

MUSEUM

WINTER 2013 | NUMBER 62

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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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.

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University of Missouri is an equal opportunity/ADA institution.

Cover [detail]
Keith Crown (American, 1818–2010)
The Church at the Taos Pueblo, 1979
Watercolor
P. Dahlman Collection



From the Director



To some, museums are places we go to see things. Certainly that’s true of some people, and of some museums. Hundreds of thousands of people shuffle by the Hope Diamond each year, or hold cameras aloft to capture an image of the Mona Lisa in the middle distance—just past the sea of other tourists doing the same. Some objects in museums have become celebrities. That’s fine, and a nice problem to have, but it’s not what museums are really all about.

Museums aren’t just places we go to see things. They’re places we go to see things differently. At their best, museums teach us to look at the world around us in new ways, offering a fresh perspective on the natural world or on the human experience. That’s exactly what our upcoming exhibits this year will do.

Sites of Experience: Keith Crown and the Landscape of New Mexico presents selections from the Taos paintings of nationally acclaimed watercolorist (and longtime Columbia resident) Keith Crown. Crown’s compositions compel the viewer to see in new ways, dissolving single point perspective into dimensions of space that unfold around the viewer, like cubist landscapes turned inside-out. In some works the proper orientation is not immediately clear, and to further problematize orientation the paintings are signed in different orientations in all four corners.

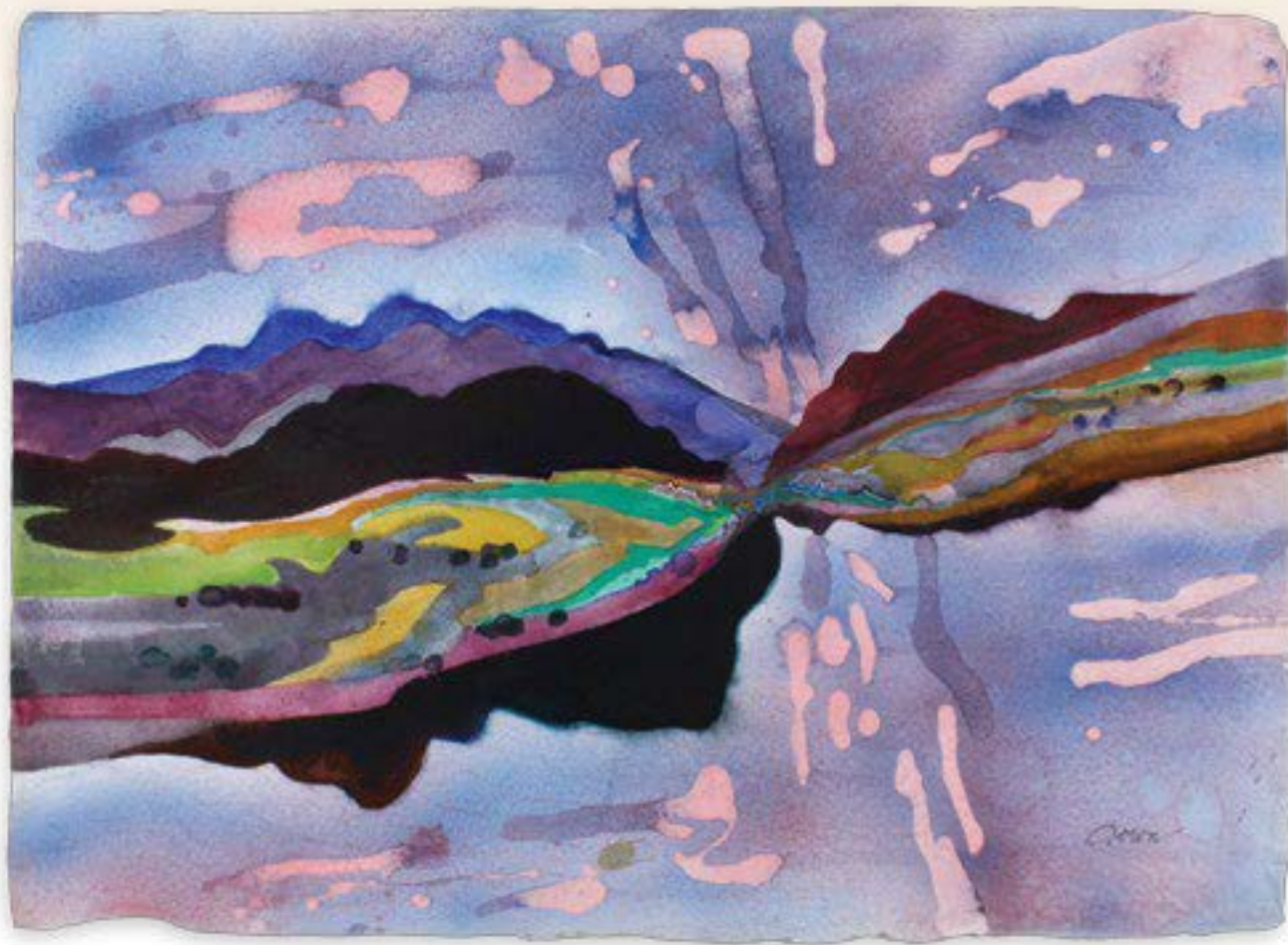
If *Sites of Experience* compels us to see a (largely, albeit not exclusively) natural world in new ways, our next exhibition, *14 Rural Absurdities by Tom Huck*, compels the same approach to the human experience. Huck uses large-scale woodcuts to create visually dense narratives, combining a keen humanistic eye with a satirist’s appreciation of the bizarre in daily life. And the emphasis is indeed on “daily,” as Huck originally titled this series *Two Weeks in August: 14 Rural Absurdities* and claimed they represented true events—or at least true folk tales—from his southeast Missouri hometown of Potosi.

