

MUSEUM

FALL 2010 | NUMBER 57

MAGAZINE

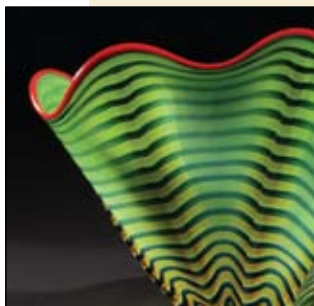


MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

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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
Thursday Evenings until 8pm
Saturday and Sunday: noon to 4pm

Museum Store:

Tuesday through Friday: 10am to 4pm
Thursday Evenings until 8pm
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

Museum Associates

In Support of the Museum of Art and Archaeology

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The magazine is published biannually by the Museum of Art and Archaeology, University of Missouri-Columbia, and is paid for through membership fees, donations and gift contributions to Museum Associates.

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]

Images from the
Ancient Bronzes of the Asian Grasslands
exhibition courtesy of the
Arthur M. Sackler Foundation



From the Director

The Greek poet Hesiod tells of the succession of ages, from Gold through Bronze to these latter days. Like Hesiod's succession the Museum moves from an exhibition of modern gold to an exhibition of ancient bronze; unlike Hesiod our change is not a diminution or fall from grace. *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation* opens October 15, 2010, and features bronzes from the equestrian nomads of Central Asia. It examines the long history and broad sweep of central Asian metal art, providing a counterpoint to the previous show featuring art by a single artist. It's followed in the spring by another change of pace, an exhibition exploring the artist's colony at Ste. Genevieve, Missouri—an important but largely unrecognized influence on the development of regional art and artists.

Changes of pace are important in museums not only because they keep the galleries fresh and vibrant, but because they help us focus our attention more clearly, and increase our appreciation of what's new and different. It's all too easy to think that what's familiar is natural or normal, and represents the way everyone else does or sees things. Not by half. There are many ways of constructing and construing the world around us, and coming to terms with those different approaches helps us see our world, and our place in it, much more clearly. In large part that's what museums offer—the ability to see the world in new ways, either through the canonical art of past peoples and places or the unique and idiosyncratic vision of individual artists.

My wife—source of many of my best ideas—once suggested that we allow kids to adopt an art work as a kind of pet, and encourage them to drop by whenever they have some spare time to visit their adopted artwork. She thought it would help make them more comfortable with the idea of spontaneous visits to museums, and encourage them to become more familiar with and engaged by individual works. It fits with the broader notion of “slow art,” of coming to a museum less to tour the galleries in general than to sit and contemplate a single work, to see and appreciate an individual work in all its complexity. Often we focus on a salient feature of a work—a fauvist use of color, mannerist forms, or cubist constructions of space—without appreciating it on its own terms, without taking the work apart in our minds, examining all its parts and the choices they represent, and then putting them back together to follow the artist through the process of creation and expression. Doing so—and understanding that we may have gotten many of the steps and choices wrong—leads to a new appreciation, and to new discoveries about works we thought we already knew.

All of us who work professionally with objects have had the experience of seeing or handling a work we know well, a piece we've seen a thousand times before, and suddenly noticing something profound that had previously escaped our notice. It offers a tingle of excitement, of discovery, a feeling that the more recent poet Philip Larkin described as “. . . so new, and gentle-sharp, and strange.” And in that moment we truly see and appreciate the work anew.

Come to the Museum. Sit down, relax, and look deeply. Make enjoying art slowly, and seeing things anew, your pet project.



Alex W. Barker
Director



ANCIENT BRONZES

of the *Asian Grasslands*

from the
Arthur M. Sackler Foundation

October 16 –December 23, 2010

Ancient *Bronzes of the Asian Grasslands* brings to life the complex cultures that flourished across the Asian grasslands from northern China and Mongolia into Eastern Europe. It shows how they influenced and were influenced by the culture of dynastic China, illustrating the important role of the steppe peoples in facilitating trade and travel along the Silk Route across Asia.

