

MUSEUM

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY

WINTER 2009 | NUMBER 54

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.

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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 campus in Columbia, Mo.

Museum Galleries:

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

Museum Store:

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

Closed

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

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

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MU does not discriminate on the basis of race, color, religion, sex, sexual orientation, national origin, age, disability or status as a Vietnam Veteran. For more information, call Human Resources Services at: (573) 882-4256 or the U.S. Department of Education, Office of Civil Rights.

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

[Cover]

Askos with Plastic Decoration Depicting Skylla (*detail*)
South Italy, Apulia, probably Canosa
Late 4th century BCE
Pottery, (2008.172)
Weinberg Fund and Gilbreath-McLorn Museum Fund



FROM THE DIRECTOR



Value and Visitation

For more than fifty years the Museum of Art and Archaeology has served the community, the campus and area colleges, providing access to masterpieces from antiquity to the present and from all areas of the world. Its galleries and its programs are free, and serve the changing needs of audiences as diverse as elementary schoolchildren and Alzheimer's patients, from preschool classes to University graduate seminars, and everything in between.

Ceramic masterpieces, from ancient Greek vases to pottery by Pablo Picasso? Right here. Renaissance masterworks? Plenty. Medieval manuscripts and twenty-first century street art? Yep. And exhibitions featuring both our permanent collections and traveling shows, bringing the world to Columbia and mid-Missouri. In the year to come we'll present *Driven*, a national juried traveling show featuring works by fifteen emerging artists with disabilities, and *Pre-Columbian Textile Art: Design That Speaks Today*, an exhibition examining Pre-Columbian textiles from the viewpoint of a modern fiber artist. We're planning exhibitions including *The Sacred Feminine: Prehistory to Post-Modernity*, addressing how women and the numinous are portrayed over time, *Narratives of Process and Time in the Prints of Jörg Schmeisser* and a national traveling exhibition of ancient metalwork, *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*.

What's that worth to you? What value do you place on having free access to Baroque paintings, Egyptian canopic jars, Gandaran statues and African tribal art, or to programs showcasing the world's cultural and artistic heritage?

To succeed, to survive, museums like ours have to focus our efforts on our mission, and make our mission relevant to the diverse audiences we serve. And that's where you come in—literally. One of the most important but underappreciated ways you can support the Museum is by being a frequent visitor. Yes, of course, financial support is crucial, especially for a museum that offers all of its programs without charge. And we've made it easier than ever to support the Museum financially. Visit our website to see how. But coming to the Museum, showing your support by enjoying what we do and telling us how to do it better, is also crucial. We want you here, and we want to hear what you think of our exhibitions, our programs, and how far we've come in our continuing pursuit of excellence.

I'm asking for your support. If you can afford to make a charitable gift to support the Museum, be assured that at times like these your generosity is more appreciated than ever. But I'd also like something equally valuable—your time. Come to the Museum, enjoy all we have to offer, and show what value you place on free, high quality arts programs.

And I'll see you at the Museum.

A handwritten signature in black ink, appearing to read 'AWB', with a long, sweeping horizontal line extending to the right.

Alex W. Barker
Director

DRIVEN



Mary Pixley
Curator of European and American Art

Jacolby Satterwhite
Remission & Resilience
Oil on canvas, 2006

A national juried exhibition highlighting the works of young emerging artists with disabilities, *Driven* (January 24–April 19, 2009) features the works of fifteen finalists, aged sixteen to twenty-five. Centered on the theme of “Driven,” the works of art relate to the artists’ attempts to pinpoint the motivational force behind their artistic expression and to identify the catalyst that sustains their creative energy. These exemplary pieces of contemporary art present the diversity of art today and its place in the broader history of art.

Participants in this competition were asked to consider the motivations behind their work—what moves them to create. The calls for entry also encouraged artists to contemplate the relationship between life, art and disability. Artists are motivated by an intense desire and dedication to their craft. Art is a gateway for understanding where they can connect to the world. In making this connection, artists find a place for personal expression. Art becomes a record of the existence and experience of the artist and a lasting imprint that conveys meaning.

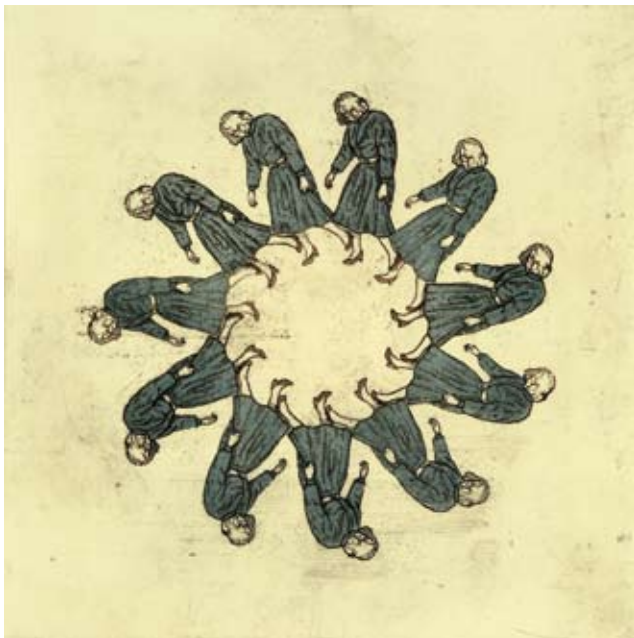
Art may also be used to process life experiences—to dissect the fragments of life in order to arrive at a different perspective. Artists use the creative process for exploration and refuge. The imagination provides a sacred sanctuary where the mind can roam both freely and creatively.

Ultimately, art provides engagement in something meaningful. The creative process drives the artists to analyze, interpret and respond to the world. According to Carl Jung: “Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purpose through him.”

The works in this exhibition are dynamic and non-sentimental. They reject the concept of the victim and contradict distorted cultural stereotypes. They are about equality and evidence of inclusion in the cultural world. While legislation can help change behavior, art can change attitudes, helping us to see our common human bonds. Disability refers to an aspect or challenges faced by the artist; it doesn’t define the entire person.



