



# BRINGING THE WORLD BACK HOME

50 YEARS WITH THE PEACE CORPS



AFRICA ✦ EUROPE ✦ ASIA ✦ PACIFIC ISLANDS ✦ LATIN AMERICA

# BRINGING THE WORLD BACK HOME

50 YEARS WITH THE PEACE CORPS

## A SERIES OF EXHIBITS

*Presented by the Returned Peace Corps  
Volunteers of Wisconsin–Madison*

---

### **PROMEGA SPRING ART SHOWCASE**

**March 24–May 31, 2011**

---

**MADISON CHILDREN'S MUSEUM**

**GOODMAN CENTER**

**SUN PRAIRIE LIBRARY**

**MAZOMANIE FREE LIBRARY**

*Exhibit dates vary*



This catalog was made possible by

### Grants from

#### RPCVs of Wisconsin–Madison

##### Dane County Cultural Affairs Commission

*with additional funding from the Overture Foundation and the Pleasant T. Rowland Foundation*

##### UW–Madison African Studies Program

### Help from

**Donna Page**, *Curator*

**Daniel Swadener**, *Producer of exhibitions for Promega Corporation and catalog photographer*

**Jessica Page**, *Photoshop*

**Susan Kummer**/*Artifax, Catalog design and layout*

**Kim Malueg** (*Vanuatu 1994-96*)/*Tripstream Productions, Website*

**Suttle-Strauss**, *Printing*

### And gifts from

**Circle of Friends** (see page 44)

© 2011 RPCVs of Wisconsin–Madison  
[www.rpcvmadison.org](http://www.rpcvmadison.org)



# Acknowledgments

The Returned Peace Corps Volunteers of Wisconsin-Madison are pleased to present ***Bringing the World Back Home: 50 Years with the Peace Corps***, an exhibit of the art and artifacts that volunteers gathered while serving in countries around the globe. These objects, originally acquired as mementos of a place and its people, have both historical and social meaning. Each one links the indigenous artist or craftsman to the Peace Corps Volunteer, and to the home audience now seeing it for the first time. Thanks to all of the volunteers who have offered their objects and memories for this exhibition.

Our appreciation extends to the many individuals and groups who have made this exhibit and catalog possible. Thanks to the Promega Corporation Art Showcase for providing a venue and to their curator, Daniel Swadener, for his time, energy, and great photography for this catalog. Thanks to Rose Ann Scott (*Sierra Leone, 1967-69*), whose idea propelled the show, and to Jim Good (*Philippines 1982-84*), who initiated the concept of displaying photographs of various pieces on the walls of the Goodman Center in Madison. The Madison Children's Museum, the Sun Prairie Library, and the Mazomanie Free Library are also providing display space and hosting RPCV speakers.

Catalog funding was provided by the Dane County Cultural Affairs Commission and by individual donors, listed on page 44. Susan Kummer of Artifax designed the catalog and prepared it for printing. Judy Stadler (*Ecuador 1967-69*) and Lee Row (*Chad 1977-79, Niger 2005-06, )* worked on fundraising. Ryan Wessells (*Burkina Faso 2003-05*) volunteered time to edit the captions. Kate Schachter (*Ghana 2004-07*) has been grant writer, website coordinator, editor and chair of the committee overseeing an array of 50th anniversary activities.

The University of Wisconsin-Madison African Studies Program, also celebrating its 50th anniversary in 2011, provided welcome support for this show and catalog production. Gay Seidman, Aleia McCord (*Ghana 2003-05*), Catherine Reiland, Denise Oen (*Senegal 1982-84*), Cathy Day (*Niger 2004-07*) and James Delehanty (*Niger 1979-81*) have collaborated on the planning and execution of the opening reception, coordinating it with the Peace Corps and Africa Conference. UW Professor Gudrun Buhnemann, Department of Languages and Cultures of Asia, helped identify and interpret prints of Hindu deities from Nepal. Professor Dustin Cowell, Department of African Languages and Literature, offered English translations of Arabic text in the painting of a Sufi dancer, as did Mr. Aboubacar Kaba. Thanks to all for their energy and assistance.

**Donna Page**  
*Curator of the Exhibition*



# Introduction

It was in 1961 that President John F. Kennedy established the Peace Corps by executive order with the goal of promoting world peace and friendship through volunteer overseas service. After 50 years, President Kennedy's Peace Corps challenge is still heard today as close to 200,000 Americans have answered this call and volunteered their time and knowledge to promote three specific yet simple goals. The first goal was to help the people of interested countries meet their need for trained men and women. The second goal was for volunteers to promote a better understanding of American people and American culture in each host country. The third goal asked that volunteers bring their perspective of the world back home with them so that other Americans would better understand foreign countries and their cultures. With great anticipation and excitement, we as Peace Corps Volunteers accepted our assignments overseas and respectfully integrated ourselves into each host community. In addition to making lasting relationships, we also assimilated new values and principles introduced to us by our adoptive country. We built trust and confidence as we worked together toward the greater goods of self-sustainability or daily survival. All of these experiences helped shape our individual perceptions of humanity. We hope that this catalog allows you to look through our window on the world and explore these perspectives as well.

On behalf of the Returned Peace Corps Volunteers of Wisconsin-Madison, it is my pleasure to introduce the long awaited art exhibit and catalog *Bringing the World Back Home: 50 Years with the Peace Corps*. This catalog documents a wide variety of artwork that former Peace Corps volunteers discovered or inspired in their work overseas. These objects were created by artists from culturally, socioeconomically, politically, religiously and geographically diverse backgrounds. Each page of this catalog tells a story in the form of carvings, textiles, pottery, basketry, weavings, musical instruments, paintings, prints and dress from various African nations, Afghanistan, Nepal, the Pacific Islands, as well as Central and South America. Until now, each art piece has enjoyed a quiet appreciation as part of each owner's private collection. Today they are united together under the skillful direction of curator Donna Page to offer a broad range of deep emotion and a glimpse at the unusual experiences that Peace Corps Volunteers embraced in their countries and small communities. Through this art show and catalog, we encourage you to take your time to reflect on each entry and learn the story it brings as it traveled from its country of origin to Wisconsin.

**Ana Zambia** (*Bolivia 1999-01*), *President*  
Returned Peace Corps Volunteers of Wisconsin-Madison

## AFRICA

- 1 SIERRA LEONE
- 4 LIBERIA
- 4 GHANA
- 6 NIGERIA
- 14 CAMEROON
- 19 TANZANIA
- 22 MALAWI
- 23 LESOTHO
- 25 BOTSWANA
- 26 ETHIOPIA
- 26 MOROCCO

## EUROPE

- 27 BULGARIA
- 27 TURKEY

## ASIA

- 28 AFGHANISTAN
- 30 NEPAL
- 32 TIBET

## PACIFIC ISLANDS

- 34 FIJI
- 35 PALAU
- 36 YAP
- 37 PHILIPPINES

## LATIN AMERICA

- 39 PANAMA
- 41 BOLIVIA
- 43 COLOMBIA
- 43 CHILE

# AFRICA

## Sierra Leone

### Colonne Figure

Fig. 1

Wood, pigment  
Sierra Leone, early to mid-20th century  
Height 14”

The western frock coat and pith helmet mark this as a fashionable African man of his time. He wears no shoes, to show that he is open—not hiding something as Europeans did with their enclosed feet. During colonial times, the pith helmet indicated status and power, so this individual may have been an official. The black coloration is typical of masks and figures made in Sierra Leone.

*Collection of Rose Ann Scott, Sierra Leone, 1967-69*



### Sande Society Mask

Fig. 2

Wood  
Sierra Leone c. 1960

Sande is a women's society found in Sierra Leone and Liberia. It is the only women's group in Africa that owns and dances with its own masks, called *Sowei*. A *Sowei* mask is glossy black, the human color, with an elaborate coiffure and accentuated neck rings, all signs of beauty in a young woman. The snake carved around the head refers to her mythological water origins. The square, flat emblems carved around the headband are replicas of leather packets containing inscriptions from the Koran, included for their protective power.

