MANY-SPLENDORED

African Art From Regional Collections



Many-Splendored
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Regional Collections

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Front Cover:
THE MAIDEN SPIRIT MASK *(Mmwo), Igbo People, Nigeria, Wood with pigment, 16 x 8 x 9 inches, Early 20th Century.*
Collection of Bert and Editha Carpenter

THE MAIDEN SPIRIT MASK *(Mmwo)* with its face of white chalk, the color of its spirits, is worn by Igbo men to remember the spirits of deceased females.

Many-Splendored

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Ewing Gallery of Art
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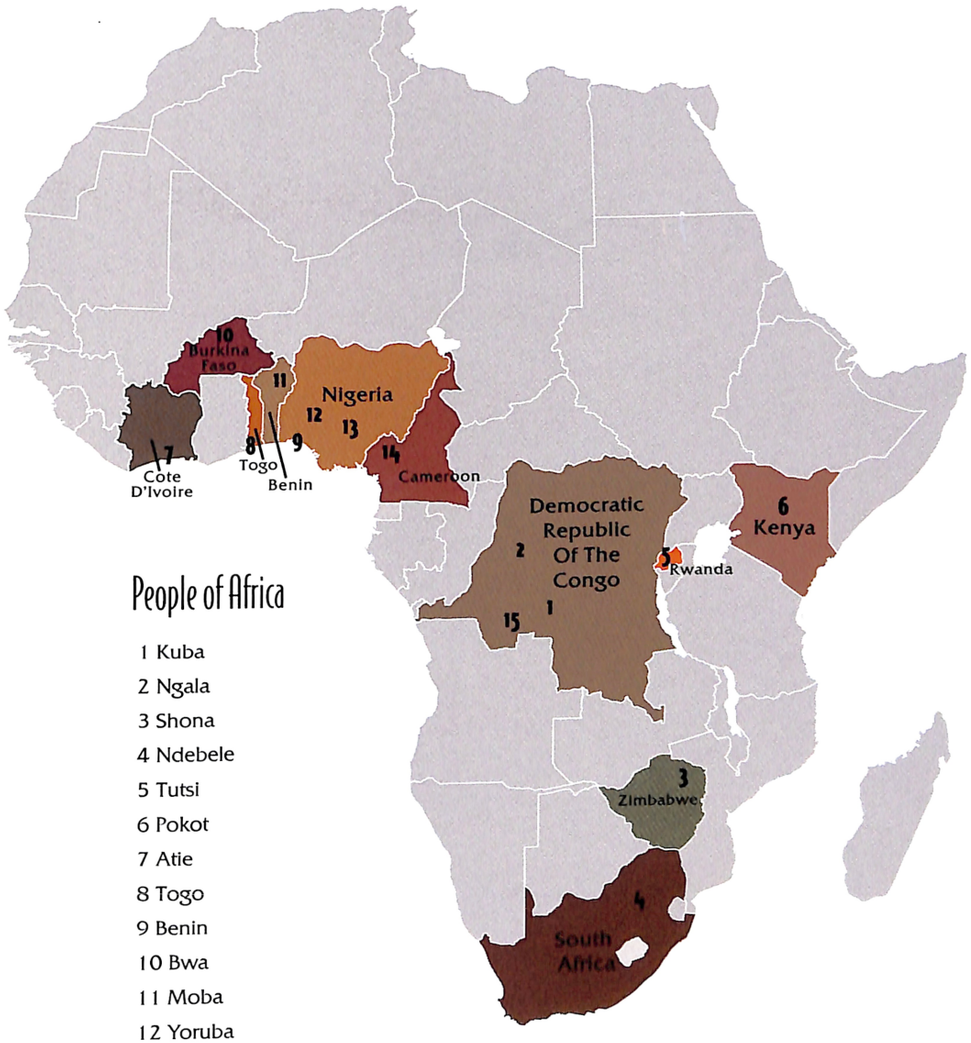
Introduction

In recent years, I have become acquainted with some of the private collectors of African art within our region and wished someday to exhibit their collections in the Ewing Gallery. The University of Tennessee's Africa Semester, Spring 2003, has afforded me this opportunity. Over the past few months, I have had the privilege of getting to know twelve regional collectors and their collections. Although the curation of each collector's objects for inclusion in the exhibition was a collaborative effort, the wishes and desires of the individual collector became paramount in the final selections. For this project, Dr. William Dewey, African Art Historian in the University of Tennessee School of Art, generously gave his scholarly expertise to me and to many of the contributing collectors.