Laurel Ebenal
Faun
Digital photograph, 2007



Jessica Merrell
Untitled
Etching with chin colle, 2005

The healing power of the arts cannot be underestimated. The creation of art by its very nature integrates and celebrates, involving and engaging the whole self of the artist. Art and its attendant creativity overcome society’s fragmentation of the physical body from the essence of a person’s being.

The Museum hopes that these works of art will encourage self-reflection and an appreciation for the variety of expressive means permitted to artists today. Moreover, the show should act as an inspiration for people of all kinds, by demonstrating that anyone—not only those with disabilities—can overcome all manner of obstacles and lead creative and rewarding lives.

This exhibition is the result of a continuing collaboration of VSA Arts (an international, nonprofit organization founded in 1974 to create a society where all people with disabilities learn through, participate in and enjoy the arts) and Volkswagen of America, Inc. Helping to create change and altering perceptions and practice, this collaboration also supports these artists at a critical time when many are deciding whether to pursue the arts as a career.



Braille Paintings by Guy Cobb

In conjunction with the exhibition *Driven*, the Museum is also showing a number of paintings by Guy Cobb from his Braille series, which are designed to be touched. These paintings combine his earlier exploration of “color therapy” for individuals who suffer from depression and mental illness, with heavily textured acrylic surfaces and oversized Grade 1 Braille dots. His colorful and tactile works are meant to be interpreted by both the blind and the sighted.

Pre-Columbian Textile Art: Design that Speaks Today



Fig. 1

Pre-Columbian Textile Art: Design that Speaks Today (May 9–August 2, 2009) consists of highlights from the Museum's significant holdings in the area of ancient Peruvian weaving, most of which have never been on display. In addition to presenting the latest historic interpretive information, this exhibition relates these masterpieces of weaving to modern design and aesthetic concerns. By directly juxtaposing the past to the present, this show intends to reveal the relevance of ancient textiles to modern audiences as it explores the aesthetic sensibilities of both modern and ancient cultures and illustrates the value of artistic influence to the creative process.

Peruvian textile production dates back to approximately 5000 BCE with looped and twined pieces made from bast fiber found in native plants, such as cactuses, milkweed and a wide variety of grasses. Cotton began to be cultivated perhaps as early as 3500 BCE. This development stimulated an increase in textile production, especially in apparel, owing to the pliability of the fiber. By 2500 BCE patterned weaving had already developed in the Andes and cloth came to be a primary field for artistic expression. The Pre-Columbian cultures producing the textiles in this exhibition, including the Nazca (ca. 100–700 CE), Recuay (ca. 100–800 CE), Wari (ca. 400–1000 CE), Chancay (ca. 900–1400 CE) and Chimú (ca. 1150–1450 CE), thrived along the Coastal Lowlands and Andean Highlands of modern Peru.

Cloth had a very important role in the culture of ancient Peru and was an important signifier of social, political and religious information. While mainly used for clothing, textiles were also often placed in burials, dedicated as offerings and given as gifts. The weavers worked in a wide range of techniques, including plain,

gauze and slit-tapestry weaves, among others. In tapestry weave, a very prestigious type of cloth, which was time consuming to weave and permitted intricate designs, the wefts are tightly packed so as to completely cover the warps. Slit tapestry weave derives from the successive, non-continuous weaving of two different color tones and the slits can either be left open or sewn shut (Fig. 2).



Fig. 2

Cotton and the wool of native camelids were the primary materials for Peruvian textiles. The soft wool of the alpaca and coarser wool from the llama were the most common. Unlike the wool from the domesticated alpaca and llama, the finer wool of the vicuña had to be gathered from the wild animals. In addition to the designs and workmanship of the cloth, the quality of the fiber helped to indicate status with the finest fabrics worn by the elite. Incan rulers reserved for themselves the right to wear cloth woven from vicuñan wool.

The technical virtuosity of the weaving is matched by the fantastic inventiveness and artistic expressiveness of the weavers, whose striking designs consisting of bright colors and bold patterns range from the simple to the complex, and include abstract, naturalistic and imaginative forms. With the help of the mixed-media artist Jo Stealey, Professor of Art at the University of Missouri, this exhibition will also relate the designs of the ancient textiles to the present. Artifacts from indigenous cultures have informed her creative activities throughout her life, and Stealey often compares historical textiles to contemporary ones in her classes, as she illustrates the continuing relevancy of the artistic and historical past to contemporary viewers and artists of all ages.

This exhibition also considers how these artifacts reflect their culture of origin and what they can tell us about the values and beliefs of their creators. Scholars today still search to understand the animals portrayed and the identity of the gods, warriors and/or shamans depicted in the textiles. For Stealey, the information gleaned from her research in this area is used to inform her own body of work and allows her to depict the values, beliefs and experiences of life in the twenty-first century.

The processes, techniques and materials used in ancient Peru continue to be used by textile artists today. Unlike the ancient Peruvians, however, Stealey utilizes cellulose fibers rather than the protein-based or camelid fibers of the works in the exhibition. The role of process in her work is consistent with that of the ancient cultures in their connection to nature and the local environment. Like the ancient weavers who utilized animal hair, she processes plant fibers from the original source, which requires harvesting, cooking, pigmentation and additional techniques to ready the materials for use. Through these procedures, she seeks to reconnect with nature and her personal environment. Her use of process reflects her beliefs and perhaps a small component of contemporary culture.

The patterns of the textiles speak to Stealey, who feels that the abstract shapes used by the ancient Peruvians recall the forms used by the early modernists, who used abstraction, simple elegant forms and color to express spirituality. To continue this dialogue between the past and present outside of the context of the exhibition, Jo Stealey has created a series of artworks inspired by the patterns found in the textiles chosen for *Pre-Columbian Textile Art: Design that Speaks Today*. The results of Stealey's contemporary exploration of pattern and Pre-Columbian woven textiles will be on view May 13–June 30, 2009 in the show *Reflection: Echoes and Reverberations* at Perlow-Stevens Gallery, 812 East Broadway, Columbia, Mo.



