Museum of Art gratefully acknowledges the support of our many members and donors. At this time of year, arts enthusiasts are often reminded of the benefits, to both institution and individual, of making year-end gifts. Elvehjem supporters may wish to consider the tax incentives for making a contribution to the museum before January 1. In particular, donors considering a gift of art will be able to take advantage of the new tax law.

The American Association of Museums has lobbied long and hard to have the tax code revised, because collecting and non-collecting institutions alike stand to benefit from the development opportunities that flow from it. Individuals who make the donations will benefit as well.

In the budget signed into law by President Clinton on August 10, the deduction of the fair market value of a donated work of art has been restored for all individuals paying alternate minimum tax. For many years, taxpayers were allowed to deduct the full fair market value of a work of art donated to a museum or other appropriate organization. When the tax law was revised in 1986, certain individuals were required to pay the alternate minimum tax and, in the computation of that tax, the cost of the work rather than the appreciated value was used. During the window of January 1991 through June 1992, alternate minimum taxpayers were allowed to deduct the fair market value of donated art works; now this has become permanent.

The new tax law is retroactive to July 1, 1992. It allows for the full deduction of appreciated value of art as well as stocks, bonds, collectibles, real estate, and other property. Donors who made contributions during the last six months of 1992 may wish to file an amended tax return to take advantage of the deduction of the value of their gifts.

The full deduction assumes that the works are donated to a not-for-profit organization recognized by the IRS and that the organization will use the work appropriately. Final advice in all tax-related matters should come from the donor’s lawyer or accountant.

During the 1991–92 tax window the Elvehjem greatly benefited from the donations of works of art, which increased substantially during that period. The Elvehjem received 690 gifts during this period. We look forward to the benefits to institution and individual which we expect to follow the revised tax law.

Gifts can take the form of monetary contributions as well as works of art, and all gifts provide essential support for the institution and opportunities to expand the museum’s permanent collection. Gifts can also be made anonymously or as a memorial; in all cases, the Elvehjem staff is happy to work with our donors to answer any questions and assist in any way. To make a contribution to the Elvehjem Museum of Art, please contact Development/Membership office at (608) 263–2495.

Elvehjem Gift Memberships

The Elvehjem Museum of Art suggests a uniquely artistic gift idea this holiday season: a museum membership with benefits that last all year long. And through December 23rd, the Elvehjem has a special offer that makes this gift especially pleasing: when you give a gift membership, you receive the museum catalogue *Theodore Roszak: The Drawings**.

Theodore Roszak: The Drawings was created to accompany a retrospective of his works which opened its tour at the Elvehjem before traveling to the Arkansas Arts Center, Butler Institute of American Art, and currently being presented at the Colby College Museum of Art. The catalogue features an essay by Joan Marter, 73 illustrations and 23 full-color plates, and listings of Roszak’s solo and group exhibitions as well as a selected bibliography. The catalogue is an exceptional addition to any art library. Give the catalogue as part of the gift membership, or keep it to enjoy for yourself*.

Take a moment to consider your gift giving options this year: another pair of socks or a fruitcake, or a full year of exceptional arts benefits at the Elvehjem Museum of Art. Which would you rather receive? Fill out the gift membership form and send it in to the Elvehjem, or drop it off during your next visit—and enjoy the art of gift giving!

Gift Membership Form

Gift From

Address

City/State/Zip

Phone

I would like to give a gift membership

please send gift card and catalogue to me

please send gift card and catalogue to recipient

Total amount enclosed \$

check (payable to Elvehjem Museum of Art) is enclosed

charge my credit card

Visa

Mastercard

Card Number

Expiration Date

Signature

Gift Recipient

Address

City/State/Zip

Phone

Please select and check membership category

☐ \$20 Student

☐ \$20 Senior (over age 65)

☐ \$30 Individual

☐ \$45 Family

☐ \$100 Founder

☐ \$250 Associate

☐ \$1,000 Fellow

* Because supply is limited, *Theodore Roszak: The Drawings* catalogues are available to first 100 gift memberships only.

Mail gift membership form and payment to: Elvehjem Museum of Art, 800 University Avenue, Madison, Wisconsin 53706 or drop the form off at the Museum Shop during your next visit.