"African art is many-splendored," wrote the late African art scholar, Dr. Roy Sieber. And, indeed it is. From objects that are used in every day life to those used in religious ceremonies, the power of their design and aesthetic presence illustrates the creative talent and genius of their makers. Collectors of African art are as "many-splendored" as the objects they choose to acquire. They are attracted to African art for many reasons: the power of expressive form and other aesthetic qualities, ethnographic interests, and/or educational purposes. Over half have either visited or lived on the African continent. Likewise, the majority of the collectors use the objects in their collections to enrich their professional careers as artists, scholars, or teachers. Even though each of the collectors has unique and personal reasons for collecting, they share a common admiration and respect for the societies and peoples that produced these objects. In order to give the reader of this catalogue and the Ewing Gallery visitor a more personal insight into the twelve individual collections, a reproduction of an object from each collection plus a brief statement by each collector is included. Through these statements and images, the Ewing Gallery visitor and reader of this catalogue may share the fulfilling and rewarding experience that is offered by African art.

Sam Yates
Coordinator of Exhibition



People of Africa

1 Kuba
2 Ngala
3 Shona
4 Ndebele
5 Tutsi
6 Pokot
7 Atie
8 Togo
9 Benin
10 Bwa
11 Moba
12 Yoruba
13 Igbo
14 Grassfields
15 Chokwe

John T. and Peggy Acorn

PENDLETON, SOUTH CAROLINA

My interest in African art began in the mid-1950s as I was looking for a parking place for my '52 Mercury on a street near the Museum of Modern Art, New York City. By chance, I parked across from a brownstone whose first-floor window contained African masks. I walked up the stairs for a closer view, and I was invited inside by a woman who had seen me come up the stairs. I believe the work was a portion of the Rockefeller collection now housed in the Metropolitan Museum. I was very moved by the material presence and power of this work.

A number of years later, I was back in New York City with a small group of my students from Clemson University and again chanced upon an African art gallery. It was another old brownstone, and as I walked up the stairs, I was invited to join other guests at an annual wine and cheese drop-in. This was the Tribal Arts Gallery on Tenth Street. After a bit of wine, I purchased my first African piece on easy time payments.

My wife, Peggy, now became a partner in my enthusiasm for African art. We never intended to have a collection as we simply purchased pieces over a number of years during visits to New York City, Washington, DC, Seattle, Charleston, SC, and other cities. Our purchases were generally modest, being financed by the occasional sale of my artwork. In a way, our African art pieces were trades for artwork between unknown artists.

I have never been overly concerned about the so-called authenticity of a work or the age of the work as I view them from an artist's perspective. I have tried to educate myself about African art by attending lectures, buying African art books with lots of pictures, and visiting museums. I still see the work as an artist and see it as an incentive to get out in my studio and make art that I can share with others around me.



APRON, *Ndebele, South Africa, Beads on animal skin, 22 x 18 inches, 20th Century* - This ceremonial apron, a *tshogholo*, was made by and worn by the women of the Ndebele of South Africa. The beads are trade beads sewn onto animal skin, probably goatskin. The dominance of white beads indicates that this apron was made prior to 1960, after which greater quantities of colored beads were used.

Dianne Blane

KNOXVILLE, TENNESSEE

My fascination with Africa began when I landed in Cotonou, Dahomey (now Benin) in 1968 as a very junior officer with the Agency for International Development (USAID). Little did I know then that I would work on our U.S. Government foreign aid program over the next 30 years, mostly in Africa. Two-to-three year assignments in Chad (1970-72; 1985-88), Kenya (1977-80) and Rwanda (1982-85), plus short-term assignments in francophone West Africa and in East and Southern Africa afforded me rich opportunities to work with African colleagues on development projects in such fields as agriculture, rural water supply, health and education.

Work aside, I loved wandering through African markets, stopping frequently at stalls set up under trees and getting to know traders who came to my yard with an ever-changing array of items for sale. It was particularly enjoyable to get to know Africans through their music, dance, food, dress, and arts and crafts. I was struck by the beauty and complexity of every kind of handwork and the extra effort put forth to complement a utilitarian object with decoration.

In this photograph, for example, solid pieces of wood are carved and hollowed to make milk jugs, and then tops are made of finely woven dyed grass in lovely patterns.

Over the years I had a growing collection of then-contemporary, handmade baskets, textiles and leatherwork. I collected baskets that are beautiful and unusual to me in terms of their shape, color and feel in my hands. The shapes and patterns are always particular to the people who make and use them. For example, the peaked baskets in their many variations are particular to the Tutsi, who live mostly in Rwanda and Burundi. Ethnic groups and cultures also often apply particular colors in dyed grasses, yarns, (e.g., dark blue for the Taureg of West Africa) and leather. Most importantly, the craftsmanship also reflects images, designs, and colors associated with beliefs and symbols in the natural and supernatural worlds.

I treasure each piece in my collection as a unique example of African art in its finest expression.