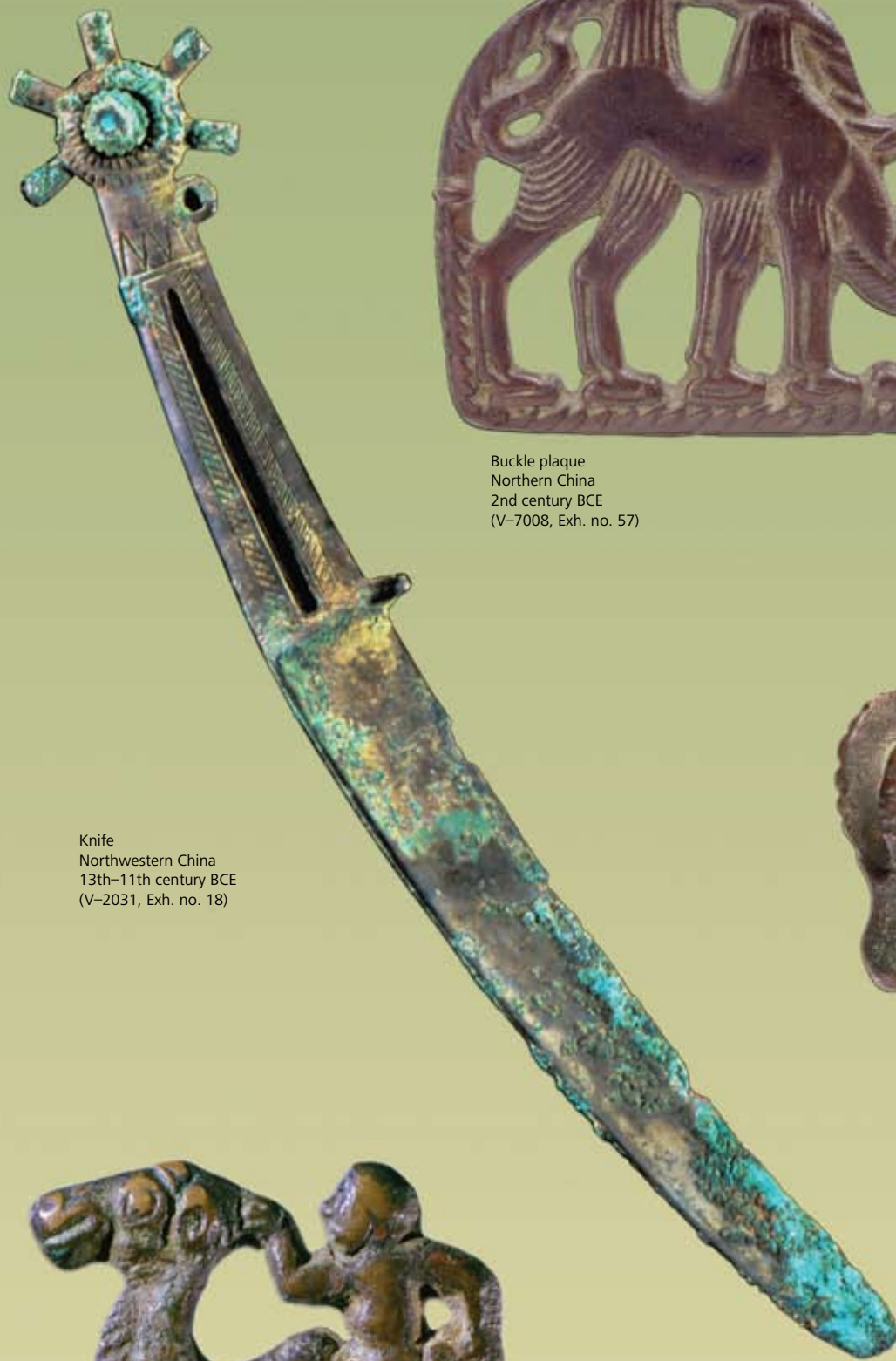
This exhibition focuses on the eastern or Asian steppes whose rolling grassy plains are punctuated by snow-topped mountain ranges like the Tien Shan (Heavenly Mountains) and deserts like the Gobi and the Taklamakan (see map). The eastern steppes were home to a remarkable ancient culture, whose art, richly decorated with animal motifs, is only now beginning to be understood by scholars.

In 2000 BCE, villages of farmers, hunters, and fishermen populated the grasslands. By 1400 BCE many people had left their villages to range over the steppes, managing herds of sheep, goats, cattle, and horses. Horses, first domesticated in the steppes, were integral to this new way of life. Legendary as riders and breeders by 900 BCE, the steppe dwellers

began to supply horses to the empires of eastern and western Asia. The famous trade routes linking Asia and Europe in ancient times, such as the Silk Road that connected China and Rome, traversed the grasslands. By guiding and supplying the trade caravans, the steppe dwellers played an essential role in the exchange of goods and ideas between east and west.

Though they belonged to different tribes and clans and spoke several different languages, the people who lived in the Asian grasslands shared the same manner of living, dress, social organization, and spiritual beliefs. They left few written records of their own, so some of our knowledge is based on the accounts of ancient writers who were not part of their culture, such as the Greek historian Herodotus and the ancient Chinese chroniclers. Most of our information comes from archaeological excavations carried out over the last thirty years by Chinese and Russian researchers. These excavations have focused on the large cemeteries that probably served as clan or tribal centers.

This exhibition presents eighty-five works illustrating the personal decoration and equipment



Knife
Northwestern China
13th–11th century BCE
(V–2031, Exh. no. 18)



Buckle plaque
Northern China
2nd century BCE
(V–7008, Exh. no. 57)