Winter Open House

Join fellow Elvehjem members and guests at this year’s Winter Open House on Wednesday, December 1st from 5:00 p.m. to 7:00 p.m. The event not only rings in the holiday season but also celebrates the opening of the new exhibition *British Watercolors: 1750–1900*. View this exceptional presentation of historical watercolor masterworks, and afterwards join us for holiday punch and cookies from countries around the world in Paige Court.

The Winter Open House is also an ideal time to shop for gifts with arts-appeal in the Museum Shop and Holiday Shop. In honor of the support provided by our members throughout the year, December 1st marks the first day of the Elvehjem’s four-day **Holiday Members’ Sale** in the museum shops—current members receive a special 20-percent discount on all merchandise! Remember to bring your membership card and choose unique gift items that are sure to please everyone on your gift list. If you are not a current member, join before or during the event and receive the members’ discount.

The Winter Open House is being organized by the Elvehjem League, a volunteer organization providing support for museum endeavors. Individuals interested in being a part of the Elvehjem League or in helping with the Winter Open House are encouraged to call the Development/Membership office at 263–2495.

Join us on Wednesday, December 1st, and share in the joy of the season. Happy Holidays from the Elvehjem Museum of Art.

NOVEMBER

2 Tuesday

Docent Jan Smart will give a 10-minute talk on the recent acquisition *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

Docent Friedemarie Farrar will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

3 Wednesday

Lecture, "Shake the Baby: Initiation Masks and Fertility in Northern Kete Culture," by David A. Binkley, curator, Arts of Africa, Oceania, and the Americas, The Nelson-Atkins Museum of Art, Kansas City, Missouri, 5:30 p.m., Elvehjem room 140

4 Thursday

Docent Joan Hamann will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

Lecture, "This is our Wealth: Kuba Textiles of South-Central Zaire," by Patricia Darish, adjunct assistant professor, University of Kansas, 5:30 p.m., Elvehjem room 140

Lecture, "Macedonia: Ancient and Modern," by Nicholas Hammond, professor of history, Cambridge University, 4 p.m., Elvehjem room 130. Sponsored by the Humanities Research Institute

5 Friday

Lecture, "The Royal Macedonian Tombs at Vergina," by Nicholas Hammond, professor of history, Cambridge University, 5 p.m., Elvehjem room 130. Sponsored by the Humanities Research Institute

6 Saturday

Brief tour and activity for students, ages 9–11, accompanied by an adult, of *African Reflections*, 10:30 a.m. (repeat of September 25 tour). Program is free, but preregistration by phone is required at 608–263–442

7 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

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

9 Tuesday

Docent Henryka Schutta will give a 10-minute talk on *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

A docent will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

11 Thursday

Docent Henryka Schutta will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

Lecture on his work by Tandem Press Visiting Artist Gronk (Glugio Gronk Nicandro), 5:30 p.m., Elvehjem room 140

12 Friday

Teacher workshop, "African Reflections: Connecting the Curriculum," 8:30 a.m.–3:00 p.m., For registration information call 608–267–2278

14 Sunday

Docent Susan Stanek will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Lawrence Chamber Players, Appleton, 2:30 p.m., Gallery III

Slide-lecture, "Gothic Styles of France," second in series "The Eye of a Peripatetic: Frank Horlbeck on Art and Architecture Abroad," 4 p.m., Elvehjem room 140

16 Tuesday

Docent Susan Daugherty will give a 10-minute talk on *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

Docent Susan Daugherty will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

Lecture, "Birth of a Goddess: The Nashville Athena," by Barbara Tsakirgis, Vanderbilt University, 4 p.m. in Elvehjem room 130. Sponsored by AIA (Madison)

17 Wednesday

UW–Madison Department of Art Visiting Artists from Glasgow, Scotland: Nathan Coley, Cona Ball, Heather Allen, Craig Richardson, Michael Ellis. 5 p.m., Elvehjem room 160

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

18 Thursday

Docent Susan Daugherty will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

20 Saturday

British Watercolors: 1750–1900 opens in Mayer Gallery and remains on view through January 23, 1994

21 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

Sunday Afternoon Live: The Elvehjem Concert Series, Wisconsin Arts Quintet, Stevens Point, 2:30 p.m., Gallery III