Fig. 4

Fig. 1
Tunic Piece
Northern Coast, Peru
Chimú, ca. 1150–1450
Cotton and camelid wool (87.153)
Anonymous Gift

Fig. 2
Peru Textile Panel (detail)
Chancay (ca. 900–1400)
Cotton and camelid wool
Gift of Miss Esther Merrin

Fig. 3
Bag (detail)
Peru, Southern Coast
Chuquibamba, ca. 1450–1550
Camelid wool and cotton cords (87.154)
Anonymous Gift

Fig. 4
Mantle Fragment (detail)
Peru, Central Coast
Chancay, ca. 1100–1450
Cotton (82.459)
Gift of Miss Esther Merrin

Fig. 5
Textile with Elaborate Appliqués
and Tassels (detail)
Peru, Northern Coast
Chimú, ca. 1150–1450
Camelid wool (86.111)
Anonymous Gift

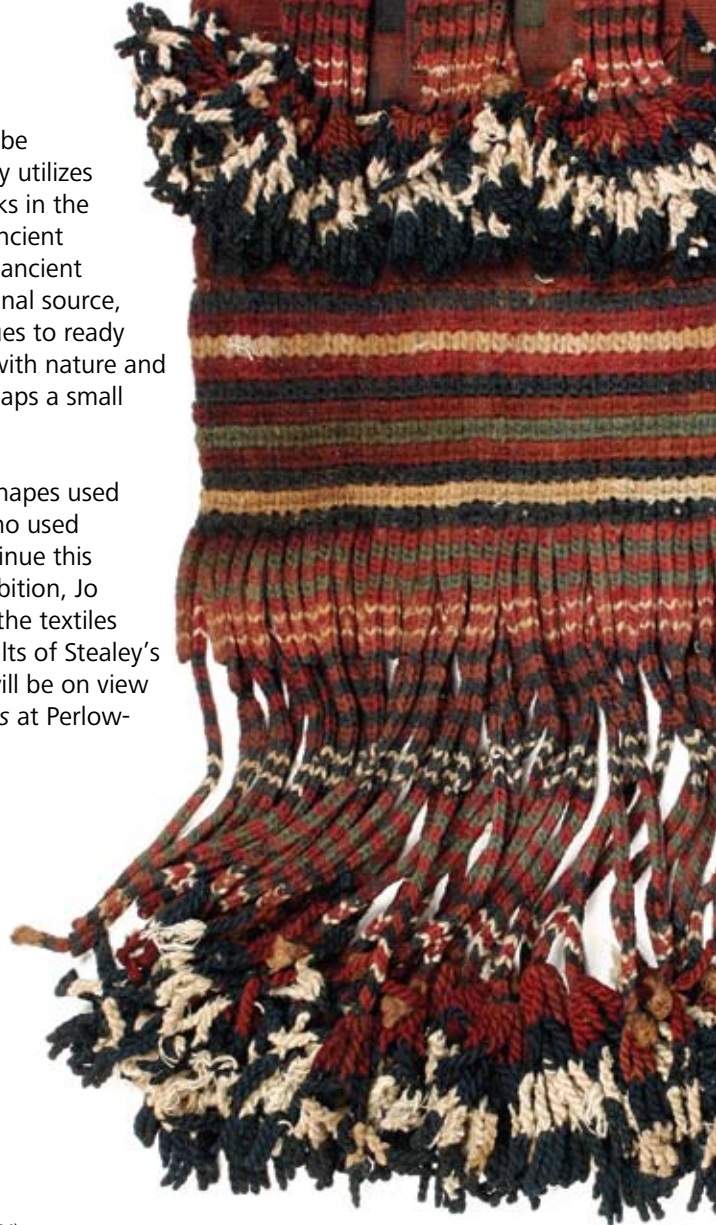


Fig. 3



Fig. 5

Special Exhibitions

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

Museum Galleries

Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
Closed Mondays and University Holidays

Museum Store

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



Through May 17, 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. The exhibition brings together objects from China, Europe, India, Japan and the United States, from the Early Modern period to around 1900.



January 24–April 19, 2009

Driven

A national juried exhibition highlighting the works of emerging artists with disabilities, *Driven* features the works of fifteen finalists. Centered on the theme of "Driven," the works of art relate to the artists' attempts to pinpoint the motivational force behind their artistic expression and to identify the catalyst that sustains their creative energy. These exemplary pieces of contemporary art present the diversity of art today and its place in the history of art.



February 24–Summer, 2009

Narrative of Process and Time in the Prints of Jörg Schmeisser

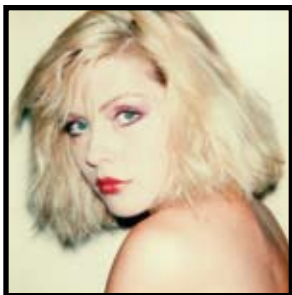
A selection of prints from the Museum's collection, including *Here and Now*, *Pagan and Jerusalem* and the series *Sie Wird Alt* (She Becomes Old) will consider Schmeisser's exploration of time and process in individual prints and in the context of a series. With an unrivaled technical prowess in the etching technique and concern for the intricacies of his subject, Schmeisser finds new ways to give expression to his visual and emotional experiences, which derive from his extensive travels, an essential source of inspiration for his art.



May 9–August 2, 2009

Pre-Columbian Textile Art: Design that Speaks Today

Masterpieces of ancient Peruvian weaving will be innovatively related to both the past and present. An investigation of Peruvian cultures, the designs portrayed, textile weaving traditions and uses of the textiles will be paired with professional artistic commentary. These interlinking interpretations are meant to encourage the viewer to connect the past with today, to consider the continuing relevance of the pieces and to contemplate the value of artistic influence in the creative process.



Summer, 2009–Summer, 2010

The Faces of Warhol

To celebrate the recent generous donation of 150 "working" photographs from The Andy Warhol Foundation for the Visual Arts, the Museum will present an exhibition devoted to Warhol's study of the face. Through a series of three installations of these photographs, the exhibition will explore Warhol's faces in relation to his artistic process and the issues of identity, fame and portraiture.



Venus (Aphrodite)
Roman
2nd century CE
Bronze (61.25)
Chorn Memorial Fund

August 29–December 24, 2009

The Sacred Feminine: Prehistory to Post-Modernity

In 1945, a papyri cache discovered at Nag Hammadi in Egypt yielded the controversial Gospel of Philip, in which Mary Magdalene is singled out as the most important apostle. This discovery inspired a generation of scholars whose interest peaked not only in the mysterious Maria of Magdala, but also in the role of women in early Christianity and other religions. As recently as 2004, questions surrounding the mysteries of the “sacred feminine” were again brought to the forefront with the popular and controversial novel, *The Da Vinci Code*, by author Dan Brown, who again cast Mary Magdalene as one of the most important figures of early Christianity.

