

MUSEUM

MAGAZINE



Mission Statement

The Museum of Art and Archaeology advances understanding of our artistic and cultural heritage through research, collection and interpretation. We help students, scholars and the broader community to experience authentic and significant art and artifacts firsthand, and to place them in meaningful contexts. We further this mission by preserving, enhancing and providing access to the collections for the benefit of present and future generations.

Museum Associates

In Support of the Museum of Art and Archaeology

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Museum of Art and Archaeology

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Museum galleries display art and artifacts from six continents and more than five millennia. Lectures, seminars, gallery talks and educational programs associated with permanent and temporary exhibitions provide a wide range of cultural and educational opportunities for all ages.

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle, at the corner of University Avenue and S. Ninth Street, on the University of Missouri-Columbia campus in Columbia, Mo.

Museum Galleries:

Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm

Closed
Mondays

University of Missouri Holidays and
Christmas through New Year's Day


Museum Store:

Tuesday through Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm

Admission is **FREE** and open to the public. The Museum is ADA Accessible.

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The Museum of Art and Archaeology is an equal opportunity/ADA institution.

[Cover]
Phil Stein (American, b. 1966)
6th & 25th, 2007
Digital photograph collage (2007.39)
Gift of the artist


MISSOURI ARTS COUNCIL



From the Director



This year the Museum begins its reaccreditation by the American Association of Museums. The process begins with a year-long self-study, followed by thorough review of supporting documentation by Accreditation Commission staff, and an on-site assessment by a visiting team of peer-reviewers. An exhaustive (and sometimes exhausting) process, accreditation reviews every aspect of museum operation and performance, ensuring the highest levels of professionalism and best practice. Of the 17,000 museums of all kinds across America only about 700 are accredited. The Museum of Art and Archaeology remains the only accredited museum in mid-Missouri.

The Museum's collections continue to grow. Since our last issue we have received a large canvas by New York artist Irving Kriesberg through the generosity of an anonymous foundation, contemporary works by artists Roger Weik and Phil Stein (cover), a collection of woodcuts by J.J. Lankes, and antiquities from Dr. William Biers, among other gifts. We've also acquired by purchase a marvelous bust by African-American artist Beulah Ecton Woodard (see accompanying story). And as this issue was going to press we received word that the Museum of Art and Archaeology had been selected to receive a study collection of some 150 photographs by Andy Warhol as part of a gift through the Andy Warhol Foundation Photographic Legacy Program.

To better care for these collections—and the more than 14,000 objects already in the Museum's permanent holdings—we are improving our abilities to monitor environments and care for collections. We installed a new, custom-built textile storage unit in the Museum's basement to hold oversize textiles like the mummy shroud of Taathyr and the Dalmatic tunic (displayed in rotation in the Museum's Weinberg Gallery of Ancient Art), and purchased a state-of-the-art UV light meter to directly monitor levels of damaging UV radiation. We're also acquiring a set of more than two dozen digital temperature and humidity loggers, remote alarms and remote autodialers to document the changing environments in storage rooms, galleries and inside display cases and storage cabinets and notify staff of any changes. We are also beginning some security upgrades to provide better protection for the irreplaceable artworks for which we are stewards.

But while the Museum takes its role and responsibilities very seriously, that does not mean it takes itself too seriously. The spring will be packed with well-loved programs including the ever-popular *Art in Bloom*, the continuing Museum *Film Series*, a variety of educational programs for children, a special *Valentine's Day Event*, a February 29th collaborative concert with the Music School featuring Renaissance and Baroque works complimenting the Museum's Italian Renaissance and Baroque masterpieces, and of course the Museum Associates *Paintbrush Ball* on May 3rd, 2008. Last year's *Ball* was sold-out, and we look forward to an even bigger and better event this year.

If you are new to the Museum, come by and discover us for the first time. If you are a returning friend, see how we're changing. These are exciting times at the Museum, and I hope you will be a part of them.

Alex W. Barker
Director

Roger Weik (American, b.1949)
Light and Reflection
Mixed media; acrylic emulsion and
oxide pigment on canvas (2007.38)
Gift of the artist



Before Columbus: Iconography in the Ancient Americas

Alex Barker
Director

The New World has always been a canvas on which peoples of the Old World projected their assumptions, desires and dreams. This process begins in the opening moments of European contact. In the *Diaries* of the first voyage, Columbus describes a native king welcoming him to this new found land, praising his courage in coming so far and the majesty of the Spanish Court that sent him, and telling him that if anything in all these lands pleased him it was his for the taking. Even if we believe that this remark was more than the local equivalent of “make yourself at home,” it strikes an off chord. Neither Columbus nor anyone in his fleet spoke a word of the local language; in the shock of two worlds colliding for the first time there was no possibility of translators. Yet from that moment, when Columbus heard words spoken by his imagination rather than by his host, the appropriation of the New World had begun.

The European explorers encountered a world of wonder, filled with complex societies and cities dazzling in their size and splendor. And despite the millions of people whose homes and heritage were the native societies of the Americas, it was claimed as *terra nullius* by European explorers, a virgin land belonging to no one.

Alas, if they described a virgin land, they soon left it a widowed one. In the wake of European contact both military conquest and disease decimated the native societies of the New World. Diseases ran far ahead of even the rumor of European expansion, and some demographers have suggested that only five percent of the native population survived the consequences of Columbian contact. Europe had only the briefest glimpse of pre-Columbian cultures at their zenith; many areas were devastated long before the first European chroniclers arrived. And many of the most remarkable civilizations in the New World—Olmec, Teotihuacan, Chan Chan, Tiahuanaco, or the classic Maya—had risen and fallen centuries and even millennia before the Columbian encounter.



Because these societies were not described by European chroniclers, their full complexity and considerable achievements have never been adequately appreciated. Only within the past two decades have we been able to read Mayan glyphs and begin to trace the complex dynastic struggles of the Mayan city states; only since the advent of chronometric dating have we understood the long sweep of cultural developments in the New World. Even the dates of human arrival in the Americas remain contested.

Modern culture still projects its imagination onto the pre-Columbian past. The portrayal of ancient America in fiction and in film owes more to the vision of authors and directors than to any real understanding of the cultures being depicted. Mel Gibson's recent *Apocalypto*—loosely based on the late cultural sequence in the Mirador Basin—was critiqued less as a film and more in terms of its historical accuracy and representations of late Mayan culture, or how well it conformed to our perceptions of what these societies must have been like. What is ultimately at issue is less any real past than an imagined past, peopled by our imagination and preconceptions.