23 Tuesday

Docent Jane Pizer will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

25 Thursday

Thanksgiving, museum closed

28 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

No concert

30 Tuesday

Docent Beverly Calhoun will give a 10-minute talk on *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

A docent will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

DECEMBER

1 Wednesday

Winter Open House celebrates the holiday season and the exhibition *British Watercolors: 1750–1900*, 5–7 p.m. Public is invited

2 Thursday

Docent Joan Hamann will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

5 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

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

7 Tuesday

Henryka Schutta will give a 10-minute talk on *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

Docent Friedemarie Farrar will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

9 Thursday

Docent Catherine Bertucci will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

12 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

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

14 Tuesday

Docent Catherine Bertucci will give a 10-minute talk on the recent acquisition *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

Docent Henryka Schutta will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

16 Thursday

A docent will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

19 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

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

21 Tuesday

A docent will give a 10-minute talk on *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

A docent will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

23 Thursday

A docent will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

24 Friday

Christmas Eve, museum closed

25 Saturday

Christmas, museum closed

26 Sunday

A docent will give a 40-minute tour of *African Reflections*, 1:30 p.m., Paige Court

No concert

28 Tuesday

A docent will give a 10-minute talk on the recent acquisition *Christ's Charge to St. Peter* by Bernardo Strozzi, 12:20 p.m., Paige Court

A docent will give a 40-minute tour of *African Reflections*, 4 p.m., Paige Court

30 Thursday

A docent will give a 40-minute tour of *African Reflections*, 12:20 p.m., Paige Court

JANUARY

1 Saturday

New Year's Day, museum closed

2 Sunday

No concert

Lectures, Panels, Workshops, Videos

The excellent program of lectures which accompany and explicate the exhibition *African Reflections: Art from Northeastern Zaire* continue through November. On Wednesday, November 3 David Binkley, curator of arts of Africa, Oceania, and the Americas at the Nelson-Atkins Museum of Art in Kansas City, Missouri, will speak on "Shake the Baby: Initiation Masks and Fertility in Northern Kete Culture." Binkley will show slides of the dance which masked young men do after their period of initiation to celebrate their adult status and new privileges. How to make the masks is a secret passed from elders to novices, but when one special mask of a mother and newborn child appears, the spectators, applauding birth and fertility, shout, "Shake the baby." His talk is at 5:30 p.m. in Elvehjem room 140.

On Thursday, November 4 Patricia Darish, adjunct assistant professor at the University of Kansas, Kansas City will speak on "This Is Our Wealth: Kuba Textiles of South-Central Zaire." This slide-lecture will examine the variety and types of textiles created by men and women in the Kuba kingdom; she will discuss the meaning of the textiles in their social context and the occasions for their use. Her talk is at 5:30 p.m. in Elvehjem room 140.

On November 17 Mbala Nkanga of Northwestern University will speak on "*Radio-trottoir* and Contemporary Theater in Central Africa." Writer and director of many theatrical productions, Mbala Nkanga has done research on the popular arts of contemporary Zaire, which include the subversive *radio-trottoir* (sidewalk-radio) movement of social critique. He will discuss recent performances and paintings as biting social satire of the contemporary scene in Zaire. This will be followed by a panel discussion by Professor Freida High W. Tesfagiorgis, professor of Afro-Ameri-

can Studies, and Moyo Okediji, lecturer in Afro-American Studies, who are both artists and scholars of contemporary African art. This program begins at 5:30 in Elvehjem room 140.

On Sunday, November 14 Frank Horlbeck, UW-Madison professor of art history, will give a slide lecture, "Gothic Styles of France," which examines the variations on the Gothic style, which were conditioned by the romanesque but developed differently in several regions of the country. This talk should dispel the idea that the high style of Amiens and Chartres cathedrals is the only French Gothic. Intended to illuminate the subject for both scholar and traveler, this talk will be at 4 p.m. in Elvehjem room 140.

For members and the public who have not had a chance to see the exhibition or who need guidance in viewing *African Reflections*, Elvehjem docents are offering guided tours for drop-in visitors three times a week. Docents will lead tours which provide an overview and last 40 minutes on Sundays at 1:30 p.m., Tuesdays at 4 p.m., and Thursdays at 12:20 p.m. Tours are free. (Tours for groups are available by appointment at least three weeks in advance by calling 608-263-4421.)