In fall, 2009, the Museum will examine these and other traditions surrounding women, religion and the visual record in *The Sacred Feminine: Prehistory to Postmodernity*. The exhibition will be thematic and represent various aspects of both divine and mortal women’s roles in religious thought and practice. The objects will be representative of both western Christianity and its predecessors from the polytheistic cultures of the ancient Mediterranean. Moreover, spirit ancestors from Africa, fertility figures from Pre-Columbian cultures and the many goddesses of the Hindu pantheon will also form a significant component.

The exhibition thus seeks to weave together the many cultural traditions involving women and religion and invites viewers to examine parallels and differences in various aspects of the “sacred feminine.” Among themes included will be virginity, fertility and motherhood; the role of mortal

women, from consorts and devotees of gods, to “divine” queens who styled themselves as goddesses; opposing aspects associated with the female persona such as power and wisdom but also danger and capriciousness; and finally, in the modern period, more broadly interpreted views of women and the spiritual.



Gerard Edelinck (Flemish, 1640–1707)
The Repentant Magdalene, 1657–1682
After a painting by Charles Le Brun (French, 1619–1690)
Engraving on paper (65.184)



Cyclops (British, b. 1975)
Hallelujah, 2007
Acrylic and ink on canvas (2008.3)
Gilbreath-McLorn Museum Fund



Lakshmi (detail)
South India
Vijayanagar period, 15th century CE
Bronze (72.107)
Gift of Dr. Samuel Eilenberg

FEBRUARY (Black History Month)

2 Monday

Exhibition Opening

Fatherhood in Black America

Selected photography of Carole Patterson

MU's Ellis Library

On exhibit through Feb. 28, 2009

4 Wednesday

Gallery Talk 12:15–1pm, E&A Gallery

Exhibition Tour of *Driven*

Mary Pixley, Curator of E&A

5 Thursday

Museum Lecture Series

Lecture 5:30pm, Room 106

Reception following, Cast Gallery

Film Premier: **Women of Vision at MU's Museum of Art and Archaeology**

Starring Mary Pixley, Curator of European and American Art

8 Sunday

Sunday Event (Grades 1–8)

2–3:30pm, Cast Gallery

Collage

(Limit 2 children per adult)

Preregistration required 882-9498

14 Saturday

Valentine's Day Event

Reception, 6pm, Cast Gallery

Film: *Moonstruck* (1987) 7pm, Rm106

Starring: Cher, Nicolas Cage and Olympia Dukakis

\$15/person (Members \$12/person)

\$25/couple (Members \$22/couple)

RSVP by **Feb. 11**

Roses for the ladies!

20 Friday

Music and Art Concert

7pm, Jesse Hall Rotunda

Museum of Art and Archaeology and

MU's School of Music Chorale

24 Tuesday

Focus Exhibition Begins

Narratives of Process and Time in the Prints of Jörg Schmeisser

Robert and Maria Barton Gallery of

Modern and Contemporary Art

APRIL

2 Thursday

Museum Lecture Series

Lecture 5:30pm, Room 200 Smith Forum

Reynolds Journalism Institute

Reception following Cast Gallery, Pickard Hall

"(Dis)Ability in Art through the Ages"

Brick Johnstone, Professor at MU School of

Health Professions/Health Psychology

19 Sunday

Sunday Event (Grades 1–8)

2–3:30pm, Cast Gallery

Art with a Disability

(Limit 2 children per adult)

Preregistration required 882-9498

30 Thursday

Archaeological Institute of America

Lecture (AIA)

Reception 5pm, Cast Gallery

Lecture 5:30pm, Room 106

"Anthropology and Ancestry in

Nineteenth-Century France:

Craniometric Profiles of Merovingian-Period Populations"

Bonnie Effros, Department of History

State University of New York at Binghamton

MAY

8 Friday

Exhibition Opening

Pre-Columbian Textile Art: Design That Speaks Today

MA Reception 5:30pm, Cast Gallery

Exhibition Preview 6:30pm, Pickard Hall

9 Saturday

Annual Paintbrush Ball (RSVP by **May 6**, 2009)

5:30pm, Wine and Cheese Reception, Cast Gallery

7pm, Dinner, Silent Auction and Dancing

Donald W. Reynolds Alumni Center

Entertainment by Big Band, Kapital Kicks

Tickets: \$70/person or \$130/couple

MA Tickets: \$65/person or \$120/couple

JULY

9 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Mummy is the Word

(Limit 2 children per adult)

Preregistration required 882-9498

16 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Pottery

(Limit 2 children per adult)

Preregistration required 882-9498

23 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

The Fine Art of Mosaics

(Limit 2 children per adult)

Preregistration required 882-9498

30 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Art Rocks!

(Limit 2 children per adult)

Preregistration required 882-9498

AUGUST

6 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Pollock

(Limit 2 children per adult)

Preregistration required 882-9498

13 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

African-American Artists

(Limit 2 children per 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

Some films are Co-sponsored by:
Museum Advisory Council of Students (MACS)
Archaeological Institute of America (AIA)

FEBRUARY

6 Friday

Music Within (2007)

Directed by Steven Sawalich

Starring Clint Jung, Marion Ross and
Rebecca De Mornay

19 Thursday

Cat on a Hot Tin Roof (1958)

Directed by Richard Brooks

Starring Paul Newman, Elizabeth Taylor
and Burl Ives

(Co-sponsored by MACS)

MARCH

6 Friday

My Left Foot (1989)

Directed by Jim Sheridan

Starring Daniel Day-Lewis

19 Thursday

Magnificent Obsession (1954)

Directed by Douglas Sirk

Starring Jane Wyman, Rock Hudson
and Agnes Moorehead

APRIL

3 Friday

Sign of the Cross (1933)

Directed by Cecil B. DeMille

Starring Fredric March, Claudette Colbert
and Charles Laughton

(Co-sponsored by AIA)