From February 9th through May 18, 2008, the Museum of Art and Archaeology will present *Before Columbus: Iconography in the Ancient Americas*. Drawn mainly from objects in the Museum's permanent collections—some never before exhibited—the exhibition focuses on textiles, pottery and metalwork, the areas of greatest emphasis and achievement in the surviving art and artifacts of pre-Columbian societies. Ranging from Mayan polychrome glyphic vases to ancient featherwork of South America, from ancient Andean textiles to fragments of friezes from the great Mexican city of Teotihuacan, and featuring gold from the isthmus of Panama to the effigy vessels of Colima and Moche, *Before Columbus: Iconography in the Ancient Americas* showcases the breadth of artistic achievements of the ancient Americas, and provides insights into the iconographic meanings of the works' rich symbolism.

Iconography—or the interpretation of the content of representational art, identifying the narratives depicted and giving meaning and movement to static images—represents a key aspect of understanding and appreciating artistic expression. For much of the art of the ancient Americas those narratives are lost or fragmentary, and scholars have focused not only on what representational art means but also *how* it means, on how the meanings of pre-Columbian art can be reconstructed by systematically studying how meaning is communicated, constructed and construed.

As a result, iconography and what Erwin Panofsky called iconology—the study of the social significance and context of a symbol, not just its ostensible meaning—cannot be separated for much of the New World. The creation and consumption of lavishly decorated goods,



Fig.1



Fig.2

often made by specialist craftspeople attached to elite households, carried its own messages that asserted the possession of esoteric knowledge and of linkages with the lords of elsewhere, both in time and space, and linkages with the divine.

Complex pre-Columbian societies were not limited to Central and South America. Complex societies arose right here in the midcontinent as well; Monk's Mound, just outside modern-day St. Louis at the Cahokia site, is a Mississippian-period mound that's a thousand feet long, a hundred feet high, and larger in basal area than the Great Pyramid in Egypt. Some scholars believe that at its maximum extent a millennium ago Cahokia was larger than London.

One of the remarkable artworks included in *Before Columbus: Iconography in the Ancient Americas* is the so-called Fairfield Gorget, an engraved marine shell ornament carved on a whelk from the Gulf Coast, depicting a Central American ocelot and found in a Woodland period mound from ancient Missouri.

My own research has long focused on the complex societies and iconography of this region, and in 2001, years before I came to the Museum, it brought me into collaboration with the University of Missouri. Studying Mississippian mounds in eastern Oklahoma, I came upon an obsidian scraper with a distinctive olive-green color. The only obsidians I had seen with that unusual appearance were from Mexican sources, and I arranged with the Smithsonian to have the scraper tested by a series of laboratories to determine its source, with the final results confirmed against records at the University of Missouri Research Reactor. Those results demonstrated that the scraper had been made of obsidian from the Sierra de Pachuca source just outside modern-day Mexico City. It was the first direct evidence for Mesoamerican materials in Mississippian sites, despite more than two centuries of speculation.

Before Columbus: Iconography in the Ancient Americas will allow visitors to enjoy the remarkable artistic traditions of the pre-Columbian New World. It also allows visitors to project their imaginations into that pre-Columbian past, and perhaps will allow that past to capture the imagination of newcomers, confounding their expectations and expanding their views of our own adopted land.

Fig. 1
Tripod Plate with Moan Bird
Mexico, Coastal Campeche
Maya, ca. 600-900CE
Ceramic (Cui Polychrome) (76.82)
Gift of Mr. and Mrs. Cedric H. Marks
in memory of Julius Carlebach

Fig. 2
Textile Fragment with Human Figures
Central Coast Peru
Chancay, ca. 1100-1450CE
Cotton and wool (71.157)
Gift of Mr. and Mrs. Milton Gross
in memory of Arthur Mills Stratton

Fig. 3
Incense Burner with Ceiba and Jaguar
Guatemala, Lake Amatitlan area
Maya, ca. 600-900CE
Terracotta (82.434)
Gift of Mr. Philip Pearlstein



Fig.3

Special Exhibitions



February 9–May 18, 2008

Before Columbus: Iconography in the Ancient Americas

The ancient civilizations of the Americas represent distinct and unique artistic traditions, sharing an emphasis on art as a vehicle for communicating symbolic and cosmological meanings. Featuring ceramics, textiles, featherwork, and objects of stone, metal and shell, this exhibition highlights both the range of iconographic forms found throughout the pre-Columbian New World, and the complexity of interpreting their meanings in a post-Columbian setting. On display are works ranging from the Peruvian highlands and Amazon Basin through Mesoamerica to ancient Missouri.



Through–May 25, 2008

Daumier's Paris: Life in the Nineteenth-Century City

Born in Marseille in 1808, Honoré Daumier became one of France's most well-known printmakers and caricaturists, though he was also a painter and sculptor. Daumier is particularly known for his prolific work as a lithographer, which often caricatured the bourgeois society of Paris. In this exhibition, featured in three installments, Daumier's unique view of nineteenth-century Paris is illustrated through a selection of the artist's lithographs.



May 29, 2008–Spring 2009

The Fine Art of Living: Luxury Objects from the East and West

This multicultural exhibition features a selection of luxury arts from the Museum's diverse collections. Like painting and sculpture, these beautiful objects played an important aesthetic role as they communicated social, political, religious and cultural information about the patron. The realm of the decorative arts is a vast one, involving objects of every shape and material imaginable. By bringing together objects from China, Europe, India, Japan and the United States from the Early Modern period to around 1900, this show explores a wide variety of cultural aesthetic preferences and societal practices in relation to "The Fine Art of Living."



June 7–August 24, 2008

The Poetry of Nature in Japanese Woodblock Prints

The poetic visions of the land and its moods expressed by Japanese woodblock artists present a personal response and celebration of the ever-changing effects of nature. They concentrate on features of the land and urban environment, which then become transformed through the different seasons, times of day, and shifting weather patterns. By exploring the eloquent compositional arrangements in relation to subject matter and Japanese poetry, this exhibition hopes to open new avenues in the appreciation of this quintessentially Japanese form of artistic expression.

Museum Calendar of Events

| February | | | | | | |
|--|--------|--|---|--|---|----------|
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| | | | | | Exhibit Opening <i>Songs of My People</i> Ellis Library <i>Film Series, 7pm</i> | 2 |
| 1st Sun. Event (Grades 1-8) <i>Glass with Class</i> 1:30-3p | 4 | 5 | 1st Wed. Event 12:15-1p <i>Iconography and Iconology</i> Alex Barker | 7 | Exhibit Opening <i>Before Columbus: Iconography in the Ancient Americas</i> MA Recep: 5:30p MA Preview 6:30p | 9 |
| 10 | 11 | 12 | 13 | Valentine's Day Event, 6p (RSVP Feb. 11th) | 15 | 16 |
| 17 | 18 | Lecture Series 5:30p, Rm 106 Recep. follows, Cast <i>Visions to Another Realm...</i> F. Kent Reilly, TSU | 20 | 21 <i>Film Series, 7pm</i> | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | Concert 7p, Jesse Hall <i>Reflections...from the Museum of Art & Archaeology</i> MU Ensemble | |