For young people ages 9 to 11, accompanied by an adult, there will be a tour-and-art activity on Saturday, November 6. (This is a repeat of the September 25 program.) Under the direction of Dona McComas, UW-Madison art history graduate student, and Elvehjem docents, children and adults will tour *African Reflections* and complete an art project that addresses the geometric and figurative (anthropomorphic) designs made by the Mangbetu people of Zaire. The program begins at 10:30 a.m. in Paige Court, and will end by 11:45 a.m. It is free, but preregistration by phone is required at 608-263-4421, by noon Thursday, Novem-

ber 4. The tour-and-art activity is limited to 20 children plus their accompanying adults.

The *African Reflections* exhibition has been the catalyst for a day-long workshop for Wisconsin teachers. This workshop will take place at the Elvehjem on Friday, November 12. Entitled, "African Reflections: Connecting the Curriculum," the workshop is being sponsored by the Wisconsin Department of Public Instruction, the university's African Studies Program, the Wisconsin Alliance for Art Education, and the Elvehjem. A session on Africa's oral traditions will begin the day, followed by a tour of the exhibition and presentations on African artists and writers, geography, and issues of ethnicity. Discussion sessions are being included for teachers to pursue these topics. For information about registration, call Madeline Urank at the Wisconsin Department of Public Instruction, 608-267-2278.

Two videos are available for visitors to *African Reflections*. *The Mangbetu in the Modern World*, which runs 15 minutes, will be shown continuously in a video viewing room at the end of the exhibition. An exception will be at 3:30 p.m. weekdays and 6:45 p.m. on Wednesdays when *Spirits of Defiance: The Mangbetu People of Zaire*, will be shown. This one-hour video may also be viewed Saturdays and Sundays at 3:30 p.m. by request.

Elvehjem docents will offer drop-in tours on one work of art in the permanent collection on Tuesdays at 12:20 p.m. to replace the Artwork of the Month talks. November and December's featured painting will be the recent acquisition, *Christ's Charge to St. Peter*, by Bernardo Strozzi. The talks begin in Paige Court and proceed to Gallery III where the painting hangs.

Students Are Valued Museum Assistants

Each fall the museum, taking advantage of the work-study program, hires students to work as assistants in many departments. The students gain valuable work experience and often go on to make a career in museums. Curator Andrew Stevens's assistants working in the print room are history graduate student Sarah Gilmer, returning for a second year, and art history graduate student Trey Hoffman. Assistants to registrar Lucille Stiger are art history graduate student Pam Richardson, returning for a second year, and senior psychology major Kelly Howard, who began in June. Graduate student in the arts administration program Lynn Thiele, who last year served as Sunday Afternoon Live intern, returns this year as assistant to preparator Jerl Rich-

mond. Senior Spanish and art history major Michelle Weisgerber is also a preparator's assistant, after working as a courier for the museum for two years. Education curator Anne Lambert has two assistants: senior fine arts major Amy Lambright and junior political science/history major Suzanne Schirott, who has worked in this position for the past two years. Christine Huff, a junior international relations major, is beginning her third year as courier. A new position this year is the photography technician, which is filled by graduate student in photography Duncan Moran. Another new position is the publications photography assistant, held by Jennifer Gossert, who is a freshman majoring in genetics and art.

The Museum Shop this year has hired

additional students for the fall semester to facilitate the larger volume of sales with the African/Holiday Shop. Students include sophomore journalism/art history major Jeanelle De La Paz, senior journalism major Stephani Gelenian, junior social work major Elisa Guillermino, communication arts/environmental studies major Willow King, art history graduate student Melissa Lee, junior art major Phuong Luu, art history graduate student Siri Nilson, senior art history major Jennifer Tong, junior art major Ha Tran, senior art history major Aimee Trochio, senior art history major Pam Wilson, and freshman art major Tracee Woods. The shop accountant this year is senior accounting major Marco Briebesca.