MILK JUGS, *Tutsi People, Rwanda, Wood with woven fiber top. 14 x 7 inches round, 16 x 5 inches round, 20th Century*



Brent Cantrell

KNOXVILLE, TENNESSEE

There is an unfortunate and disturbing aspect of collecting artifacts of daily life from traditional, living societies. Once the object is removed from its place it can no longer be used. It ceases to be part of the fabric of that culture. When the eyes of the affluent turn to the African village or the Appalachian hollow and pieces of material culture are traded for cash, the people there lose a little of that which binds their traditions. Every piece that leaves, it seems to me, destabilizes the traditional practices and attitudes inherent in each piece.

It is for these reasons that I collect with hesitant deliberation. I lived in Moba country in Northern Togo for several years, and my collection of Moba artifacts falls into two basic categories. The first and by far the largest, is made up of objects from daily life, regularly bought and sold in Moba markets: shirts, knives, bows, beer pots, stools, hoes. The Moba are a traditional people and their religion values older forms and methods. There always seemed to be artisans around to replenish the stocks. I saw little harm in these purchases and even felt that I was doing my part to help support the village craftsmen. One of my favorite categories was jewelry. Even the smallest village market would often have a trader with locally made jewelry spread out on blankets around him. The bracelet on the opposite page was bought from a friend of the jewelry trader at the Dapaong market in January 1980. It is an older piece from perhaps the early twentieth century. I must confess that I felt a little guilty when I bought it, because it is a significant piece of Moba jewelry.

The second group is made up of ritual objects, but I don't really consider these a part of my "collection." I made an early decision to avoid purchasing ancestor figures and related carvings and metalwork, though I did eventually acquire a number of items through my personal spiritual and ritual training. These were either given to me or I was directed to buy them by elders. I have avoided publishing photographs of any of the objects for fear that it would spark a trade in fakes, or dealers would begin mining Moba country. In the last fifteen years or so there have been a disturbing number of large Moba ancestor figures on the US market. Every time I see one I envision an empty hole in front of a Moba family compound.

BRACELET. *Moba People. Northern Togo. Cast Metal. 3-3/4 x 2 inches round. early 20th Century*



Bert and Editha Carpenter

GREENSBORO, NORTH CAROLINA

My interest in tribal art began after my discharge from the Army in 1946 when, on the recommendation of a former teacher, I accepted an instructorship at the University of Hawaii in Honolulu. The Bishop Museum there had a remarkable collection of the art of Melanesia, Micronesia and Polynesia.

In 1951, I moved to New York City so that I could do graduate work in art history at Columbia University. Paul Wingert taught a series of courses that included Pacific Art, Northwest Coast Art, Indian Art, and African Art. These courses were at the time unique.

Paul Wingert was buying pieces of exceptional quality whenever they became available at Carlebach Gallery or J.J. Klejman, the only New York Galleries that sold tribal art at the time. Collecting seemed to me a natural extension of scholarship.

In 1957, Joan Westcott, an English anthropologist who published her research in the magazine *Man*, arrived in New York with a substantial group of objects she had collected in Africa. Among these were many *Ibeji* of different local styles. African women only reluctantly surrendered the *Ibeji*, each of which was understood to embody the spirit of a deceased twin.

A colleague of mine on the faculty of Columbia University was a friend of Joan Westcott. He took us to her Greenwich Village apartment where several dozen *Ibeji* and a small number of major pieces were spread on the floor when we arrived. Editha and I were recently married and had a small amount of money that had been given to us as a wedding present. With this money we bought three *Ibeji*, the first objects in our collection.

Since then, we have continued to collect objects from various African peoples including those from the Kingdom of Benin. On the opposite page is an example of one of our Benin sculptures; this wooden head with copper overlay serves both a decorative and commemorative function. These Benin heads are located at ancestral shrines and represent a deceased chief.



CHIEF'S COMMEMORATIVE HEAD, *(uhunmwan-elao). Benin Kingdom, Nigeria. Wood with copper overlay. 15 x 8 inches round, 19th Century*