*Collection of Rose Ann Scott, Sierra Leone 1967-69*



## Sierra Leone



**Mahen Yafe** (Head of the Chief) *Fig. 3*

**Steatite**  
**Sape Confederation c. 600 AD**  
**Height 9"**

Stone figures and heads, sometimes called *nomoli*, were originally created 1400 years ago by a previous civilization in Sierra Leone. They have been found in fields and river beds by farmers who often drill a hole in the head to accommodate new power ingredients, and then use them to guard a field during the agricultural season. Large heads like these were supposed to be taken to the chief for his use.

*Collection of Rose Ann Scott, Sierra Leone 1967-69*



**Gongoli Mask** *Fig. 4*

**Wood, black dye, raffia**  
**Liberia/Sierra Leone**

*Gongoli* is a character in Mende, Gola and Vai masquerades in Sierra Leone, and also in Liberia where it is called *Ghangei* or *Kokpa*. Its role as social critic is important. The 'mask' is allowed to admonish people for improprieties, even chiefs or important politicians. This is done in a joking way or by satire, thereby encouraging correct behavior.

*Collection of Rose Ann Scott, Sierra Leone 1967-69*



**Gongoli Mask, Mende** *Fig. 5*

**Wood, raffia**  
**Sierra Leone c. 1965**  
**Height 24"**

*Gongoli* appears during village celebrations. His mask is not sacred, and can be carved by anyone who wishes to do so. His dance may be enacted by the same person. The character is at once a clown and a social critic. His features are grossly exaggerated, but he claims to be a handsome fellow with magical powers. In so doing, he parodies those who think well of themselves.

*Collection of Rose Ann Scott, Sierra Leone 1967-69*

**Country Cloth** *Fig. 6*

**Cotton weave**  
**Sierra Leone, 1960s**

Country cloth represents a division of labor, among other things. Locally grown cotton was picked, carded and dyed by village women, then woven on narrow, six-inch strip looms by the men. The resulting strips were stitched together to create this large cloth. Country cloth can be used as a blanket or cut and sewn to make a man's garment. (Women usually wore more brightly colored cloth.) The light color is the natural cotton. Blue dye was obtained from indigo; brown from plants including tobacco leaves and kola nuts. The process is labor-intensive and the cloth is relatively expensive. It is associated with wealth and prestige.

*Collection of Rose Ann Scott, Sierra Leone 1967-69*



## Liberia Ghana



### Letter Opener Portrait Head

Fig. 7

Wood  
Liberia, 1960s

Liberia has long been open to Western countries, and many carvers have turned to the tourist and export trade for a living. In the process, they have assimilated a variety of European styles. Illustrations in books provided them with visual patterns to follow, and feedback from intermediary traders also informed the carvers about which objects were selling, or were desired in the marketplace. These items were created with that trade in mind. Their purchase helped sustain the carver and often augmented family income as well.

*Collection of Vince O'Hern, Liberia 1965-67*

### Stool

Fig. 8

Wood  
Asante, Ghana

This miniature is a replica of large stools that were once central to the Asante state because they indicated rank. When the King sat upon his royal stool, he represented all the powers of the ancestors. Nobles and office holders each had a stool, which was often enshrined on the death of the person who owned it. Currently, stools are carved for sale locally, and for the tourist market. Wooden stools are carved from a single piece of wood, with the grain running lengthwise. The central support may refer to cosmology: the circular element refers to the sun and the square corners indicate the four cardinal points.

*Collection of Rose Ann Scott, Sierra Leone 1967-69*



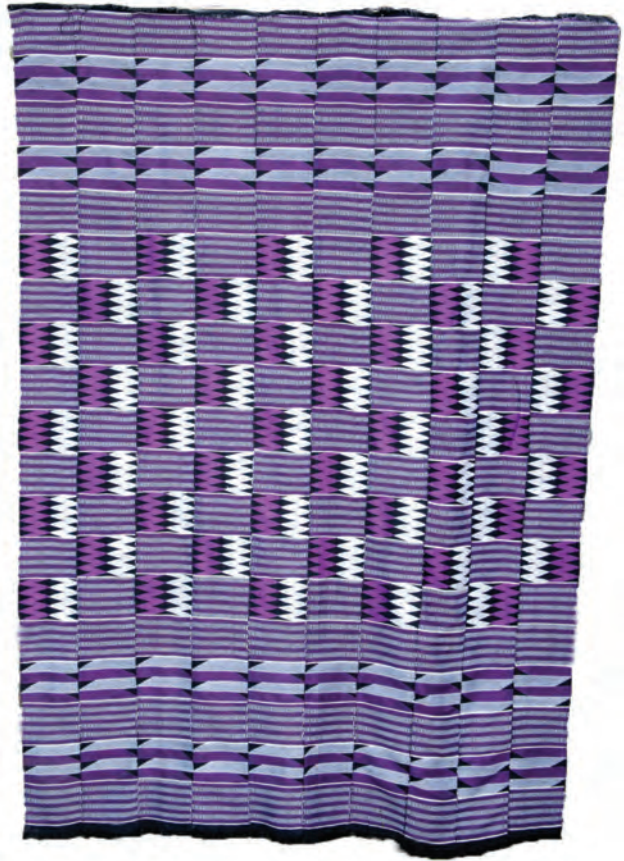
## Kente Cloth

Fig. 9

Woven silk, cotton  
Asante, Ghana  
42½" x 64½"

Once worn only by royalty, Kente cloth is still regarded as a special kind of garment among Akan groups, including the Asante and Fante. During the 18th century, colorful silk cloth was brought to Ghana by European traders. Local weavers took apart the silk, thread by thread and reweave it with local cotton, producing vivid multicolor patterns. Colors and patterns came to have symbolic meaning. Purple is associated with and often worn by women. White symbolizes purity; blue, harmony; and gray, healing. Versions of these weavings became widespread during the 20th century. They were available for purchase by tourists and continue to be exported to Europe and America.

*Collection of Greg Straub, The Gambia 1994-96*



*Many Returned Peace Corps Volunteers have said it, probably because it rings so true, and I will say it too. I believe I benefitted from my service far more than those I served did. I served as a Peace Corps Volunteer in The Gambia in West Africa from July 1994 through September 1996 in the areas of agriculture and forestry. I was primarily responsible for assisting subsistence farmers and gardeners with raising trees and vegetables, which sounds simple enough. However, hot dry weather and ravaging hungry ruminants could easily thwart the noblest efforts.*

*I will admit I was immediately turned off by what seemed incessant begging, yet looking back I realize how generous my host country citizens could be. For instance, as I walked*

*through the villages while people were eating in their compounds, people I knew would always call to me to "come eat!" It seems Gambians always had time to share meals and socialize. Life moves more slowly in developing countries like The Gambia. Life in The Gambia was by no means idyllic, with high infant mortality and difficult living conditions. But I gained an appreciation for the slow life.*

*Peace Corps Service forces you out of your comfort zone, which allows for personal growth. Over time I became used to everyday discomforts (such as the heat, lack of running water and electricity, being noticed everywhere I went) so that I came to view them as almost normal, almost. When I returned to the United States I left behind the discomforts of life in a developing country, but soon acquired*

*new ones, such as coping with the abject materialism and consumerism so prominent in the U.S. and the faster, busier lifestyle. I was a poor consumer and turned off by material excess before I served in The Gambia, but the Gambia experience really brought home the vast difference in wealth between developing and developed nations.*

*I realize I learned much about Gambian culture, life in a developing country, and about myself. I came away with a deeper understanding of my strengths and weaknesses, and how to improve upon both. I also learned the value of discomfort, something many of us seem to attempt to avoid at all costs. I learned to be more patient with myself and with others.*

– Greg Straub  
*The Gambia, 1994-96*



**Gelede Mask**

*Fig. 10*

**Wood, pigments  
Yoruba, Nigeria  
Height 18"**

Gelede masquerades honor women ancestors, depicted generically in the mask face. The figures on top often provided commentary on local social issues. This headpiece shows porters carrying a sling with a figure inside, probably a local dignitary. Printed images using this theme were produced during colonial days, showing European officials carried by African bearers. This image may reflect the power shift in Nigeria after independence, since the porters here are white-faced and the official is dark-skinned. An alternative reading is that the porters are ancestors, as white was also used to signify the spirit world.