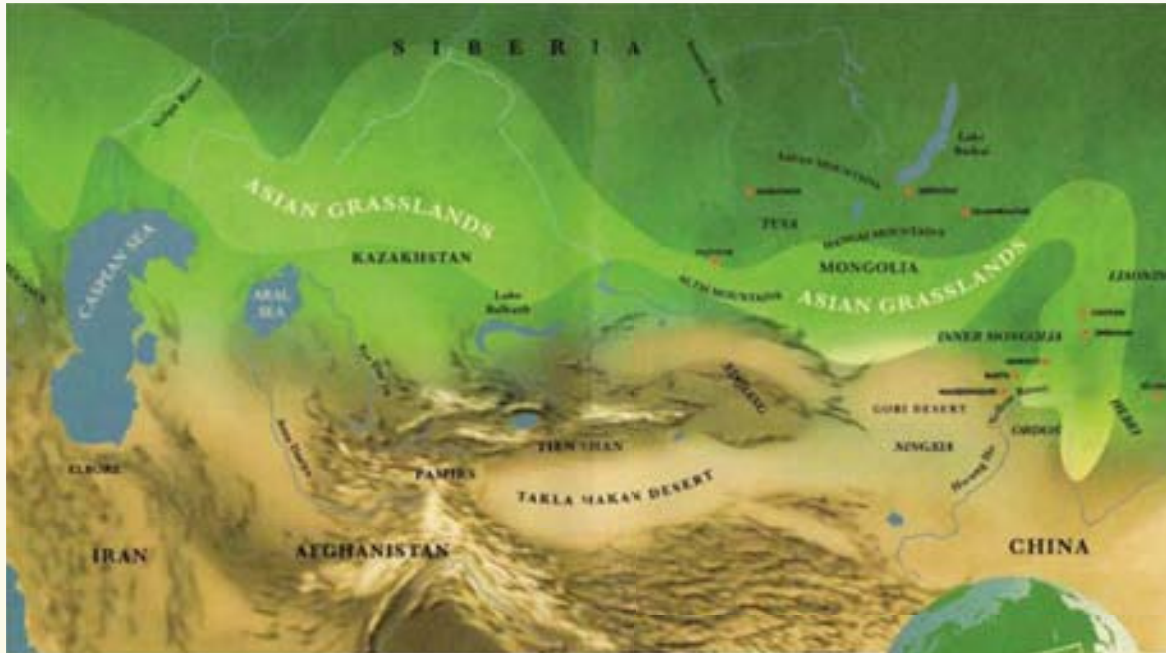


Belt ornament
Northwestern China
4th century BCE
(V–3606, Exh. no. 40)



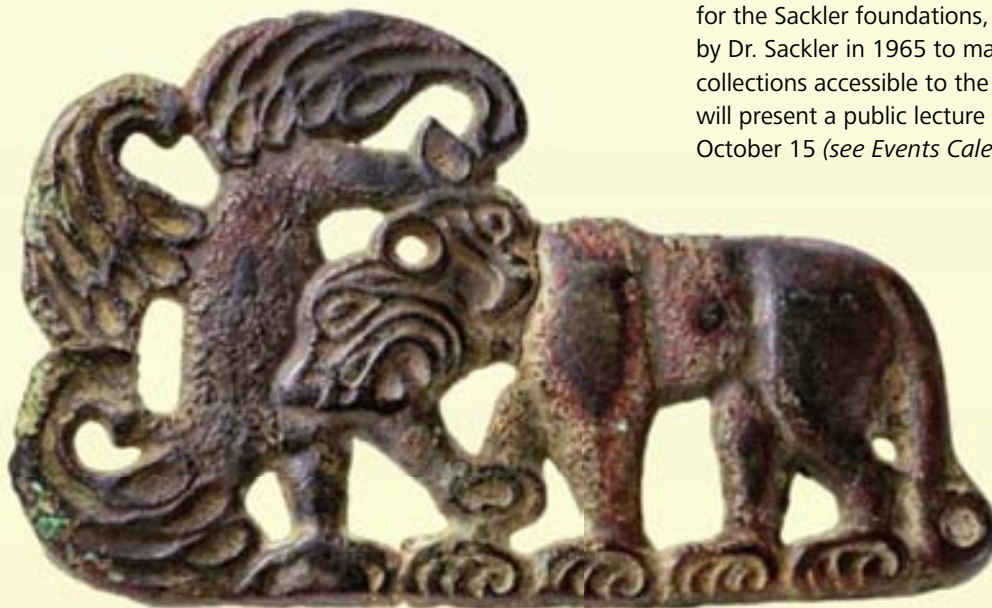
Finial for funeral canopy
Southwestern Inner Mongolia
5th–4th century BCE
(V–3135, Exh. no. 43)

The Asian Grasslands



of the horse-riding steppe dwellers of the late second and first millennia BCE. The bronze belt buckles, plaques, and weapons of these ancient horsemen are ornate, technically sophisticated, and richly patterned. Small in scale and thus portable, these objects give glimpses of the lifestyles of these equestrian nomads. Animal motifs including antlered stags, wild boars, and birds of prey are a primary theme. The exhibition reveals how these steppe cultures used the animal world as a source of symbols to indicate tribe, social rank and connection to the spirit world.

Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation presents for the first time a major sampling of steppe art from the renowned collections of the late Arthur M. Sackler, M.D., a research psychiatrist, medical publisher, connoisseur, and collector of art. This exhibition was organized by Trudy S. Kawami, Director of Research for the Sackler foundations, which was established by Dr. Sackler in 1965 to make his extensive art collections accessible to the public. Trudy S. Kawami will present a public lecture on these objects, October 15 (see Events Calendar for details).



Buckle plaque
Northern China
2nd century BCE
(V-3127, Exh. no. 55)



Betel Cutter
Indonesian
19th–20th c.
Iron and silver
(2004.51)
Gift of the Estate of
Dr. Samuel Eilenberg

EQUINE Art

September 24–February 6, 2011

Mary Pixley

Associate Curator of European and American Art

The focus exhibition *Equine Art* is organized by the Museum of Art and Archaeology and is designed to compliment the traveling exhibition *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*. Taking the theme of the horse, which is only one facet of the ancient Eurasian exhibition, *Equine Art* reveals a passion for the horse that can be found around the world throughout time. While revealing a remarkable diversity of artistic approaches, this exhibition also illustrates the different roles horses have played as they helped shape human history.

The horse has held a special fascination for humans and artists throughout history. The origins of the horse date back to more than fifty million years. Horses evolved in North America and subsequently migrated to Asia, Europe, Africa, and South America. Ten million years ago about a dozen species of horses could be found roaming the plains and forests of North America. The earliest known representations of the horse go back some 30,000 years (according to radiocarbon dating), created by Stone Age artists in the Chauvet Cave located in the Ardeche region of France. While horses became extinct in the Americas about 10,000 years ago, they thrived on the grasslands of Eastern Europe and Central Asia (also known as the steppes). Most scholars now believe horses were first domesticated in the Eurasian grasslands roughly 6,000 years ago.