Tony Day

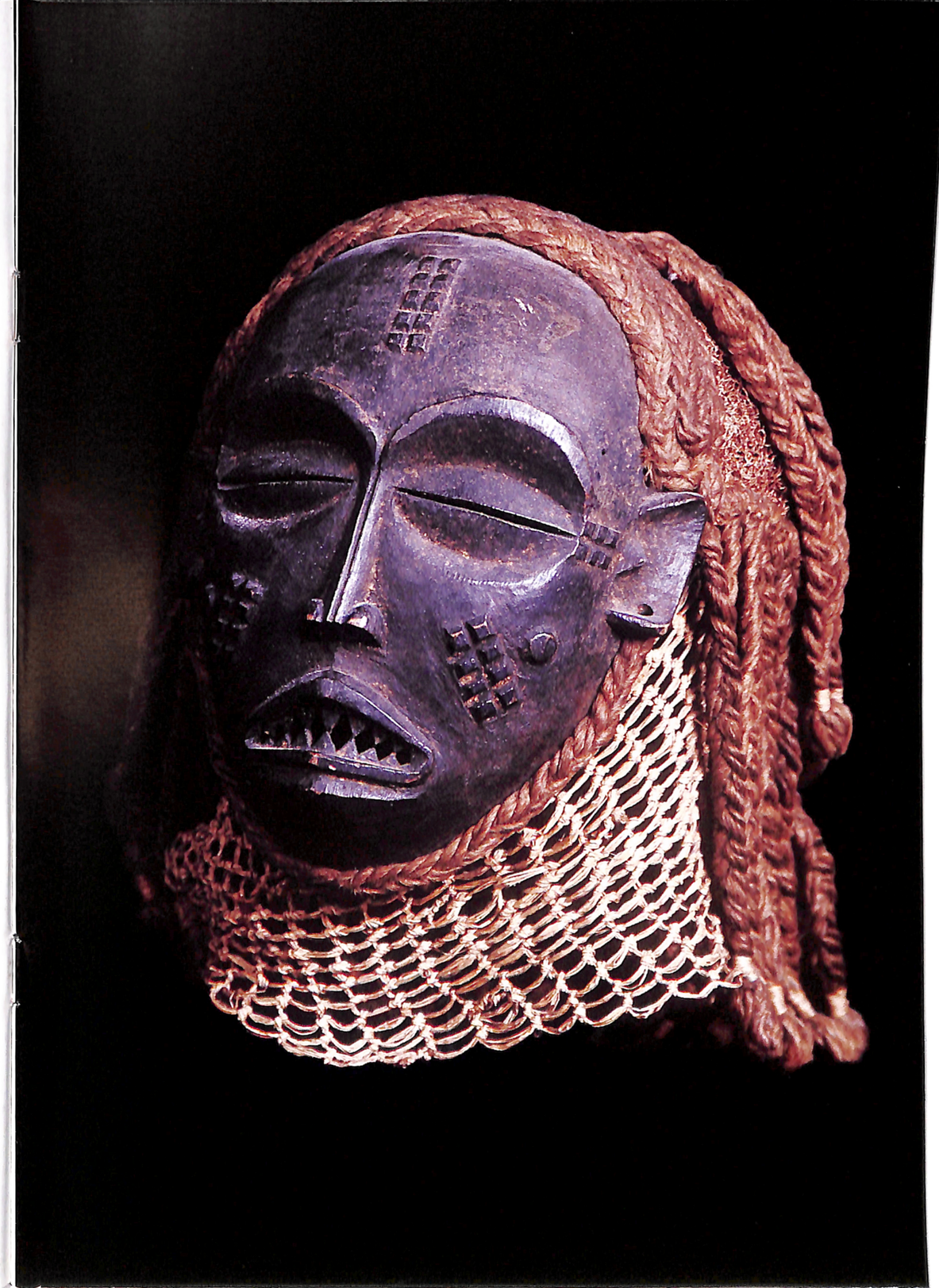
KNOXVILLE, TENNESSEE

I have collected art since the eighth grade, when I became fascinated by images created by Picasso, Modigliani, Klee, Rouault, and others, whose power captured my imagination even though I was not old enough to understand them. Some thirty-five years ago, I was in a museum when I saw my first African masks and artifacts displayed as art. I was stunned to see in those "primitive" images the same faces and bold styles that were employed by the modern artists I admired. The power was there! It was the same positive power that attracted me to modern art. The African influence was, for me, unmistakable. At that time, I did not have any idea that African artifacts were available to an ordinary person such as myself.

Afterwards, the first mask I saw for sale was a large Fang mask. The price was $900.00 and I couldn't afford it at the time. Its image haunted me for days, so I went back later to see if it was still there. It was and I stretched my budget to buy it. From that point on, African art became an incurable seduction. In the intervening years, I have accumulated all sorts of artifacts representing many African cultures. Masks particularly interest me. In fact, the very concept of "masking" that is widespread in "primitive" societies fascinates me. The idea and practice of disguising oneself in order to enter upon the dancing field of the Gods and to spiritually interact with nature is, to me, a fundamental way of approaching and dealing with the unknown (God) and of reducing or eliminating the risk of personal harm in doing so.

Among the many masks in my collection, I have favorites. The first Fang mask remains a favorite, and for some reason, there are certain masks that instantly connect with me on some level. The Chokwe mask from the Democratic Republic of the Congo (formerly Zaire) featured here is among those. Powerful and mysterious, the female figure has such serene beauty: a high forehead, wide-open face with ritual scarring, dreadlocks, and a fiber shoulder cape. It has everything. And while I have not yet researched its use or significance, the authority and energy of this mask suggest to me that it was likely an important symbol within the society that used it.

