

MUSEUM

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MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

Contents



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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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 Day through New Year's Day

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

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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.



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.

University of Missouri is an equal opportunity/ADA institution.

[Cover]

Akelo/Andrea Cagnetti (Italian, b. 1967)
AZHA (Necklace)
2003
Gold with garnets and sapphires
Image courtesy of the artist
Akelo/Andrea Cagnetti



From the Director

Time is an enigma few of us understand and none of us escape. As an archaeologist and a museum director I spend most of my waking hours fretting about time in one or another form—in one of life's little ironies archaeologists are hugely concerned with time, but it's the one dimension of the past we never actually recover as a real thing. It's something we always have to estimate or infer. But as a museum director, on the other hand, time is all too real. All of a museum's activities are constrained by four variables—space, staff, money and time—and my job involves figuring out how to best use (and preferably increase) each.

On that note I'm very pleased to introduce the Museum's newest staff member, graphic artist Kristie Lee. Kristie's an award-winning designer with more than twenty years of experience at the University of Missouri Press. In her time she's designed countless books as well as marketing materials, brochures, mailings and magazines, and we're very pleased to have her join us. Some time ago she even designed one of our previous books, *Commitment: Fatherhood in Black America*, which showcased photoessays by Carole Patterson and Anthony Barboza.

We also have two exhibitions concerned explicitly with time. *Connecting with Contemporary Sculpture* presents three-dimensional works being produced today, explicitly examining the ways that contemporary art uses form, volume, texture and space to capture the viewer's gaze, expanding the visitor's appreciation of both contemporary art and the intellectual themes it explores. And *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo* traces the work of a modern goldsmith working in an ancient idiom, and in particular, Akelo's use of complex ancient techniques like granulation in the construction of his latter-day masterpieces.

Over the past few months we've also been able to add some remarkable objects to the Museum's permanent collections. They too cover a considerable expanse of time, and range from a lovely twenty-sixth dynasty Egyptian cat to a seventeenth-century oil-on-stone painting, from hundreds of pre-Columbian pieces from the collection of Mr. William Scott of Kansas City to twentieth-century works by American impressionist John Ericson and commercial artist-icon George Petty. And as this issue goes to press we're seeking to acquire a remarkable *nkisi* or *nkonde*, an African statue from the BaKongo sometimes called a "nail-fetish figure," to be acquired in honor of two longtime friends of the Museum of Art and Archaeology, Ms. Anna Margaret Fields and Ms. Betty Brown.

Our research project studying the rise of Bronze Age societies in the Carpathian Basin continues, and with it a new set of temporal mysteries. One involves the preservation of organics (like wood) at the site. It's rare for open-air sites subject to all the various processes of decay to have uncarbonized wood survive, yet we are finding an increasing number of fragments of wood dating back in time nearly four thousand years.

And, just in case I had no other reason to think about time, my old truck—which I've driven since graduate school—was just officially registered by the state of Missouri as a "historic vehicle."

I hope I'll see you at the Museum soon. Time waits for no one!



Alex W. Barker
Director



Connecting with Contemporary Sculpture



Sun Koo Yuh (Korean, b. 1960)
Anniversary 2007, 2007
Glazed porcelain
Lent by Mark Landrum

Mary Pixley

Curator of European and American Art

Inhabiting our space, sculpture immediately impacts the viewer. We feel a visceral connection with it not experienced when looking at a two-dimensional painting. The pieces selected for *Connecting with Contemporary Sculpture* explore this relationship between the viewer and object from a wide variety of viewpoints. All too often, Contemporary Art gives rise to confusion and alienation. This exhibition seeks to remedy that by presenting different types of contemporary sculpture and encouraging a more personal and profound encounter with each artwork.

Contemporary Art is the most controversial and confusing period in the entire history of the visual arts. The 1960s and Pop Art have been proposed as a starting point, or alternatively the 1970s and the end of easily classified movements. More generally, Contemporary Art is often defined as art of the later twentieth and early twenty-first centuries. Some, however, gather these periods of art under the heading “post-modernism” and consider Contemporary Art as art produced at the present point, more or less for the last decade. Contemporary Art is basically an outgrowth, flowering and rejection of Modern Art.

Art from this period is marked by pluralism, eclecticism and a widening of the cultural base. Despite the great diversity of art forms, certain tendencies and movements can be discerned. Often rejecting pure abstraction, Contemporary Art embraces a wide variety of materials; often manifests a detached social consciousness; blurs the distinction between sculpture and painting; rejects hierarchy; derives meaning from context; and emphasizes the role of the spectator. As a product of the modern movement, Contemporary Art also challenges artistic norms and disregards visual conventions. This transgressiveness can be seen as one of the distinguishing characteristics of recent art.

One of the oldest subjects in art and a perennial theme throughout the history of art, the human nude naturally figures in this exhibition. The artistic approaches extend from the traditional to the avant-garde, with some artists concentrating on the physicality of the figure and others examining alternate issues. Using only four thin pieces of wood, Will Clift in *Four Pieces Right* creates a sculptural sketch of the nude, completely dependent on balance for its ability to stand as a complete composition.

Vivien ap Rhys Pryce’s sculpture of a dancing figure, *Jive*, revisits the enduring issue of the mannered style. Like the sixteenth-century Mannerist artists who moved away from the classical ideal of the High Renaissance,



Will Clift (American, b. 1970)
Four Pieces Right, 2007
Wenge wood
Lent by Landmark Bank



Nick Wirdnam (British, b. 1956)
Abstract Wishes, 2006
Hot sculpted glass with steel base
Lent by Landmark Bank



Jo Stealey (American b. 1950)
Ancestral Reliquary, 2001
Handmade abaca paper, waxed linen,
quills, crinoids and animal bones
Lent by the artist



Cary Esser (American, b. 1957)
Labyrinth Shield:
French Garden, 1999
Glazed ceramic
Lent by Landmark Bank

she explores grace and balance by means of exaggeration as she gives form to dance in her piece. The viewer feels an immediate empathy with these creations, using the human form, which is timeless, universal and primal.

Working with porcelain clay, Sun Koo Yuh in *Anniversary 2007* turns away from the accepted styles and formal ways of producing art as Yuh gives form to a pulsating pile of cartoon-like figures. The fluid, imprecise glazes, reminiscent of Expressionist and Chinese Tang art, emphasize the imprecision of the kiln-firing process. They also call attention to a different attitude towards craftsmanship. This sculpture, like Pop Art before it, frontlines the continuing blurring of boundaries between high and low art.