*Collection of Henry J. Drewal  
Nigeria 1964-66*

**Miniature House Post,  
Divination Tapper and *Ibeji***

by Sanusi, master carver *Figs. 11 & 12*

Wood, plant dye  
Adugbologe workshop  
Abeokuta, Nigeria, 1965  
House Post height 26"  
Tapper height 20"



Sango, the god of thunder and lightning, is a primary deity (*orisa*) in the Yoruba pantheon. The top figure on the house post (*far left*) represents a devotee bearing on her head the double celt that is the sign of Sango. Just under her is a horseman supported by four figures facing the cardinal directions. The stacked figures are a miniature version of large, elaborately carved house posts that supported important buildings in Yoruba towns.

The tapper (*right figure at left*) was made to be used by a diviner. Each stage of a divination process was marked with the tapper in camwood or yam powder. The sum of marks was then 'read' by the diviner to determine the destiny of his client. Many are still used in that fashion. Others are sold into the tourist market as souvenirs.

Small figures called *Ibeji* (*above*) were traditionally used by women to commemorate a child who had died. The wooden figure was cared for by the mother, fed and carried as her child might have been. Sanusi carved *Ibeji* both for that use and for sale into the tourist market.

*Collection of Henry J. Drewal  
Nigeria 1964-66*



### Miniature House Post Sango Figure

by Henry Drewal  
Apprentice carver

Fig. 13

Wood, plant dye  
Adugbologe workshop  
Nigeria, 1965  
House Post height 28¼”  
Sango height 12”

While in the Peace Corps, Henry Drewal apprenticed himself to the master carver, Sanusi, in Abeokouta, where many young carvers were trained. They carved both for indigenous patrons and for the export or tourist trade. These carvings were created by Drewal during his apprenticeship. The house post is a combination of images usually found on large support posts within important houses in the community. Small versions like this were made by the workshop for the tourist trade, following Sanusi's pattern.

The carving at the right honors the *orisa* Sango. The female figure kneels in homage to him. Her adornments include a necklace and a patterned shawl. The arc above her head is the sign of Sango, deity of thunder and lightning.

Collection of Henry J. Drewal, Nigeria 1964-66

#### On being an apprentice carver

*“This process of watching, listening, carving, making mistakes, being corrected by example, and trying again was a transformative experience for me. Slowly my **body** learned to carve as my adze-strokes became more precise and effective and the image in my mind took shape through the actions of my body.”*

– Henry Drewal in *African Arts* 38:2  
Summer 2005, p. 1, First Word.



**Table** by Henry Drewal

*Fig. 14*

**Wood**  
**Nigeria 21" x 19" x 12" h**

This table was carved by Drewal during his service in Nigeria, just after the completion of his apprenticeship with the master-carver Sanusi in the Abeokuta workshop. While he was an apprentice, Drewal carved in the manner of his teacher, creating a Sango figure and miniature house post, both of which are in this exhibition. At the end of the apprenticeship, he was able to explore other forms, and this redwood table with incised linear decoration is one result.

*Collection of Henry J. Drewal, Nigeria 1964-66*

# Nigeria



**Thorn Carvings** *Fig. 15*

Wood  
Nigeria 1964–66  
Height 3”-8”

Thorn carvings are miniature figures made with thorns from the ‘Ata’ or ‘Egun-Egun’ trees. The craft began in the 1930s and usually depicts individuals engaged in everyday activities—carrying bundles, weaving, operating a bellows, making a basket, pounding *fufu* (yam flour).

*Collection of Henry J. Drewal  
Nigeria 1964-66*

**Mother of Oba  
(Queen Mother)**  
*(signed) Ben Aye* *Fig. 16*

Hardwood  
Nigeria c. 1965

Working in the ‘contemporary’ style during the 1960s, Ben Aye was a popular carver whose work was shown in Gallery Labac, in Lagos. The gallery was established by the Nigerian Arts Council as an outlet for indigenous art. Aye’s work was featured in *Nigeria Magazine* in 1967. He went on to train many other artists.

*Collection of Phyllis Noble  
Nigeria 1965-67*



**Oba Koso** by Rufus Bayo Ogundele

Fig. 17

Linocut  
 Nigeria c. 1964  
 c. 13" x 15"

Rufus Ogundele was born in Oshugbo, Nigeria, in 1947. In his teens he became a drummer, working in a theater group headed by his uncle, Duro Ladipo. In 1963 he joined a workshop organized by Ulli and Georgina Beier. There he did both linocuts and paintings of subjects rooted in Yoruba culture. This print was one of his first, inspired by a 1964 Yoruba opera, *Oba Koso*, composed by Duro Ladipo. Though Ogundele was raised Christian, he was also a follower of Ogun, Yoruba god of iron. His work was part of a Smithsonian traveling exhibit (1966-68) and this print is reproduced in *The Yoruba Artist*, (Smithsonian Institution Press, 1994). He trained other artists, and in 1983 was artist in residence at Iwalewa Haus in Bayreuth, Germany. Ogundele died in 1996.

*Collection of Phyllis Noble, Nigeria 1965-67*





**Embroidered Cloth** *Fig. 18*

**Imported cotton  
Indigenous embroidery  
Nigeria, 1967**

Two crocodiles face off in the center of this textile, framed by the embroidered English words “Oh Brother Lets Live in Peace”. This cloth was created at the start of the Biafran war in 1967, as the southeastern provinces of Nigeria seceded in an attempt at self-government. Millions lost their lives during this civil war, to conflict, hunger and disease. The attempted secession was defeated in 1970. This cloth remains as a testimony to that time.

*Collection of Phyllis Noble, Nigeria 1965-67*

*I was a Peace Corps Volunteer in Nigeria, 1965-1967. When I received the invitation to train for Nigeria, I had to look it up on a map, so little did I know then about Africa. It was a humbling moment and the beginning of a lifelong realization that there is so much yet to learn about the world. Only when I set foot in West Africa did I begin to understand something of what life is like in that part of the world—the crushing tropical heat and humidity of the Niger Delta, the subsistence level of poverty that made the inner-city neighborhoods of my hometown, Chicago, look comfortable. I found intricate and beautiful art that no part of my previous education had even suggested might exist in Africa. I discovered literature in Chinua*

*Achebe, Wole Soyinka, John Pepper Clark. I encountered friendly, intelligent students full of questions. I moved to the music of my students and of their parents, vibrant ancient rhythms beat out with spoons on pots and pans in the school dining hall. My corner of the world was throbbing with life and goodwill.*

*The Biafran War began within a week of my arrival in Nigeria. The country began to tear itself apart, centuries-old animosities enflamed with arms coming in from the profit-motivated West. My awareness of that African war, so near, informed my view of what was happening simultaneously in Vietnam. I read the news magazines from America and I was shaken. My*

*understanding of my own country's involvement in the world had undergone a seismic shift.*

*“Aren't you afraid?” I hear that question all the time. Ride the subway in Chicago? Walk the streets on the West Side? Go to Mexico? Alone? My experience in the Peace Corps deleted that question of fear based on the unknown. Get your feet in there, find out for yourself, learn another language, talk to people who are not like yourself. Discover a different kind of life, a different kind of beauty. And know, more profoundly, what it is to be human, what it is to be good. There are so many ways!*

*– Phyllis Noble, July 2010*

**Drummer** (signed) Lamidi Fakeye

Fig. 19

Wood, oil  
 Nigeria, c. 1965  
 Height 8" (right)

Lamidi Fakeye (1928-2009) was a member of the fifth generation of a famous carving family in Orangun, Nigeria. He trained with his father and with master carver Arowoogun. He later taught at Obafemi Awolowo University in Ile-Ife. He served as artist in residence at several universities in the United States, and in 1987 was given a retrospective exhibition at Western Michigan State University. His wood carvings embody the transition of African sculpture from traditional to modern. His work has been exhibited in museums and in private collections including at the Smithsonian in 1999 and New York's Metropolitan Museum in 1999-2000.