| Sunday | Monday | Tuesday |
|--|----------|---|
| | | |
| 2 | 3 | 4 <i>Film Series, 7pm</i> |
| <i>Art in Bloom</i> Presentation 11a, Rm 106 Floral Painting Demo 2p, Rm 106 Kids 1:30p, Cast | 10 | 11 |
| 16 | 17 | Lecture Series 5:30p, Rm 106 Recep. follows, Cast <i>Style & Casas Grades Iconography</i> Christine VanPool |
| 23 30 | 24 31 | 25 |

| April | | | | | | |
|---|--|--|---|-------------------------------|------------------------------|----------|
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| | | Lecture Series 5:30p, Rm 106 Recep. follows, Cast <i>Meaning, Method and the Iconography of Pre-Columbian...</i> Alex Barker | 1st Wed. Event 12:15-1p <i>Relics of the Divine</i> Christine McCann | 3 | 4 <i>Film Series, 7pm</i> | 5 |
| 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| 2nd Sun. Event (Grades K-8) <i>Koins with Kenyon</i> 2-3:30p | 14 | 15 | 16 | 17 <i>Film Series, 7pm</i> | 18 | 19 |
| 20 | AIA Lecture Recep. 5p, Cast Lecture 5:30p, Rm 106 <i>The Excavations at Olynthus 1931...</i> Alan Kaiser, UE | 22 | 23 | 24 | 25 | 26 |
| 27 | 28 | 29 | 30 | | | |

| Sunday | Monday | Tuesday |
|---|--------|---------|
| | | |
| 4 | 5 | 6 |
| 2nd Sun. Event (Grades K-8) <i>Feathers & Glyphs</i> 2-3:30p | 12 | 13 |
| 18 | 19 | 20 |
| 25 | 26 | 27 |

Make sure to check out the synopsis of all Museum events on pages 8 and 9.

Admission is FREE and open to the public. The Museum is ADA Accessible.

Museum Store

Tuesday through Friday: 10am to 4pm

Saturday and Sunday: noon to 4pm

March

| Wednesday | Thursday | Friday | Saturday |
|---|-------------------------------|---|--|
| | | | 1 |
| 1st Wed. Event 12:15-1p, E&A Ancient Southwestern Ceramics Christine VanPool | 6 | 7 <i>Art in Bloom</i> MA Recep. 5:30p Opening 7-9p | 8 <i>Art in Bloom</i> Drawing Botanicals Demo 11a, Rm 106 Floral Painting Demo 2p, Rm 106 Kids 1:30p, Cast |
| 12 | 13 | 14 | 15 |
| 19 | 20 <i>Film Series, 7pm</i> | 21 | 22 |
| 26 | 27 | 28 | 29 |

May

| Wednesday | Thursday | Friday | Saturday |
|--|---|--|---|
| | Lecture Series Lecture 6p, Ellis "Crazed Saints" Lisa Farrington, Parsons School of Design, NY Recep. 6pm, Cast | 2 <i>Film Series, 7pm</i> | Paintbrush Ball 5:30p Wine & Cheese 7p Dinner, Silent Auction & Dancing (RSVP April 28) |
| 1st Wed. Event 12:15-1p Snuff Boxes & Power Politics... Meg Milanick | 8 | 9 | 10 |
| 14 | 15 <i>Film Series, 7pm</i> | 16 | 17 |
| 21 | 22 | Preschool Program Shades of Green 2-3p | 24 |
| 28 | 29 | 30 | 31 |



The Museum is closed on Mondays



Holidays the Museum will be closed

June

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|--------|---------|-----------|--|--|----------|
| 1 | 2 | 3 | 4 | Kids Series World of Art 1:30-3p, Cast Mummies | Exhibit Opening MA Recep. 5:30p The Poetry of Nature: Japanese Woodblock Prints <i>Film Series, 7pm</i> | 7 |
| 2nd Sun. Event (Grades K-8) I Don't Need This! 2-3:30p | 9 | 10 | 11 | Kids Series World of Art 1:30-3p, Cast Claude Monet | 13 | 14 |
| 15 | 16 | 17 | 18 | Kids Series World of Art 1:30-3p, Cast Dale Chihuly: Glass <i>Film Series, 7pm</i> | 20 | 21 |
| 22 | 23 | 24 | 25 | Kids Series World of Art 1:30-3p, Cast Faith Ringgold: Quilts | 27 | 28 |
| 29 | 30 | | | | | |

July

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--|--------|---------|-----------|--|--------|----------|
| | | 1 | 2 | 3 | 4 | 5 |
| 6 | 7 | 8 | 9 | Kids Series World of Art 1:30-3p, Cast Objets d'art: Fancy Furnishings | 11 | 12 |
| 2nd Sun. Event (Grades K-8) Nature in Art 2-3:30p | 14 | 15 | 16 | Kids Series World of Art 1:30-3p, Cast Museums <i>Film Series, 7pm</i> | 18 | 19 |
| 20 | 21 | 22 | 23 | Kids Series World of Art 1:30-3p, Cast Woodblock Prints | 25 | 26 |
| 27 | 28 | 29 | 30 | Kids Series World of Art 1:30-3p, Cast Cartoons & Animation | | |

August

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|--------|---------|-----------|---|------------------------------|----------|
| | | | | | 1 <i>Film Series, 7pm</i> | 2 |
| 3 | 4 | 5 | 6 | Kids Series World of Art 1:30-3p, Cast Archaeology | 8 | 9 |
| Kids Series World of Art 1:30-3:30p Ode to an Um | 11 | 12 | 13 | Kids Series World of Art 1:30-3p, Cast Picasso | 15 | 16 |
| 17 | 18 | 19 | 20 | 21 <i>Film Series, 7pm</i> | 22 | 23 |
| 24 31 | 25 | 26 | 27 | 28 | 29 | 30 |

FEBRUARY (Black History Month)

1 Friday

Exhibition Opening
Songs of My People—A Selection
MU's Ellis Library
On exhibit throughout February

3 Sunday

First Sunday Event (Children, Grades 1–8)
1:30–3:00pm **Glass with Class**
(Limit two children per accompanying adult)
Preregistration required 882-9498

18 Thursday

Museum Lecture Series
Lecture 5:30pm, Room 106
Style and Casas Grandes Iconography
Christine VanPool, Assist. Prof. of Anthropology
Reception follows, Cast Gallery (7:30pm Galleries close)

APRIL

1 Tuesday

Museum Lecture Series
Lecture 5:30pm, Room 106
Meaning, Method and the Iconography of Pre-Columbian Shell Engravings
Alex Barker, Director MAA
Reception follows, Cast Gallery (7:30pm Galleries close)

8 Sunday

Second Sunday Event (Children, Grades K–8)
2:00–3:30pm **I Don't Need This!**
(Limit two children per accompanying adult)
Preregistration required 882-9498

12 Thursday

Kids Series: World of Art
1:30–3:00pm **Claude Monet**, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

19 Thursday

Kids Series: World of Art
1:30–3:00pm, Cast Gallery
Dale Chihuly: Glass (Limit 2 children per adult)
Preregistration required 882-9498

6 Wednesday

First Wednesday Event
12:15–1:00pm, E&A Gallery
Iconography and Iconology
Alex Barker, Museum Director

8 Friday

Exhibition Opening: **Before Columbus: Iconography in the Ancient Americas**
Museum Associates Reception
5:30pm, Cast Gallery
Exhibition Preview, 6:30pm, Pickard Hall

2 Wednesday

First Wednesday Event
12:15–1:00pm, E&A Gallery
Relics of the Divine: The Quest for the Cross
Christine McCann, MAA Grad. Research Assist.