16 Thursday

Diving Bell and the Butterfly (2007)

Directed by Julian Schnabel

Starring Mathieu Amalric and
Emmanuelle Seigner

27 Friday

School's Out! Art's In! (Grades 1–8)

No Rules 2–3:30pm, Cast Gallery

(Limit 2 children per adult)

Preregistration required 882-9498

MARCH (Women's History Month)

5 Thursday

Museum Lecture Series

Lecture 5:30pm

Room 200, Smith Forum

Reynolds Journalism Institute

Reception following

Cast Gallery, Pickard Hall

"A Vision to the Future"

John Bramblitt, Artist

10 Tuesday

Archaeological Institute of

America Lecture (AIA)

Reception 5pm, Cast Gallery

Lecture 5:30pm, Room 106

**"Attic Marble for the Ancient World:
Pentelikon, Hymettos, and Life in
Ancient Attica"**

Hans Goette, German

Archaeological Institute

13 Friday–15 Sunday

Art in Bloom

Mid-Missouri Florists celebrate the Museum's
artwork with their inspired floral designs

13 Friday

Museum Associates Reception

5:30pm, Cast Gallery

Art in Bloom opens to the public

7–9pm, All Galleries

14 Saturday

Art in Bloom open from 9am–4pm

Art in Bloom for Kids

2–3:30pm, Cast Gallery

Preregistration suggested, 882-9498

15 Sunday

Art in Bloom open from 9am–4pm

Art in Bloom for Kids

2–3:30pm, Cast Gallery

Preregistration suggested, 882-9498

10 Sunday

Sunday Event (Children, Grades 1–8)

2–3:30pm, Cast Gallery

Every Picture Tells a Story

(Limit 2 children per adult)

Preregistration required 882-9498

13 Wednesday

Gallery Talk 12:15–1pm, E&A Gallery

Exhibition Tour of *Pre-Columbian Textile Art:
Design That Speaks Today*

Mary Pixley, Curator of E&A

Jo Stealey, Professor, MU Art Department

JUNE

11 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Cloth, Feathers and Glyphs

(Limit 2 children per adult)

Preregistration required 882-9498

18 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Clothing in Art

(Limit 2 children per adult)

Preregistration required 882-9498

25 Thursday

Kids Series: World of Art

2–3:30pm, Cast Gallery

Paper

(Limit 2 children per adult)

Preregistration required 882-9498

28 Friday

Exhibition Opening

The Sacred Feminine:

Prehistory to Post-Modernity

MA Reception 5:30pm, Cast Gallery

Exhibition Preview 6:30pm, Pickard Hall



MAY

1 Friday

Anna Karenina (1948)

Directed by Julien Duvivier

Starring Vivian Leigh and
Ralph Richardson

21 Thursday

Back Street (1961)

Directed by David Miller

Starring Susan Hayward, John Gavin
and Vera Miles

JUNE

5 Friday

Funny Face (1957)

Directed by Stanley Donen

Starring Audrey Hepburn
and Fred Astaire

18 Thursday

Touch of Class (1973)

Directed by Melvin Frank

Starring George Segal
and Glenda Jackson

JULY

16 Thursday

The Women (1939)

Directed by George Cukor

Starring Norma Shearer
Paulette Goddard

Joan Crawford and
Rosalind Russell

AUGUST

7 Friday

Camelot (1967)

Directed by Joshua Logan

Starring Richard Harris, Vanessa Redgrave
and Franco Nero

20 Thursday

The Life and Times of Andy Warhol:

Superstar (1990)

Directed by Chuck Workman

Starring Jean Michel Basquiat

(Co-sponsored by MACS)

Fifteen Years of the Missouri Folk Arts Graduate Internships

Claire Schmidt

Graduate Student Intern, Folk Arts

In addition to a strong network of professional folklorists in the academy and public sector, Missouri is fortunate to have a strong academic program of Folklore, Oral Tradition and Culture Studies Program in MU's Department of English. The study of folklore at MU offers a truly interdisciplinary experience, including the opportunity to intern with the Missouri Folk Arts Program (MFAP). Ms. Schmidt completed her MA in May, 2008, and is now a doctoral candidate.

The Missouri Folk Arts Program is known nationally for its Traditional Arts Apprenticeship Program, which pairs master folk artists with apprentices to pass traditional art forms on to the next generation. Like those master artists, MFAP staff members also pass on a set of skills, values and inspiration to future generations of folklorists through an internship program. MU alumna and Snow College Professor of English David Allred interned at MFAP in 2001. He notes that "The experience was such that I'd suggest every folklore grad student take the opportunity to intern at MFAP. Given the academic folklore job market, such an internship can be valuable."



David Allred interviews German bobbin lace apprentice (now master artist) Linda Hickman in Dixon, Mo., in 2001. Photo by Deborah Bailey.



Lisa Rathje observes gig-maker Ray Joe Hastings at his forge in Doniphan, Mo., in 2002. Photo by Deborah Bailey.

I myself am just a few months into my internship. Since September, however, I have learned that a staggeringly diverse range of traditional arts thrive in Missouri, from Irish uilleann piping to hand-crafted mandolins. My internship experience is changing the way I see the world. Therefore, I was eager to research the history of the internship program on the occasion of its fifteenth anniversary.

In 1993, the MFAP began to host graduate student interns from the Folklore, Oral Tradition and Culture Studies program. Interns work in the MFAP offices with the program director and in the field with the folk arts specialist for two consecutive semesters and earn course credit. Interns log roughly 175–200 hours in the office, during site visits with apprenticeship teams and at public events around the state, gaining hands-on experience side-by-side with professional folklorists. Interns assist in all stages of the Traditional Arts Apprenticeship Program: processing applications; filming and photographing

apprenticeship teams at work; and educating state legislators about the talented traditional artists who reside in their districts.

Interns also work on public festivals, like the Big Muddy Festival in Boonville, Mo., and on public arts education programs, like the Folk Arts in the Schools Residency program, which brings traditional Missouri artists into schools. Interns get first-hand insight into grant writing and administration through their work on the Missouri Arts Council's Folk Arts grant process. In addition, students read scholarly articles by leaders in the field of public sector folklore, draft reports and write an exit essay that ties together their readings and work. Each of these tasks is essential preparation for a folklore career in the public sector.

