

MUSEUM

FALL 2012 | NUMBER 61

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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In Support of the Museum of Art and Archaeology

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Museum of Art and Archaeology

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Kristie Lee, Graphic Designer

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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 [detail]
Stele depicting Vishnu flanked by Lakshmi and Sarasvati
Bangladesh, Pala period, ca. 12th century
Basalt
(79.138)
Gift of Dr. Richard Nalin



From the Director



Last night I gave a tour of the Museum to a group of potential supporters—folks who know the community well, but might know the Museum less well than we'd like.

As always on such tours, I learned as much as the attendees. At the same time that I was telling them about the Museum—about the range and scope of its collections, the programs we offer, our history, and the backstories to many of the iconic works in our collections—they were telling me what interested them, where their passions lay, and how they took the information provided and made it personally meaningful. I saw different members of the group respond to different parts of our mission, or quicken to different kinds of narratives that placed individual works into a specific context. Some people were fascinated by the behind-the-scenes processes of a museum, others by the iconography of a painting, or the archaeological significance of an object in the Weinberg Gallery.

It's a lesson worth relearning. While no museum can be all things to all people, it can't be a single thing to all people either. Different people have different learning styles, different interests, and different backgrounds that inform and influence the way they perceive the Museum and its messages. Our role is less to communicate a single message to everyone (research suggests that's nearly impossible) than to provide contexts that make works meaningful to the broadest range of visitors.

That's one reason we reach out to visitors in so many different ways—a range of exhibitions, presented in different ways and showcasing different periods, places and media, a wide array of public programs ranging from free films to children's programs, from lectures to special events like Art in Bloom or the Haunted Museum. Over the past year we've worked with local schools and storytellers to help elementary and middle-school students empathize with the lives of the people depicted in African-American art, with Freshman Interest Groups to help incoming University freshmen better appreciate the world of antiquity, with residents across the state to better understand the folk arts unique to the region, and with the elderly using art to help forestall the effects of Alzheimer's. In the year to come our offerings will be just as diverse, with exhibitions examining the work of American watercolorist Keith Crown, art books from the Vigia collective by Rolando Estévez, medieval Hindu art of South Asia, portraiture on ancient coins, the fantastic woodcuts of Tom Huck, and the real-world concerns of the ancient Maya.

As a museum we offer exhibitions to delight the eye and feed the soul. But there's more to the Museum than what meets the eye. Balancing breadth and depth informs everything we do. The Museum not only holds a wonderful group of paintings by Keith Crown, it also holds the complete set of his sketchbooks (nearly 140 of them), a marvelous and unmatched resource for understanding this influential American watercolorist. We hold similarly deep and important collections of works from the Vigia collective in Matanzas, Cuba, and this fall the University of Missouri will host an international conference on the Vigia books and their significance. And over the last few years we've been steadily developing our painting collections in specific areas, with acquisitions of works by Jessie Beard Rickly, Miriam McKinnie, Fred Conway, Joseph Delaney, and Robert MacDonald Graham, building strengths in areas uniquely our own. All of these efforts are aimed at helping us serve the needs of our audiences, and positioning us for the future to do more, better.

Come by and tell us how we're doing. And I'll see you at the Museum.

Alex W. Barker
Director

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

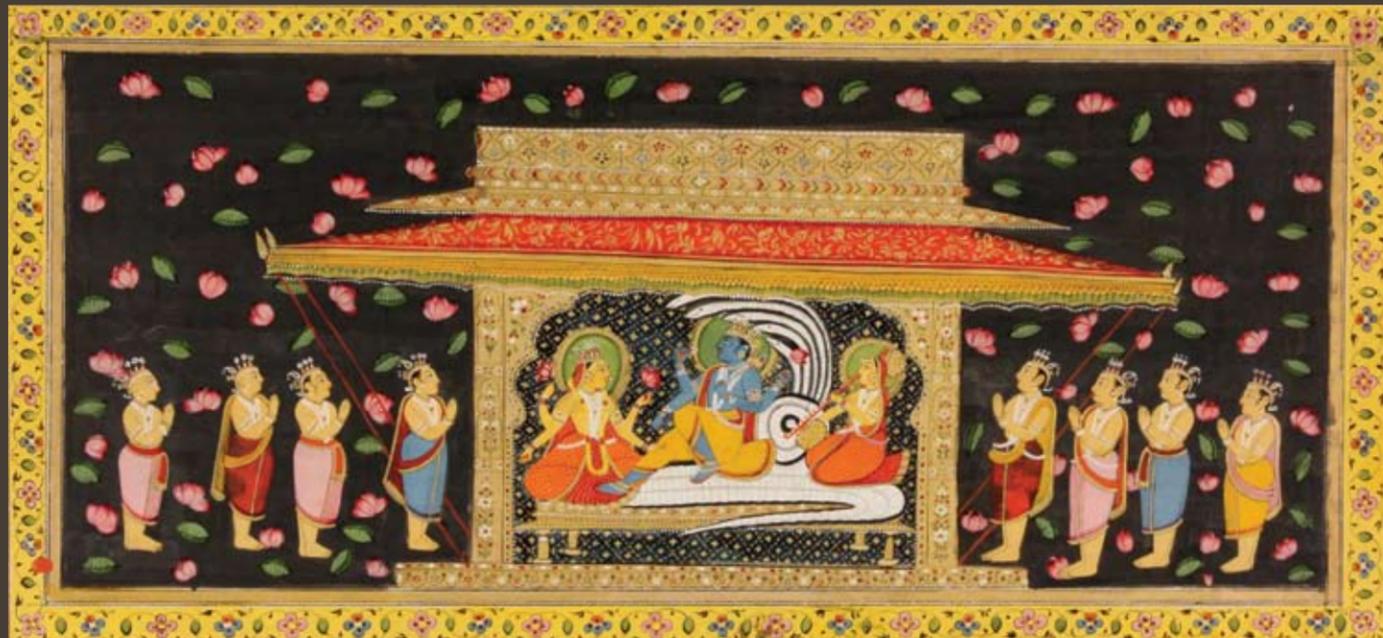
Closed:

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

Seeing the Divine in Hindu Art

September 22 – December 16, 2012



Jeffrey Wilcox
Curator of Collections/Registrar

Hinduism, one of the great religions of the world, has a long and rich history of depicting the divine in art. Originating in India in remote antiquity, it is a polytheistic system with a myriad of gods and goddesses. The challenge for artists was not a shortage of subject matter, but rather how to give form to beings that by their very natures are formless.

Relying mainly on sacred religious texts wherein the exploits of the gods and goddesses are told and retold, certain tales and episodes became favorites for illustration, and standard iconographies were established for specific deities. These iconographies include certain attributes, body postures, hand gestures, hair styles, colors, animal associations, and the like. Most of these elements are imbued with deep religious symbolism. A visual vocabulary was thus built up, and once established, became solidified. This visual library has since remained fairly unchanged with the passage of time.