13 Sunday

Second Sunday Event (Children, Grades K–8)
2:00–3:30pm **Koins with Kenyon**
(Limit two children per accompanying adult)
Preregistration required 882-9498

18 Friday

Preschool Program
2:00–3:00pm **Animals in the Museum**
(Limit two children per accompanying adult)
Preregistration required 882-9498

26 Thursday

Kids Series: World of Art
1:30–3:00pm, Cast Gallery
Faith Ringgold: Quilts
(Limit two children per accompanying adult)
Preregistration required 882-9498

JULY

10 Thursday

Kids Series: World of Art
1:30–3:00pm, Cast Gallery
Objets d'art: Fancy Furnishings
(Limit two children per accompanying adult)
Preregistration required 882-9498

14 Thursday

Valentine's Day Event
Reception, 6:00pm, Cast Gallery
Film: *An Affair to Remember* (1957)
Starring Cary Grant and Deborah Kerr
\$10/per person (MA members \$9/person)
\$20/couple (MA members \$18/couple)
Make your reservation by February 11th
Roses for the ladies!

19 Tuesday

Museum Lecture Series
Lecture 5:30pm, Room 106
Visions to Another Realm: Art and Artifact in Ancient America
F. Kent Reilly, Professor, Texas State University
Reception follows, Cast Gallery (7:30pm Galleries close)

21 Monday

Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
The Excavations at Olynthus 1931: One Woman's Story
Alan Kaiser, Assist. Prof. University of Evansville

MAY

1 Thursday

Museum Lecture Series
Lecture 6:00pm, Ellis Auditorium
"Crazed Saints": Black Women Artists in America

13 Sunday

Second Sunday Event (Children, Grades K–8)
2:00–3:30pm **Nature in Art**
(Limit two children per accompanying adult)
Preregistration required 882-9498

17 Thursday

Kids Series: World of Art
1:30–3:00pm **Museums**, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

24 Thursday

Kids Series: World of Art
1:30–3:00pm **Woodblock Prints**, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

MUSEUM'S

Film Series

All films will be shown
at 7pm, 106 Pickard Hall
Free and open to the public

FEBRUARY

1 Friday
Portrait of Jennie (1948)
Directed by William Dieterle
Starring Jennifer Jones, Joseph Cotten
and Ethel Barrymore

21 Thursday
Roman Holiday (1953)
Directed by William Wyler
Starring Audrey Hepburn, Gregory Peck

MARCH

4 Tuesday (Special for *Art in Bloom*)
On a Clear Day You Can See Forever (1970)
Directed by Vincent Minnelli
Starring Barbara Streisand, Yves Montand

20 Thursday
Madame Bovary (1949)
Directed by Vincent Minnelli
Starring Jennifer Jones and Louis Jourdan

APRIL

4 Friday
Aguirre: Wrath of God (1972)
Directed by Werner Herzog
Starring Klaus Kinski

17 Thursday
Apocalypto (2006)
Directed by Mel Gibson
Starring Rudy Youngblood

29 Friday

A Renaissance and Baroque Concert
Reflections on Paintings from the Museum of Art and Archaeology
Performed by MU Music Department's Ensemble *Ars Antiqua*
7:00pm, Jesse Hall Rotunda

MARCH (Women's History Month)

5 Wednesday

First Wednesday Event
12:15–1:00pm, E&A Gallery
Ancient Southwestern Ceramics
Christine VanPool, Assist. Prof. of Anthropology

Lisa Farrington, Senior Art Historian
Parsons School of Design, New York
Reception follows, Cast Gallery (8:30pm Galleries close)

3 Saturday **Paintbrush Ball**

Wine and Cheese Reception
5:30pm, Cast Gallery, Pickard Hall
Dinner, Silent Auction and Dancing
7:00pm, Donald W. Reynolds Alumni Center
Entertainment by Big Band, *Kapital Kicks*
Tickets: \$70/person or \$130/couple
MA Tickets: \$65/person or \$120/couple
RSVP by April 28, 2008

31 Thursday

Kids Series: World of Art
1:30–3:00pm
Cartoons and Animation, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

AUGUST

7 Thursday

Kids Series: World of Art
1:30–3:00pm **Archaeology**, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

MAY

2 Friday
Spellbound (1945)
Directed by Alfred Hitchcock
Starring Ingrid Bergman and Gregory Peck

15 Thursday
Columbus (1949)
Directed by David MacDonald
Starring Frederick March

JUNE

6 Friday
Rashomon (1951)
Directed by Akira Kurosawa
Starring Toshiro Mifune

19 Thursday
That Hamilton Woman (1941)
Directed by Alexander Korda
Starring Vivien Leigh and Laurence Olivier

JULY

4 Friday
No Film

17 Thursday
Bringing Up Baby (1938)
Directed by Howard Hawks
Starring Katharine Hepburn and Cary Grant

AUGUST

1 Friday
How To Draw A Bunny (2002)
Directed by John W. Walter, starring Ray Johnson, Roy Lichtenstein and Chuck Close

21 Thursday
The Agony and The Ecstasy (1965)
Directed by Carol Reed
Starring Charlton Heston and Rex Harrison

7 Friday–9 Sunday

Art in Bloom
Mid-Missouri florists celebrate the Museum's artwork with their inspired floral designs

7 Friday

Museum Associates Opening Reception
5:30pm, Cast Gallery
Art in Bloom opens to the public 7:00–9:00pm

8 Saturday

Art in Bloom open 9:00am–4:00pm
Demonstration 11:00am, Room 106
The Art of Drawing Botanicals, Dorie Draper
Demonstration 2:00pm, Room 106
Floral China Painting, Nancy West

7 Wednesday

First Wednesday Event
12:15–1:00pm, E&A Gallery
Snuffboxes and Power Politics in Eighteenth-Century France
Meg Milanick, MAA Docent

11 Sunday

Second Sunday Event (Children, Grades K–8)
2:00–3:30pm **Cloth, Feathers and Glyphs**
(Limit two children per accompanying adult)
Preregistration required 882-9498

23 Friday

Preschool Program
2:00–3:00pm **Shades of Green**
(Limit 2 kids per adult), Preregistration 882-9498