Although Minimal Art emerged in America back in the late 1950s, artists today continue to explore this aspect of aestheticization. Rather than having art itself be the entire subject of the artwork, artists here use minimalism to explore a variety of other concepts. Nick Wirdnam in *Abstract Wishes* sculpted molten green glass into three abstract forms, with a minimum of detail. Resembling fish, these forms are perfectly balanced with the aesthetics of design and concept to create an enchanting narrative about a school of fish.

Anthony Caro and Lanny Bergner embrace the issue of industrial materials with widely divergent results. Bergner uses the industrially produced material of screening, which he weaves like a basket: coiling, fraying, twisting, wrapping, gluing and knotting the material into ethereal organic forms. Caro, on the other hand, assembles the sculpture of a woman from what appear to be standardized industrial components translated into clay. By modeling the soft clay elements, he animates the torso, thus imbuing it with a sense of life. The art of Caro plays a very

important role in the development of twentieth-century sculpture, reorienting it towards an abstract constructed mode.

Time and history lie at the heart of several pieces. Jo Stealey's *Ancestral Reliquary* uses abaca paper, waxed linen, quills and animal bones to revisit the subject of the reliquary. Traditionally a container for the storage and display of holy relics, reliquaries were produced in great numbers throughout the Middle Ages in Europe. Substituting sumptuous handmade paper for precious gold, she emphasizes the impermanence of life and the integral role of paper in human history. Cary Esser in her *Labyrinth Shields: French Garden* examines the language of architectural ornament, as she concurrently scrutinizes the endless possible permutations on the theme of the labyrinth and its relationship to humans. Lastly, Peter Hayes inquires into the nature of time. He records erosion and change in his *Large Raku Totem with Keyhole* so that the artwork becomes a part of the natural world.

What constitutes fine art has been questioned ever since the early twentieth century. No longer was realism in all of its diverse manifestations the norm. Bewildering and confrontational at times, contemporary sculpture can seem at odds with the public it addresses, as it appears to embody a completely foreign system of values. To counter this, *Connecting with Contemporary Sculpture* introduces each work of art with a question focusing on the differing approaches and methods of interpretation used in new art. By addressing the spectator's position in the exploration of the aesthetics and meaning of contemporary sculpture, this show lets the viewer consider the place of Contemporary Art in the history of art and reflect on what constitutes art.

THE VOYAGE OF A CONTEMPORARY ITALIAN GOLDSMITH IN THE CLASSICAL WORLD

Golden Treasures *by Akelo*

"WATER IS BEST.
BUT GOLD,
LIKE A BLAZING FIRE IN
THE NIGHT,
STANDS OUT SUPREME
OF ALL LORDLY
WEALTH."

Pindar

Mary Pixley

Curator of European and American Art

The opening words to Pindar's (c. 518-438 BCE) *First Olympian Ode* continue to ring true today. Resistant to corrosion, malleable, ductile, and prized for its color, luster and rarity, gold remains a luxury. Most often reserved for the elite, the goldsmith's art largely remains hidden to the general public. Few ever master this art form, and the secrets of the expert goldsmiths typically vanish with the disappearance of the artists. Objects of the quality produced by the contemporary Italian goldsmith Andrea Cagnetti appear at only select moments in history, when a craftsman lives up to the challenges presented by the past.

"Akelo," Cagnetti's artistic name, refers to the Greek god Achelous, one of the most important of the Greek river gods. The Achelous River is the longest and traditionally oldest fresh waterway in Greece. Worshipped as a great river god, the deity and his name came to stand for fresh water in general.

While the art with the his ancestors

The name also references the generative quality of water, from which life derives. Pindar acknowledged this principle of life by prioritizing water over gold, which poetically echoes Akelo's ascendancy over the precious gold he shapes and with which he is intricately linked.

Through his in-depth studies of ancient texts and ceaseless technical experimentation, Akelo recovered the ancient goldsmithing solutions of the Greeks, Etruscans and Romans. The past thus breathes again through the artist's own original works of art. Born in Corchiano, Italy, about forty miles to the north of Rome, the ruins of the Etruscan civilization surrounded the artist and inspired him even as a child, as he walked amidst the remains of the ancient tombs and temples.