Figurine of a Horse and Rider
Greek, ca. 600–575 BCE
Terracotta
(60.7)
Gift of Mr. and Mrs.
Stanley Marcus



John Steuart Curry (American, 1897–1946)
Summer Afternoon, 1939
 Lithograph
 (81.39)
 Gift of Mr. and Mrs. D.A. Ross



Kunihiro Amano (Japanese, b. 1929)
Nostalgia 3, mid 20th century
 Colored woodcut
 (76.12)
 Purchased



Robert F. Bussabarger
 (American, b. 1922)
Equestrian Romance
 Ca. 1965
 Stoneware
 (85.131)
 Gift of the artist

Rhyton in the Shape of a Horse
 Palestinian, Iron Age IIA–B
 Ca. 1000–800 BCE
 Pottery
 (84.3)
 Weinberg Fund



Consisting of Museum objects rarely or never before exhibited, combined with a selection of loaned works, this focus exhibition gives varied glimpses into the long tradition of equestrian art. Among some of the pieces that can be seen include horses at a blacksmith shop in James McNeill Whistler's print *The Smith Yard*, an old man tending his horse in a magnificent Japanese painting on silk, and a brass sculpture of Hayagriva, the horse headed avatar (incarnation) of Vishnu.

Larry Young's sculpture of Pegasus captures the poetry of motion of the mythical flying horse, while the Regionalist artists John Curry, Grant Wood, and Thomas Hart Benton capture varying moments in the life of a terrestrial horse. Long noted for horsemanship, a proud Persian warrior rides a fierce steed in Alexander Orłowski's lithograph. The tradition of the English hunt comes alive in a watercolor by Robert Hugh Buxton. In addition, a selection of ancient coins depicting horses in a variety of compositions, as well as other antiquities taken out of storage, some of which have never been on display, hint at the differing roles of the horse in antiquity.

Capturing the imagination of the earliest artists, the horse has inspired an astounding diversity of representations. Some show the horse as a symbol of power and majesty by detailing the beauty of this creature. Others reduce the majestic creature into a series of geometric shapes in individualized stylizations. While often serving man, the horse retains an independent nature, frequently displaying a free spiritedness. The remarkable level of individualization shown by the artists in their portrayals of the horse testify to humankind's special relationship with this remarkable animal.

Special Exhibitions

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

Museum Galleries

Tuesday through Friday: 9am to 4pm
Thursday Evenings until 8pm
Saturday and Sunday: noon to 4pm
Closed Mondays and University Holidays

Museum Store

Tuesday through Friday: 10am to 4pm
Thursday Evenings until 8pm
Saturday and Sunday: noon to 4pm



Through September 12, 2010 ***The Way Things Go (Art Film)***

Shown continuously in the Barton Gallery of Modern Art, art meets science in the Swiss art film “The Way Things Go.” The film documents a 100 foot-long kinetic sculpture composed of common materials arranged to form a chain reaction. Consisting of physical interactions and chemical reactions propelled by fire, air, gravity, and a variety of corrosive materials, the action roves throughout a warehouse to form a scientific and artistic visual symphony.



September 24–February 6, 2011 ***Equine Art***

The focus exhibition *Equine Art* is organized by the Museum of Art and Archaeology and is designed to compliment the traveling exhibition *Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*. Taking the theme of the horse, which is only one facet of the ancient Eurasian exhibition, *Equine Art* reveals a passion for the horse that can be found around the world throughout time. While revealing a remarkable diversity of artistic approaches, this exhibition also illustrates the different roles horses have played as they helped to shape human history.



October 16–December 23, 2010 ***Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation***

This international traveling exhibition was organized by the Arthur M. Sackler Foundation and explores the art and life of the nomad cultures that flourished across the Asian grasslands from Central Asia to Mongolia and northern China. Eighty-five works illustrate the personal adornment and equipment of the horse-riding steppe dwellers of the late second and first millennia BCE. These technically sophisticated and ornate objects reveal how the different cultures used the animal world to symbolically indicate tribe, social rank, and connections to the spirit world.



January 29–May 15, 2011 ***A Midwestern View: The Artists of the Ste. Genevieve Art Colony***

During the 1930s and early 1940s, Ste. Genevieve (the oldest town in Missouri, located sixty miles south of St. Louis) was host to an important art colony. Founded by Aimee Schweig, Bernard Peters, and Jesse Rickly, these artists were joined by other Regionalist painters including Thomas Hart Benton, Joe Jones, and Joseph Vorst. These painters hoped to develop an independent view of the world as they responded to contemporary political and artistic issues in various manners. This exhibition will explore the diversity of these artists as well as the important role of Missouri in Midwestern art.