Since the creation of the internship program, thirteen graduate students have participated—ten since 2000. They have gone on to jobs as folklore professors and folk arts administrators in the public sector, as well as careers in law and government. In 1992, MU folklore professor Elaine Lawless introduced two of her doctoral students to Dana Everts-Boehm and Julie Youmans, then the director and folk arts specialist of the Missouri Folk Arts Program. The students were so excited to learn about real life

applications of folklore theories and practices that they convinced Dr. Lawless to work with MFAP and the Department of English to create an internship. By 1994, both of the students had completed their internships.

The first intern was Virginia Muller, now an Assistant Teaching Professor in English at MU, and the second was Lisa Higgins, MFAP's director since 1999. She recalls, "Before I even began my internship, I had an inkling that my career path would change. During the internship, I made the decision to pursue a career in the public sector. Three years later, I landed a position with a regional arts organization in Atlanta, Ga., working with Peggy Bulger, one of the leaders in our field. It's no surprise that the MFAP internship has been a priority for me since I returned to direct MFAP in 1999. The internship not only benefits the students, our program and the state, but we also contribute to the future of the field of folklore."

Like Dr. Higgins, as interns leave the program, they are able to connect their academic studies with their new public sector experiences. According to former intern Lisa Rathje, "Being able to observe the artists at work, hear or read what they had to say about their art forms, and see the close ties that formed between master and apprentice through the art they both practiced provided a look at folklore in action that is not often encountered in academic life." Since the completion of her internship in 2002, Rathje has become the Arts and Heritage Specialist at the Institute for Cultural Partnerships in Harrisburg, Pa., where she uses skills she first practiced at the Missouri Folk Arts Program. Similarly, Columbia, Mo., attorney Anthony Phillips, who interned in 2000, recalls "Working with [Higgins] showed me how a well thought out public sector program can have a tremendous impact on local space and people—which of course should be the focus of any folklorist." Former interns also credit the Missouri Folk Arts Program internship with changing the course of their lives. Scott Mitchell, who interned from Fall 2005 to Spring 2006, notes, "Before this internship I thought of myself as primarily an academic folklorist. This internship made me realize that the divide between public and academic folklore is not and should not be as wide as it is often perceived to be."

If my own experience can be taken as an example, I can safely say that the internship has profound and lasting impact on the intern. I have discovered that folklorists themselves are advocates, activists and apprentices who have an intensely positive impact on the communities they serve. In September, I watched applications for the Traditional Arts Apprenticeship Program come in, and really understood for the first time that folklore and traditional arts go beyond quilts and banjos. Missouri culture manifests also in foodways, such as home hog butchering; immigrant material culture, like Laotian embroidery; and newer traditions like Mexican low-rider car conversions. Then, in October, I witnessed first-hand the emergence of a rural tradition when I travelled with Dr. Higgins to meet with the tri-county Boonslick Tourism Council, an organization that sponsors the newfound Missouri barn quilt project.* In November, I discovered the Western Historical Manuscript Collection at Ellis Library, where the first twenty years of MFAP files, photographs, video tapes, audio interviews and materials are stored. As I sift through these boxes, I realize the far-reaching benefits of this public arts program. By December, I feel my mental scales tipping the balance between becoming an academic folklorist and a public folklorist. When January rolls around, I will accompany folk arts specialist Deborah Bailey to a site visit in southwest Missouri to document my first ever home-hog butchering and processing. I may have to alter my career path.



Tahna Henson documents a performance at the West Plains, Mo., Old Time Music and Heritage Festival in 2007. Photo by Willow G. Mullins.

**One of the first "barn quilt squares" has been installed on a barn just south of I-70 at the Pilot Grove exit. The project will eventually lead to a driving tour in Cooper, Howard and Saline counties.*

New Acquisitions

The Museum of Art and Archaeology is happy to preview a few of our recent acquisitions. These, along with other newly acquired additions to the Museum's collections, will be highlighted in upcoming exhibitions, gallery changes and *Museum Magazine* Spotlights.



Fig. 1

Fig. 1: Koo Kyung Sook (South Korean, b. 1960)
Markings No. 7-3, 2007
Inkjet print on mulberry paper (2008.171)
Gilbreath-McLorn Museum Fund



Fig. 2

Fig. 2: Anne Allen (English, b. 1750) printmaker
Jean Baptiste Pillement (French, 1728-1808) draftsman
Stairway Leading to a Fragile Pavilion, from the series
Nouvelle Suite de Cahiers de Dessins Chinois (No. 2)
(A Book of Chinese Ornaments), 1798
Etching à la poupée on wove paper (2008.13)
Gilbreath-McLorn Museum Fund



Fig. 3

Fig. 3: Jennifer McCurdy (American, b. 1955)
Wave Vessel, 2007
Porcelain (2008.174)
Gift of Dr. and Mrs. Arthur F. Furman



Fig. 4



Fig. 5

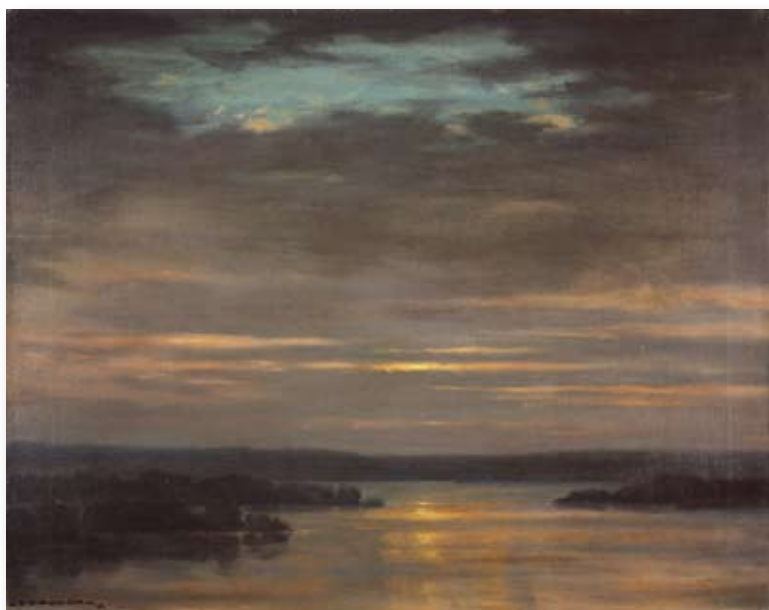


Fig. 6



Fig. 7

Fig. 4: Andy Warhol (American, 1928–1987)
Debbie Harry, 1980
Photograph–Polacolor Type 108 (2008.54)
Gift of The Andy Warhol Foundation for the
Visual Arts, Inc. (Gift consists of 152 Andy
Warhol photographs)