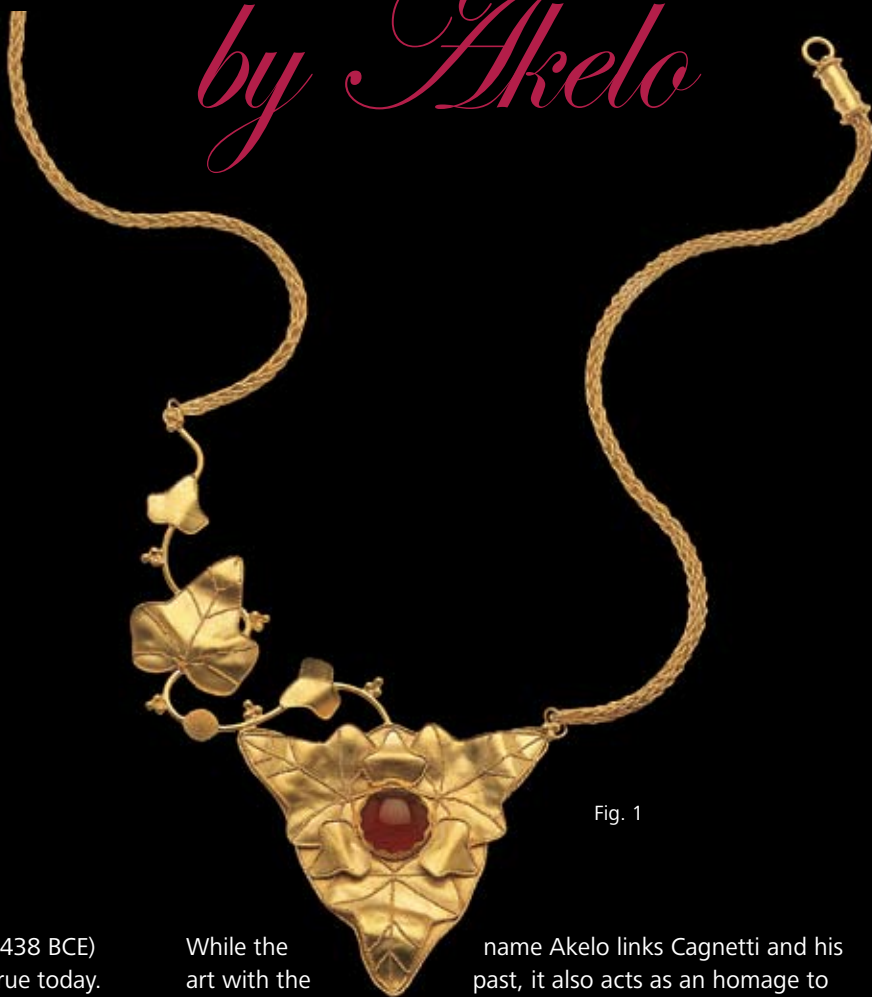


Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

Fig. 1
GRUMIUN (Necklace)
1996
Gold with a carnelian

Fig. 3
MAIA (Earrings)
2002
Gold

Fig. 5
ELECTRA (Hairpin)
1995
Gold

Fig. 2
TUREIS (Necklace)
1998
Gold

Fig. 4
RIGEL (Bracelet)
2000
Gold

Fig. 6
TALITHA BOREALIS (Pyx)
1995
Gold

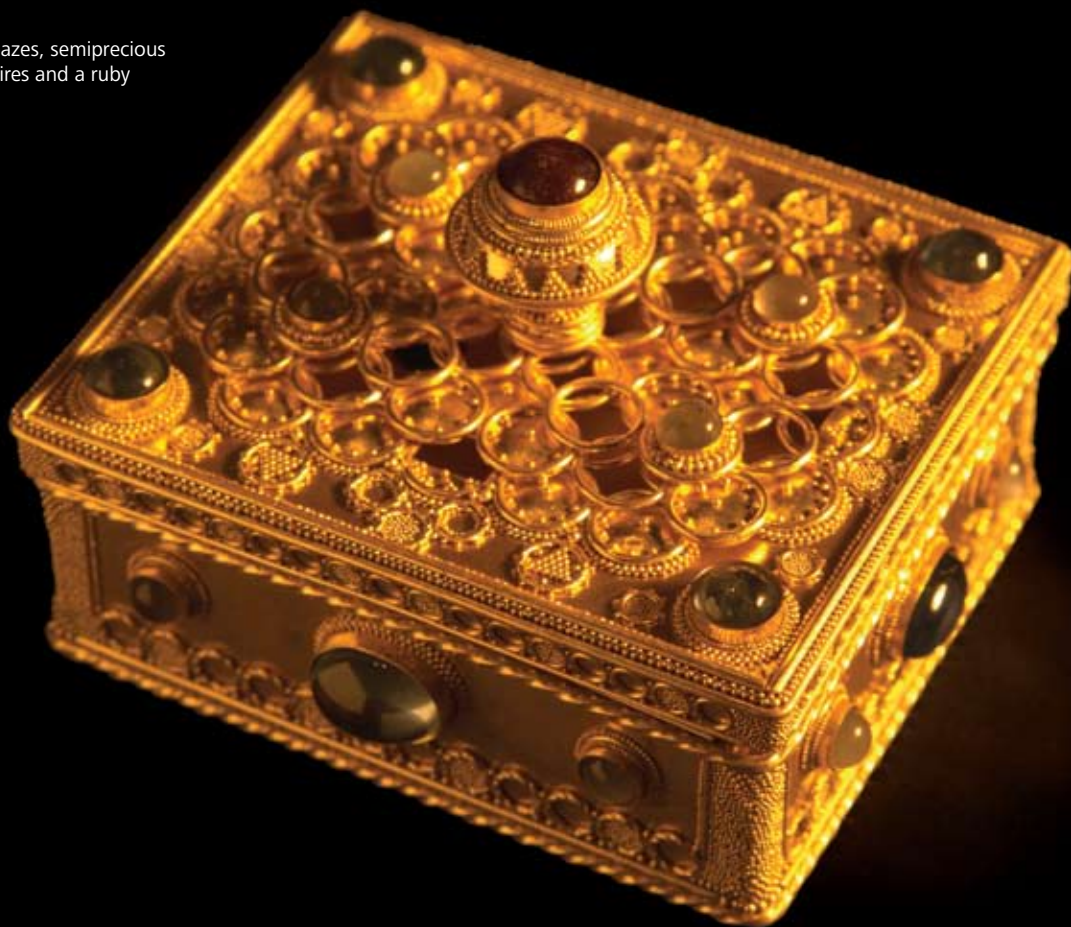
This exhibition, in addition to showing masterpieces of Akelo's craft, focuses on Akelo's responses to the classical world in both technique and style. One of Akelo's greatest skills is his mastery of the ancient art of granulation. Granulation is the exceptional technique of welding minuscule golden spheres, known as grains, onto a metal background in an imperceptible fashion. The earliest known examples come from Mesopotamia and date to around 2500 BCE. Reappearing sporadically after that, the Etruscans perfected the method from the ninth to the fourth century BCE. With singular skill, Andrea works with tiny spheres measuring from 1 mm down to .07 mm, the latter termed "dust granulation" because the spheres are microscopic in size.

Several of the pieces in this exhibition also feature filigree of an exceptional quality. Filigree is a type of decoration in which fine, thread-like wires of precious metal are twisted and arranged into a variety of decorative designs. With unparalleled technique, Akelo spends hours and even days to complete each unique piece, peerless in its execution and beauty. Moreover, each and every link of the luxurious chains is forged and arranged by Akelo in perfect repetition.

While technical perfection is of paramount importance to Akelo, it never becomes an end in itself. Instead, ancient techniques are balanced with a timeless classicizing language consisting of geometric forms, flowers, meanders and zoomorphic creatures. This is then infused with the artist's own artistic sensibility, which is the fruit of his complete immersion in the techniques and art of classical jewelry. While the flower is one of the oldest of motifs, the petals of Akelo's flowers exist in the here and now, embedded in graceful configurations that extend the classical vocabulary to the present.

Akelo now has two works in the collection of the Museum of Fine Arts in Boston, and he has recently published an article in the prestigious *International Journal of Materials Research* detailing his research on ancient jewelry techniques. The Museum of Art and Archaeology is extremely proud to be presenting the first-ever museum exhibition of Akelo's timeless creations that participate in the unending history of man and civilization. *The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo* exhibition will open to the public on June 5th and run through September 26, 2010.