September

SEPTEMBER

10 Friday

Museum Lecture

Reception 5:30pm, Cast Gallery

Lecture 6:00pm, Room 106

"Greek and Roman Gods on Film"

Martin M. Winkler

Professor of Classics

George Mason University

Sponsored by the Museum Advisory Council of Students (MACS)

16 Thursday

Food and Society Lecture Series

Reception 5:30pm, Cast Gallery

Lecture 6:00pm, Room 106

"The Future of Food"

Warren Belasco

Professor of American Studies

University of Maryland

Co-sponsored by the Museum of Art and Archaeology

23 Thursday

Annual MU Gallery and Museum Crawl

4:30–8:00pm

Museum of Art and Archaeology

Museum of Anthropology

The State Historical Society of Missouri

The George Caleb Bingham Gallery

The Brady Gallery and Craft Studio

25 Saturday

Family Event

In Conjunction

with the

Smithsonian's

National

Museum Day

2:00–3:30pm

The Way Things Go

View this art film about a kinetic sculpture followed by kids mobile workshop and a special guest, Blondie, a miniature horse

Limit two children per accompanying adult

Preregistration recommended, 882–9498



30 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"A Glassblower's Look at

Martial XIV 94"

Marianne Stern

Independent Scholar

October

OCTOBER

(Humanities Month)

7 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"De Arte Gladiatoria:

Recovering Gladiatorial Tactics

from Artistic Sources"

Steven L. Tuck, Miami University

15 Friday

Exhibition Opening and Lecture

Ancient Bronzes of the Asian

Grasslands From the Arthur M.

Sackler Foundation

Lecture 5:30pm, Room 106

"Ancient Bronzes of the Asian

Grasslands: Who Wore Them

and Why"

Trudy Kawami, Director of Research

Arthur M. Sackler Foundation

MA Reception 6:30pm, Cast Gallery

Exhibition Preview 6:30pm

Galleries close at 8:00pm

17 Sunday

Family Event

(Grades 1–8) 2:00–3:30pm

Animals on the Loose

Limit two children per accompanying adult

Preregistration required, 882–9498

20 Wednesday

Gallery Talk

12:15–1:00 pm, Exhibition Gallery

Exhibition Tour of *Ancient Bronzes*

of the Asian Grasslands

Mary Pixley, Associate Curator of

European and American Art

Food and Society Lecture Series

Reception 5:30pm, Cast Gallery

Lecture 6:00pm, Room 106

"The Archaeology of Big-Game

Hunting: Protein, Fat, or Politics?"

John Speth

Professor of Anthropology

University of Michigan

Co-sponsored by the Museum

of Art and Archaeology

30 Saturday

Haunted Museum

6:00–8:30pm

Everyone welcome! An event where families, children, students and grown-ups tour the Museum and see various artwork come to life.

No Preregistration required

November

NOVEMBER

3 Wednesday

Gallery Talk

12:15–1:00 pm, Exhibition Gallery

Exhibition Tour of *Equine Art*

Mary Pixley, Associate Curator of

European and American Art



5 Friday

Museum Associates

Annual Meeting

Meeting 5:30pm, Room 106

Reception 6:30pm, Cast Gallery

Members must present their membership card to attend

14 Sunday

Family Event

(Grades 1–8) 2:00–3:30pm

Bronze in the Museum

Limit two children per accompanying adult

Preregistration required, 882–9498

17 Wednesday

Gallery Talk

12:15–1:00 pm, Exhibition Gallery

"She Said She'd Never Even Had

Fried Chicken!' Foodways, Humor and

Race in Tim Robbins' Bob Roberts"

Claire Schmidt

Doctoral Student

MU Department of English

30 Tuesday

Food and Society Lecture Series

Reception 5:30pm, Cast Gallery

Lecture 6:00pm, Room 106

"Suckin' the Chicken Bone Dry:

African American Women, History

and Food Culture"

Psyche Williams-Forson

Associate Professor of American Studies

University of Maryland College Park

Co-sponsored by the Museum of

Art and Archaeology

December

DECEMBER



1 Wednesday

National Day Without Art

Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS

Museum Associates Annual Evening of Holiday Celebration

Reception 6:30pm, Cast Gallery
Performance 7:30pm, E&A Gallery
\$15 per person/\$25 per couple
20% discount on Museum Store purchases

12 Sunday

Family Event

(Grades 1–8) 2:00–3:30pm

Asian Brush Painting

Limit two children per accompanying adult
Preregistration required, 882–9498

28 Friday

Exhibition Opening

A Midwestern View: The Artists of the Ste. Genevieve Art Colony

MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:00pm
Galleries close at 8:00pm

30 Sunday

Family Event

(Grades 1–8) 2–3:30pm

What is Regional Art?

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 the Museum Advisory Council of Students (MACS) or the Archaeological Institute of America (AIA)



Clash of the Titans (1981)

SEPTEMBER

9 Thursday

Clash of the Titans (1981)

Directed by Desmond Davis
Starring Lawrence Olivier and Maggie Smith
Co-sponsored by AIA and MACS

23 Thursday

Big Night (1996)

Directed by Stanley Tucci and Campbell Scott
Starring Stanley Tucci and Campbell Scott
In Conjunction with the Food and Society Lecture Series

OCTOBER

1 Friday

Round Midnight (1986)

Directed by Bertrand Tavernier
Starring Dexter Gordon
Herbie Hancock score

21 Thursday

Horse Boy (2009)

Directed by Michel Orion Scott
Starring Temple Grandin and Rupert Isaacson

NOVEMBER

4 Thursday

Babette's Feast (1988)

Directed by Gabriel Axel
Starring Stéphane Audran and Bodil Kjer
In Conjunction with the Food and Society Lecture Series

18 Thursday

Love Is A Many Splendored Thing (1955)

Directed by Henry King
Starring Jennifer Jones and William Holden

DECEMBER

3 Friday

Dersu Uzala (1977)

Directed by Akira Kurosawa
Starring Maxim Munzuk and Yuri Solomin

16 Thursday

Wings of Desire (1987)