And if those fourteen days don’t lead you to see time a bit differently as well, our *End of Days: Real and Imagined Maya Worlds* exhibition will remain on display until mid-March. We’re also working on several other exciting offerings, including an exhibition featuring our remarkable collection of ancient pottery, and a photographic show (through a partnership with the MU School of Journalism) featuring the works of noted American Berenice Abbott, who first came to photography by serving as Man Ray’s darkroom assistant.

And, of course, spring brings special events at the Museum helping you see differently as well. *Art in Bloom*, a perennial (all puns intended) Columbia favorite, brings together art and the region’s best floral designers, and lets visitors vote for their favorite creations, with the voting organized by categories encouraging visitors to examine each arrangement with several different criteria in mind. And *Slow Art* encourages visitors to contemplate selected works in greater detail, and discuss these works with friends and other visitors.

Come to the Museum—heck, come to any museum—and maybe you’ll see things differently as well. And me? I’ll see you at the Museum.

Alex W. Barker
Director



The Sangre de Cristos and Foothills, 1981

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 and modern landscape artists of the twentieth century. His career began as a student at the School of the Art Institute of Chicago. After serving in the armed forces during World War II, he accepted a position at the University of Southern California at Los Angeles in 1946. He taught painting and drawing there until his retirement in 1983, spending his summers in Taos, New Mexico, and sabbaticals and artist residencies in Wisconsin, Illinois, Oregon, North Carolina, Arizona, and Kansas (among others). He lived the remainder of his life in Columbia, Missouri, where his wife, Pat Crown, taught art history.

Crown painted *en plein air* places he knew personally and intimately, often returning to the same scene again and again. He did not seek to replicate what he observed, but to evoke his experience of it. As a result, he rejected the mathematical model of linear perspective perfected during the Renaissance because it presumed a singular line of sight from the viewer to a vanishing point in the distance. Crown also abandoned the allegorical, idealized, and romanticized representations of nature that pervaded academic art in the late eighteenth and nineteenth centuries. He did not introduce classicizing elements to suggest the rise and fall of civilizations; include trees as framing devices to emphasize the order of the natural world; or add small figures to stress nature's dominion over humankind. Crown considered these traditional modes artificial because they presumed the act of seeing was conceptual, ocular, and theoretical as opposed to time-sensitive, multi-sensory, and subjective. Consequently, he drew upon local cultures, histories, and traditions to invent distinctive iconographies that alluded to particular places, and experimented with

painterly techniques to impel viewers' perceptual, psychological, and temporal engagement with his work.