From its beginnings Hindu art was created primarily to aid devotees in focusing their worship. Monumental stone statues or relief sculptures were positioned in or on temples, and large cast bronze cult statues were set up for public worship. Innumerable smaller figurines have been made for installation in household shrines so that devotees may offer personal devotion. Paintings, tapestries, ritual objects, theatrical masks, and other items bearing images of deities have been created in various media, all forming part of a dense pictorial encyclopedia used to illustrate

divine subject matter. This rich corpus of imagery provides instruction, support, and inspiration for millions of devout Hindu believers.

The exhibition features some of the most important deities of the Hindu pantheon. Vishnu and his ten avatars, especially Krishna, figure prominently. Shiva, another male god of prime importance, is featured, as is his son, the much loved elephant-headed Ganesha. The well-known goddesses Lakshmi,

Parvati, Durga, Kali, and Sarasvati are represented. Together with these major gods and goddesses, a selection of lesser-known male and female deities is also included. Among them are Surya, the sun god; Dharmaraj, a local hero turned divine; the snake goddess Manasha; and the goddess Shitala who can both cause and cure smallpox. Samplings of the

Enthroned Vishnu with his wives and attendants
India, Pahari School, 17th century
Gouache on paper
(78.257)
Gift of Allan Gerda

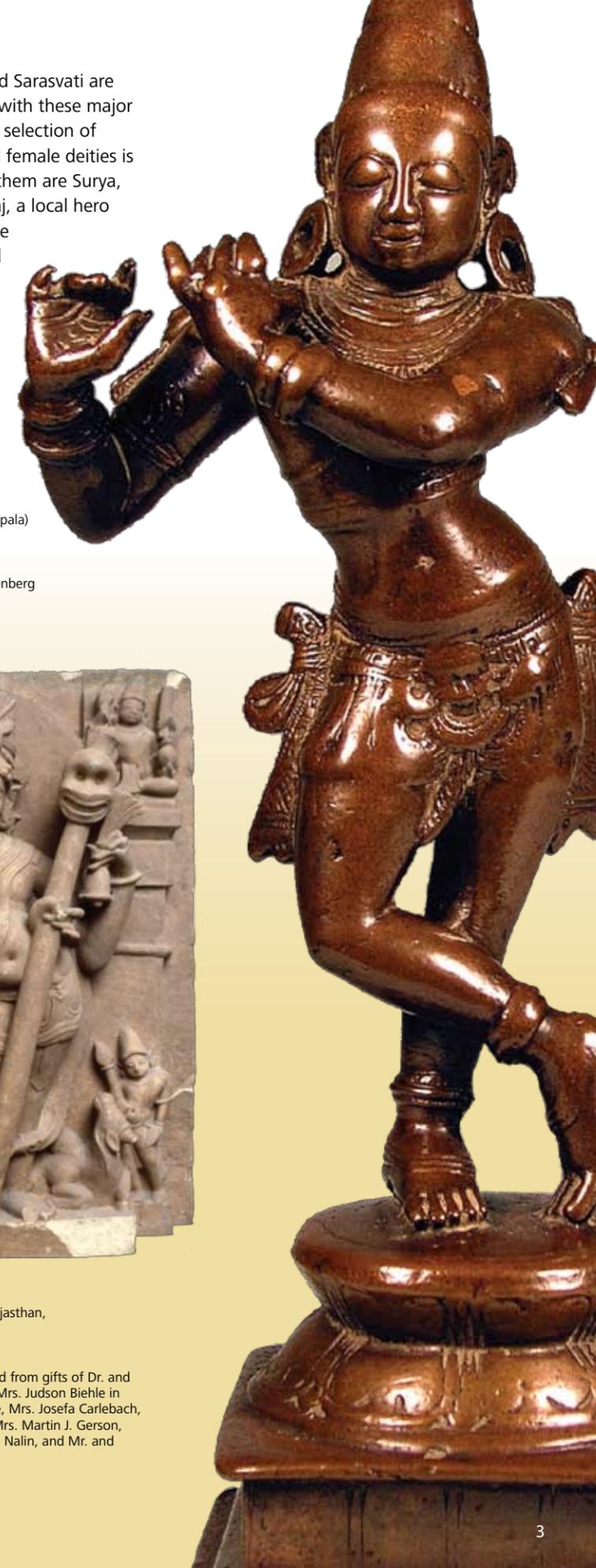


Lakshmi
South India, Vijayanagar period, 15th century
Bronze
(72.107)
Gift of Dr. Samuel Eilenberg



Shiva Bhairava
North central India, perhaps Rajasthan,
ca. 11th–12th century
Sandstone
(86.21)
Purchased with funds generated from gifts of Dr. and Mrs. Renato Almansi, Mr. and Mrs. Judson Biehle in memory of Dean Martha Biehle, Mrs. Josefa Carlebach, Dr. Samuel Eilenberg, Dr. and Mrs. Martin J. Gerson, Mr. Robert Landers, Dr. Richard Nalin, and Mr. and Mrs. Irwin A. Vladimir

Krishna playing a flute (Venugopala)
South India, ca. 16th century
Bronze
(66.155)
Gift of Dr. and Mrs. Samuel Eilenberg



religious stories that form the basis for some of the imagery are related, and iconographic symbols imbedded in the representations are explained, allowing viewers unfamiliar with the sometimes-confusing imagery to gain an understanding.

The artworks span the ages, from the eighth or ninth century to the present. Media used to fashion the

works include stone, metal, wood, ceramic, ivory, leather, and paper mâché, as well as paintings on glass, paper, and cloth. Most of the objects were made in India, though a few originate in neighboring countries of south or southeast Asia. Artworks created in time-honored classic styles, honed through centuries of standardization, are displayed alongside items that exhibit

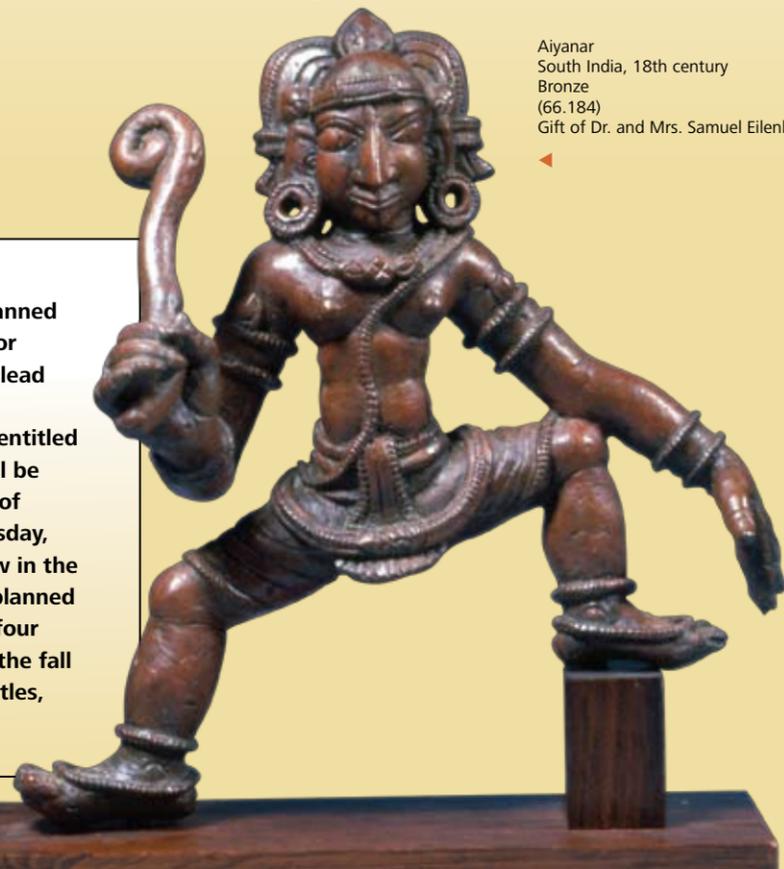
regional stylizations, charming folk-style characteristics, or even modern artistic license. The exhibition is drawn mostly from the Museum's own collection, but also includes a number of works lent by the Museum of Anthropology at MU, as well as two local lenders. Taken as a whole, the exhibition offers viewers an introduction to the incredibly fertile and varied visual landscape of Hindu divinity.