SABIK (Box)
2009
Gold with topazes, semiprecious
stones, sapphires and a ruby



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 16, 2010

Connecting with Contemporary Sculpture

Inhabiting our space, sculpture immediately impacts the viewer. We feel a visceral connection with it not experienced when looking at a two-dimensional painting. This exhibition explores this relationship between the viewer and art object in order to encourage a personal and more profound encounter with pieces of contemporary art that all too often give rise to confusion and alienation. The materials used will be considered as well as the unique qualities of the basic matter selected and the ways in which it is worked by the artist. This is followed by a consideration of the analytical approach chosen by the artist. These pieces will be related to a series of overarching themes that will be considered in relation to stylistic, contextual and theoretical standpoints as well as the cultural origins of the artist.



Through April 11, 2010

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.



Through June 6, 2010

The Faces of Warhol

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



June 5–September 26, 2010

The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo

The classical past breathes again through the golden masterpieces of Akelo, who, through his in-depth studies of ancient texts and ceaseless technical experimentation, recovered the ancient goldsmithing solutions of the Greeks, Etruscans and Romans. This exhibition focuses on Akelo's responses to the classical world in both technique and style. While technical perfection is paramount to Akelo, he balances this with a timeless classicizing language and modern artistic sensibility steeped in the techniques and art of classical jewelry.

FEBRUARY

(Black History Month)

3 Wednesday

Gallery Talk 12:15–1:00 pm, E&A Gallery
Exhibition Tour of *Connecting with Contemporary Sculpture*
Mary Pixley, Curator of European and American Art

14 Sunday

Kids Sunday Event (Grades K–8)
2:00–3:30pm, Cast Gallery
I ♥ Clay
(Limit two children per accompanying adult)
Preregistration required 882-9498



Annual Valentine's Day Event

Reception, 6:00pm, Cast Gallery
Film: *How to Marry a Millionaire* (1953)
7:00pm, Room 106
Starring: Marilyn Monroe, Betty Grable and Lauren Bacall
\$15/per person (MA members \$12/person)
\$25/couple (MA members \$22/couple)
Make your reservation by February 12th
Roses for the ladies!

18 Thursday

Archaeological Institute of America Lecture (AIA)
Reception 5pm, Cast Gallery
Lecture 5:30pm, 106 Pickard Hall
"The Early Christian Hypogea Mosaic of Leptiminus (Tunisia)"
Neijib ben Lazreb, Institut National du Patrimoine, Tunis

26 Friday

School's Out! Art's In! (Grades K–8)
2:00–3:30pm, Cast Gallery
How to Sculpt
(Limit two children per accompanying adult)
Preregistration required 882-9498

Music and Art Concert

7pm, Jesse Hall Rotunda
Museum of Art and Archaeology and MU's School of Music Chorale

MARCH

(Women's History Month)

11 Thursday

Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
"Roman Erotic Art"
Elizabeth Bartman, Vice-President AIA

12 Friday–14 Sunday

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

12 Friday

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

13 Saturday

Art in Bloom open from 9:00am–4:00pm
Art in Bloom for Kids 2:00–3:30pm, Room 106
(Preregistration suggested, 882-9498)

14 Sunday

Art in Bloom open from 9:00am–4:00pm
Art in Bloom for Kids 2:00–3:30pm, Room 106
(Preregistration suggested, 882-9498)

APRIL

11 Sunday

Sunday Event (Grades K–8)
2:00–3:30pm, Cast Gallery
The Museum Goes Green
(Limit two children per accompanying adult)
Preregistration required 882-9498

15 Thursday

Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
"The Great Library of Alexandria: Literary and Archaeological Evidence"
Michael Barnes
Assistant Teaching Professor
MU Department of Classical Studies
Benton Kidd
Associate Curator of Ancient Art
Museum of Art and Archaeology

20 Tuesday

Gallery Opening

Gallery of Missouri Art
Corner Gallery, Second Floor

22 Thursday

Museum Lecture Series
Lecture 5:30pm, Room 106, Pickard Hall
"The Creation of a Monumental Bronze"
Larry Young, Sculptor

MAY

8 Saturday

Annual Paintbrush Ball
Wine and Cheese Reception
5:30pm, Cast Gallery, Pickard Hall
7:00pm, Dinner,
Silent Auction and Dancing
Donald W. Reynolds Alumni Center
Entertainment by
Kapital Kicks Big Band

Tickets: \$70/person
or \$130/couple
Museum Associate
Tickets: \$65/person
or \$120/couple

RSVP by May 5, 2010



16 Sunday

Kids Sunday Event (Grades K–8)
2:00–3:30pm, Cast Gallery
Cast a Spell

(Limit two children per accompanying adult)
Preregistration required 882-9498

JUNE

4 Friday

Exhibition Opening with the Artist
The Voyage of a Contemporary Italian Goldsmith in the Classical World: Golden Treasures by Akelo
MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:30pm, Pickard Hall

9 Wednesday

Gallery Talk 12:15–1:00 pm,
E&A Gallery Exhibition Tour of *Golden Treasures by Akelo*
Mary Pixley, Curator of European and American Art

Kid Series

World of Art



10 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Boxes and Containers
(Limit two children per accompanying adult)
Preregistration required 882-9498

17 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Metals and Mints
(Limit two children per accompanying adult)
Preregistration required 882-9498

24 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Nature in Jewelry and Art
(Limit two children per accompanying adult)
Preregistration required 882-9498

JULY

8 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Twenty-four Metals in the Museum
(Limit two children per accompanying adult)
Preregistration required 882-9498

15 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Ancient Influence: Modern Response
(Limit two children per accompanying adult)
Preregistration required 882-9498

22 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Women Artists
(Limit two children per accompanying adult)
Preregistration required 882-9498

29 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Exploring the Nile
(Limit two children per accompanying adult)
Preregistration required 882-9498

AUGUST

5 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Masks in the Museum
(Limit two children per accompanying adult)
Preregistration required 882-9498

12 Thursday

Kids Series: World of Art (Grades K–8)
2:00–3:30pm, Cast Gallery
Picasso
(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

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

FEBRUARY

5 Friday

Niagra (1953)
Directed by Henry Hathaway
Starring Marilyn Monroe and
Joseph Cotten

19 Friday

Koyaanisqatsi - Life Out of Balance
(1982)
(In conjunction with the Sixth Annual Life
Sciences and Society Symposium)
Directed by Godfrey Reggio
Starring Ted Koppel and Philip Glass