Directed by Wim Wenders
Starring Peter Falk and Bruno Ganz

JANUARY

7 Friday

Herb & Dorothy (2009)

Directed by Megumi Sasaki
Starring Dorothy and Herb Vogel
with various artists



20 Thursday

Animal Crackers (1930)

Directed by Victor Heerman
Starring the Marx Brothers

January

JANUARY

9 Sunday

Family Event

(Grades 1–8) 2:00–3:30pm

Metals and Mints

Limit two children per accompanying adult
Preregistration required, 882–9498

27 Thursday

Food and Society Lecture Series

Reception 5:30pm, Cast Gallery
Lecture 6:00pm, Room 106
“The Next 50 Years on the American Land”

Wes Jackson

Director of The Land Institute
Salina, Kansas

Co-sponsored by the Museum of Art and Archaeology

Missouri Folk Arts Program

Lisa L. Higgins

MFAP Director

Missouri Folk Arts Program (MFAP) staff members are relieved, and excited, to have wrapped up the twenty-fifth anniversary of the Traditional Arts Apprenticeship Program (TAAP). Over the course of the last fiscal year, we collaborated with International Institute, an immigrant resettlement organization in St. Louis, and the West Plains Council on the Arts to present showcases at the 2009 Festival of Nations and the 2010 Old-time Music, Ozark Heritage Festival in St. Louis and West Plains, respectively. At Festival of Nations eighteen traditional artists performed and demonstrated under the "Culture Corner" tent. Conservatively, we estimate over 5,000 audience members attended. A second anniversary celebration was coordinated ten months later at the festival in south central Missouri. In West Plains, another twenty traditional artists performed and demonstrated on the Main Stage, under the Brush Arbor and in the "Rendezvous Encampment" for over 2,000 spectators.

Sandwiched between these two events, MFAP staff gave presentations at the American Folklore Society annual meeting, MU's Osher Lifelong Learning Institute, and meetings of the Missouri Association of Community Arts Agencies—a member organization of local arts councils around the state. Most importantly, MFAP hosted eight new teams in the Traditional Arts Apprenticeship Program, in art forms such as blacksmithing, dulcimer music, Bosnian sevdah (a vocal music tradition), dance fiddling, twining rag rugs, johnboat building, long rifles building, and African-American storytelling. These eight teams bring the grand total of apprenticeships over the last twenty-five years to 351; 177 master artists have participated in the project since 1985.

Looking to the future, MFAP received an Access to Artistic Excellence grant from the National Endowment for the Arts (NEA) to fund the twenty-sixth year of TAAP, and



TAAP master Van Colbert leads a claw hammer banjo workshop under the Brush Arbor at the Old-time Music, Ozark Heritage Festival in West Plains, June 19, 2010. Van is a featured musician on the soundtrack of the critically-acclaimed new film *Winter's Bone*, filmed entirely in Missouri's Ozarks. Photo by Darcy Holtgrave.



TAAP master Fardin Karamkhani (left) and Geoff Seitz demonstrated instrument making under the "Culture Corner" tent at the Festival of Nations on August 30, 2009. During this Q&A, Geoff, a fiddler and luthier, grabbed a *zarb* to accompany Fardin who is playing a *saz*, a string instrument that he also made. Photo by Darcy Holtgrave.



TAAP master German lacemaker Linda Hickman shows a Festival of Nations audience member some basic *kloppelei* stitches in St. Louis' Tower Grove Park, August 30, 2009. Linda also participated in a Q&A stage with Mandingo *gara* artist Mahmoud Conteh. Photo by Darcy Holtgrave.

TAAP master Cecil Murray and apprentice Nate Gordon built this johnboat over the last year. After the final coats of traditional blue paint, they dubbed the boat "Noah's Ark," in honor of Gordon's grandson. They also exhibited the boat at Ozark Heritage Days at the Ozark Scenic Riverways National Park near Van Buren. Photo by Deborah Bailey.

the Missouri Arts Council has generously awarded MFAP an Arts Services grant to support the program's operating budget for the year. Additionally, MFAP will host the Community Scholars Workshop Series, regional gatherings in West Plains, St. Louis, and Springfield to teach lay people the skills necessary to identify traditional arts and artists locally and to create public events that showcase those artists. The project is a collaboration with the Missouri Arts Council and funded through a Partnership Grant from the NEA. In addition to stable, even slightly increased, funding, MFAP staff is also excited about a new addition—the College of Arts and Science has created a graduate research

assistant position, and we have hired graduate student intern Darcy Holtgrave, a doctoral candidate in the Department of English, to fill the position.

Finally, MFAP staff looks forward to the collaboration between the Museum of Art and Archaeology and Mizzou Advantage to produce the "Food and Society Series," several upcoming events designed to "draw attention to the complex issues at play whenever (and wherever) food and society intersect." In twenty-five years of TAAP, MFAP has hosted just a few apprenticeships in foodways—a term folklorists and other scholars use to describe customs, rituals, and beliefs about food. In the 1990s,

master artists led apprenticeships in African-American cooking, Ozark plantlore, and Jalisco foodways. More recently, MFAP funded the increasingly rare tradition of home hog butchering in 2009, which included making sausage and smoking hams.

We look forward to twenty-five more years of opportunities to celebrate the apprenticeship program, to teach others about Missouri's rich traditions, to collaborate with more partners, and to examine the ways that traditions and society intersect.