*Collection of Phyllis Noble, Nigeria 1965-67*



**Male Figure** (signed) Akin Fakeye Fig. 20

Wood, oil  
 Nigeria, c. 1965  
 Height 10"

Akin Fakeye was born in 1936 and studied carving first with his father Adewuji Fakeye, and then with his brother, Lamidi. In 1968, he set up his own studio and has trained many apprentices, among them his four sons, all of whom are carvers. He founded the Oyo State Woodcarvers Association.

*Collection of Phyllis Noble, Nigeria 1965-67*



**Ceremonial Display Cloth**

*Fig. 21*

**Cotton weave, indigo dye**  
**Bafoussam, Cameroon**  
**80" x 96"**

Woven in strips that are joined lengthwise, this cotton cloth is dyed with indigo. The design is first stitched into the cloth with raffia, then placed in a dye vat. When it is removed and the stitching is taken out, the pattern is revealed. Display cloth has many uses in Cameroon. It is a backdrop for ceremonies involving the king and court. It could be used as a body wrap during festivals, or cut into garments made to be worn on special occasions by elite participants. This cloth is made of two lengths sewn together.

*Collection of Helene Pesche, Cameroon 1979-82*

**Coffee Table**

(signed) Andre Peukououko *Fig. 22*

**Wood**  
**Bafang, Cameroon**  
**20" x 40"**

This table and its images were commissioned by Helene Pesche during her stay in Cameroon. The carver portrayed various local scenes: people tending corn, harvesting bananas, tilling a field and picking fruit. In these scenes, he draws from his own experience and also perhaps an indigenous tradition of storytelling. In a sense, it becomes a post card in relief, meant to provide the tourist with a narrative to remind her of her stay.

*Collection of Helene Pesche, Cameroon 1979-82*

*The Peace Corps experience causes one to walk the earth with different eyes: to seek friendship with those who do not speak English as their first language, break different forms of bread, learn words in another language and body language, take time to greet people. We must strive for empathy and understanding in daily interactions; cherish elders; value community; enjoy dancing! Marvel at how interconnected we all are.*

*Working in Cameroon or Wisconsin or Kansas, our responsibility is to our children's children. Education is a means to leave poverty behind, to assist one's family and community. Our children's health and education are our future strengths.*

*I feel immense gratitude that the Madison Peace Corps group has coordinated the International Calendar and We All posters. We hope to touch the lives of others, spreading understanding and peace.*

*– Helene Pesche, Bafoussam, Cameroon 1979-82*



## Cameroon



### Chair

Fig. 23

**Wood**  
**Bafoussam, Cameroon**  
**Height 39"**

This chair was made in two pieces so that it can be taken apart and reassembled, making it a good purchase for a Peace Corps volunteer on the move. Before colonial occupation, the form of seating used in Cameroon was a backless stool, carved with different patterns or figures to indicate the status of the person to whom it belonged. Colonials brought chairs with them, and local carvers found that they could sell copies of them. This central image on this chair is a palm tree, framed by a series of male heads, one atop the other.

*Collection of Helene Pesche, Cameroon 1979-82*



### Head Plaque

Fig. 24

**Camwood**  
**Cameroon**

This carving is patterned after three-dimensional helmet masks that were worn during festivals in central and western Cameroon. The wide eyes are like those on the older masks. The beard and hair in this version are more decorative. Carving a flat-form version of an older mask is recent among Cameroon artists, a means of capitalizing on the tourist and international trade that developed during and after the 1950s. Camwood is another name for any wood with a red hue.

*Collection of Bill Dalrymple, Cameroon 1976-78*

## Brass Warriors

*Fig. 25*

### Cast brass Bamenda, Cameroon

These miniature warriors were made by artisans in the Bamenda Handicraft Coop, during the 1970s. The process by which they were made is called “lost wax” because each warrior was first created in wax. Then each one was encased in clay, with holes to allow the wax to run off when the mold was heated. After the wax melted, brass was poured into the hot mold, where it took the form of the original wax figure. The process has been known for centuries in many parts of Africa.

*Collection of Bill Dalrymple, Cameroon 1976-78*



## Pendant Head

*Fig. 26*

### Brass Bamenda, Cameroon

Brass casting is an ancient art form among royal kingdoms in central Cameroon. Metalworkers were formerly employed by royalty, creating items for king and court. During and after colonial days, artists also created for a new audience of tourists and for the export trade. This head is, in form, adapted from older wood ‘leader’ masks that are still worn during festivals and funerals. This metal version is small and flat, but has a beard and headgear like those of the wood masks. Frogs or stylized lizards on top are symbolic of fertility and the ability to move in two worlds, land and water. In 1965, the Bamenda Handicraft Coop was established to preserve brasscasting skills. They now have a website where their crafts may be seen and purchased.

*Collection of Bill Dalrymple, Cameroon 1976-78*





***Ujamaa, Tree of Life***

*Figs. 27 & 28*

**Ebony (*mpingo*)**  
**Makonde, Tanzania**  
**Height c. 54" (left) 12" (below)**

Carvers from the Makonde culture in Mozambique migrated into Tanzania during the 1950s and 1960s, where they set up workshops in Dar es Salaam. Artists worked for the international tourist and export trade, developing a contemporary style that has been widely collected. *Ujamaa* means family, brotherhood, unity. As a tree of life it represents ancestry. The carver portrays people literally standing upon previous generations, implying their mutual interdependence through time.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*



**Spirit Figure**

*Fig. 29*

**Ebony**  
**Makonde, Tanzania**  
**Height 19”** (*right*)

The *shetani* style of abstract, surreal figurative carving was first developed in the 1950s by an artist known as Samaki, a Makonde carver. Others followed, and a distinctive school of contemporary art emerged. This carving is a good example of that style—an openwork figure carved from a single block of hardwood, it has an elongated face and a single horn sprouting from its forehead. According to Thomas Spear, the artists who created the figures thought of them as manifestations of spirits, some of whom appeared in dreams to the carvers.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*



**Spirit Figure**

*Fig. 30*

**Ebony**  
**Makonde, Tanzania**  
**Height 21”** (*left*)

This fractured figure holds its head in its hands and gazes down at a gourd-shaped vessel at its feet. In East Africa, double-bodied gourds were often used to hold medicine. Perhaps this figure expresses a wish for healing. Some images appear to the artist in dreams, and on waking he tries to carve the spirit figure that he saw in his imagination.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*