10 Sunday

Second Sunday Event (Children, Grades K–8)
2:00–3:30pm **Ode to an Urn**
(Limit two children per accompanying adult)
Preregistration required 882-9498

14 Thursday

Kids Series: World of Art
1:30–3:00pm **Picasso**, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

Children's Workshop 1:30–3:00pm, Cast Gallery
Art in Bloom for Kids (Preregistration required)

9 Sunday

Art in Bloom open 9:00am–4:00pm
Presentation 11:00am, Room 106
Designing a Garden
Marie Pasley, Master Gardner
Demonstration 2:00pm, Room 106
Floral China Painting
Rosemary Zbinden
Children's Workshop 1:30–3:00pm, Cast Gallery
Art in Bloom for Kids (Preregistration required)

JUNE

5 Thursday

Kids Series: World of Art
1:30–3:00pm **Mummies**, Cast Gallery
(Limit two children per accompanying adult)
Preregistration required 882-9498

6 Friday

Exhibition Opening: **The Poetry of Nature in Japanese Woodblock Prints**
MA Reception 5:30pm, Cast Gallery
Exhibition Preview, 6:30pm, Pickard Hall



Meet the People, Know the Program

By John Wolford, Museum Assistant Professor
Anthropology Department, University of Missouri–St. Louis



Boots and awards line the walls at Patrickus' shop

In Missouri, we are fortunate to have a strong network of professional folklorists that we rely upon to serve on panels, to conduct evaluations and to advise us with new projects. Dr. Wolford, who earned his PhD in Folklore at Indiana University, is a key member of that network. An urban anthropologist, Wolford teaches folklore, oral history and anthropology courses at the University of Missouri-St. Louis and has recently retired from the Missouri Historical Society.

The first time I ever heard of the Missouri Folk Arts Program (MFAP), I was a doctoral student in folklore at Indiana University. Missouri's program was famous for helping communities develop folk arts projects and for publicly recognizing the state's folk artists. Names of the Missouri folk arts leaders at the time—Rusty Marshall, Amy Skillman, Julie Youmans, Dana Everts-Boehm—were names that all public sector folklorists in the nation knew. I wanted to be part of that, so, in 1993, I contacted Dana, then-director, as soon as I arrived in Missouri and asked what I could do.

I suppose one of the reasons the MFAP excelled was that the staff took offers of help when qualified people came forward. Dana asked me to serve on some grants panels right away, and I was honored to accompany her for a site visit to Native American regalia maker Evelyn Voelker in St. Louis back in the early 1990s. Whenever I had the opportunity to teach a course in folklore at the University of Missouri-St. Louis, I made sure the class became aware of the MFAP, its projects and publications. My point to my class, which is a point that everyone should know anyway, is that there is no better way to understand people—whether they are part of a state, a neighborhood, a company, an organization, a family—than by understanding how they express themselves. Folk art, broadly conceived, is what is produced when a person expresses himself or herself as a member of a group.

Over the years, I have continued as a panelist with the MFAP. When I served on the Missouri Arts Council's folk arts grant panel, I made an effort to go to some of the community festivals that the panel evaluated, such as the Raintree Arts Council's Homegrown Arts Festival in Clarksville, Mo. Seeing a community come together through the arts, and knowing that I helped make it happen, was gratifying.

In the last couple of years, I have stepped up my efforts to volunteer my time to the MFAP. My service on the 2005 National Endowment for the Arts' Folk Arts Panel made me realize how much Missouri artists had to offer. The applications from all over the nation were, of course, superb, but I couldn't help but think that Missouri communities and artists could easily equal any of them. I contacted Lisa Higgins and Deborah Bailey, telling them I would do anything I could for them. All they needed to do was ask. Since then I have served on more MFAP panels, attended more events (a favorite is the Old Time Music Ozark Heritage Festival each June in West Plains, Mo.), and conducted more site visits, which are particularly important evaluation and assessment tools for the Traditional Arts Apprenticeship Program (TAAP).

In 2006, I visited Linda Hickman and her two apprentices, Cindy Collins and Ann Prater, at *Maifest* in Hermann, Mo., where they were demonstrating *klöppelei*. Linda's husband Ed was also there, a quiet partner who crafted some bobbins and made carrying cases for this rare East German form of bobbin lace making. He was sitting with them *klöppeling*, making a bookmark. While I stood there talking to Linda and her apprentices, passers-by could not help but stop and look at the amazing pieces of lace. Linda stayed busy, her hands buzzing around her work as she calmly talked and laughed and demonstrated. She took it up, I came



Prater's fingers and bobbins fly at German festival

to learn, because TAAP master artist Christa Robbins enthralled Linda while demonstrating *klöppelei* at a festival some years before. Linda herself became an apprentice to Christa in TAAP and now spreads the gospel, so to speak, by teaching apprentices and giving countless community demonstrations. This, I thought, is exactly what folklore is—people within a community transmitting their traditions to one another, and doing so because it is so perfectly meaningful to them.

Noted folklorist Simon Bronner, in *Chain Carvers: Old Men Crafting Meaning* (Lexington, University Press of KY, 1985), documented men who, he asserted, engaged in whittling wooden chains not because they had any commercial value, but because the activity itself brought back memories of growing up in communities long gone. Whittling was the artistic equivalent of comfort food, or of Proust's *madeleine*. That, I recognized, was what Linda and her friends/apprentices were doing—crafting meaning and confirming community through their work. As I continued to observe at *Maifest*, one little girl came up and worked on one of the demonstration pieces. She squealed with delight at her own confusion and success. Yes, I grinned, the transmission continues.



During the summer of 2007, I had the distinct pleasure of chauffeuring Deb Bailey to site visits, after she suffered an injury which prevented her from driving and lifting the heavy cameras and tape recorder she uses to document TAAP artists. So, we visited Joe Patrickus (a fifth generation bootmaker) and Steve Mino near the Lake of the Ozarks in Camdenton, Mo., Ed Harper (a third generation blacksmith) and Matthew Burnett up north in Browning, Mo., and Octavio Nieto (a third generation Mexican dancer) and Martha Amezcua here in St. Louis, Mo. These trips were pure pleasure for me. What surprised me, even more than the sheer artistry, was how each of these artists so easily opened up to me, an outsider and a stranger.

Amezcu swirls her skirt during lessons with Nieto

We spent all day in Joe's shop, where he stacks exotic leathers in cubbyholes and hangs historic shoe lasts from the ceiling. Finished boots line tables and shelves, while Steve tooled leather pieces and showed us his designs. At Ed Harper's blacksmith shop, Matthew Burnett exhibited his blacksmithing techniques and then worked on the magnificent wrought iron headboard he was making. In St. Louis, I went to the International Institute to observe Martha fluidly dance her Pre-Hispanic, Chihuahuan, and Jalisco dances with Octavio, the master.