New Acquisitions



Vessel in the Form of a Standing Warrior or Shaman Holding a Staff
Mexico, Colima
Preclassic, ca. 1500 BCE–300 CE
Pottery
(2009.204)
Gift of William A. Scott



Power Figure "Nail "Fetish" (*nkisi* or *nkonde*)
Congo, Bakongo people
Ca. 1930s
Wood, iron, glass and paint
(2009.645)
Acquired with funds donated in memory of Betty Brown and Anna Margaret Fields,
Gilbreath-McIorn Museum Fund and Mr. and Mrs. James W. Symington by exchange

Andrea Cagnetti [called Akelo]
(Italian, b. 1967)
Yildun (pendant), 2001
Gold
(2010.17)
Anonymous Gift





Dale Chihuly (American, b. 1941)
Parrot Green Persian, 2001
 Glass
 (2009.650.1 and 2)
 Gift of Mr. Mark Landrum



Pietro Antonio Martini (Italian, 1739–1797)
 After Johann Heinrich Ramberg (German, 1763–1840)
The Exhibition at the Royal Academy, 1787
 Etching and engraving
 (2010.12)
 Gift of Museum Associates



Jean-François Janiet (French, 1752–1814)
 After Jean-Guillaume Moitte (French, 1746–1810)
La Mort de Lucrece (The Death of Lucretia), 1795
 Etching and engraving
 (2010.15)
 Gilbreath-McLorn Museum Fund

From the Museum Educator

Cathy Callaway

The Museum of Art and Archaeology appreciates its docents! Our docents are intelligent, enthusiastic, and knowledgeable. Without them, we would be unable to fulfill the duties needed to offer the educational tours and events that enhance the Museum's mission. In May the Museum held its annual Docent Appreciation Luncheon. We honored all the docents, but gave awards for the five-year milestone to Barbara Fabacher, Mike Kraff, Alice Reese, and Pam Springsteel. Next year three docents will have reached the twenty-year mark. We also recognized the new docents who have completed their year of training: Sue Hoevelman, Shari Emery, Rebecca Cuscaden, and Kathie Lucas (*photo 1, left to right*). Earlier in the year during one of the monthly docent enrichments, we visited local artist Larry Young's foundry and learned about making monumental bronze sculptures (*photo 2*). If you are reading this and it sounds like being

a docent is something you would be interested in, please contact me!

The focus was on Contemporary Sculpture last semester and this was reflected in some of the family events. Local sculptor Richard Lawless presented two programs: *I ♥ Clay*, where he introduced different materials for sculpting, and the kids experimented with clay (*photos 3-6*), and *The Museum Goes Green*, during which participants created sculpture from recyclable and non-recyclable materials (*photos 7-11*).

MACS (the Museum Advisory Council of Students) is looking forward to the Haunted Museum in the fall (this year on Saturday, October 30th). The group will also sponsor the 1981 film version of

Clash of the Titans, followed the next evening by a lecture, *Greek and Roman Gods on Film*, given by Martin Winkler, author of several books concerned with classics and the cinema. Films in the Museum's popular Film Series are chosen with an eye to a current exhibition or to feature an artist or genre. Other sponsors have included the local chapter of the Archaeological Institute of America and the Life Sciences and Society Symposium. This coming school year we look forward to collaboration with the "Food and Society Series," showing films like "Big Night" and "Babette's Feast," in conjunction with speakers on other evenings.



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From the Academic Coordinator

Arthur Mehrhoff

The mission of the Academic Coordinator is to strengthen our historic and fundamental role as a teaching museum by reaching out to different "communities of interest" within and beyond the University of Missouri. That means constantly communicating with a wide range of people and organizations about the Museum. Some examples of this constant communication include conversations involving the Interdisciplinary Center on Aging, the Life Sciences and Society Symposium, the Food and Society lecture series, Ellis Library exhibitions, the undergraduate Student Research program, as well as prospective Art Department candidates. The Academic Coordinator also made a number of public presentations about the Museum to interested campus and community organizations (*photo 12*).

Several key collaborations involving the Museum have emerged from these various outreach activities. In addition to the annual Music and Art concert series, the Museum now participates actively in the annual Life Sciences and Society Symposium and is partnering with the Food and Society lecture series this coming academic year as part of Mizzou Advantage. We have been working closely with the Interdisciplinary Center on Aging to plan for the annual November Seminar at the Museum. The Museum's involvement in the annual Campus Gallery Crawl (scheduled for Thursday, September 23) also continues to grow. Finally, the Museum and especially the Academic Coordinator have played important leadership roles developing the Pride of Place campus heritage network, an informal but important learning community that works to increase awareness and appreciation among students, faculty, and the general public of our unique and rich MU campus heritage as a resource for educational renewal and community revitalization.

Museum Associates

Bruce Cox

Assistant Director, Museum Operations

Museum Associates has once again had a busy Spring and Summer. The annual Valentine's Day Event was attended by several dozen individuals who enjoyed a champagne reception in the Cast Gallery and a screening of the 1953 film, "How to Marry a Millionaire."

March heralded in the most successful Art in Bloom event to date. Over 1,700 visitors saw seventeen floral creations by ten mid-Missouri florists that weekend. Winners of the *People's Choice Awards*: Ruth LaHue, My Secret Garden, received **Best in Show** and **Best Creative Design**; Shannon Hutton, Hy-Vee, Jefferson City, received **Best Use of Color and Variety of Flowers**; and Mary Stegeman, Schnucks, Jefferson City, received **Best Design that Reflects the Artwork**.