One of the areas that Crown returned to repeatedly for artistic renewal was Northern New Mexico. This exhibition focuses on watercolors he produced in the region between the mid-1960s and the late 1990s, a period in which he summered there regularly. It presents the range of subjects he pictured and styles he employed over four decades of artistic activity. More specifically, it focuses on the myriad ways he sought to resolve one of the queries that animates his entire *oeuvre*: how to visualize and evoke the experience of looking at the natural world. Crown's interest in the scientific and psychological study of visual perception was part and parcel of the art world when he returned from the war. Like others, he devoured Gyorgy Kepes's *Language of Vision* (1944), an influential book about design and design education; Rudolf Arnheim's *Art and Visual Perception* (1954); and R.L. Gregory's *Eye and Brain: The Psychology of Seeing* (1966). At the same time, he was introduced to Pre-Columbian as well as Navajo and Pueblo abstract representations

of nature in the Mexico and the American Southwest, respectively. These two influences shaped his experimentation with and reinterpretation of the Western landscape tradition.

Crown developed a distinctive iconography of northern New Mexican landmarks that pervade his paintings and mark them as particularly modern. Many of the sights are familiar to visitors enchanted by what was one of the region's first promoters, Charles Lummis, called the "Land of Poco Tiempo": the Rio Grande Gorge, Taos Pueblo, and the Sangre de Cristo mountains. Others are seen mainly by local residents who depend on its modern infrastructure for their livelihoods: transformers, power lines, and highways. The latter subjects illustrate that while other Southwestern painters have romanticized the area and memorialized its perceived timelessness, Crown depicted it in the present tense. For example, Crown's depiction of San Geronimo Catholic Church at Taos Pueblo depicts its three bell towers extended upward and enfolded in Taos Mountain. The artist's decision to render it blue likely refers to the sacred Blue Lake from which the Taos people are said to



◀ *The Church at the Taos Pueblo, 1979*



Taos Pueblo, 1972

have emerged. Crown evokes more than the Pueblo’s religious traditions; he also presents its history of colonial encounters. Since its initial construction in the early 1600s, the Church has been destroyed and rebuilt three times. *The Church at the Taos Pueblo* does not present religion as transcendent; the Taos Indians and their spirituality as timeless; or the two belief systems as antithetical to one another. Rather, it portrays the Church as it exists for the inhabitants themselves, historically forged over four centuries of cultural protest and accommodation.

In order to paint the contemporary landscape, Crown relied on the geometric signs and symbols Navajo weavers and Pre-Columbian and Pueblo potters generated to depict the natural world. This enabled him to create abstract images that nonetheless referenced particular places. While *Taos Pueblo* echoes the well-known silhouette of the historical landmark, its staircase form also references change as well as distant horizons in local indigenous art. Other areas of the painting showcase the influence of Navajo rugs in particular, including the area of alternating thick and thin bands that link the two sides of Taos Pueblo and the thick border that frames the top half of the painting.

Just as Crown looked to a variety of cultural traditions for inspiration, he also experimented with a variety of materials to fulfill his artistic agenda. The tool that fundamentally altered his painting method was the airbrush, which became central to his improvisational art practice in 1969. That summer, Crown produced one hundred watercolors without the usual preliminary sketching, and in doing so, tested airbrush uses and effects. *Taos Variation with Airbrush* is one of these early efforts. After using a paintbrush to outline the main forms of the composition, he employed an airbrush powered by an overinflated spare tire to draw additional elements as well as create pools of water and color that dried without his intervention for dramatic effect.

Crown’s desire to upset traditional ways of looking encompasses his art as well as the museum space. For example, *New Mexico, Near Taos* stresses the significance of sunflowers in the landscape by making them more prominent than the mountains that tower over the horizon.