MARCH

5 Friday

Little Shop of Horrors (1986)
Directed by Frank Oz
Starring Rick Moranis, Ellen Greene,
Steve Martin and Bill Murray

18 Thursday

North by Northwest (1959)
Directed by Alfred Hitchcock
Starring Cary Grant and Eva Marie Saint

APRIL

9 Friday

Jason and the Argonauts (1963)
(sponsored by the Archaeological
Institute of America)
Directed by Don Chaffey
Starring Todd Armstrong and
Nancy Kovack

23 Friday

Maltese Falcon (1941)
Directed by John Huston
Starring Mary Astor and Humphrey Bogart

MAY

7 Friday

To Catch a Thief (1955)
(sponsored by the Museum Advisory
Council of Students)
Directed by Alfred Hitchcock
Starring Cary Grant and Grace Kelly

20 Thursday

Now, Voyager (1942)
Directed by Irving Rapper
Starring Bette Davis and Paul Henreid

JUNE

11 Friday

Anne of the Thousand Days (1969)
Directed by Charles Jarrott
Starring Genevieve Bujold and
Richard Burton

24 Thursday

The Italian Job (1969)
Directed by Peter Collinson
Starring Michael Caine, Noel Coward
and Benny Hill

JULY

15 Thursday

Heaven (2002)
Directed by Tom Tykwer
Starring Cate Blanchett and
Giovanni Ribisi

AUGUST

6 Friday

The Man Who Came to Dinner (1942)
Directed by Richard L. Bare
and William Keighley
Starring Bette Davis, Jimmy Durante
and Monty Woolley

19 Thursday

The Leopard (1963)
Directed by Luchino Visconti
Starring Burt Lancaster

Folk Arts

Darcy Holtgrave

Graduate Student Intern, Folk Arts

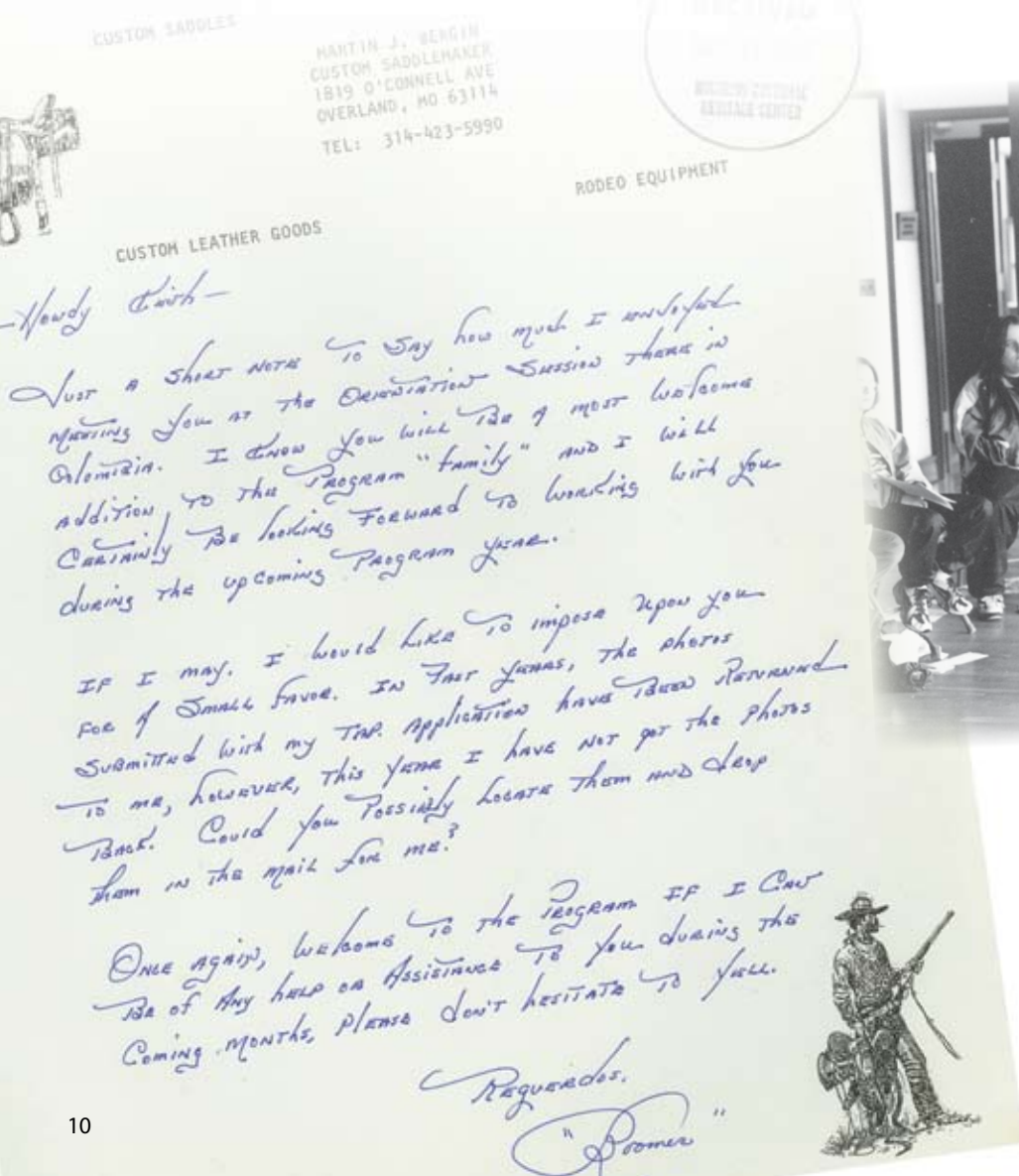
When Tradition Meets Technology

The connection between tradition and technology is something I have pondered during the first four months of my graduate internship with the Missouri Folk Arts Program. I have assisted with the myriad tasks of presenting artists at a festival and with convening a panel to review applications for the Traditional Arts Apprenticeship Program (TAAP). My current assignment is to gather and assemble information from the archives of the Western Historical Manuscript Collection (WHMC) in Ellis Library for an

upcoming online exhibit about master traditional artists. The digital exhibit is another project in the yearlong celebration of the twenty-fifth anniversary of TAAP, a program funded by the National Endowment for the Arts and the Missouri Arts Council, where over 350 master artists have now passed their skills onto apprentices across the state of Missouri.