Kali dancing on Shiva
India, Orissa, Puri, mid-20th century
Paint on cloth
(68.4)
Gift of Dr. and Mrs. J. M. Poehlman



Durga astride a lion
India, Himachel Pradesh, Kulu Valley, ca. 17th century
Stone
(63.3.33)
Gift of Dr. and Mrs. Samuel Eilenberg

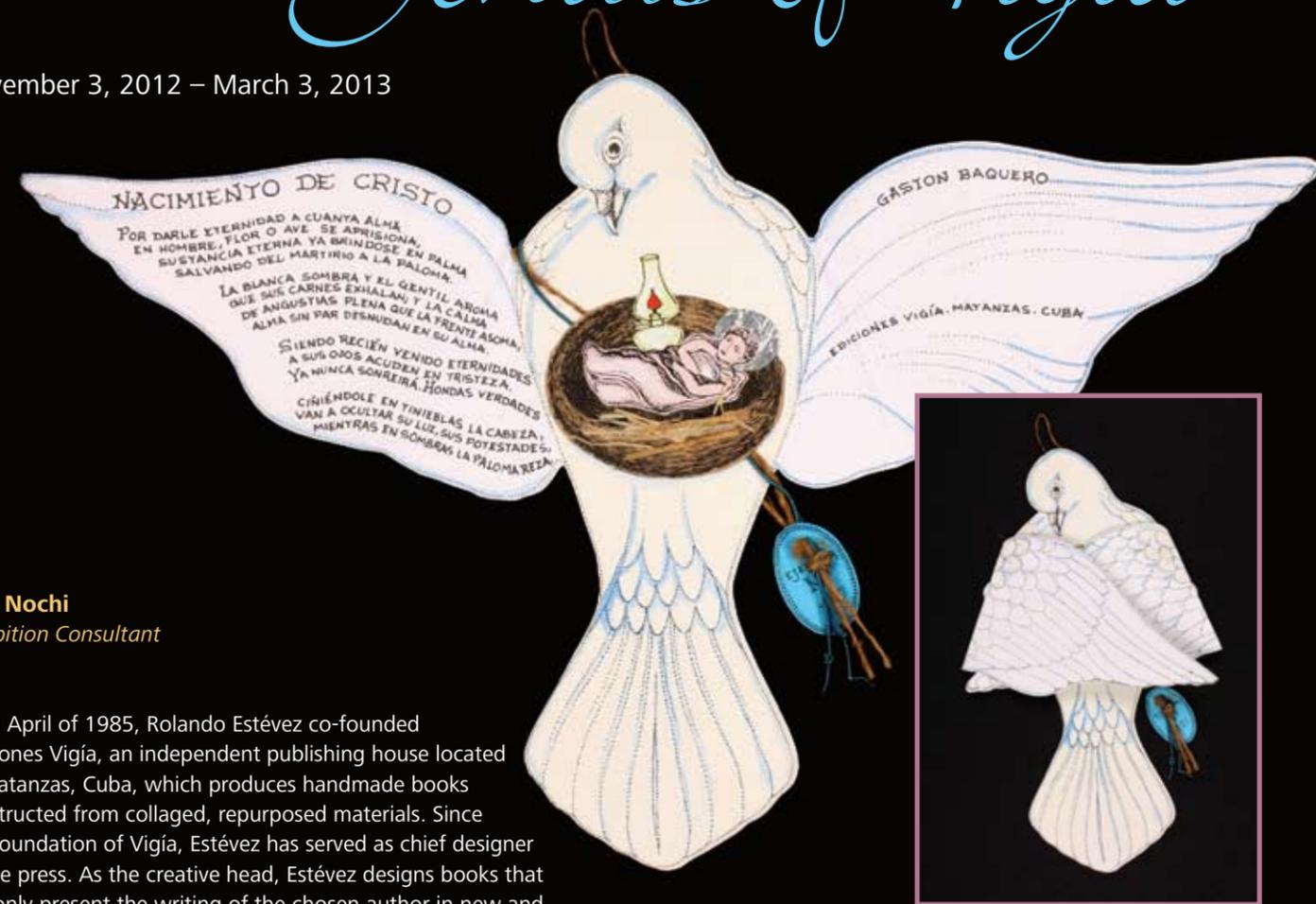


Aiyandar
South India, 18th century
Bronze
(66.184)
Gift of Dr. and Mrs. Samuel Eilenberg

A number of related programs are planned to accompany the exhibition. Curator of Collections and Registrar Jeffrey Wilcox will lead a public tour through the show on Wednesday, September 26th at 12:15pm. A special lecture entitled *Darshan: Hindu Art and the Religious Gaze* will be presented by Associate Professor Signe Cohen of MU's Department of Religious Studies on Thursday, October 11th at 5:30pm; a reception will follow in the Museum's Cast Gallery. A program on yoga is planned for Thursday, November 15th at 5:30pm. And four tie-in films will be shown during the course of the fall semester; check the calendar in this issue for titles, dates, and times.

Rolando Estévez and the Genius of Vigía

November 3, 2012 – March 3, 2013



Kim Nochi
Exhibition Consultant

In April of 1985, Rolando Estévez co-founded Ediciones Vigía, an independent publishing house located in Matanzas, Cuba, which produces handmade books constructed from collaged, repurposed materials. Since the foundation of Vigía, Estévez has served as chief designer of the press. As the creative head, Estévez designs books that not only present the writing of the chosen author in new and innovative ways, but also books that reveal the artist's own artistic interpretation of the writing. This exhibition showcases a selection of books designed by Estévez as well as larger one-of-kind artworks both designed and fashioned by the artist.

For the books designed for Ediciones Vigía, Estévez's artistic process is both individual and collaborative. He first begins by researching the biography of the chosen author and in meditating on the selected story, essay, or poem. Authors published by Vigía are both Cuban and non-Cuban and range from internationally recognized writers such as Franz Kafka (2009.85 a and b), to lesser-known Cuban poets. After conceiving his design, Estévez crafts one book on his own. Volunteer artisans then use Estévez's original design as a template to build 200 additional issues of the book. Every issue of each book published features an oil lamp, the symbol of the press.