Taos Variation with Airbrush, 1969



New Mexico, Near Taos, 1988

The foreground, not the background, demands the viewer’s attention. In other works, Crown signs all four sides, indicating they can be hung in four different ways. Crown also employed unusual formats; one representation of Ranchos de Taos is composed of two paintings placed next to one another asymmetrically. By disrupting the museum visitors’ gaze, Crown calls attention to how

our expectations limit how we look at and engage works of fine art. Taken together, Crown’s paintings of New Mexico expose the strata of indigenous histories, technological innovations, and capital investments that have fashioned and refashioned regionally specific landscapes as well as the cultural traditions, presumptions, and values that authorized their formation.

14 RURAL ABSURDITIES BY TOM HUCK

June 4–August 11, 2013



Tom Huck (American, b. 1971)
Kohler City Revisited
1999
Woodcut
(99.4.1)
Gilbreath-McLorn Museum Fund

Mary Pixley
Curator of European and American Art

The series of large woodcut prints forming this exhibition were created by the Missouri artist Tom Huck (American, b. 1971). Taking three years to complete, these prints are based on events that allegedly occurred in the artist’s boyhood hometown of Potosi, Mo., about eighty miles southwest of St. Louis. While true stories are at the heart of the prints, the viewer may find these tales as told by Huck hard to believe.

Loaded with a remarkable amount of detailed information shown from a variety of artistic viewpoints, the prints are an

interesting example of visual storytelling. Using bold black and white lines, Huck weaves complex and dense narrative compositions, which harken back to the masterly woodcuts of Albrecht Dürer (1471–1528), whose work Huck studied closely. The level of intricacy and wide range of textures and tonalities in these prints reveal Huck’s mastery of the woodcut medium. In the words of Huck: “Woodcuts are an inherently expressive medium. By that I mean when one carves an image out of wood it fights you. God or whatever didn’t make trees for us to carve images out of, and that struggle shows in the resulting printed image. This is why the German expressionists loved woodcuts so much, for it heightened the emotional content of the work. The

quality of the lines are more jagged and heavy black. Another big reason: DÜRER!”

Huck’s art also shows the influence of William Hogarth (1697–1764), a British artist known for his highly detailed prints that took the art of visual satire to a new level of sophistication and complexity. Like Hogarth, Huck incorporates a high level of detail and uses satire ranging from the comedic to the tragic. Huck’s highly detailed characterizations, however, retell ludicrous moments from the history of Missouri.

Humorous and provocative, Huck’s interpretations poke fun at his subjects while presenting a complex view of the foibles and flaws of people. This is facilitated by the artist’s



Tom Huck (American, b.1971)
Fried Eggs and Arson
Woodcut
(99.4.9)
Gilbreath-McLorn Museum Fund



Tom Huck (American, b.1971)
Title Page to *2 Weeks in August: 14 Rural Absurdities*
Woodcut
(99.4.15)
Gilbreath-McLorn Museum Fund

exaggeration and enrichment of the tales, which distances the characters from the viewer. While the stories and people represented by Huck may seem absurd, they reflect some of the darker and more disturbing aspects of humanity, which Huck brings to life in these remarkable large-scale woodcuts.



Tom Huck (American, b.1971)
Chili Dogs, Chicks, & Monster Trucks
Woodcut
(99.4.13)
Gilbreath-McLorn Museum Fund



Tom Huck (American, b.1971)
The Annual NRA Squirrel Hunt & BBQ
Woodcut
(99.4.11)
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



Rolando Estévez and the Genius of Vigía Through March 3, 2013

This exhibition showcases a selection of books from the *Vigía* press designed by Estévez as well as larger one-of-kind artworks both designed and fashioned by the artist. All challenge our traditional definitions of the book with their complex, interactive designs and ingenious combinations of art and writing. More than just works to be read, they are also works of art that encourage exploration and allow viewers the freedom of interpretation.



End of Days: Real and Imagined Mayan Worlds Through 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, this exhibit 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 Through 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 Navajo and Pueblo abstract representations of nature propelled his experimentation with the Western landscape tradition.



14 Rural Absurdities by Tom Huck June 4–August 11, 2013

The series of large woodcut prints forming this exhibition were created by the Missouri artist Tom Huck (American, b. 1971). These prints are based on events that allegedly occurred in the artist’s boyhood hometown of Potosi, Mo. While true stories are at the heart of the prints, the viewer may find these tales as told by Huck hard to believe. Humorous and provocative, Huck’s interpretations poke fun at his subjects while presenting a complex view of the foibles and flaws of people.