The annual Paintbrush Ball was held the first of May. The event played host to 235 guests and raised over \$48,000 to support Museum Associates and the Museum of Art and Archaeology. A new seventeenth-century acquisition painted on jasper was unveiled at the event. During the evening patrons raised funds to acquire a new

eighteenth-century Italian etching and engraving entitled *The Exhibition at the Royal Academy*. All in attendance enjoyed a wonderful, elegant, and joyful evening.

Museum Associates held the second Herakles Guild dinner in June. The event was hosted by Chancellor Brady and Mrs. Anne Deaton at the Residence on the Quadrangle with visiting Italian artist, Andrea Cagnetti, as guest of honor. The dinner recognized the following inductees to the Herakles Guild: Jeanne Duncan Daly (posthumously); and Nancy D. and James Cassidy. The generous financial gifts and endowments these individuals have established for the Museum will be appreciated by future generations.

The Board of Directors of Museum Associates extends an invitation to all of its members to serve on various standing committees of the Board. From membership to finance, from special events to development, there are a wide range of opportunities for service. You do not have to be a director to serve on a Board committee—only a member of Museum Associates in good standing.

If you are interested in getting involved and helping the wheels of progress turn, please call Robin LaBrunerie at 442-0242 to discuss what committee might best fit your interests.

As always, thanks to all of our members for their continued financial support. The Museum could not do what we do without you. Bring your friends and family members to events and exhibitions and we'll see you at the Museum!



Art in Bloom *People's Choice Award* for Best Design that Reflects the Artwork was given to Mary Stegeman, Schnucks.



Art in Bloom *People's Choice Award* for Best Use of Color and Variety of Flowers was given to Shannon Hutton, Hy-Vee.



Art in Bloom *People's Choice Award* for Best in Show and Best Creative Design was given to Ruth LaHue, My Secret Garden.



MU Chancellor Brady and Mrs. Anne Deaton welcomes Herakles Guild guests in the courtyard garden of the Residence.



Herakles Guild guests seated for dinner at the Residence (left to right): John Cowden, Robert Doroghazi, Diane Haas, Carol Stevenson, Mark Stevenson, and Pat Cowden.



Guests visited tables laden with silent auction items in the McReynolds Alumni Center great room prior to dinner at the Paintbrush Ball.

Herakles Guild guest of honor goldsmith/artist Andrea Cagnetti, museum curator, Mary Pixley, and MU chancellor, Brady Deaton accepting a gift to the Museum.



Paintbrush Ball guests entered the ballroom to tables elegantly decorated and an atmosphere full of fun and frolic.



Guests of the Paintbrush Ball were given a ballroom dance demonstration by Ashley Mayer and Scott Bell from Studio B.



Throughout the evening, guests danced to the big band sound of the Kapital Kicks orchestra at the Paintbrush Ball.



Paintbrush Ball attendees (left to right): Paul and Anne Tuckley with Allison and Adam Cox.

A new acquisition was unveiled during the festivities at the Paintbrush Ball—a seventeenth-century painting on jasper.





Spotlight

Benton Kidd

Associate Curator of Ancient Art

Head of a Goddess

This well-preserved female head is broken from a larger figure, which was perhaps originally depicted enthroned: its size suggests an object of cultic significance. The figure wears a tall decorated crown, stiff mantle/fillets falling to the shoulders, earrings, and hair dressed with corn ears/wheat sheaves and poppy blossoms. The iconography of such heads indicates they represent Demeter, the goddess who symbolized agricultural regeneration in the Greek pantheon. Alternately, it may be a priestess representing the goddess in a cult ritual. A number of similar heads come from the ancient Greek city of Taras in the instep of Italy, where there was a sanctuary to Demeter and her daughter, Persephone.

The cult of Demeter is attested archaeologically on the Greek mainland as well as in the numerous Greek colonies of southern Italy, Asia Minor, and North Africa. Demeter's most revered sanctuary was located at Eleusis, near Athens. Here participants were initiated into a complex series of religious mysteries that have never been revealed. Even today, the rites are not fully understood, but they probably involved the re-enactment of the abduction of Persephone by Hades, god

of the Underworld. This myth explained that, as a result of Persephone's forced union with Hades for six months of the year, the earth's vegetation died but flowered again upon her return to Demeter in the spring. Demeter thus became a goddess associated with agricultural fertility, while Persephone became Queen of the Underworld as well as a goddess associated with young women and marriage. Her abduction and forced marriage was likely a metaphor for the passage to womanhood that most young girls inevitably faced. The many-seeded poppy and pomegranate were fertility symbols that became linked to these two goddesses.

The head's excellent state of preservation implies that it came from a tomb. Some objects were made specifically for the grave, while others were used in life and then interred with the deceased. The excavations of ancient Taras produced thousands of terracotta figures, from both funerary and religious contexts. When intact, the figure from which this head is broken must have been about twenty-five inches high and probably served as an



Head of a Goddess, probably Demeter
Possibly from Taras (modern Taranto)
South Italian, 4th–2nd c. BCE
Terracotta with traces of pigment
(2008.169)
Weinberg Fund

upscale dedication to Demeter, before it was finally placed in the grave of a devotee.

The first phase of the Taras excavations began in the late nineteenth century and continued into the early twentieth. It was probably during that time that Wilhelm von Bode (1845–1929), German art historian and curator, acquired the head. Von Bode was general director of several Berlin museums by 1905 and helped to amass their exemplary collections. He was also the founder of the Kaiser Friedrich Museum (now called the Bode Museum) which houses Coptic, Byzantine, Medieval, and Renaissance art.