Harper helps Burnett hammer scrolls

The masters are, of course, amazing, in their artistry and their teaching skills. What I have found remarkable in the apprentices is the dedication each one has to learning the traditions, whether they are teenagers like Martha or Matthew, or an adult with a full-time job, like Steve. Through some mechanism—family, community, personal aesthetic, something—they each have absorbed the sense of fulfillment that personal creativity arising out of community provides—not just creativity, but creativity *arising out of community*. I have no doubt that all of the apprentices I observed are stronger in their sense of community as well as in their artistic traditions, and that their communities will benefit from their artistic involvement.

As a panelist, I know the TAAP master artists are true masters in their art, each chosen through an arduous adjudication process. When I sat on the most recent TAAP panel, each of the twenty-four applicants were highly qualified and more than eligible for inclusion. Limiting the final selection to only ten was one of the most painful professional experiences I have ever had. In my opinion, the Missouri Folk Arts Program remains a leader in the country. Serving as panelist, site evaluator, and professor, I hope to promote this remarkable program for years to come and to assist it in communicating to its public what a resource and a treasure the folk artists of this state are. Recently, I successfully proposed a course at the University of Missouri-St. Louis on Missouri Folk Arts, where I will bring TAAP artists into the classroom and introduce students to the folk arts in the metro region and beyond.

Photos courtesy of John Wolford

Folk Arts Exhibitions

February 3–March 10

Work is Art and Art is Work: The Art of Hand-crafted Instruments
A traveling exhibit sponsored by the NEA American Masterpieces Initiative and the Missouri Arts Council
Wood Place Public Library
501 South Oak Street
California, Mo.

March 25–April 30

Work is Art and Art is Work: The Art of Hand-crafted Instruments
A traveling exhibit sponsored by the NEA American Masterpieces Initiative and the Missouri Arts Council
Livingston County Library
405 Locust Street
Chillicothe, Mo.

June 2008

Work is Art and Art is Work: The Art of Hand-crafted Instruments
A traveling exhibit sponsored by the NEA American Masterpieces Initiative and the Missouri Arts Council
Ozark National Scenic Riverways Park
Van Buren, Mo.
(dates TBD, check website for details)
<http://maa.missouri.edu/mfap/calendar.html>

The Fine Art of Living: Luxury Objects from the East and West

Mary L. Pixley
Curator of European and American Art



Fig. 1

and separated into a variety of categories as they entered into Museum collections. Non-western societies, on the other hand, rarely made such a qualitative distinction between art forms.

The study of the history of art and culture is incomplete without the decorative arts. Like painting and sculpture, these beautiful objects played a part in maintaining social order as they communicated social, political, religious and cultural information about the patron and his or her society. The basic language of the decorative arts is almost always the same in the East and West: the greater the wealth and rank of the patron, the more valuable the raw materials and higher the quality of workmanship of the resultant piece.

This multicultural exhibition opening May 29, 2008, features a selection of luxury arts from the Museum's diverse collections. Often made of precious materials by skilled craftsmen, these highly valued pieces constituted a necessary component of the life of the upper classes. Through the intrinsic value of the components, the quality of the workmanship, and the aesthetic beauty of the artwork, these objects signified the status, wealth and refinement of their owners.

While given primacy through much of history, decorative objects became marginalized in Europe during the eighteenth and nineteenth centuries. Objects having a practical function were distinguished from the fine arts of painting and sculpture, whose primary function was aesthetic appreciation. During the nineteenth century, luxury artifacts that had commingled with the fine arts in private collections and collector's cabinets became classified



Fig. 2



Fig. 3

The realm of the decorative arts is a vast one, involving objects of every shape and material imaginable. Drawing on the rich cultural diversity of the Museum's collections, *The Fine Art of Living: Luxury Objects from the East and West* brings together objects from China, Europe, India, Japan and the United States, from the Early Modern period to around 1900, to present a wide variety of cultural aesthetic preferences and societal practices in relation to "The Fine Art of Living."



Fig. 4



Fig. 5

Fig. 1
Insignia from a robe of the wife of a fifth rank civil official China, early 20th c.
Embroidered silk and satin (83.250b)
Gift from the estate of Mrs. D. David McLorn

Fig. 2
Anne Genevieve Greuze (French, 1762–1842)
Woman Grieving Over a Dead Bird, ca. 1770
Paint on ivory with metal and glass frame (69.1029)
Gift Ms. Sarah Catherine France in honor of her brother Charles B. France

Fig. 3
Betal Cutter
India
Brass, bone, stone, glass and steel (2004.22)
Gift of the estate of Dr. Samuel Eilenberg

Fig. 4
Incense Box with Three Drawers
Japanese, early 19th c.
Black lacquer with gold, silver and mother of pearl inlay (68.15)
Gift of Alvin John Accola in memory of his wife Katherine Mize Accola

Fig. 5
Paul Revere II (Amer., 1735–1818)
Two Pepper Casters, ca. 1760–1765
Silver (75.72 a,b)
Gift of Dr. William D. Curtis in memory of his parents Marion Hitchcock Curtis and Dean Winterton Conway Curtis

The Poetry of Nature in Japanese Woodblock Prints

Rebecca A. Dunham

Graduate Research Assistant for European and American Art

The forthcoming exhibition, *The Poetry of Nature in Japanese Woodblock Prints* (June 7–August 24, 2008), reveals how Japanese woodblock artists celebrated the ever-changing effects of nature through poetic visions of the land. The artists observed the transformations of rural and urban environments in the times of day, seasons and shifting weather patterns. An exploration of the compositional arrangements of the prints in relation to their subject and Japanese poetry seeks to heighten the appreciation of this quintessentially Japanese form of artistic expression.



Fig. 2

The Japanese believe *sansui-ga*, “landscape images,” have philosophical, moral and symbolic implications. Poetry and Japanese prints often share an intimate relationship. Excerpts from classical anthologies or contemporary poetry written by famous actors, authors or *geisha* typically accompany the imagery. Utagawa (Ando) Hiroshige was a leading landscape artist of the Edo period (1603–1868), and his print showing the poet Saigyō’s hut in Oiso (Fig. 1) references this close bond between word and image. A famous itinerant Japanese Buddhist monk-poet, Saigyō (1118–1190) spent a majority of his life on the road, residing in huts like the one depicted in this colorful print.

Prints may also contain prose, as seen in Utagawa Hiroshige II’s *Ochanomizu* (Fig. 2) with its block of text in the top right corner. This wintry scene depicts a man in a small boat between the steep, wooded banks of the Kanda River.

At its height in the eighteenth and nineteenth centuries, woodblock printing was the main method of mass printing in Japan. The industry was organized according to the *hanmoto* system. In the *hanmoto* system, prints were produced according to a division of labor in which four individuals—a publisher, artist, carver and printer—worked on prints independently. The artists who made the prints shown in Figures 1 and 2 followed this traditional method, but Yoshida Hiroshi (Fig. 3) adopted a new technique of print production developed in the early twentieth century: *sosaku hanga*.