Unlike the typical publishing houses that print books on fresh paper, Estévez uses repurposed materials to craft Vigía books. In planning his designs Estévez must take into account the availability of materials he uses to ensure the design can be reproduced. *Nacimiento de Cristo* or *The Birth of Christ*

Rolando Estévez (Cuban, b. 1953)
"Nacimiento de Cristo" ["The birth of Christ"] by Gaston Baquero
ca. 2000
Mixed media
(2009.92)
Gift of the MU Afro-Romance Institute

(2009.92) features small pieces of tin foil and straw. On another book, *Voy por cigarros* or *I Am Going for Cigars* (2009.49 a and b) Estévez incorporated a shard of a glass mirror on the cover. Before settling on these designs, he has to ensure there are enough materials to produce 200 issues.

Estévez is inventive and playful with his designs, often packing many layers of meaning into one book. His designs are not just illustrations of a text; they are also elaborations that allow for multiple interpretations. Adorning the covers of the book *Las playas de todos los mundos: el alfa y el omega* or *All the Worlds' Beaches: Alpha and Omega* (2009.18) are



Rolando Estévez (Cuban, b. 1953)
"Voy por cigarros" ["I am going for cigars"],
 by Gerardo Fulleda León
 2007
 Mixed media
 (2009.49)
 Gilbreath-McLorn Museum Fund

Rolando Estévez (Cuban, b. 1953)
"Las playas de todos los mundos: el alfa y el omega" ["All the worlds' beaches (alpha and omega)"], by Bertha Caluff Pagés
 2007
 Mixed media
 (2009.18)
 Gilbreath-McLorn Museum Fund



hand-woven mats made from plant fibers collected on a beach. Attached to the spine of the book is a small handmade bag filled with sand. Estévez's design and material choices reflect the themes of the poems in the book, which center on the sea, the beach, and movement across water. Estévez, however, adds another layer of meaning with these materials—the plant fibers and sand were both collected from Caribbean beaches. The artist infuses a Cuban element into the work by using local materials, which literally brings the beach to the viewer, perhaps suggesting that Cuban beaches are the alpha and the omega.

In addition to designing books that are produced in multiple copies, Estévez uses similar techniques of repurposing to create larger, one-of-a-kind assemblage artworks, innovatively intertwining his own poetry with his art. In contrast to the assembly line process used to build the books, Estévez works alone when creating these unique pieces. The one-of-a-kind works chosen for this exhibition reveal designs that not only support Estévez's writing, but also embody the spirit of the designer and author. The aesthetics of *Las Cabezas* or *The Heads* (2009.5 a-g) and other one-of-a-kind works in the show are quite different from the *Vigía* collective books. Conceived of as having a sculptural quality, there are multiple entry points as the viewer begins to explore and read these one-of-a-kinds. Estévez's artworks and designs for *Vigía* challenge our traditional definition of the book with their complex, interactive designs and ingenious combinations of art and writing. To truly experience these objects, it is impossible to separate the poetry and stories from Estévez's designs. These objects are not just books; they are artworks that require interaction, encourage exploration, and allow viewers the freedom of interpretation.



Rolando Estévez (Cuban, b. 1953)
"Las Cabezas" ["The Heads"]
 2008
 Mixed media
 (2009.5 a-g)
 Gilbreath-McLorn Museum Fund

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



Portraiture, Power, and Propaganda on Ancient Coins

Through October 21, 2012

The evolution of portraits on ancient Greek, Roman, and Byzantine coins, the reasons they first appeared, and the social, political, and cultural factors behind subsequent changes in portrait styles will be examined. These changes in style were due to a large number of factors, including current trends, a desire to emulate past rulers, or the wish to distance oneself from preceding rulers or dynasties. This exhibition draws primarily upon the Museum's extensive collection of ancient coins, supplemented by loans from private collectors.



Seeing the Divine in Hindu Art

September 22–December 16, 2012

Hinduism, one of the great religions of the world, has a long and rich history of depicting the divine in art. Many of the most important gods and goddesses of the Hindu pantheon, fashioned in a variety of media and ranging in date from the eighth century to the modern day, are represented in this exhibition. Stories of the gods' exploits are related, and the deep symbolic meanings imbedded in their imagery are explained. The artworks, whether originally created for worship in public temples or personal household shrines, illustrate imagery that through the centuries has provided instruction, support, and inspiration to millions of devout Hindus.



Rolando Estévez and the Genius of Vigía

November 3, 2012–March 3, 2013

This exhibition showcases a selection of books designed by Estévez as well as larger one-of-a-kind artworks both designed and fashioned by the artist. Unlike the typical publishing houses that print books on fresh paper, Estévez uses repurposed materials to craft *Vigía* books. As with all of his work, the designs not only support the text, but also embody the spirit of the author as he intertwines the two art forms of poetry and sculpture.



End of Days: Real and Imagined Mayan Worlds

November 17, 2012–March 17, 2013

An exhibition of Mayan ceramics which coincides with the supposed "end of the world" based on the putative end of the Mayan calendar and explodes latter-day myths by examining the reality of the ancient Mayan world and the way Mayan societies understood the cosmic order. Themes addressed include the role of sacrifice (illustrated with both examples from Mayan polychrome vessels and Mayan engraved vessels with motifs relating to sacrifice), political propaganda and the economic circulation of both commodities (e.g., cacao, illustrated using a bowl inscribed to a Mayan lord for the drinking "of his fruity cacao"), and prestige goods (including polychrome vessels and precious luxury goods).



Sites of Experience: Keith Crown and the Landscape of New Mexico

January 26–May 19, 2013

Keith Crown (1918–2010) was one of the most innovative American watercolorists of the twentieth century. This exhibition focuses on three decades of Crown's representations of Taos, New Mexico. More specifically, it examines how the artist's attention to scientific studies of human perception and his admiration for Navaho and Pueblo abstract representations of nature propelled his experimentation with the Western landscape tradition.

SEPTEMBER

6 Thursday

ART-I-FACT Gallery and Museum Crawl
4:00–8:00pm

12 Wednesday

Gallery Event
12:15–1:00pm, Exhibition Gallery
Exhibition Tour of *Portraiture, Power, and Propaganda on Ancient Coins*
Kenyon Reed
Exhibition Curator

14 Friday

Crawfish Boil in the Shadows of the Columns
5:30–8:00pm

Food prepared by Brook Harlan and The Wine Cellar & Bistro with Live music by Swampweed Cajun Band

\$30/person
(\$27 for MA members)
\$55/couple
(\$49.50 for MA members)

RSVP by September 10th, 882-6724

21 Friday

Exhibition Opening

Seeing the Divine in Hindu Art

MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:15pm, Exhibition Galleries
(Galleries close at 8:00pm)

22 Saturday

Family Event

In Conjunction with the 9th Annual Smithsonian Museum Day
(Grades 1–8) 1:00–3:00pm

Artistic Books

(Limit two children per accompanying adult)
Preregistration required, 882–3591

26 Wednesday

Gallery Event

12:15–1:00 pm, Exhibition Gallery
Exhibition Tour of *Seeing the Divine in Hindu Art*