Fig. 5: Female Head
(Perhaps of Demeter or Persephone)
South Italy
4th century BCE
Terracotta (2008.169)
Weinberg Fund

Fig. 6: Frederick Oakes Sylvester
(American, 1869–1915)
The River, 1904
Oil on canvas (2008.170)
Transferred from the Office of the Vice
Chancellor for Administrative Services

Fig. 7: Louis Valtat (French, 1869–1952)
Études de femme assise (Studies of a seated woman)
ca. 1920s–1930s
Watercolor and pencil on laid paper (2008.1)
Gift of Mark Landis in memory of Lt. Cmdr. Arthur
Landis, Jr.

From the Educator

Cathy Callaway

Thanks to the Museum's docents, this past summer's weekly *Kids Series: World of Art* proved to be a huge success. Each week (and some Sundays), kids were treated to a different workshop: one focused on Picasso (docent Gary Beahan, photo 1); proud artists display some of their work for the "Woodblock Prints" event (photo 2). A demonstration of both Chinese fan and sword dancing with special guests of docent Jeanne Daly captivated attendees (photo 3), while aspiring photographers shot digital photos in a "Museum Photo Workshop" and chose their best to be printed by docent Gary Beahan (photo 4, where participants are being "framed"). A group of avid amateur archaeologists led by Kenyon Reed (Museum staff) excavated blocks to reveal a replica of an antiquity (photo 5). Each event included a work of art produced by the attendee and proudly taken home. Nearly every event filled up quickly, so be warned when you read about events that interest you and your kids for the summer of 2009!

Check out the offerings for our **Film Series** on the calendar page. We choose films that relate to a current exhibition, or that have a connection with art or an artist. There truly is "something for everyone!"





The fifth annual *Haunted Museum* was attended by almost 300 people. The Museum Advisory Council of Students (MACS) played an instrumental role in the much anticipated and appreciated evening. Photos of MACS students, attendees, demonstrators from the Raptor Rehabilitation Project, and characters: Egyptian princess, Roman businessman, Cassandra, Hogarth wife, housewife in “Missouri through Lens and Palette” exhibition.

From the Academic Coordinator

Arthur Mehrhoff



The Academic Coordinator role means making **presentations** about the Museum to many different types of audiences, consulting with individual faculty members, speaking to 300 students in Dr. David Schenker’s Classical Studies class on Myths, or lecturing on the role of the arts in community design and development at the Canadian Institute of Planners annual conference in Winnipeg, Manitoba. Such presentations sometimes lead to collaborative **programming** opportunities such as *The Creative Impulse*

Symposium, which brings the Museum and highly creative university faculty together monthly to discuss human creativity, the *MU Campus Gallery Crawl* (140 visitors) this October, a presentation by Dr. Stuart Loory, director of the Global Journalism Center, at the MAA Film Series presentation of “Missing,” and a new poem for our website from Missouri’s own Poet Laureate Walter Bargen. Finally, these various outreach activities have taken such **Protean** forms as a variety of articles in the *Columbia Missourian*, a podcast on *Teaching Renewal and the Museum*, and a video entitled “Rich in Classic Beauty: The Noble Past of Francis Quadrangle,” to make the Museum an even more valuable learning resource.

Museum Associates

Bruce Cox
Assistant Director, Museum Operations

After many years of planning and implementation, the first *Herakles Guild* dinner was held to acknowledge donors, who through their endowments, gifts and trusts exceeding \$10,000, have helped secure the Museum of Art and Archaeology's future. A large plaque was unveiled, inscribed with the names of those individuals in the *Herakles Guild*. The plaque has been installed in the foyer by the front doors to the Museum. Linda Keown was presented with her individual *Herakles Guild* plaque as a newly inducted guild member in recognition for her endowment, which was announced at the Paintbrush Ball last May. The generosity of these individuals has gone without public recognition for decades. Museum Associates and the Museum are pleased to publicly acknowledge their gifts.

At Museum Associates Annual Meeting, the Board of Directors nominated and the membership at large ratified the addition of the following new directors: Robert Doroghazi, Jeannette French (*serving a second term*), Alex George, Elizabeth Kraatz, Erik LaPaglia, Gail Metz, Jennifer Perlow and Susan Reynolds. Emilie Atkins ended her term as president of Museum Associates and Gil Stone took the reins to begin his term as president. The Board of Directors said farewell to directors whose terms ended: Jane Bell Clapp, Kitty Dickerson, Libby Lawson, Tom Mendenhall, Dennis Sentilles and Tom Yancey. Welcome to the new board members and a grateful thank you to those whose work on the board has ended.

Museum Associates annual "Evening of Holiday Celebration" was held the first of December. As in years past, those attending enjoyed a sumptuous reception and exceptional entertainment. Under the direction of Leo Saguiguit, Assistant Professor of Music, the *Sialia Saxophone Quartet*, comprised of MU School of Music's accomplished saxophonists: Jacob Hallman, Betsy Bledsoe, David Robinson and Richard Nobbe, performed in the Museum's European and American Gallery. The evening was a wonderful kickoff to the holiday season.