FEMALE MASK *(pwo), Chokwe People, Democratic Republic of the Congo, Wood with fiber hair and woven grass, 14 x 7 x 10 inches, mid-20th Century*



Harold and Beverly Duckett

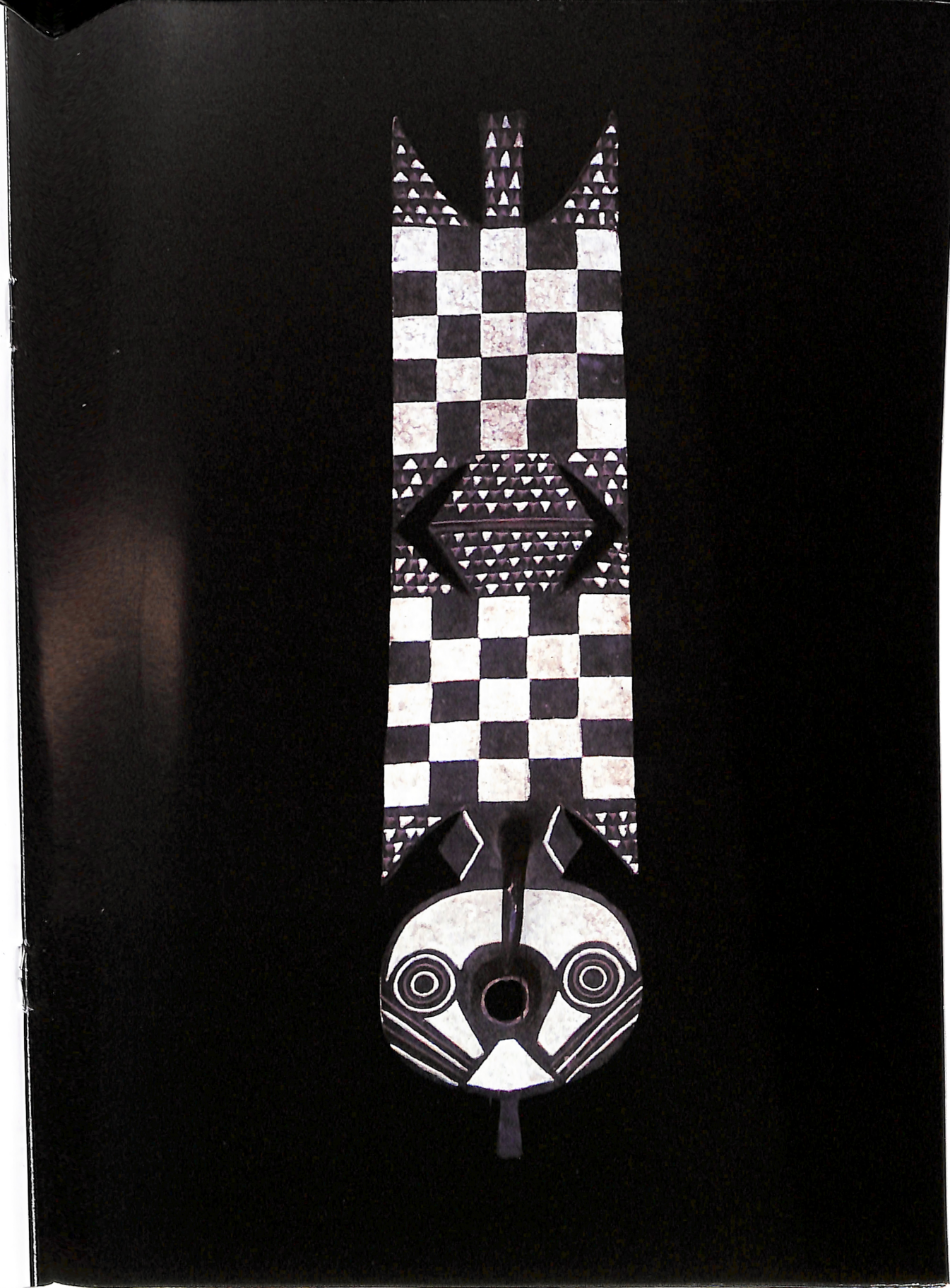
KNOXVILLE, TENNESSEE

My interest in African masks developed from my interest in architecture as symbolic language. The power of African masks as spatial mediation seems closely related to the expressive forms of architecture, especially institutional and spiritual architecture before the mid-19th century. While architecture has lost most of this power by shifting into a language dominated by the personal expression of the architect, a trend that developed with the "art for art's sake" movement in the mid-20th century, African masks have retained their essential nature.