Jeff Wilcox
Exhibition Curator

OCTOBER

(Humanities Month)

11 Thursday

Museum Lecture Series

Lecture 5:30pm, Room 106
Reception following, Cast Gallery
“Darshan: Hindu Art and the Religious Gaze”
Signe Cohen, Associate Professor
MU’s Department of Religious Studies

25 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
“Ephesus: Harbour, City, and Hinterland”
Sabine Ladstatter, Kress Lecturer
Austrian Archaeological Institute

27 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

Sponsored by the Museum Advisory Council of Students (MACS)

NOVEMBER

8 Thursday

Art After School

(Grades K–8) 4:00–6:00pm
The Hindu Festival of Lights
(Limit two children per accompanying adult)
Preregistration required, 882–3591

11 Sunday

Cultural Bricolage

Artist Books of Cuba’s Ediciones Vigía
Opening reception and documentary screening
5:00–8:00pm, Pickard Hall, Room 106
Conference runs from November 11-13
For details go to: <http://vigia.missouri.edu>

13 & 14 Tuesday and Wednesday

Department of Art History and Archaeology Student Paper Presentations on Works in the Museum’s Collections

Reception 4:30pm, Cast Gallery
Presentations 5:00pm, Room 106

15 Thursday

Museum Lecture Series

Lecture 5:30pm, Room 106
“Yoga and Spirituality”
Ritcha Chaudhary, Sr. Research Specialist
MU Structural Biology Core Research Facilities
Demonstration by Deepika Menon
President, Vedic Society

16 Friday

Museum Associates Annual Meeting

Meeting 5:30pm, Room 106
Reception following, Cast Gallery
(For MA members with active membership)

17 Saturday

Exhibition Opening

End of Days: Real and Imagined Mayan Worlds

29 Thursday

Museum Event

(All ages welcome) 4:00–6:00pm
The Art of Henna
Painting Demonstration
(Limit two children per accompanying adult)
Preregistration required, 882–3591

DECEMBER

1 Saturday

National Day Without Art

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

5 Wednesday

Museum Associates Annual Evening of Holiday Celebration

Reception 6:30pm, Cast Gallery
Performance 7:30pm, E&A Gallery
\$25 per person/\$40 per couple
20% discount on Museum Store purchases

6 Thursday

Museum Lecture Series

Lecture 5:30pm, Room 106
“End of Days: Real and Imagined Mayan Worlds”
Alex Barker, Museum Director
MU Museum of Art and Archaeology

13 Thursday

Art After School

(Grades K–8) 4:00–6:00pm

What, Me Worry?

(Limit two children per accompanying adult)
Preregistration required, 882–3591

JANUARY

25 Friday

Exhibition Opening

Sites of Experience: Keith Crown and the Landscape of New Mexico

MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:15pm, Exhibition Galleries
(Galleries close at 8:00pm)

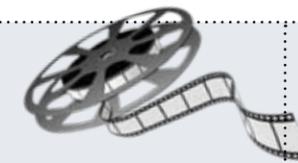
31 Thursday

Art After School

(Grades K–8) 4:00–6:00pm
The World of Watercolor
(Limit two children per accompanying adult)
Preregistration required, 882–3591

Keith Crown (American, 1818–2010)
New Mexico–Near Taos, 1988
Watercolor
P. Dahlman Collection

FILM SERIES



All films shown at 7:00pm, 106 Pickard Hall
Free and open to the public

SEPTEMBER

7 Friday

Welcome to Sarajevo (1997)

Directed by Michael Winterbottom
Starring Stephen Dillane, Kerry Fox, Woody Harrelson, Marisa Tomei, and Goran Visnjic
Sponsored by the Daniel Boone Regional Library for One Read

20 Thursday

Heat and Dust (1983)

Directed by James Ivory
Starring Julie Christie and Greta Scacchi

OCTOBER

5 Friday

Sita Sings the Blues (2008)

Directed by Nina Paley
Starring Aseem Chhabra, Annette Hanshaw, and Bhavana Nagulapally

18 Thursday

Salaam Bombay! (1988)

Directed by Mira Nair
Starring Shafiq Syed and Hansa Vithal

NOVEMBER

2 Friday

Buena Vista Social Club (1999)

Directed by Wim Wenders
Starring Ry Cooder, Ibrahim Ferrer, and Compay Segundo

15 Thursday

Before Night Falls (2001)

Directed by Julian Schnabel
Starring Javier Bardem, Johnny Depp, Sean Penn, and Oliver Martinez

DECEMBER

7 Friday

Passage to India (1984)

Directed by David Lean
Starring Dame Peggy Ashcroft, Judy David, James Fox, Sir Alec Guinness, and Nigel Havers

20 Thursday

Strawberry and Chocolate (Fresa Y Chocolate) (1995)

Directed by Tomás Gutiérrez Alea and Juan Carlos Tabío
Starring Vladimir Cruz and Jorge Perugorriá

JANUARY

17 Thursday

Georgia O’Keefe (2009)

Directed by Bob Balaban
Starring Joan Allen and Jeremy Irons



Ganesha
South India, Thanjavur, Chola period,
late 12th century
Bronze
(67.173)
Gift of Michael H. De Havenon



Missouri Folk Arts Program

Lisa L. Higgins
MFAP Director

One hundred and fifty years ago, President Lincoln signed a legislative act sponsored by Congressman Justin S. Morrill, ultimately establishing land grant universities across the country to broaden access to higher education “for all social classes.” Forty-five years ago, folklorist Ralph Rinzler co-founded the Smithsonian Folklife Festival, a living museum held outdoors each summer on the National Mall in Washington, D.C. and billed as “an exercise in cultural democracy.” This summer, those two milestones and missions came together as the University of Missouri and over two dozen public land grant universities gathered to illustrate

the largest of the 2012 festival’s themes: “Campus and Community.” Smithsonian curators helped MU staff develop activities, exhibits, lectures, demonstrations, and performances to showcase the ways a twenty-first century land grant university “puts research into action.” To coordinate Missouri’s contributions to the festival, I partnered with LuAnne Roth, folklorist and Mizzou Advantage education coordinator, along with a team including Ana Compain-Romero of University Affairs; Jo Britt-Rankin, facilitator for MU’s Food for the Future initiative; J. Sanford Rikoon of Rural Sociology; and Letitia Johnson and Lisa

Palmer on behalf of the Mississippi River Hills Association in Ste. Genevieve. MU Folklore graduate student Claire Schmidt also provided assistance. After a year of planning, drafting, brainstorming, building, organizing, coordinating, and staging, MU and our peers from all corners of the U.S. welcomed visitors at several venues within the festival. From Reunion Hall and Smithsonian U (a site for short, engaging lectures) to the Test Kitchen, Morrill Stage, and The Commons, MU staff engaged thousands of festival visitors, despite a major heat wave and historic storm that closed the festival for an entire day.

Photos courtesy of MU University Affairs; photo credit, MU alum Lisa Knipp.