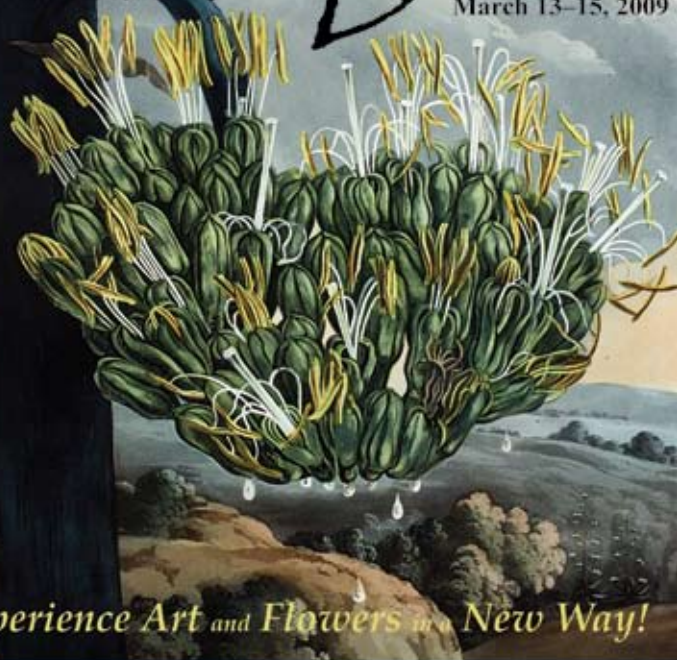
Watch for this spring's upcoming annual events: Valentine's Day, *Art in Bloom* and the *Paintbrush Ball*. In these tough financial times, it is comforting to know you can visit the Museum and experience the artworks and artifacts, special exhibitions, lectures, receptions and films for only the price of your time. The Museum is a wonderful resource for cultural entertainment at a bargain price—FREE. Some Museum Associates events charge a nominal fee to help defer costs and keep your experiences enjoyable and entertaining. We hope to see you often at the Museum. As always, feel free to bring a friend to any and all events and receptions. If you are not a Museum Associate member, please consider joining. Membership dues contribute to providing all the events and benefits mentioned earlier. The Museum of Art and Archaeology is YOUR museum, so spread the word.

1. Unveiling of the *Herakles Guild* plaque.
2. *Herakles Guild* inductee Linda Keown accepting her plaque as presented by Museum director Alex Barker.
3. The *Sialia Saxophone Quartet* performing at the "Evening of Holiday Celebration."
4. MA members Bob Clary and Linda Rutz share a little holiday cheer.
5. Celebrating at the holiday event, MA Board of Directors Juanamaria Cordones Cook and Robin LaBrunerie with Juanamaria's husband Michael Cook.

Museum of Art and Archaeology's
Fifth Annual

Art in Bloom

March 13–15, 2009



Experience Art and Flowers in a New Way!

Mid-Missouri Florists will design and create fresh-cut floral creations inspired by the artwork and artifacts found throughout the Museum of Art and Archaeology's extensive collections

MU's Textile and Apparel Management Department will display costumes with floral themes from their Missouri Historic Costume and Textile Collection

Friday, March 13, 2009

5:30–7:00pm, Cast Gallery
Museum Associates and Florist Reception
with Art in Bloom Preview (Invitation Only)

7:00–9:00pm
Art in Bloom opens to the public

Saturday and Sunday, March 14 & 15, 2009 (9:00am–4:00pm)

2:00–3:30pm, Cast Gallery
Art in Bloom for Kids

Children may create their own arrangements with real flowers
(Preregistration suggested, 882-9498)

Art in Bloom is sponsored by Museum Associates and is FREE and open to the public
Pickard Hall is ADA Accessible



University of Missouri

Paintbrush Ball

May 9, 2009



5:30–6:45pm, Cast Gallery Pickard Hall
Catered Reception with Acquisition Unveiling

7:00–11:00pm, Reynolds Alumni Center
Silent and Live Auctions, Dinner and Dancing
to the Kapital Kicks Big Band Orchestra

Tickets: \$70/Person (\$65 for MA Members)
\$130/Couple (\$120 for MA Members)
RSVP by May 6, 2009

Sponsored by Museum Associates, area businesses and individuals



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LES BOURGEOIS
VINEYARDS

Van Matre, Harrison, Volkert, and Hollis, P.C.
Columbia, MO

Frank and Liz Allen



University of Missouri
Museum of Art and Archaeology
1 Pickard Hall
Columbia, MO 65211-1420

Spotlight: *An Apulian Askos* (cover)

Olivia Fales

Graduate Research Assistant in Ancient Art

After the disastrous Peloponnesian Wars on the mainland, Greek émigrés to the western colonies in Italy and Sicily increased, and the period from the fourth century BCE to the middle Hellenistic period witnessed a zenith in terracotta and pottery production in this area. Whimsical and elaborate vessels became the hallmark of the South Italian potters. Forms were attenuated, flares exaggerated and plastic (molded) decoration proliferated. Among the Museum's latest acquisitions is a pot that represents one such type from this period.

This vessel is in the form of an askos (Gr: wineskin). In reality, an askos was stitched from animal skin and used to carry wine. The skin was eventually imitated in pottery, and the resulting vessel type spread far and wide and is known today in varying sizes. Some of these were functional and could have been used to serve wine. Those from south Italy, especially the ornate Apulian varieties, were never meant to be functional, however, and were largely manufactured as tomb goods. Indeed, the Museum's askos has no bottom, a common feature in others like this one. The handle does not provide adequate grip for the fingers either. One important aspect of Greek burial ritual involved pouring libations, and askoi of this type may have been used in this very ritual. The askos would have been placed onto the ground and a libation poured into the spout. The liquid offering would thus trickle down through the bottomless vessel and into the earth, where the deceased was interred.

The pot is a white-ground vessel with painted decoration applied on top. In addition to the snaky figure of Skylla, hippocamps ("horse monsters") on either side of the vessel complete a marine theme. Like the Sirens, the Sphinx, and the gorgon Medusa, Skylla was a lethal female creature who killed sailors and other hapless travelers. According to myth, Skylla dwelt in the rocky crags overhanging the Straits of Messina, between Sicily and Italy, where she plucked unlucky sailors from their ships with the help of mutant dogs that grew from her torso. While all these creatures were deadly, their images could carry an apotropaic or protective function. The presence of the man-eating Skylla probably served such a function on this vessel. She also appears to be making offerings, holding an offering dish in one hand and a fish in the other. These are likely references to funerary offerings or a ritual meal at the gravesite.



Askos with Plastic Decoration Depicting Skylla
South Italy, Apulia, probably Canosa
Late 4th century BCE
Pottery, (2008.172)
Weinberg Fund and Gilbreath-McLorn Museum Fund