The importance of the symbolic communication for which the mask is made keeps the gifted artists who make them largely anonymous. The result is that the language of the design has avoided egocentricism, except for nuances in the imagery and in the craftsmanship. The mask on the opposite page is a *nwantantay* plank mask made by the southern Bwa people whose villages are in western Burkina Faso region. Its plank design was adapted from the neighboring Gurunsi peoples that include the Nuna and Winiana with whom many mask types originated. The unifying force of Bwa life is a religious organization called the *Do*, a name derived from the Mende language meaning secret or spiritual. *Do* is simultaneously an organization and a mythical, androgynous, anthropomorphic being that embodies the sustaining powers of nature, especially the untamed bush. This mask embodies several bush spirits, as well as other images that have layered meanings of cultural order covering everything from the economic and political to the spiritual.

The face part of the mask is derived from a hawk with its round eye forms and a beak that projects from the front of the mask. The winged portion at the top suggests the idea of flight. The rows of triangles, which represent the masculine number three, are derived from the hoofprints of wild game, especially the *kuba* antelope. The checkerboard pattern has been described as representing both tilled farm plots and the skins of the antelope upon which the elders sit in community meetings. The dark squares are aged skins reserved for the senior elders, with the light squares representing the younger members.

DO MASK *(nwantantay). Bwa People, Burkino Faso. Painted, stained wood with paste applications. 83 x 19-1/2 x 14 inches, 20th Century*



Edye Ellis

KNOXVILLE, TENNESSEE

I have been collecting African art for more than thirty years. I bought my very first piece at a gallery in my hometown of Chicago when I was in my mid-twenties. It was a large, elegant feather headdress from Cameroon that literally stopped me in my tracks when I saw it in the window. When I went in for a closer look, I discovered that by pulling a string on its woven cap, all of those magnificent feathers folded into a fiber cocoon! As a preschool teacher at the time, I always tried to instill a sense of wonder and discovery in my three and four year olds. So, as desperately as I wanted this magical treasure for myself, I was even more anxious to share it with them. The gallery owner's offer of a generous lay-a-way plan only confirmed that not only had the headdress "chosen" me, it had also set the stage for a lifetime of being "chosen."

My walls are covered with a variety of wooden masks from Ivory Coast, Mali, Burkina Faso, Gabon, Democratic Republic of Congo and other parts of Africa. Joining them are beaded crowns, sashes, elaborate cowrie shell belts and Fulani hats from West Africa and beaded adornments from the Masai of East Africa. Dear friends from Ghana gave me the vibrant Kente cloth that occupies a special place in my home and heart. Kuba cloth wraps from central Africa have been transformed into jackets that I am honored to wear. I love them all-for their textures and for the contexts in which they were used on the continent that is such a precious part of my heritage.

HAT. *Western Grassfields, Cameroon, Feathers and fiber, 20 x 27 inches, 20th Century*



Bill and Marty Goolsby

KNOXVILLE, TENNESSEE

For most of our lives, we have been attracted to ethnographic art and have been interested in the cultures which have produced it. Bill acquired his first piece of ethnographic art as a small child while on a trip with his parents to California when, near the Acoma Pueblo in New Mexico, he purchased a small Acoma stirrup-handled bird-effigy vessel. It sits today on his dresser, just as it did more than fifty years ago. Now it is accompanied by more recently acquired African pieces from the Nok, Akan, and Baule cultures. Since Bill is a longtime percussionist, one of his collecting interests has been the drums and other percussion instruments of other cultures, while Marty has had an abiding interest in ethnographic textiles, especially hats and other articles of clothing.

Why is ethnographic art, especially African, so attractive? At first glance, the art appears to us in the West to be exotic and romantic, provoking our curiosity. We may appreciate its originality, especially its simplified forms, its abstractions, or its intentional distortions. Upon closer inspection, we become aware of a presence beyond the object itself. Its impact is not only visual, but psychological. It does not depict the literal, visible world, but presents the invisible world of spirit and emotion. It is powerful and compelling art that was meant to be used, not merely looked at. It is not "art for art's sake," but rather a powerful force intended to have great impact on people's lives. Even utilitarian objects-things not intended for ritual or ceremony-still have great aesthetic appeal and visual power.

When we hold in our hands or gaze upon one of our African art objects, we feel a bond with the artist who created it and with those who used it. Both its original aesthetic appeal and spiritual power are transmitted to us. The pieces in our collection speak to us on several levels and teach us much about art, beauty, and human nature. Thus we want to live with them and make them a part of our daily lives. We enjoy such a close personal relationship with them that they have become like members of our family. We greet them in the morning and watch their appearance change as draperies are opened and lights are turned on. More dramatic are their mutations in the evening, as artificial light becomes their only illumination. Most dramatic of all are their transformations at night, as lights are progressively extinguished. It is then that their full power becomes evident and they speak with their clearest voice. Our collections enrich our lives daily with their beauty and power while they gently hone our abilities to see, to think, and to feel. Great are the rewards in the adventure of collecting African art.