Dennis Stroughmatt et L’Esprit Creole performed “Missouri French” tunes at the Justin S. Morrill Performing Arts Center, a venue with seating for 500 and a large dance floor. “Missouri French” music is an old tradition in a southeast Missouri region roughly between Old Mines and Ste. Genevieve. Audiences also enjoyed the University of Texas-Pan American’s Mariachi Aztlan; University of Hawai’i’s Tuahine Troupe and Unukupukupu; and—believe it or not—West Virginia University’s Trinidadian Steel Drum Band.



Stroughmatt joined Natalie Villmer, an Old Mines, Mo. native, under a wooden arbor called The Commons, a narrative or “talk stage.” As presenter, I encouraged them to share stories about traditional life around Old Mines, including roving parties that traveled from door to door for *La Guillanee*, an irreverent New Year’s mumming custom. Barry Bergey, National Endowment for the Arts’ director of folk and traditional arts (a Missouri native and MU alum), observes from the audience.



This die-hard MU Tiger family learned about the Mississippi River Hills Association, an economic development organization and collaboration between MU Extension and local businesses. MRHA promotes agricultural tourism grounded in culture and terroir, or taste of place, along the great river. Local partners include the Bolduc House Museum and the Saxon Lutheran Memorial, representing the regional French and German history.



No folklife festival is complete without foodways, or culinary traditions. Campus and Community featured this “Test Kitchen.” MU Extension representatives Stacy Robb and Cindy DeBlauw join forces at the stove to prepare and talk about recipes from the consumer guidebooks and mobile app “Seasonal and Simple.” They cooked up a healthy and tasty adaptation of French toast, a recipe showcased on the festival’s “Recipe of the Day” blog.



Festival curators also created Reunion Hall, a designated area for universities’ alumni to check-in and share stories about their experiences at land grant universities. Chancellor Deaton and Dr. Anne Deaton visited on day three of the ten-day event. LuAnne Roth points out cards on MU’s wall signed by Mizzou alum, as well as some faculty, staff, and a few proud parents.



MU featured Extension projects in our large tent under our “Seasonal and Simple: A Taste of Place” banner. Extension staff introduced festival visitors to several projects that highlight the economics, culture, and production of food in the state. Project manager Stacy Robb assists visitors with the new “Seasonal and Simple” mobile app for smartphones, which helps consumers identify, locate, and prepare local produce in Missouri.

For more information, visit the Smithsonian Folklife Festival’s website and Facebook page.

End of Days

Real and Imagined Mayan Worlds

November 17, 2012 – March 17, 2013

Alex Barker

Museum Director

Some say that the world will end on December 21, 2012. On that day the Mayan Long Count calendar reaches the end of a 5,126 year era, and some popular authors have argued that this is the “end” of the calendar, with apocalyptic results. If it does, the Museum of Art and Archaeology’s exhibition *End of Days: Real and Imagined Mayan Worlds* will be rather brief. It opens November 17, 2012, and isn’t scheduled to close until March 17th, some months after the putative end of the world.

We’re betting it won’t. *End of Days* doesn’t examine the end of the world, as the Maya didn’t really think the world ended in 2012. Instead it addresses the real purpose of the Long Count calendar, which was to record the political and dynastic histories of its rulers.

The Mayan Sacred Round, or *Tzolkin*, and *Haab*, or Vague Year, are both cyclic. The *Tzolkin* is a 260 day cycle, the *Haab* is a 365 day cycle of eighteen months of twenty days each, plus a short month of five days. While the *Haab* and the *Tzolkin* are separate, it takes 52 years for the same designations (number, day name, and *Haab* day and month) to recur. This represents the Calendar Round, which was observed by a variety of Mesoamerican groups, and was primarily ceremonial in nature. It fit neatly with an older view of the Maya. Thirty years ago there was a widespread view of the Maya as peaceful stargazers, with scholar-priests living in vacant ceremonial centers in the dense forests, recording endlessly repeating cycles of astronomically-precise time.

Since then our understanding of the Maya has changed profoundly, and many Mayan depictions and written records actually document the struggles between kings and princes and their warring polities, recording conquests, accessions, and the rising and falling fortunes of Mayan city-states. The Calendar Round, as a short-duration cycle, was not well-suited to recording events of these kinds. The Mayan linear calendar, the Long Count, was therefore developed, and used a 360 day year (the *tun*), broken up into 18 months (*uinal*) each 20 days (*kin*, or suns)

Painted Mayan Polychrome Cylinder Vase
Guatemala
ca. 600-900 CE
(80.197)
Gift of Mr. and Mrs. Robert Linton



Painted Mayan Polychrome Bowl with Rattle Feet
ca. 600-900 CE
(79.166)
Gift of Ames Partners

long. Twenty years was a *katun*, and twenty *katun* was a *baktun*, or a unit of 144,000 days. This allowed the dates of accession of Mayan lords and their conquests to be fixed unambiguously in time, and recorded to both celebrate political and military events and to help legitimate the rule of the lords recording them.

Calendars are socially constructed ways of marking time, and are created with an end in mind. The Mayan Calendar Round recorded the passage of seasons and was part of a great and repetitive cosmological cycle. The Long Count was instead created as a chronicle of military exploits and events of state.

This, then, is the focus of our small exhibition. *End of Days* is an exploration of the real world of the Maya, a world of political intrigue, dynastic struggle and military conflict, in which the Long Count served ideological ends rather than prophesying some final cataclysmic end.

The exhibition includes works from the Museum’s own rarely-seen pre-Columbian collection, as well as loaned works including polychrome Mayan vases.



Keith Crown
(American, 1918–2010)
Taos Pueblo, 1972
Watercolor and India Ink
P. Dahlman Collection

Sites of Experience

Keith Crown and the Landscape of New Mexico

January 26 – May 19, 2013

Kristin Schwain

Guest Curator, Associate Professor of American Art, Department of Art History and Archaeology

Keith Crown (1918–2010) was one of the most innovative American watercolorists of the twentieth century. Born in Iowa and raised in Illinois, Crown studied at the School of the Art Institute of Chicago and served in the armed forces in World War II before accepting a position at the Roski School of Fine Arts at the University of Southern California in 1946. There, he taught painting and drawing until his retirement in 1983, spending his summers in Taos, New Mexico and sabbaticals in Illinois and England. He lived the remainder of his life in Columbia, Missouri, where his wife taught art history at MU. Crown’s contributions to American art were celebrated in 2003 and 2009, when he received lifetime achievement awards from the Watercolor USA Honor Society and the National Watercolor Society, respectively.

This exhibition focuses on three decades of Crown’s representations of Taos, New Mexico. More specifically, it examines how the artist’s attention to scientific studies of human perception and his admiration for Navajo and Pueblo

abstract representations of nature propelled his experimentation with the Western landscape tradition. Crown did not seek to replicate the natural world in his paintings, but rather, to evoke and embody our reactions to it. Consequently, the viewer’s relationship to the scene is always shifting: the mountains rise on both sides of us; small flowers obstruct our view of the mountains they adorn; and the sun sets before our eyes. By calling attention to the manifold ways we experience landscapes—perceptually, physically, and temporally—Crown visualizes the beholder’s multi-sensory, always partial, and often disorienting experiences of the modern world.