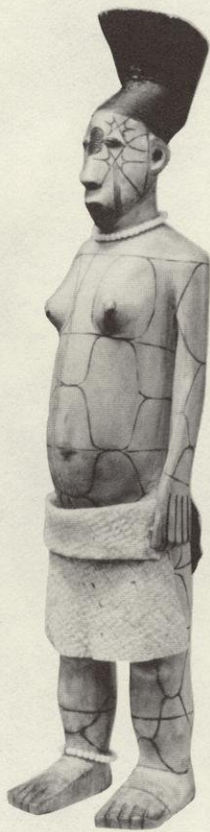
Popular African Exhibition Displayed through January 2

African Reflections: Art from Northeastern Zaire has had high daily attendance since its opening. Both individual visitors and tours have increased for this eclectic exhibition, which offers numerous avenues for exploration. The exhibition includes 450 objects including sculpture, furniture, musical instruments, hats, pottery, baskets, tools, weapons, and jewelry which were collected in the early part of this century. The beautiful archival photographs in the exhibition illustrate both a style of colonial photography and aspects of life in Zaire during the early colonial period.

The large and varied *African Reflections* focuses on the culture of a region which lies in the watershed basins of the Nile and the Congo rivers, the land that today is northeastern Zaire. By the turn of the century, when European nations were rapidly colonizing Africa, the Mangbetu had already 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.

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



Figure, Mangbetu, wood, glass beads, barkcloth, and plant fiber; given to Herbert Lang in 1910. Courtesy American Museum of Natural History/Lynton Gardiner

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.

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.

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 for the Arts, a Federal agency, and the Wisconsin Humanities Committee, serving on behalf of the National Endowment for the Humanities. Additional support 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.

Staff Notes

Two new security officers have begun work at the Elvehjem in the last couple of months. Officer Mary Jo Foster grew up in Utah and graduated from Brigham Young University. She worked for the Federal Bureau of Investigation in Washington, D.C., where she met and married her husband, Art. In 1983 Mary Jo moved with her family to Adams, Wisconsin; she completed her teaching certificate at UW-Superior and was a substitute teacher for five years. This is her first position with the UW system.



Officer Frank Taisacan came to the

Elvehjem from the UW department of military science, where he taught leadership and military operational arts from 1989 through 1992. He served in the United States Army for twenty-five years, which included a combat tour in Vietnam and three tours in Europe.



He attended high school in Guam and earned his degree in management from the City College of Chicago. He is a graduate of the U.S. Army Sergeants Major Academy in Fort Bliss, Texas. He is a past commander of VFW Post #9362 in Sun Prairie, where he

and his wife Mary live.

The museum’s new receptionist and word processor, Shari Jacobson, grew up and attended high school in Richland Center and received a certificate in word processing from the Southwest Wisconsin Technical College in Fennimore. She and her husband Larry live in Cross Plains with their two children. Shari worked in the Department of Transportation and the Wisconsin Board of Vocational and Technical Education before joining the Elvehjem.



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. through
December 29

MUSEUM CLOSED

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

Museum Shop Hours

Monday-Saturday 9 a.m.-5 p.m.
Wednesday open until 8 p.m. through
December 29

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

Kohler Art Library:

For library hours call (608) 263-2258

Information: (608) 263-2246

Admission is free

artscene

November/December 1993

Important Dated Information!



Nonprofit Org. U.S. Postage PAID Madison, WI Permit No. 658

ELVEHJEM

MUSEUM SHOP

Holiday Shop Opens November 1

The Holiday Shop opens as usual on November 1 but shares the space with the wonderfully varied items of the African Shop. Gift possibilities abound with items from many countries including Africa, Germany, Thailand, India, as well as the United States. Distinctive ornaments and holiday decor can be found together with a

huge selection of boxed greeting cards. The Museum Shop offers three new jewelry lines arriving in November. Our museum-related merchandise includes ancient Greek-style vessels, paintings on parchment, Russian folk art, and art-related calendars for 1994. The book selection has been greatly expanded.

FOUR DAYS ONLY

Semiprecious beads 50 percent off December 1-4

HOLIDAY MEMBERS' SALE

20 percent off everything December 1-4



Yoruba (African) necklace is a museum replica in 24 k gold plate on brass and lapis lazuli, \$89.00 (\$75.65 members). Tie is a replica of a marvelous African textile pattern printed on 100 percent silk in Italy, \$29.50 (\$25.07 members).