At WHMC, I sit with a wall of card catalogues to my back and rooms of digitizing equipment to my left. With my handy laptop ready for note-taking, I

happily dig into the boxes of paper files from the history of the TAAP. The job of assembling an online representation of these master artists makes me consider how this translation is going to work. When people think about "traditional arts," people don't tend to think "technology." Some would even say there is a tension between the two. However, the number of people who turn to the internet to learn more about the arts is rapidly expanding. Folks who are interested in listening to some old time fiddle music,



In 2005 Martin Bergin demonstrated his roping techniques at the Capitol in Jefferson City, Mo.

for instance, can easily type the term into a popular search engine and find over a million websites, the first of which provides digital audio and video for immediate enjoyment. And if folks are going to search for old time fiddlers on the internet, they must learn about Missouri's fine fiddling traditions.

The kind staff members at the WHMC listen to me as I uncover an interesting snippet and say, *not-so-sotto voce*, "Look at this!" As I am researching, one thing I notice is that a kind of writing is vanishing from the public hand. In one of the many archival boxes, I have stumbled upon a piece of correspondence from Martin Bergin, a master saddle-maker and cowboy poet who lives and works in Overland, a St. Louis suburb. Bergin's handwriting in this letter from 1987 is simultaneously meticulous and dynamic; each word is placed just so on the page, while the capital P's swoop into place, the J's come to a point and then spring off jauntily.

The difficulties of translating work from one form to another are not new—take, for example, one application from the 1980s. Master blacksmith Darold Rinedollar modestly states that he has difficulty expressing himself. Rinedollar then writes in an application, "I stand there black as the coal I use, with people looking in wondering, how can he do this? Where is the machine? I can honestly answer, right here in my own two arms." Rinedollar evocatively translates the three dimensional art of blacksmithing onto the flat page. With his example, I see that my task is to distill just as evocatively all the complexities of artists and their art, translating pages in the archives to profiles on the web.

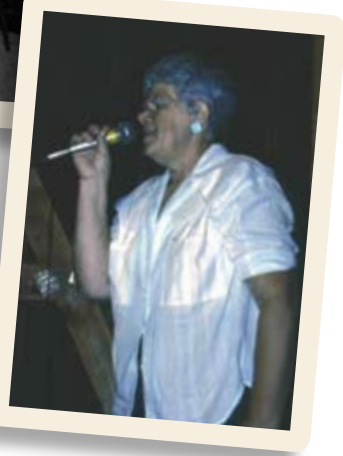
The appropriateness of the online exhibition is even clearer when I consider the master artists' own relationships to technology. As I wend my way through more correspondence, the ways that new tools are used and the needs those tools satisfy illustrate the dynamism of the artists. For example, old time fiddler Johnny Ray Bruce, who lived in Bosworth, a tiny town in west central Missouri, credits learning his instrument traditionally from relatives and friends, but he also credits "radio and tapes," sounds available for him to listen and play over and over



Left: James Price planes wood in his workshop.



Below: Johnny Ray Bruce (left) demonstrates a tune for his apprentice in 1985 and Edna Mae Davis calls square dance in 1988.



again, and to imitate. Similarly, Edna Mae Davis, the square dancer and caller from Ava, Mo., who is often credited with sustaining traditional dances in the Ozark region, also relied on technology. Though she insisted on calling square dancing figures to the tunes of a live band, she used records often to rehearse, largely, I imagine, for sheer convenience.

Even the purists—those who strive to maintain a self-described "authenticity" of materials or techniques—are influenced by current demands in the products they create. Master wood joiner (and anthropologist) James Price of Naylor, Mo., prides himself on using implements from the 1800s, making them, as he says, "sing again" to work with wood, creating intricately fitted pieces without the use of nails or glue. He writes in a letter from 1985, "A great feeling of independence is achieved by knowing that without electricity, modern abrasives, and tungsten carbide cutters, wood can be sawed, smoothed, shaped, and joined..." Still, Price shows flexibility in the products he creates. For one particular project, the master and his apprentice Christopher Miller constructed a wooden tower for Miller's compact disc collection. Price boasts that the "piece will outlive us all," so long as fire or flood don't intervene. And, now, over twenty years later, we realize the piece will probably outlive compact discs as a popular method to convey recorded music.

Technology and tradition are not exclusive of each other; they are both

tools, and we can choose the ones that best serve our needs for the job. Indeed, the technologies of communication continue to expand and offer us more tools for transmitting tradition. Next year, the applications for the TAAP program will be offered online. Some applicants will print out the application and fill it in by hand; others will use a word processing program; and of course, still others will call by phone to request paper copies be sent through the mail. Offering all these options to the public allows for the greatest flexibility and gives the artists the opportunity to use whatever tools they're comfortable with. This shift means, of course, that the carefully-crafted handwriting may appear in the archives less and less. Lucky for me, I'm a sucker for fancy fonts, too.

Information and images: Missouri Folk Arts Program, Records (WUNP6045), Western Historical Manuscript Collection—Columbia, MO

Special thanks to the WHMC staff.



New Acquisitions



Roger Weik (American, b. 1949)
Cry of Solitude, 2005
 Marble dust, sand, asphaltum, oxide pigment and oil on canvas
 (2009.13)
 Gift of the artist



Urn in the Form of a Seated Man with Elaborate Headdress
 Mexico, Oaxaca
 Zapotec, Monte Alban III, ca. 500–750 CE
 Terracotta with red pigment
 (2009.200)
 Gift of William A. Scott



Standing Figure
 Mexico, Guerrero
 Chontal/Mezcala, Late Preclassic, ca. 300 BCE–200 CE
 Stone
 (2009.146)
 Gift of William A. Scott



Anonymous (French)
 Leaf from a Book of Hours with Illumination Showing St. Mark the Evangelist, ca. 1500
 Ink, tempera, gold paint and gold leaf on vellum
 (2009.637)
 Gift of William A. Scott



Lucas van Leyden (Netherlandish, ca. 1494–1533)
Lamech and Cain, 1524
 Engraving
 (2009.639)
 Gift of William A. Scott



Rolando Estévez Jordán (Cuban, b. 1953)
Las Cabezas (The Heads), 2008
 Mixed media: cardboard, paper, watercolors, ink, textile, raffia and ceramic
 (2009.5)
 Gillbreath-McLorn Museum Fund

From the Educator

Cathy Callaway

What a wonderful and quick fall it was! The *Sacred Feminine* exhibition was a true inspiration for all the educational programs and we look forward to the next two exhibitions. The children's programming started in September with an event outdoors for all ages: *Corps of Discovery*, featuring two soldier re-enactors from the Lewis and Clark expedition. As Reuben and John Field, Jim Duncan and Ken Porter (in photo) brought some very interesting pieces of their equipment and talked about their journey and life in the early 1800s.