Sites of Experience also showcases Crown’s sketchbooks, which are now part of the Museum’s permanent collection through a generous donation. The over one hundred sketchbooks, journals, correspondence, and documents that compose the Crown archive make the Museum a primary destination for anyone who wants to learn about the artist.

From the Museum Educator

Cathy Callaway

This fall, two years of planning by the Mizzou Advantage Committee led by Juanamaria Cordones-Cook, Professor of Romance Languages and Literature, will culminate in a three-day conference, *Cultural Bricolage: Artist Books of Cuba's Ediciones Vigía*. The event will run from November 11th through November 13th, and will feature scholars, artists, and writers of international stature. Other activities are planned around the conference as well, such as a concert of Cuban music on November 10th, several exhibitions, including a Focus Exhibition at our Museum (see pp.5-6), and an on-line exhibition curated by students in the Museum Studies course which was centered on the collection in the Museum (#1). The Museum will continue to offer

family events and films planned around the themes of artistic books and Cuba. Further information can be obtained at <http://vigia.missouri.edu>, a website which is the home base for the Cultural Bricolage conference, and will house other project materials as well as more permanent contributions to Vigía-related scholarship.

In April the Museum Advisory Council of Students (MACS) held its second successful Art After Dark event with music, art projects, a photo booth, and a student art

contest (#2). 1st place, Ryan Johnson; 2nd place, Alejandro Benedetti; and 3rd place, Li Lin.

Five new members were added to our enthusiastic and knowledgeable cadre of docents: Ross Duff, Dot Harrison, Barbara Kopta, Rachel Navarro, and Amber Wahidi. The annual Docent Appreciation luncheon in May had a great turnout (#3), including former docents invited as special guests. We honored Pat Cowden for 15 years of service, along with Nancy Mebed (10 years) and Remy Wagner (10 years).



1



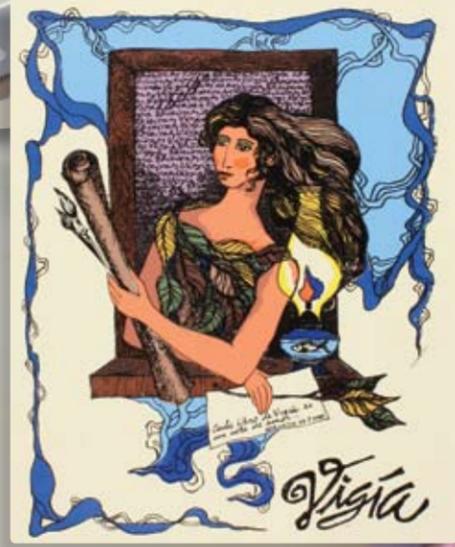
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3



4



The Art in Bloom workshop for kids was well attended and everyone had fun (#4). After school programs open to the public and in conjunction with Lee Expressive Arts Elementary proved popular. The Kids Series: World of Art covered topics such as lamps and lanterns (#5) and Mary Franco offered art appreciation using Visual Thinking Strategies (#6). Docent Gary Beahan started off the weekly summer programs with a fun session entitled "Picasso" (#7).

Thanks to a fellowship, I attended the national conference of the American Association of Museums and returned full of inspiration and ideas, as well as an appreciation for the incredible resource we already have. Thanks for all you do for YOUR Museum.



5



6



7



From the Academic Coordinator

Arthur Mehrhoff



Arthur discussing Writer's Workshop at Hotel Frederick in Booneville with Dr. Amy Lannin and Missouri Life editors Greg and Danita Wood

The Academic Coordinator's mission is to spin an expanding learning web for campus and communities out of the Museum. Several years ago I worked with Dr. Cathy Callaway to revise fourth grade curriculum materials about Missouri art and artifacts. Last year I contacted Dr. Amy Lannin, Director of the MU Campus Writing Program, about exploring such regional materials for use in teaching, writing and research. I then connected Dr. Lannin and the Campus Writing Program to my friends Greg and Danita Wood, editors of *Missouri Life* magazine, about conducting regional writing workshops at *Missouri Life* in Booneville's Hotel Frederick.

On July 12th I presented "Into the Heart of the Heart of the Country: Exploring George Caleb Bingham's

America" at the first MU Writer's Retreat in Booneville's historic Hotel Frederick, in which I revisited that curriculum material (paintings, heritage sites) to show how the arc of Bingham's career paralleled the development of the early American republic. The Bingham presentation will now serve other audiences and provide a Museum resource with which to assist Boonslick communities in their heritage tourism initiatives. The audience responses in turn provide valuable feedback for improving the Pride of Place initiative as well as the teacher's resource material. Like Walt Whitman's "noiseless, patient spider," one thing connects to another...

Visit <http://maa.missouri.edu/people/mehrhoff/mission.shtml> to learn more about Academic Coordinator activities.

Spotlight

Mary Pixley

Curator of European and American Art

Auction Bidding Tension at the Museum

A Glimpse into the Museum Acquisition Process

As with many of the significant pieces recently acquired by the Museum, this bronze was obtained at auction. More specifically, it was purchased in Paris on October 26, 2011 at the auction of the prestigious Fabius Frères Gallery collection. This Parisian gallery was known for the exceptional quality, condition, and provenance of the works of art in its collection.

Owing to the importance of the auction, it was televised live over the internet. The Museum had placed its electronic bid two days prior to the auction, although calculations had continued for at least three weeks prior to this as the Museum attempted to deal with a declining dollar. Because so many fine Barye sculptures were being sold, we felt the Museum had an excellent chance of success.

The auction began at 7am (CST), and since *Lion and Serpent* was the ninety-second piece being auctioned, the earliest it would be offered was 9am. Awaiting the critical moment, Dr. Mary Pixley gathered Mr. Jeffrey Wilcox and Mr. Bruce Cox into her small office to watch the proceedings. The sculptures by Barye were selling rapidly, often for less than the estimated price.

Then came the sculpture the Museum wanted: *Lion and Serpent*. The bidding price went up quickly and then became irregular as the price increased. The tension mounted in the office as only two bidders remained and the bidding price came closer and closer to the Museum's maximum amount. There was a pause and then it happened, the Museum's final bid was placed. Another pause, and



Antoine-Louis Barye (French 1796–1875)
Lion and Serpent, ca. 1872–75
Bronze
(2011.306)
Gilbreath-McLorn Museum Fund

higher numbers were announced by the auctioneer as he tried to get the audience interested in upping the price. Another pause—glances left and right—and then the hammer came down with our final bid.

But wait, had the Museum actually won the piece? In the world of auctions, where bids are submitted by fax and electronically, if two parties bid the same amount, the party who first places the winning bid obtains the work of art. An email requesting verification was quickly dispatched to the auction house at 9:25am. Two hours later arrived the message: "Dear Madam, Yes, you are the successful bidder." The Museum had acquired an exceptional sculpture possessing an excellent patina in remarkable condition by the world-renowned artist Barye depicting a significant subject matter with royal connotations.