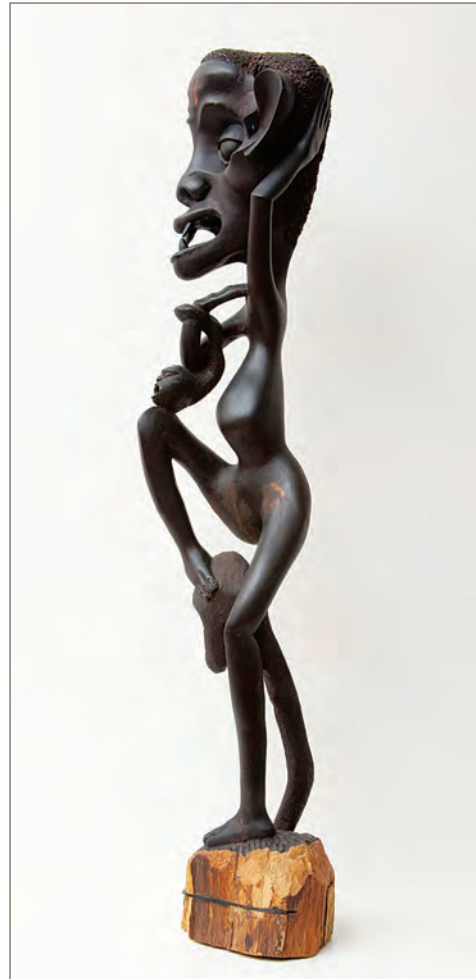
**Teacher and Pupils**

*Fig. 31*

**Hardwood**  
**Makonde, Tanzania**  
**Height 12" (below)**

A teacher, students and one young kibitzer are shown in an outdoor classroom, as indicated by the textured base. The scene is one that the carver may have observed or participated in during his youth. Though this piece was purchased in Tanzania, the carver was Makonde from Mozambique. He learned his craft through apprenticeship to an older master carver. Traditional Makonde carvers made masks and body costumes for initiation rites, but by mid-twentieth century, those ways were changing, and carvers often made their way to Tanzania, particularly Dar es Salaam, to carve for a new audience of tourists and visitors, adapting their subject matter for a new Western audience. This scene is carved from a single block of dark hardwood.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*



**Spirit Figure (Shetani)**

*Fig. 32*

**Ebony**  
**Makonde, Tanzania**  
**Height 35" (above)**

Contemporary Makonde carvings have been widely collected, shown in museums in Europe and the United States, and written about in books that define it as a unique stylistic contribution to world art. Based on the human figure stretched into elastic, surreal configurations, they are identified by their creators as spiritual entities. The term *shetani* is Swahili for spirit or devil, and the carvings sometimes portray a mischievous quality.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*



### Tingatinga Painting

(signed) Mouridy

Fig. 33

Lacquer on masonite  
Tanzania  
13" x 25½"

A young man named Edward Tingatinga invented this kind of painting in the 1960s in Tanzania, using the materials he had at hand. He painted on masonite using house paint or automobile lacquer for pigment. His stylized animals proved popular and he was soon imitated. The paintings are characterized by colorful patterns, sharp outlines, and repeated images. These have become known as Tingatinga paintings, even when done by other artists, as is this one by Mouridy. The birds here may be patterned on the African Hornbill.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*

### Tingatinga Painting

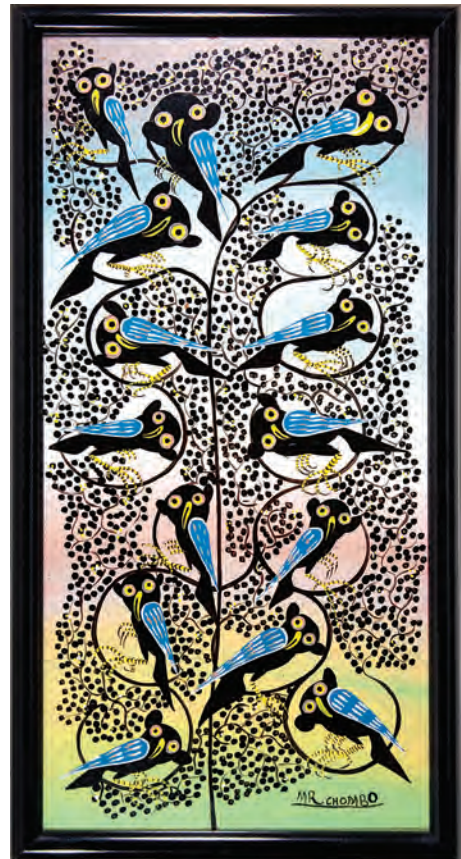
(signed) Mr. Chombo

Fig. 34

Lacquer on masonite  
Tanzania  
13" x 25½"

In the 1960s, the center for artists working in this manner was Dar es Salaam, Tanzania. The style has gained popularity worldwide, with many listings for Tingatinga on the internet. Images of owl-like birds and foliage multiply over the entire space of this painting by Mr. Chombo, who created a pile of shapes reminiscent of *Shetani* or *Ujaama* carvings, also from this area.

*Collection of Thomas Spear, Tanzania 1963-65, and Sheila Spear*



## Female Figure

Fig. 35

### Painted wood Malawi, c. 1965

This female figure is an example of the hybrid art that resulted when indigenous African carvers met Western preferences for recognizable form and narrative. All over Africa, lively, spiritual, inventive figurative work was developed by artists catering to the international marketplace. The belly of this imaginative figure swells above tiny legs. The long neck gives a sense of regal poise, and the earrings add a note of whimsy.

*Collection of Don and Joan Elliott Gray, Malawi 1965-66, Lesotho 1972-76*

#### *The Peace Corps and me*

*Sometimes dreams do come true. Africa was a dream for us. Both educators, we taught in a Teacher Training College. There the students were in their twenties, all men, and studious to a fault. This was 1965-1966. We were honored to live near a village and a river. Crocodiles sunned themselves on the path to the river, and Black Mambas lived in the hedgerow near our home and the village. We woke each Saturday to the bustle of the local market and heard the shot ring out when a cow was killed for slaughter. We paid into a commune and received pieces of that cow—still quivering—as our meat quota for the week. Small boys cooked the cow's intestines in hollowed-out tree trunks, dried fish was sold, and sweet dough, fried in grease and then doused in syrup, was there for dessert.*

*But, beyond the outward differences between Canton, Ohio and Malawi and Lesotho, we learned that there were few differences, really. The people in our schools, and villages, and our neighbors treated us as one of them. We rejoiced with*

*births, mourned with deaths and danced at weddings. They invited us. Accepted us. Treated us as equals, and more than that, as members of their families.*

*We learned that friendship has no boundaries, help no limits and acceptance no barrier. Peace Corps volunteers are often asked whether they did any good or left any legacy of their being in a Peace Corps nation. Perhaps that isn't the most important question to ask. The more important question is "How were you changed?" How did living for an extended period of time in a country or countries where people speak a different language, eat a different food and have different traditions change you?*

*The answer: It humbled us. It honored us. And we became citizens of the world. We will never forget them, although they may forget us. We will not forget the students who came to special night classes held by kerosene lantern in the evenings to study extra to pass their A exams. We won't forget our Malawian friend who took us miles into the bush on a night of the full*



*moon to watch the Nyao dances. These dances were sacred and private. They shared them with us. They trusted us. We trusted them.*

*So, when asked about the difference a Peace Corps experience makes in people's lives, our answer is: We trust people from another culture, respect and honor them, and they do the same for us. It is a truly exceptional experience that makes the world more one, more understandable and more trusting.*

*— Joan Elliott Gray  
Malawi 1965-66  
Lesotho 1972-76*



**Winnowing Basket  
Covered Basket**

*Fig. 36*

**Local grasses, dye  
Ethiopia (left), Malawi (right)**

In many cultures, baskets are used to carry crops from the field, and goods from place to place for sale. They are woven from local grasses, most often by women who use the baskets themselves or sell them as a means of income. The flat basket from Ethiopia would have been used for winnowing, separating grain or rice from chaff. The covered basket from Malawi was used for storage of personal items.

*Collections of Margot Kennard, Ethiopia 1967-69  
Don and Joan Elliott Gray, Malawi 1965-66*



**Baskets**

*Fig. 37*

**Local grasses, dye  
Ethiopia**

The large storage basket was meant to be utilitarian, while the other two are more decorative, perhaps made in Harar, a center for such basket-weaving. The lidded basket could be used for storage, and the other hung up for wall display. The interior of the lidded basket shows the intensity of the original colors, which have faded over time.