Influenced by western attitudes about artists, a *sosaku hanga* artist was responsible for each stage of print production. Regardless of the method utilized, Japanese woodblock prints are characterized by strong outlines, simple forms and flat areas of color. They were sold by street vendors or in specialty print shops, and their wide availability resulted in affordable prices.

Famous for his landscapes, Yoshida Hiroshi was an avid traveler and made prints depicting scenery from his travels. *A Garden by Biwa Lake* (Fig. 3) depicts a stream flowing through sand dunes as pine trees and cat tails rustle in the breeze. The muted color palette and soft, brush-like treatment of colors found in the print reflect Yoshida’s early training as a painter and endow the image with a poetic quality. This quality unites all of the works of art in this exhibition celebrating the beauty and poetry of nature.



Fig. 1



Fig. 3

Fig. 1
Utagawa (Ando) Hiroshige (Japanese, 1797–1858)
The Poet Saigyō’s Hut at Shigitatsu March in Oiso
from *Fifty-three Stations of the Tokaido* series, 1855
Woodblock print on paper (76.561)
Gift of Barbara Stratton Bolling and Deborah S. Booker
in memory of Arthur Mills Stratton

Fig. 2
Utagawa Hiroshige II (Japanese, 1829–1869)
Ochanomizu, from *One Hundred Famous Views of Edo* series, 1862
Woodblock print on paper (68.26)
Gift of Alvin Accola
in memory of his wife Katharine Mize Accola

Fig. 3
Yoshida Hiroshi (Japanese, 1876–1950)
A Garden by Biwa Lake, from *Four Gardens* series, 1933
Woodblock print on paper (76.148)
Gift of Doreen Canaday Spitzer
in memory of Ward and Mariam Canaday

From the Educator

Cathy Callaway



"Masks in the Museum" for a *School's Out! Art's In!* program

Over 300 people attended the fourth annual Haunted Museum event on October 27th. This event could not have taken place without the help of many people. The members of the Museum Advisory Council of Students (MACS) were tireless in their preparation and help. Thanks are also due to the docents who participated, as well as the nine Westminster College students who helped during the event. Local businesses chipped in with items for the goody bags and pizza for the volunteers (who could do this on an empty stomach??): Moser's, Hy-vee Food Store, and Domino's Pizza. We had birds of prey, thanks to the MU Raptor Rehabilitation Project; Richard Daniel brought snakes, a frog and a tarantula; and Sybill Amelon provided the bats, which are *de rigueur* for this holiday. Two brave young men who portrayed characters for the tour deserve

special mention: Harry Stanton and Joe Fulca. The Museum staff can always be counted on for whatever is needed. Finally, Museum Associates provide funds for all the things necessary for the program and I am grateful! Aren't you sorry if you missed this event? Plan to come next year and bring a friend of any age.

Docent training is underway, and it seems that the fledgling docents are well aware of the rewards of being a docent. They attend an art history class twice a week and training once a week. Wouldn't you like to be one? We are accepting applications for the fall semester at any time, but if you cannot wait to get started, contact me and we can work out a flexible schedule. The docents are essential to one of the fundamental goals of the Museum: education. They are appreciated and even revered.

Another fun aspect of my job is planning the Museum's *Film Series*. We try to connect the films shown on the third Thursday of each month with an exhibition featured in the Museum. An example would be the Daumier cartoons displayed in the Corner Gallery and the tragic and haunting film, *Camille Claudel*, shown in October. The story of Camille Claudel, the talented artist and mistress of Auguste Renoir, was a visually beautiful reminiscence of the same period in which the artist Daumier flourished. The period costumes on display, courtesy of the Department of Textile and Apparel Management, added to the mood (see the Academic Coordinator's note). The *Film Series* has been expanded to include first Fridays with a focus on well-known artists (see calendar).

Children and family programming is flourishing, so much so that we have had to institute a preregistration policy and often have a waiting list. What a nice problem to have. In the *School's Out! Art's In!* and *First Sunday* programs we have examined masks in the Museum, the monsters and magical creatures featured in all manner of art works, light (in Roman lamps and Baroque paintings), as well as food and metals.

Volunteers are the heart of the Museum's success with community outreach. As the Halloween event exemplifies, from the docents to workers in the



"Mummy is the Word" for a *School's Out! Art's In!* program



Lee Elementary visitors for the Museum's "Lights on Afterschool" program

Museum Store, we rely on your help! Let me know if you are interested in becoming a volunteer: you can do any of the above, as well as help with the Children's programming. Nothing is more rewarding.

Finally, I wish to express many thanks to Museum Associates. They provide the funds and the moral support, both of which make all the Museum's endeavors so successful. The programs described above have at least one thing in common: they are FREE. It is thanks to Museum Associates members that we can continue these wonderful events to the benefit of all ages. Please join! Your money is put to great use.

From the Academic Coordinator

Arthur Mehrhoff

The mission of the Academic Coordinator is to strengthen the historic and fundamental role of the Museum of Art and Archaeology as a teaching museum by reaching out to different "communities of interest" within and beyond the University of Missouri. One example is an afternoon talk on "The History of Pickard Hall" as well as the resource guide for our website on the subject of Museum Studies. Our Healing Art program was brought to the attention of the Interdisciplinary Center on Aging in the School of Medicine resulting in a roundtable discussion on future plans.

Much of the work as Academic Coordinator involves conversation with faculty members about teaching and the Museum. For example, discussions with Dr. Karen Onofrio, who teaches a class on art and anatomy for the Osher Lifelong Learning Institute here at Mizzou, has led to a dialogue with the Institute about new ways the Museum could serve lifelong learners. Similar discussions led to an article by Professor Matt Ballou of the Art Department and his students about the importance of the Museum to teaching and student learning. In collaboration with Dr. Laurel Wilson of the Department of Textile and Apparel Management and Museum Registrar Jeff Wilcox, a temporary display of pre-Columbian textiles was prepared for her students examination. Students in her class then shared their thoughts and responses to the display in writing on the Museum's website. Dr. Wilson also supervised an undergraduate student research project about costumes in film, which her student Katie Schroeder conducted as part of our monthly *Museum Film Series*. Conversations with Dr. Paul Crabb of the Music Department helped lay the groundwork for a series of musical presentations in the Museum as well as musical programs built around the collections. Dr. John Foley, whose research involves the relationship of new information technology with the oral tradition, helped make arrangements to feature the Museum of Art and Archaeology on the new *Syndicate Mizzou* website about faculty research. The Learning, Resources, and Technology Department of the College of Education invited me to give a presentation on the Museum as a form of integrative learning. Deborah Holland, a doctoral student in the department, was inspired by the presentation to share her children's story on Nam June Paik's video art entitled "Antenna-lope" in our *Musings* website.