CEREMONIAL SWORD *(ngulu), Ngala Peoples, Democratic Republic of the Congo Iron, wood. L: 27 inches., 19th/20th Century* - Admired by collectors for its dynamic form and rich textures, the sword was developed by the Ngala from an earlier multi-bladed throwing knife into a kind of machete. Originally used for ritual executions, the sword became a symbol of power and was later used by chieftains for ceremonial purposes. The blade is made of forged iron with a single cutting edge and engraved on both sides. The hilt is made of wood with metal windings.



Dr. Rosalind I. J. Hackett

KNOXVILLE, TENNESSEE

It was perhaps a saving grace that I encountered African art first in the field rather than a museum or gallery. As a graduate student, then professor of religion, in Nigeria, in the late 1970s through the early 1980s, I saw fabulous masquerades dramatize death and enhance status. I visited shrines where the priests proudly displayed the images and accouterments of their possessing spirits or ruling deities. I attended festivals where the elaborate costumes, drumming and dancing generated unforgettable energy. These experiences impressed upon me the need to view the art holistically and contextually. It was important to know how it was used, how it was made, and how people experienced it.

I naturally came home with some material memories of my eight years among the Yoruba and Cross River peoples of Nigeria. Interestingly, however, the bulk of my collection has been constituted by return visits to Africa or acquisitions in this country. Agreeing to write a book on Art and Religion in Africa in the 1990s opened my eyes even further to the diversity and sophistication of African artistic expression. I became fascinated with the bold ways in which African artists played with form, symbolism and color to convey profound philosophical and spiritual ideas.

In a nutshell, my home looks like an African art museum: to remind me of Africa, to be challenged on a daily basis to see the world differently, to convey to friends and students that Africa has much to offer, to be inspired by the transformative capacity of African art, and of course to beautify my domestic space. The entrance to my garden, too, is marked by a magnificent iron gate designed by Yoruba artist, Bolaji Campbell. It is a testimony that contemporary African visual culture can conceal and reveal just as powerfully as the more valued (at least in terms of Western collectors) traditional artworks, such as masks and statues. Now if I just had a few more walls and rooms in my house...



BOWL CARRIER FOR SHANGO, *Yoruba People, Nigeria. Wood with pigments, 23 x 14 x 5-1/2 inches. mid-20th Century* - The bowl contains the weekly offerings (thunder celts, kola nuts, etc.) for the deity, together with the cock. The woman's graceful power and composure reflect the attributes of the Shango worshipper. Being a devotee is both burdensome and empowering, as the deity's power is believed to both destroy and give life. The bowl serves also as a metaphor for the woman's womb and is believed to contain the vital force (*ase*) of Shango.

James Miller

PENDLETON, SOUTH CAROLINA

Between 1989 and 1991, I was a Foreign Service Officer at our embassy in Kinshasa, in the country then known as Zaire, today's "Congo." As I lived in the Congo and began to appreciate the diversity of the peoples and forms of expression of central Africa, I began to collect their art. Dealers, ever so eager for my attention, began to populate my Saturdays and my apartment became a maze of Congolese statues. But as time went by, I learned a lot. I studied. I listened to other collectors, far more knowledgeable than I. I realized that the art of the Kuba people, well known in the world of African art for their textiles and artistry of beads and woven raffia work, was especially attractive. So it was that the merchants thinned out; the statues took second place, and the Kuba *nshaks* and other textiles became my quest.

Kuba art holds great beauty; it is geometric and precise. Kuba motifs are consistent and repeated; the art is a symphony of images that puts one in mind of the music of Bach or a great formal work of architecture. It is, to my mind, universal and compelling.



NSHAK *(detail), Kuba People, Democratic Republic of the Congo. Raffia and dye. 190 x 36 inches. 20th Century*