*Collection of Margot Kennard, Ethiopia 1967-69*

## Ethiopia



**Neckrest**

*Fig. 38*

**Wood**  
**Ethiopia**

A carved wooden neckrest served as a pillow in many parts of Africa. Hair arrangements were often elaborate and took a long time to create. For both men and women, it was necessary to keep the head raised while sleeping to preserve the hairdo for as long as possible. Carvers spent time making and decorating neckrests in many beautiful and elaborate ways, knowing that they were both useful and treasured items.

*Collection of Margot Kennard, Ethiopia 1967-69*

**Coptic Cross and Censor** *Fig. 39*

**Brass**  
**Ethiopia 1967-69**

Ethiopia has had a sizeable Coptic Christian population since the 4th century, descending from Egypt. Traditional principals within the Coptic Church include priests, monks, nuns, hermits, and *debtaras* who lead music and dance within the Mass. The Coptic cross is similar to those of the Catholic Church, but more ornate, often with arms of equal length. The Censor offers smoke, the essence of incense, to God and to the congregation.

*Collection of Margot Kennard, Ethiopia 1967-69*





**Hut (rondaval) and Gourd**

*Fig. 40*

**Wood, calabash**  
**Botswana, c. 1980**

Both of these items are decorated by pyroengraving, a technique for creating dark lines and color on wood or calabash forms. A metal knife is heated over fire, and then applied to the object, searing the surface. The flat of the blade produced broad brown-black areas on the wooden hut. The thin edge of a blade was used to create the dark, linear patterns seen on the gourd. This technique has been used for centuries throughout Africa.

*Collection of Pat Halpin, Botswana 1978-81*

## Lesotho Morocco

### Wall Hanging

Fig. 41

Wool, dyes  
Lesotho, 1970s

Huts, trees, a goat and a bird reflect a village scene woven into this textile. Local wool was carded, spun and treated, probably with commercial dyes, prior to weaving this scene. The images stand out as bold geometrics against the more solid background colors.

*Collection of Don and Joan Elliott Gray, Lesotho 1972-76*



### Decorative Pitcher

Fig. 42

Glazed earthenware  
Morocco, 2005  
Height 7¾"

Morocco has a long tradition of ceramic production, with two primary locations, Safi and Fes, producing most of the ware. Bowls, plates and pitchers, like the one shown here, are wheel-thrown and hand painted with decorative, intricate geometric designs. The ware is sold domestically and also exported around the world.

*Collection of Teresa Cousins, Morocco 2005-07*

# EUROPE

Turkey  
Bulgaria

## Sufi Dancer

Fig. 43

Pigment on paper  
Istanbul, Turkey  
7 1/2" x 9 1/2"

Sufism represents a mystical approach to worship within Islam. Sufi believers engage in an ecstatic form of worship characterized by a search for purity and immersion in the divine. Practices included repetition of sacred words, immersion in sacred music and sometimes whirling dance, as displayed in this painting.



### *Back view (left)*

This image is painted over a page of written Arabic, extracted from the Hadith, the sayings of the prophet Mohammed. This passage says, in part, "I seek forgiveness from the lord from evil doings. I seek forgiveness from the lord who created heaven and earth and mankind. O lord guide us to good paths and protect us from mischief." It asks protection from lions and serpents and genies.

*Collection of Teresa Cousins, Morocco 2005-07*

## Tableware

Fig. 44

Glazed earthenware  
Bulgaria

The bowl on the left is signed by the potter, Klara Etar. The pitcher and goblets are unsigned, but were collected during the same time period, 1999-2001. Both types of pottery are sold to both the local population and to the tourist market.

*Collection of Heather Hempel Gomez  
Bulgaria 1999-2001*





## Buddha Heads

Fig. 45

### Stucco Afghanistan, c. 100-300 AD

These finely formed heads are found throughout an area once occupied by the civilization known as Gandhara. The territory it once encompassed includes Pakistan and parts of Afghanistan in Central Asia. During the first through third centuries, Buddhist rulers established training and trading centers throughout the region, hosting caravans from west and east. Artists took elements from Buddhist, Indian and Greco-Roman styles to create realistic figurative paintings and sculpture of deities to reside in shrines and homes. Both carved and stucco figures were also placed upon *stupas*, dedicated earthen mounds, to petition for blessings. Centuries later, many of these fragments are unearthed by wind and weather, and exposed again to the elements.

*Collection of John and Mary Frantz, Afghanistan 1968-70*



**Chador and Shoes** *Fig. 46*

**Cotton, leather**  
**Afghanistan**

The Afghan chador and middle-eastern burqa are different terms for full body coverings worn by Islamic women to comply with religious verses urging modesty. The Koran directs a woman not to display her beauty except to her husband or other male relatives, and to remain covered when outside the home. The eyepiece of this chador is a woven grid, which is typical of those in eastern Afghanistan and western Pakistan.

The pointed shoes are made of tooled and dyed leather.

*Collection of John and Mary Frantz  
Afghanistan 1968-70*



**Bhairava**

*Fig. 47*

Wood block print on rice paper  
Nepal, 1960s  
11" x 14 5/8" high

Bhairava, Bhairab, and Mahakala are names for the god of destruction in Hindu and Buddhist imagery. In this image, he is surrounded by fire and holds a thunderbolt in his right hand. The outer fingers of his left hand are raised in a *mudra* (gesture). His female attendant is seen at his side. He wears a headband of skulls and waistband of human heads. Though he is posed on a lotus, he is shown stepping on two recumbent figures.

*Collection of Jerry and Carolyn Young  
Nepal 1962-64 and 1967-69*



**Sadaksari Lokesvara**

*Fig. 48*

Wood block print on rice paper  
Nepal  
10" x 13" high

Sadaksari Lokesvara (Holder of the Lotus) is a bodhisattva of compassion. A bodhisattva has attained enlightenment but postpones Nirvana so as to help others gain enlightenment. Bodhisattvas have become subjects of devotion in sects in India, Tibet and Nepal. This deity has four arms, the front pair in a *mudra* signifying greeting, the back pair hold a lotus and rosary used for repeating a *mantra*, or magical word.

*Collection of Jerry and Carolyn Young  
Nepal 1962-64 and 1967-69*



## Dragon

Fig. 49

Wood block print on rice paper  
Nepal

The dragon is a mythological beast with the body of a snake, claws of a lion, and head of a crocodile. It breathes fire. Dragons are found in most world mythologies and bestiaries, symbols of danger. In this context, however, the influence is Chinese and the symbolism is of power, fertility and well-being. The Chinese dragon is auspicious, and still appears in images and as a masked dancer during New Year celebrations.

*Collection of Jerry and Carolyn Young, Nepal 1962-64 and 1967-69*



**Turned Wood Containers** Fig. 50

Nepal, c. 1964

The larger of these was used for clarified butter (*ghee*). The smaller is lined with metal around the rim. Containers like these were made for domestic use by many indigenous groups in Nepal, including the Sherpa, Gurung, Newar, and Terai.

*Collection of Jerry and Carolyn Young  
Nepal 1962-64 and 1967-69*

**Teacup Caddy  
Thunderbolt (Dorje), and Bell**

Fig. 51

Fig. 52

Chased silver, cast bronze  
Tibet, c. 1964

During the 1960s, after the Chinese takeover of their country, many Tibetans fled through Nepal, taking family heirlooms with them. The teacup is one of those items, purchased by the current owner to aid the departure of a family from Tibet. Both the base and lid have intricate patterns embossed in the silver. The cup is a contemporary replacement. The cast bronze thunderbolt (*below*) symbolizes the male element in Buddhist ceremony. It is believed to banish ignorance and is indestructible. The bell at the right represents the female principle, wisdom (*prajna*). They are used in combination during religious ceremonies. The bell is held in the left hand by the officiant, and the thunderbolt in the right. The two, held together, lead to enlightenment.

