FOREWORD

This exhibition is a true collaboration between collector and scholar. We wish to extend our gratitude, first of all, to Katherine White for her generosity in lending her collection for an extended period and for her willingness to participate in the development of a fresh exhibition concept. Thanks are also due Professor Robert Thompson for his wholehearted participation in the exhibition through his field trips, film and TV footage, and the final text and appendices.

The UCLA Art Council, under the direction of Mrs. Franklin D. Murphy, President, has provided financial support for the exhibition which made possible much of the research and field trips. This tradition of support is an ongoing one for the Art Council and extends to the Council's major contribution to the renovation and expansion of the newly renamed Frederick S. Wight Art Galleries of UCLA. University support has taken many forms. Mr. John Neuhart of the Art Department has made the exhibition a matter of particular interest and has designed an informative and effective souvenir which has been published through the good offices of the Ahmanson Foundation. Mr. George Ellis, Mrs. Suzanne

Jurmain and Miss Ann Goodwin have provided invaluable services in editing the manuscript and helping with preparations for printing. Professor Jack Carter, Associate Director of the Gallery, designed both the catalog and installation and has given form to many of the ideas generated by all concerned.

We would like also to acknowledge the participation of many members of the National Gallery of Art's various departments, from early meetings in 1973 through to stages of realizing the exhibition. Their involvement has been varied and tireless.

Finally, it is to the artists in Africa that the thanks of all who see this show must go. Their imagination, their skill, and their uncanny sense of art in motion is what this exhibition ultimately celebrates.

J. Carter Brown, Director
National Gallery of Art

Gerald Nordland, Director
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