Drs. Dwight and Dolly Mullen

ASHEVILLE, NORTH CAROLINA

We began collecting African art in 1981. We were expatriates teaching at Ahmadu Bello University in Zaria, Nigeria. Our intention was to find an alternative means of saving money that was otherwise very difficult to remit back to the United States. Our plan was to buy as much art as our funds would allow and sell it once we returned. Needless to say, we never sold a single item. In Nigeria, local artists and crafters set up displays along the sides of roads and 5-star hotels that were heavily trafficked by international visitors. The stalls located within the larger traditional markets such as in Kano and the old city of Zaria were among the most interesting places to shop. However, our favorite place to buy art was our own living room. At least once a week we were visited by traveling traders carrying bundles of goods door-to-door. By the end of our first year Muhammad had become our trader of choice. When we returned to the United States in 1983, we shipped approximately one metric ton of objects representing Cameroon, Cote d'Ivoire and most of Nigeria. In 1996 we returned to the continent as Fulbright scholars teaching at Chancellor College in Malawi. Unlike our earlier stay in west Africa, we chose to buy art and craft pieces from the creators themselves whenever possible. The stories we heard from individuals were often as collectible as the objects themselves. For example, the appliqué depicting village scenes in the Zimbabwe countryside was bought from a woman in the central public park in downtown Harare. Local artisans had, over time, taken over a section of the park in a quasi-festival atmosphere. The appliqué artist told us that each panel showed what she would be doing if she had not been in the park selling the wall hanging to us. To remind us of the piece's origin, she included a scroll tucked under the arm of her self-portrait in one of the panels. As our collection grew, a pattern emerged that has come to dominate the display space in our home. We have representations and artifacts from Africa and throughout the United States. It is immediately apparent to nearly everyone who visits which pieces are done by an African or African-American and which are done by those who have historically seen Blackness with hostile perspectives. We intend for our children and guests to be clear about the depth, breadth, and significance of what it means to be simultaneously an African and an American in the 21st century.



A WIDOW, *Six panel appliqué, Shona People, Weya region of Zimbabwe, Textile, 35 x 18 inches, 20th Century*

ARTIST DESCRIPTION; Left column (top to bottom): *She is... coming home with a bunch of firewood/coming home with water/going to visit her aunt's house; Right column (top to bottom): She is... going to grinding mill/going to church/pounding nuts.*

Clark and Judy Stewart

KNOXVILLE, TENNESSEE

Why do we collect African art? For nearly 40 years we have surrounded ourselves with objects that open a window into the spirit, values, and times of artists and their cultures representing world views quite diverse from ours. Besides African, these have included central and east Asian, Oceanic, European, and Native American. We find that these reminders of a broad cultural context give us a strong sense of our place as citizens of the world.

As a practicing artist myself, familiar with the processes of carving, painting, drawing, casting, etc., I empathize with the making process of each object we own. While appreciating that the cultural motivations of the artists are frequently quite different from my own, I feel a bond in the making process that transcends these boundaries, and offers an entrance into their thoughts. I admire the way the artists have exploited the opportunities and limitations of their technologies. Even when these seem limited, the best pieces exhibit a remarkable clarity of form and content. The stronger the object, the more it draws me into the ideas and spirit that it embodies. This comes through a vicarious participation in the process, and the overwhelming observed power of the form. Although we find it helpful to learn something of the sociological context of the piece, its formal qualities and the ideas communicated through them are our primary involvement.

I imagine that similar feelings may have motivated the cubists of the early 20th century who responded so strongly to African sculpture much like the piece pictured here. Through this refreshment of the euro-centric art mainstream we all know that the course of modern art was changed.

This sculpture is from the Atie people of the Ivory Coast. We understand that she represents a spirit wife, a feminine force mediating for the husband/owner in marital relationships. She seems to embody a sense of strength, elegance, grace, erotic power, and calming wisdom. We were drawn to acquire her because these expressive qualities are evident in her form, which, in relation to others within this iconic tradition, are especially well conceived and sensitively shaped by her maker.

SPIRIT WIFE, *Atie, ivory coast, Wood with beads, 31 x 6 x 8 inches, 20th Century*



Acknowledgements

This exhibition and catalog project–Many-Splendored: African Art From Regional Collections–could not have been achieved without the contributions of many individuals. First, I must thank art historian Bill Dewey, African Art Specialist in our School of Art, for taking the time to visit the homes of many of the participating collectors and for offering his expert counsel regarding selections for the exhibition and catalog reproduction. Also, I am grateful to Tiffeny Mason, who designed this catalog, and Wade Lough of the School of Art's Graphic Design Faculty for his consultation, PhotoShop skills, and art direction.

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Finally, I am especially appreciative of the time given to me and my staff by the collectors. Their generosity and support of this project has resulted in a unique visual and educational experience for our University and East Tennessee communities.

Sam Yates
Coordinator of Exhibition

The School of Art, The University of Tennessee

Paul Lee, *Director*, School of Art

Stuart Rigsby, *Interim Dean*, College of Arts and Sciences

Loren Crabtree, *Provost*, The University of Tennessee

John Shumaker, *President*, The University of Tennessee

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Back Cover:
HEADREST *(ngachar), Pokot People, Kenya, Wood, leather, beads, 7 x 4-1/2 x 2 inches, 20th Century,* Collection of Bill and Barbara Dewey

The Pokot use a number of different styles of headrest which are related to the age and status of their owners. This style is for newly initiated young men who have joined the warrior age-set. The headrest is always carried by these nomadic herding people and keeps the men's blue mudpack hairstyle (another symbol of age and status) off the ground while sleeping.