*Collection of Jerry and Carolyn Young  
Nepal 1962-64 and 1967-69*





## Bookends

Fig. 53

### Wood, Nepal

These matched bookends portray Hindu gods. Ganesha, on the left, is the elephant-headed deity known as the remover of obstacles. He is a patron of arts and sciences. In one hand he holds an ax to 'cut devotees attachments'. The other hand holds a dessert as an award for spiritual activity. His foot rests on a rat, the symbol of speed, wisdom and intelligence.

Hindu mantra to Ganesha:  
*O lord Ganesha of large body, curved trunk  
 With the brilliance of a million suns,  
 Please make all my work free of obstacles, always*

Saraswati (*sara* = essence, *swa* = self), on the right, is the essence of the self, symbolic of creative power. She is worshipped by people interested in knowledge—students and teachers.

She has four arms, the front pair creating music or harmony, the back pair holding a book and a rosary symbolizing knowledge and meditation. The peacock near her, an unpredictable element, means that Saraswati overcomes indecision.

*Collection of Jerry and Carolyn Young  
 Nepal 1962-64 and 1967-69*

*Each of the numerous items we brought from Nepal many years ago has a special meaning in our lives. They represent local art, including ancient Hindu and Buddhist symbols and traditions. They represent gracious friends who gave us gifts from their own local areas and cultural traditions. The items grace our home with a visual reminder of our experiences while living and working in Nepal during the 1960s and early 1970s. They are a daily reminder of a wonderful time in our lives filled with fond memories of a people and culture far away.*

*– Jerry and Carolyn Young  
 Nepal 1962-64 and 1967-69*

## PACIFIC ISLANDS

**Tapa Cloth***Fig. 54*

**Mulberry bark**  
**Fiji, 1977-79**  
**36" x 38"**

To make Tapa cloth, the soft inner bark (bast) of the Mulberry tree is peeled off the tree and stripped from the outer bark. Pounding the bast thins it, and after it dries it can be decorated with plant dyes. Black dye is made of the charcoal from one kind of tree, red from the seeds of another. Yellow can be obtained from turmeric root and purple from the sap of banana trees. Traditional designs are geometric. Some are created with dye-covered stamps, others are painted freehand. The staff of the Teachers College at Nasinu commissioned this piece from local women, as a gift to Scot Simpson on his departure from Fiji in 1979. The inscription reads *Loloma* (thinking of you). N.T.C. stands for Nasinu Teachers College.

*Collection of Scot Simpson, Fiji 1977-79*



**Preparation for a Feast** (signed) Reuer Charlie Gibbons

Fig. 55

Ink, water color on paper  
Palau, c. 1982

The Republic of Palau is a small island nation east of the Philippines. It was traditionally a matrilineal society, where land and titles passed through the female line. The island was fought over during World War II, becoming an American protectorate until independence. This painting depicts an idyllic village scene with fruitful trees and people busily preparing for a feast, cauldrons ready for pigs and fish.

*Collection of Rich Lackey, Yap, Micronesia 1982-84*

## Story Board

(signed) PJD

Fig. 56

**Wood**  
Fais Island, Yap

Carvings like this one tell the founding mythology of the island people of Yap. This one illustrates a group of fishermen pulling the earth (Fais Island) out of the ocean.

*Collection of Ed Brettin  
Fais Island, Micronesia 1982-84*



**Knife**  
**Carryalls**  
**Lava-lavas**  
**Octopus**  
**Hooks**

Fig. 57



**Metal**  
**Woven grass**  
**Yap**

Utilitarian items like these were used by working men in Yap during the 1980s, when they were acquired by their current owner. The long horizontal carryalls were used to transport tools from one location to another. *Lava-lavas* are grass skirts. Knives were multipurpose tools, used as fishing and cleaning implements among other functions. The long hooks with handles were used to pull an octopus out of a hiding place where it retreated to avoid capture. The current owner used them in just that way during fishing expeditions in Yap.

*Collection of Rick Lackey, Yap 1982-84*



**Utilitarian Items**

*Fig. 58*

**Woven textiles, metal, cane  
Philippines, Yap**

In this array are some implements necessary to lives based on agriculture, fishing, and gathering. The Philippines, a chain of islands between the Pacific Ocean and South China Sea, are home to immigrant settlers speaking a number of local languages. The arts incorporate and blend a variety of influences from decorative Muslim geometric patterns to Hispanic realism to colorful folk designs based on body adornment. The woven textiles are from the Ifugao tribe, near Baguio City, circa 1975.

The knife and scabbard combine different materials in a decorative manner. Wood, metal and bone are some components of this ornate but indispensable utilitarian tool obtained in Yap in the early 1980s.

The most common use of the basket made in Siquijor was for fishing at low tide. “People walked in the shallow reef when the moon was bright with this kind of basket hooked to their belts or on a sling over one shoulder. They’d fish for anything that moved in the reef. If it moved, swam or darted out from someplace, they would chop it with the *sundang* (knife). Anything collected was put into the basket, taken home and cooked. Small squids (*nukos*) were almost always in the mix and when cooked they would squirt ink into the soup giving it a dark black color.” – *Jim Good*

*Collections of Tom Kenney (textiles), Philippines 1975-77*

*Jim and Laura Good (basket), Philippines 1982-84*

*Rick Lackey (knife), Yap 1982-84*

## Philippines



### Hand Drill

Fig. 59

Wood  
Philippines, 22½"

This is a home-made copy of a push drill often called a Yankee Drill, made by the Stanley hardware company in the US and sold world-wide. The user pushes down on the barrel. That spins the shaft back and forth thanks to spiral grooves carved in the shaft. It can insert screws in wood, or a drill bit can be put in the chuck to drill holes. It was often used to pre-drill holes in bamboo so it could be nailed without splitting. It is hand carved and lubricated with candle-wax. The barrel part is carved then split into two pieces, and the inside carved to fit the grooved shaft. It is re-glued, and bound with fish line to hold it all together. Only one man on the island made these drills, and they had to be ordered several months in advance. A drill like this was usually a show-piece in most skilled carpenters' toolboxes. Jim had this one made since he sometimes worked with the carpenters and admired this locally-made tool.

*Collection of Jim and Laura Good, Philippines 1982-84*



### Bolo Knife

Fig. 60

Metal, wood  
19½" long  
Siquijor, Philippines

"A *bolo*, or in the Visayan language spoken in Siquijor, a *sundang*, is an all-purpose knife used for everything—chopping down bananas, cutting brush, cutting off fish heads, opening coconuts, digging roots. Farmers, fishermen and carpenters carried these knives all the time. They also hung in every kitchen. People took pride in getting a good blade. I was advised in buying, 'When you pluck

the thin edge with your fingernail it should sing like a bell.' This one did and I bought it. The next step was to find a carpenter/craftsman to fit a handle to it. The wood is from a local shrub on the island that splits once, right down the middle of the branch as it dries. The halves of the dried wood are considered split-proof. The craftsman carved the handle from one of the halves and fitted the handle to the blade. When I picked it up from him, he advised me how to make the scabbard, which I carved myself from a scrap of wood on a school construction site." — Jim Good

*Collection of Jim and Laura Good, Philippines 1982-84*

# LATIN AMERICA

## Panama



### Mola

Fig. 61

Cotton  
Kuna area, Panama  
c. 10"x12"

*Mola* means shirt or clothing and is made as part of a traditional costume by and for Kuna women. Some patterns originated in body painting, then were transferred to cloth when that began to be imported from Europe. The technique is termed reverse appliqué, since the cloth is cut, folded and stitched to reveal underlying colors. Birds, fish and abstract floral designs are common images in molas, though their creators draw on a number of sources and can include any subject matter or creature.