This Halloween, the Museum was able to hold the Haunted Museum event ON the holiday. What fun! It seemed everyone dressed up, not just the characters and tour guides. The tours stopped off to visit: 1) an Egyptian mummy princess, 2) Andy Warhol!, 3) a sorceress, from the painting by Marion Reid, 4) an ancient Roman businessman (of questionable ethics), and 5) Cassandra, in the *Sacred Feminine* exhibition. Also included were real live Halloween creatures, and treats for the brave.

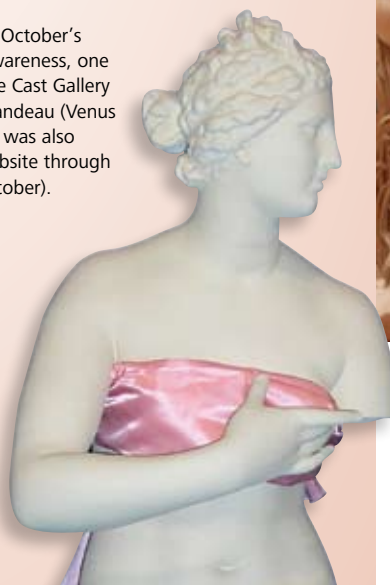
Recently twenty-seven people viewed the film *Medea*, directed by Pier Paolo Pasolini. The attendance record for the film series may be the screening of Cecil B. DeMille's *Cleopatra*, which had sixty attendees and was sponsored by the central Missouri chapter of the Archaeological Institute of America. That film was shown in conjunction with the Sacred Feminine national symposium, a conference held October 17th with scholars from all over the U.S. presenting papers on a variety of subjects, all connected to women in religion. The Museum hosted the symposium organized by Benton Kidd, who curated the exhibition.

This brief overview proves that the educational programs provide something for every age and taste. Contrary to popular belief, each staff member at the Museum is not an expert on every object or artwork in our collections. Moreover, these "experts" do not lie in wait for unsuspecting visitors, to quiz them on the artworks, any more than someone will jump out and say "boo" at a Haunted Museum event. My comfort zone is antiquity, but thanks to the Museum, I have been introduced to the magic of pre-Columbian textiles, Japanese woodblock prints and African masks. The challenge of contemporary sculpture is next! Come and find pleasure in these works and others, and learn what visitors of all ages to the Museum already know: Art is not elite or elusive – it is for everyone!





As a reminder of October's Breast Cancer Awareness, one of the casts in the Cast Gallery sported a pink bandeau (Venus de Medici — she was also visible on our website through the month of October).



From the Academic Coordinintor

Arthur Mehrhoff

The November Seminar of the Interdisciplinary Center on Aging that was held in the Museum's European and American Gallery illustrates the educational role of the academic coordinator at the Museum of Art and Archaeology. The Academic Coordinator met several times during summer 2009 with Center director Dr. David Oliver in order to plan the seminar for Center Fellows. Arrangements were made with Dr. Mary Pixley, Associate Curator of European and American Art, to introduce the new Museum acquisition, *The Sorceress* by English artist Marion Reid. A wide-ranging discussion followed Dr. Pixley's presentation regarding issues related to aging, such as University Health Care's new Art in Health Care program. The highly successful November Seminar held at the Museum convinced the Interdisciplinary Center on Aging to convene an annual November Seminar that will examine other Museum art and artifacts dealing with aging, hopefully resulting in a thematic Museum tour of those works.



Museum Associates

Bruce Cox

Assistant Director, Museum Operations

On November 13, 2009, Museum Associates held their annual meeting. Museum Associates president, Gil Stone, reviewed the financial status for fiscal year 2009 and gave an overview of the organization's activities for the past year. Museum Associates Board of Directors said farewell to six outgoing board members who had completed two terms (six years) of service: Emilie Atkins, Chet Breitwieser, Tootie Burns, Carole Sue DeLaite, Pam Huffstutter and Andy Smith. Four new directors were welcomed onto the board: Ken Greene, Jennifer Larmie, Terry Rohlfing and Anne Tuckley.

Once again Museum Associates hosted their annual Evening of Holiday Celebration on December 2nd. Guests were provided with a varied buffet of hors d'oeuvres, wine and sweet treats. The reception was followed by a vocal performance of holiday selections by solo soprano, Samantha Smith, who was accompanied on piano by Rochelle Parker. The evening's festivities welcomed in the holiday season filling hearts with good cheer.

I am often asked, "Who are Museum Associates? What does Museum Associates have to do with the Museum of Art and Archaeology?" These are questions worth delving into. Because the Museum of Art and Archaeology is part of the University of Missouri many people assume everything the Museum does, needs and

acquires is provided by MU. This is not the case. Over thirty years ago, Saul and Gladys Weinberg established a trust for the acquisition of ancient artifacts and related activities. This trust was to be administered by both Boone County Bank and Museum Associates, Inc., a not-for-profit 501(c)(3) organization established for this reason. The creation of Museum Associates allowed for the establishment of memberships, which in turn would directly benefit the Museum of Art and Archaeology. A museum gift shop was also started by Museum Associates, and continues to be a great source of revenue for the organization.

Through the years, Museum Associates has increased its activities by sponsoring educational programs, publishing the *Museum Magazine* biannually, publicizing

exhibitions and special events, funding acquisitions, and fundraising through its sponsorship of the annual Paintbrush Ball. In short, Museum Associates are YOU—everyday people who have an appreciation for art and artifacts and understand the importance of preserving them. Hopefully, future generations will be inspired by such objects and come to the Museum to study art history, cultures and civilizations.

Membership in Museum Associates is vital to the organization's existence. We need your continued support and ask you to encourage the support of your friends and family. Annual membership begins at \$40 per individual, to as much as \$1,000, with increasing member benefits. The Museum is YOUR museum, located right here in mid-Missouri. Prize it, cherish it, and never give up supporting it!



Enjoying good food and friendship: (from left to right) Barbara Fabacher, Pat and Mike Kraff share time together at the Evening of Holiday Celebration.

Evening of Holiday Celebration vocal performance by soprano Samantha Smith with pianist Rochelle Parker.

Far right: Good conversation between friends (from left to right): Marcela and Oscar Chavez, Museum Registrar Jeff Wilcox and MA Board member Juanamaria Cordones Cook.