A wide variety of outreach activities are also available to the Academic Coordinator, such as the MU Academic Transformations Symposium and orientation activities for MU Black and Gold days this October. Nearly fifty new MU faculty members heard a presentation about the Museum as a teaching resource, and several of them followed up with inquiries and class visits to the Museum. In November, seventy-five participants in the School of Medicine's STEP program were welcomed to the Museum. Beyond the walls of MU connections have been made with the Columbia Chamber of Commerce Education Committee, Boonville Rotary Club, *The Missourian*, and the Columbia Art League.



A display of pre-Columbian textiles for students in the Department of Textile and Apparel Management

Museum Associates

Bruce Cox

Assistant Director, Museum Operations



Framed fiftieth anniversary poster presented to Chancellor Brady and Mrs. Anne Deaton

As 2007 drew to a close, Museum Associates concluded a year of celebrating the Museum of Art and Archaeology's golden anniversary. In September, Chancellor Brady Deaton and his wife Anne hosted the opening reception at the residence on Francis Quadrangle for Museum Associates in conjunction with the Museum's fiftieth anniversary exhibition. The weather was wonderful and the atmosphere filled with celebration as guests meandered through the residence and garden enjoying good food and wine. Attendees then walked next door to the Museum to view the exhibition *Fifty Golden Years: Highlights from the Permanent Collection*. Museum Associates presented the Deatons with a framed copy of the anniversary exhibition poster. It was a wonderful evening and a commemorative celebration.

This past fall, Museum Associates Membership Committee embarked upon a drive to increase membership. Just under 400 individuals were extended a personal invitation by Museum Associates Board of Directors to become a "friend" of the Museum. The drive has so far gleaned an eight percent return on bringing in new members. The Membership Committee's efforts are being seen as they greet visitors to the Museum during special events. They are also encouraging members to bring guests to Museum Associate events and expose them to all that membership and the Museum have to offer.

The semester drew to a close with Museum Associates annual *Evening of Holiday Celebration* on December 5th. This year over 100 members and guests, dressed in their party regalia, enjoyed a sumptuous buffet of hors d'oeuvres, wine and sweets. Guests were entertained by the *Columbia Chamber Choir* under the direction of Paul Crabb from MU's Department of Music. Dr. Crabb assembled over thirty men and women from the community and MU to combine their talents into one wonderful voice. The choir performed excerpts from Handel's *Messiah*, concluding with the "Alleluia Chorus," which brought guests to their feet. What a wonderful way to begin the holiday season!

This spring promises to be eventful with the annual *Valentine's Day Event*, *Art in Bloom* and of course the *Paintbrush Ball* on May 3rd. Make your reservations early as space is limited. Hope to see you at all Museum Associate events and most of all—see you at the Museum!



Columbia Chamber Choir performing at the annual *Evening of Holiday Celebration* under the direction of Dr. Paul Crabb



Betty E. Brown (1924-2007)

A Fond Farewell

On December 26, 2007, the Museum of Art and Archaeology and Museum Associates lost a dear and dedicated friend. Betty E. Brown died of residual effects from a stroke she suffered a week prior to her death. Since 1987, Betty served as a docent at the Museum, giving tours to school children and adults of all ages. Betty was known for her quick wit, edgy and spunky personality and her endless devotion to education. She adored giving tours to school children and never missed an opportunity to share wisdom and insight about the objects and artwork throughout the Museum. She proudly showed the pictures and notes students would send her thanking her for her tours. Betty was never shy telling people about the treasures in the Museum's collections, or about the work of Museum Associates. She served on the Museum Associates Board of Directors. Betty, it is with a heavy heart and great sadness we bid you farewell. Your energy and enthusiasm will always be remembered in our hearts. You were one-of-a-kind!

Spotlight: *Maudelle*

Beulah Woodard
Maudelle, ca. 1937–1938
Terracotta bust (2007.40)
Gilbreath-McLorn Museum Fund

In fall 2007, the Museum of Art and Archaeology acquired a terracotta bust by African-American artist Beulah Woodard, entitled *Maudelle* (ca. 1937–1938). This is the first acquisition to be purchased under the recommendation of Mary Pixley, the Museum's new Associate Curator for European and American Art. Dr. Pixley has only been with the Museum since September and worked diligently to acquire this exceptional sculpture. "This acquisition is a very important addition to our collection of African-American Art and a wonderful piece to call attention to our noteworthy Modern Art holdings, which I hope to expand," states Pixley. "This terracotta bust is also quite special because one can feel Woodard's touch as she molded the clay to create a striking portrait of a notable woman."

The Artist

Woodard's *Maudelle* is a masterpiece of realistic portraiture achieved through incisive modeling and detailed description of the sitter's features, braided hair and colorful earrings. Her dramatic beauty combined with the medium of terracotta (unglazed brownish-red earthenware) gives the bust a potent presence. A fundamental medium of artistic expression, clay, even after firing, reveals traces of the artist's working method. This sensation of the presence of the artist combined with the slight tilt of *Maudelle's* head lends a forceful immediacy to the portrait, which was modeled without the use of drawings or sculptural models.

Beulah Ecton Woodard (1895–1955) was the first African-American artist to show at the Los Angeles County Museum with her solo exhibition in 1935. She organized the Los Angeles Negro Art Association in 1937 and lectured at a variety of educational institutions. Thanks to artists like Woodard and the cultural diversity of California, museums such as the San Francisco Museum of Art, Lowie Museum at the University of California, Berkeley, and the Los Angeles County Museum, began exhibiting art from African countries and the Pacific Rim. Sadly, Woodard died in 1955 at the height of her career, on the eve of a planned exhibition of her work in Germany.



Photo of Maudelle Bass Weston
By Johan Hagemeyer
Maudelle, Dancer, 1940
Photographic print: gelatin silver
(BANC PIC 1964.063)
Reproduced with permission
Courtesy of The Bancroft Library
University of California, Berkeley

The Model

Maudelle Bass Weston (1908–1989) was a well-known African-American concert dancer. She was the first black American to study with the choreographer Lester Horton. In 1940, she danced with the American Ballet Theater in Agnes de Mille's ballet "Black Ritual," and in the 1950s she appeared with the dancer and choreographer Pearl Primus. As a model, she posed for numerous artists including Diego Rivera, Edward Weston and Weegee.

The bust was unveiled during a reception for African-American MU alumni held at the Chancellor's residence in October. *Maudelle* is on display in the Museum of Art and Archaeology's Robert and Maria Barton Gallery of Modern Art.



Unveiling at the Residence on Francis Quadrangle: The Chancellor's wife, Anne Deaton (top left), and Museum Curator of European and American Art, Mary Pixley (top right), discuss the significance of Woodard's *Maudelle*. MU Deputy Chancellor, Michael Middleton (bottom left), and MU alumnus and DESE's Assistant Commissioner for Teacher Quality and Urban Education, Charles Brown (bottom right), admire the bust.



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