*Collection of Rebecca Martin  
Panama 2001-03*



## Animal Masks

Fig. 62

Palm fronds, natural grasses, dyes  
Panama  
Diameter c. 8"

Animal masks are made by Wounaan-Embera Indians in Darien Province, Panama. Among the animals they recreate are the jaguar, bat, and monkey. These are sold to visitors but are also used indigenously, worn by children on occasion, so that if bad spirits come they will not recognize the wearer. Masks like these are also hung within the house to protect home and inhabitants.

*Collection of Rebecca Martin, Panama 2001-03*



### Textiles and Carrying Bag

Fig. 63

Wool  
Bolivia

12" x 16" (top) 19" x 29" (bottom) 8" x 9" (right)

Two of these weavings come from Potosi and one from Sucre. They were produced by Aymara and Quechua Indians, descendants of the former Inca Empire. These men and women continue a tradition of woven textile design that incorporates images using pre-Columbian designs, real and mythological creatures. Birds, jaguars and horsemen can be seen in the two flat mats. The finely woven carrying bag has images of horses and human figures carrying baskets between them.

*Collection of Michael and Diane Friis, Bolivia 1995-97*



**Woven  
Pieces** *Fig. 64*

Wool, cotton,  
natural dyes  
Bolivia

Table runner  
10" x 48"

*Chuspa*, carrying  
bags for coca leaf  
5"-6" square

*Awayo*, carrying  
blanket 34" x 38"

These items were purchased from APSU, a cooperative of weavers, both men and women, in northern Bolivia. APSU is a Peace Corps project instituted to give the indigenous population the opportunity to receive money through sale of local craftwork.

The table runner, made of llama or sheep wool, incorporates images of horsemen, birds, and jaguars. Each image had local interpretations. *Chuspa* were used primarily for carrying coca leaf which was used as an offering. On ceremonial occasions, sacrificial offerings, coca leaves or wine were placed on an *uncuñia*, or mat as an offering for consumption by the deity. Worshippers asked for good health, or for help to remedy a current problem. The *awayo* was used to carry infants and other bundles.

*Collection of Ana Zambie, Bolivia 1999-2001*

**Patterned Basket**

*Fig. 65*

**Grasses**  
**Bogota, Colombia**

Colombia is an ethnically diverse country inhabited by indigenous peoples from the Muisca, Quimbaya and Tairona tribes along with Latin, African and European compatriots. Basketry is one of the crafts that has long been used locally and is now exported into the world market. This intricate geometric pattern was created by first dyeing the natural material, then weaving it much as cloth is woven, with warp and weft of different colors.

*Collection of Char Thompson, Chile 1969-71*



**Floor Covering** *Fig. 66*

**Wool**  
**Chile**

This carpet weaving is typical of those made in the Temuco area of Chile, by indigenous Maputa weavers. Natural wool colors form the geometric patterns. “The Chilean government had a system of cooperatives and stores to support sale of traditional items such as this. I admired the skill of those who made beautiful things to help support their families.” –Char Thompson

*Collection of Char Thompson  
Chile 1969-71*

## Partipants in the Exhibitions

Ed Brettin	Fais Island, Yap, Micronesia	1982-84
Denny Caneff	Cameroon	1980-81
Teresa Cousins	Morocco	2005-07
Bill Dalrymple	Cameroon	1976-78
Henry J. Drewal	Nigeria	1964-66
Meleia Egger	Malawi	2008-09
John Ferrick	Lesotho	1981-84
Alison Figi	Yap	2000-02
Judy Figi	Sierra Leone	1964-66
Taylor Foster	Fiji	2008-10
John and Mary Frantz	Afghanistan	1968-70
Michael and Diane Friis	Bolivia	1995-97
Elinor Carstens Gbedey	Togo	1965-67
Heather Hempel Gomez	Bulgaria	1999-2001
Jim and Laura Good	Philippines	1982-84
Don and Joan Elliott Gray	Malawi	1965-66
	Lesotho	1972-76
Meredith Green	Ecuador	1967-69
Pat Halpin	Botswana	1978-81
Kirsten Johnson	Kenya	1982-84
Margot Kennard	Ethiopia	1967-69
Margaret Krome	Cameroon	1983-85
Tom Kenney	Philippines	1975-77
Rick Lackey	Yap, Micronesia	1982-84
Rebecca Lorentzen	Mauritania	2007-09
Rebecca Martin	Panama	2001-03
Brent McNabb	Brazil	1972-75
Lauren Moscoe	Guatemala	2007-09
Scott Nash	Tanzania	2001-03
Howard Nelson	Chile	1963-65
Phyllis Noble	Nigeria	1965-67
Vince O'Hern	Liberia	1965-67
Ken Opín	Iran	1964-66
Helene Pesche	Cameroon	1979-82
Judy Reed	Liberia	1964-66
Denise Runde	Colombia	1978-81
Sara Schwartz	Zambia	2008-09
Rose Ann Scott	Sierra Leone	1967-69
Scot Simpson	Fiji	1977-79
Thomas Spear	Tanzania	1963-65
Judy Stadler	Ecuador	1967-69
Greg Straub	The Gambia	1994-96
Char Thompson	Chile	1969-71
Ryan Wessells	Burkina Faso	2003-05
Carolyn Young	Nepal	1967-69
Jerry Young	Nepal	1962-64
Ana Zambie	Bolivia	1999-2001
Walt Zeltner	Kenya	1972-74
Sophie Zermuehlen	Morocco	1983-85

## Circle of Friends

LATIN AMERICA	Judith Allen	
	Sue and Bob Chase	
	Linda and Peter Dahm	
	Wade and Chris Dallagrana	
	Mary Dunn	
	Cheryl Fedje	
	Judith Figi	
	Diane and Mike Friis	
	Craig and Cristel Gjerde	
	Peter and Rachel Hart-Brinson	
PACIFIC ISLANDS	Thomas Hinds III	
	Gerald Gunderson	
	Vincent and Jane Hamat Kavaloski	
	Margot Kennard	
	Jack Laun	
	Jeannette Leboyer	
	Mary McEniry	
	Gordon Malaise	
	Meghan Meeker	
	Noi and Bill Mohr	
ASIA	Stephanie Motz	
	Phyllis Noble	
	Michael and Donnice Olsen	
	Don Olson	
	Judith Page	
	Helene Pesche	
	Judy and Thomas Reed	
	Denise Runde	
	Ross Royster/Family Chiropractic	
	Troy Rutter	
EUROPE	Kate Schachter	
	Rose Ann Scott	
	Sarah Scott	
	Judy and Karl Stadler	
	Char Thompson	
	Marisue Zillig	
	Julia and Jesse Zimpel	
	AFRICA	



## A SERIES OF EXHIBITS

*Presented by the Returned Peace Corps  
Volunteers of Wisconsin-Madison*

### PROMEGA SPRING ART SHOWCASE

March 24 – May 31, 2011

**MADISON CHILDREN'S MUSEUM  
GOODMAN CENTER  
SUN PRAIRIE LIBRARY  
MAZOMANIE FREE LIBRARY**

*Exhibit dates vary*

AFRICA ✕ EUROPE ✕ ASIA ✕ PACIFIC ISLANDS ✕ LATIN AMERICA



AFRICA ✕ EUROPE ✕ ASIA ✕ PACIFIC ISLANDS ✕ LATIN AMERICA



- |              |             |
|--------------|-------------|
| SIERRA LEONE | FIJI        |
| LIBERIA      | PALAU       |
| GHANA        | YAP         |
| NIGERIA      | PHILIPPINES |
| CAMEROON     | PANAMA      |
| TANZANIA     | BOLIVIA     |
| MALAWI       | COLOMBIA    |
| LESOTHO      | CHILE       |
| BOTSWANA     | AFGHANISTAN |
| ETHIOPIA     | TIBET       |
| MOROCCO      | NEPAL       |
| BULGARIA     |             |
| TURKEY       |             |