Spotlight

Lauren Disalvo

Graduate Research Assistant in Ancient Art

An Incarnation of the Egyptian Goddess Bastet

The ancient Egyptian goddess Bastet, whose worship was centered in the city of Bubastis in the eastern Nile Delta region, was usually depicted in feline form, first as a lioness, and later as a domesticated cat. Bastet cats first appear at the end of the New Kingdom around 1100 BCE, but are increasingly popular from the sixth century BCE down through the Ptolemaic period, which ended with the death of Cleopatra VII in 30 BCE. The popularity and longevity of this cult is attested by the large numbers of surviving cat statuettes. Such statuettes could be used in ancient Egypt as coffins for sacrificed cats, as amulets accompanying cat burials, and as ornaments to other types of cat coffins. Most statuettes, however, served as votive offerings in graves or in shrines to the goddess Bastet.

Bastet cats are shown both seated and recumbent and are often depicted with kittens, with human companions, or with the goddess herself. This cat is represented in typical fashion, seated with its tail neatly curled around its body and paws. Ornamental details of such cats can include engraved or inlaid accents, necklaces with pendants, earrings, and sun-discs or scarabs. This statuette is missing its earring from the left ear.

Over time, the cult of the goddess Bastet evolved immensely. Originally, the goddess served as protectress of pharaohs, but her domain eventually came to include the sun, the moon, music and dance. The goddess's temple at Bubastis was also home to an oracle, which made the cult extremely popular. The Greek historian Herodotus describes both the temple and the cult rites as among the most beautiful in ancient Egypt. He reports that as many as 700,000 pilgrims attended the annual festival and that the Greeks identified the goddess Artemis with Bastet. Though the number is likely an exaggeration, we can



assume these multitudes were not only Egyptians but also Greeks, and perhaps other nationalities as well. By Herodotus's time, there were already Greek colonies in Egypt and North Africa. By the Ptolemaic period, the population of Egypt had become very multinational, and the syncretizing of Greek and Egyptian deities was commonplace.

Statuette of a Bastet Cat
Egypt
Probably 6th c. BCE, 26th Dynasty
Bronze
(2009.125)
Gilbreath-McLorn Museum Fund
and Weinberg Fund



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



Paintbrush Ball

May 8, 2010

Wine and Cheese Reception
5:30–6:45pm, Cast Gallery, Pickard Hall

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

Tickets: \$70/Person (\$65 for MA Members)
\$130/Couple (\$120 for MA Members)
RSVP by May 5, 2010

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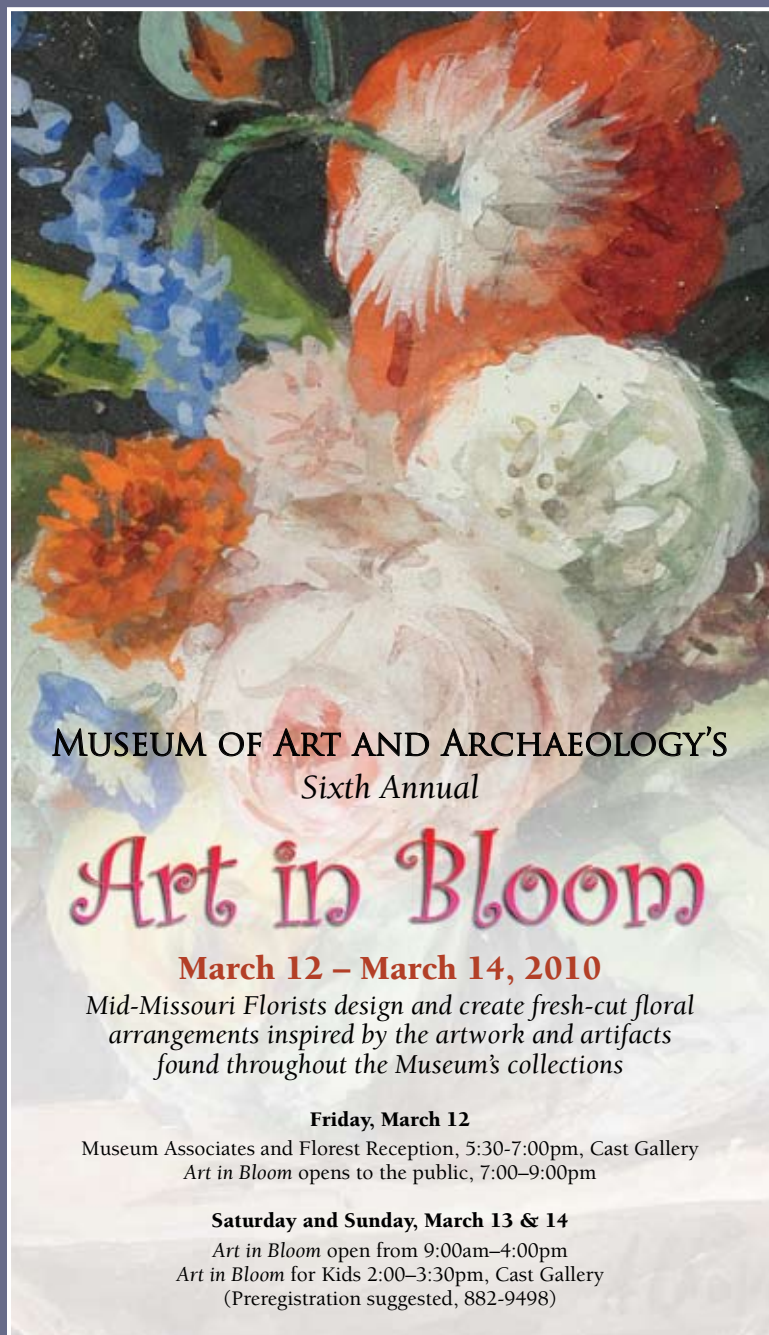
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MUSEUM OF ART AND ARCHAEOLOGY'S

Sixth Annual

Art in Bloom

March 12 – March 14, 2010

Mid-Missouri Florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum's collections

Friday, March 12
Museum Associates and Florest Reception, 5:30-7:00pm, Cast Gallery
Art in Bloom opens to the public, 7:00–9:00pm

Saturday and Sunday, March 13 & 14
Art in Bloom open from 9:00am–4:00pm
Art in Bloom for Kids 2:00–3:30pm, Cast Gallery
(Preregistration suggested, 882-9498)