The Artist The French sculptor, painter, and printer Antoine-Louis Barye devoted his career to animal subjects. He combined his detailed knowledge of animal anatomy obtained from books, dissections, and visits to the zoo, with a taste for the romantic to create sculptures that embody the beauty and sublime power of nature.

The Sculpture *Lion and Serpent* was one of the most important and popular sculptures of Barye's career. This version ultimately derives from a monumental plaster version submitted to the Salon in 1833, which earned Barye the Cross of the Legion of Honor. Barye's portrayal of a violent animal battle helped win respect for the genre of animal sculpture, which had been deemed inferior. The subject of a lion, the supreme monarchic animal and symbol of force and courage, also flattered the July Monarchy, since it seemed to welcome the ascendancy of Louis-Philippe, Duke of Orléans, to the French throne.

Museum Associates

Robin LaBrunerie

President, Museum Associates

Museum Associates Canvass!

It was nearly 100 degrees and my daughter Lark and I were knocking on doors in the Woodrail neighborhood. We were part of a contingent of around fifty Museum Associates volunteers, launched from the Museum of Art and Archaeology on June 16th to various streets in Columbia, brochures in hand, water at the ready. Our task was simple: to let people know that the Museum exists, that it's a worthwhile destination, and that it's free.

Many of us who adore the Museum assume that everyone else is surely like us: they know the Museum is on campus. But they may or may not make time to visit as often as they think they should. We expected to mostly be reminding people to come back if they hadn't visited in a while.

Much to our surprise, many people on whose doors we knocked did not know the Museum existed, much less the treasures it contained and the activities and events available to them. It was very satisfying to see people genuinely excited at the prospect of visiting a Museum they didn't know was right in downtown Columbia.

In all, canvassing volunteers knocked on approximately 1,250 doors and spoke with several hundred people. Topping off the satisfaction of the day was a visit to *Sparky's*, the sponsor of the event where we were rewarded with ice cream.

Growing Traditions

Other events this spring have included Art in Bloom which brought in its usual throng of art and floral enthusiasts.

There were seventeen floral depictions of inspiring artwork from the Museum's collections. This year *My Secret Garden* took home two of the People's Choice Awards for "Best in Show" and "Best Design that Reflected the Artwork." The Annual Paintbrush Ball was a record sellout! Guests numbered 250 in attendance and raised a total of \$55,909 in silent and live auction purchases, raffles, and "funding an acquisition." During the reception for the Ball, Museum Curator Mary Pixley unveiled a new addition to the Museum's collection by French artist Antoine-Louis Barye of a nineteenth-century bronze entitled *Lion and Serpent* which is the Spotlight artwork in this issue.

A New Event

Always enthused to support the Museum in their new endeavors, the Museum Associates hosted a reception for the Irish artist and Mizzou alum Caoimhghin Ó Fraithile on the opening of his installation at the Museum, executed in collaboration with the True/False Film Festival. The Museum also hosted a focus exhibition of Caoimhghin's works on paper in the Barton Gallery.

As always, there are myriad ways to be involved with the Museum Associates. Please join us with new ideas, new energy, and new support. Help us open doors. It's up to you!



My Secret Garden received the People's Choice Award for Best Reflected the Artwork at the 2012 Art in Bloom.



Ken Wilhelm, Tom and Nancy Schultz, and John Ott bidding during the silent auction at the Paintbrush Ball.



My Secret Garden received the People's Choice Award for Best In Show at the 2012 Art in Bloom.



The "Lady in Red", Susan Taylor Glasgow, took over the dance floor at the Paintbrush Ball.



Ball co-chair, Pat Cowden and her husband John dancing to the Kapital Kicks Orchestra.



(Left to Right) Irish artist Caoimhghin Ó Fraithile, Jo Stealey, Leandra Spangler, and Jennifer Wax at his opening reception.



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

Join Museum Associates for the 2012

CRAWFISH BOIL IN THE SHADOW OF THE COLUMNS

Friday, September 14, 2012 5:30 pm – 8:00 pm

Slip into some jeans and join us on the west side of Pickard Hall

Feast on crawfish, étouffée, muffalettas, pralines, bread pudding, and beer

Enjoy musical entertainment provided by Swampweed Cajun Band

Reservations

\$30/person (\$27 for MA members)
 \$\$\$/couple (\$49.50 for MA members)

RSVP by September 10th
 call 882-6724 with credit card information

prepared by
 Brook Harlan
 and



MUSEUM OF ART
 AND ARCHAEOLOGY
 University of Missouri

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Boulevard at the corner of University Ave. and 11th St. on the MO campus. Pickard Hall is ADA accessible.

Visit us online at <http://maa.missouri.edu>

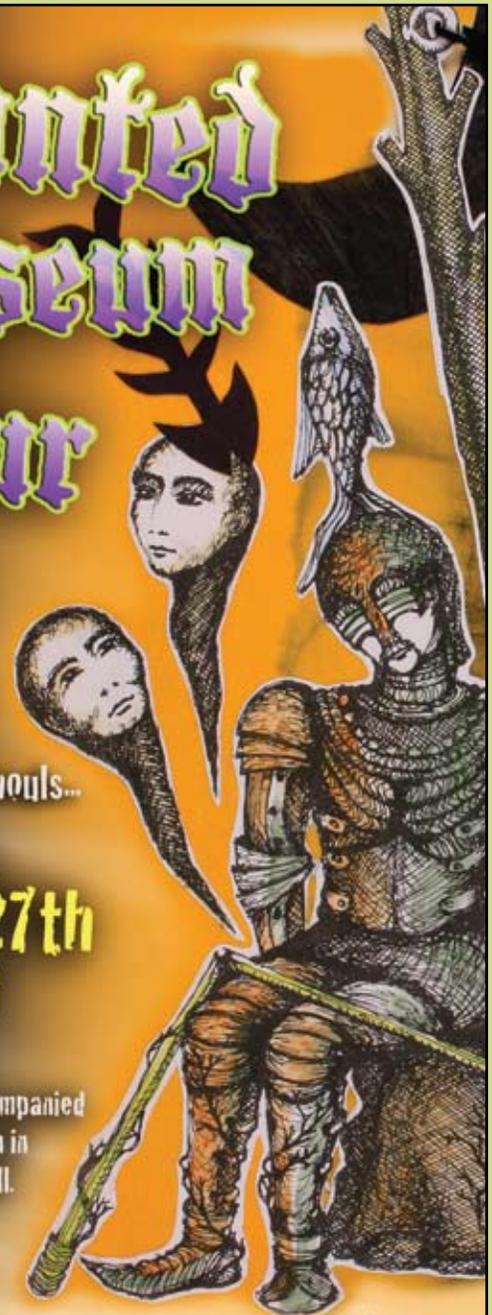
Haunted Museum Tour

Everyone
 Welcome!

Tour the
 Museum among
 the ghosts and ghouls...

Saturday,
 October 27th
 6-8:30pm

All activities are FREE.
 Children MUST be accompanied
 by an adult. Tours begin in
 the lobby of Pickard Hall.
 For more information
 call 882-3591



The Museum would especially like to thank the
 Museum Advisory Council of Students for their help with this event.