FEBRUARY
(Black History Month)

1 Friday
Exhibition Opens
Songs of My People
MU’s Ellis Library
On exhibit through Feb. 28, 2013

13 Wednesday
Gallery Event
12:15–1:00 pm, Exhibition Gallery
Exhibition Tour of Sites of Experience:
Keith Crown and the Landscape
of New Mexico
Kristin Schwain, Exhibition Curator

14 Thursday
Valentine’s Day Event
Reception, 6:00pm, Cast Gallery
Film: Gentlemen Prefer Blondes (1953)
6:45pm, Room 106
Starring Marilyn Monroe and Jane Russell
\$20/per person (MA members \$18/person)
\$35/couple (MA members \$31/couple)
Call 882-6724 to make your reservation
by February 11th
Roses for the ladies!

17 Sunday
Annual Music and Art Concert
5pm, Missouri Theatre
Museum of Art and Archaeology and
MU’s School of Music Chorale

21 Thursday
Archaeological Institute of
America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
"Four Millennia in an Egyptian Province:
Discoveries of the Moalla Survey Project"
Colleen Manassa, Associate Professor,
Egyptology, Yale University

28 Thursday
Art After School
(Grades, K–8) 4:00–6:00pm
The Art of the Card
(Limit two children per accompanying adult)
Preregistration required 882-3591



MARCH
(Women’s History Month)

14 Thursday
Archaeological Institute of
America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
"Three Lessons in Roman Sardinia"
Marcus Rautman, Elizabeth Raubolt,
and Lauren DiSalvo
Department of Art History and Archaeology
University of Missouri

15 Friday–17 Sunday
Art in Bloom
Mid-Missouri Florists celebrate the Museum’s
artwork with their inspired floral designs

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

16 Saturday
Art in Bloom open from 9:00am–4:00pm
Art in Bloom for Kids
Sessions between 1:00–3:30pm, Room 106
(Preregistration before March 15th, 882-3591)

17 Sunday
Art in Bloom open from 9:00am–4:00pm
People’s Choice Award Winners Announced
3:30pm, Room 106

APRIL

11 Thursday
MACS Art After Dark
(Sponsored by the Museum Advisory
Council of Students)
7:00–9:00pm

Missouri Folk Arts Lecture
4:00pm, Tate Hall
"Internet Folklore"
Dr. Trevor Blank, visiting professor
SUNY-Potsdam

13 Saturday
Annual Paintbrush Ball
Wine, hors d'oeuvres, auctions, and raffles
5:30pm, Donald W. Reynolds Alumni Center
7:00pm, Dinner and Dancing
Entertainment by Big Band, Kapital Kicks
Tickets: \$70/person or \$130/couple
Museum Associate Tickets: \$65/person
or \$120/couple
RSVP by April 10, 2013

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

16 Tuesday
Story Time in the Galleries
(Ages, birth–5) 10:30–11:30am
(Limit two children per accompanying adult)
Preregistration required 882-3591

18 Thursday
Art After School
(Grades, K–8) 4:00–6:00pm
Landscapes
(Limit two children per accompanying adult)
Preregistration required 882-3591

25 Thursday
Archaeological Institute of
America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
"‘Tail’ of Two Cities: Animals in Cultural
Life In Ancient Athens and Pompeii"
Michael MacKinnon, Professor
University of Winnipeg

27 Saturday
National Slow Art Event
Noon–2:00pm
All Galleries

MAY

9 Thursday
Art After School
(Grades, K–8) 4:00–6:00pm
Sketching
(Limit two children per accompanying adult)
Preregistration required 882-3591

JUNE

4 Tuesday
Exhibition Opens
14 Rural Absurdities by Tom Huck

13 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Who Wants to Be An Archaeologist?
(Limit two children per accompanying adult)
Preregistration required 882-3591

20 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Lamps
(Limit two children per accompanying adult)
Preregistration required 882-3591

27 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Picasso
(Limit two children per accompanying adult)
Preregistration required 882-3591

JULY

11 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Henri Matisse and the Fauves:
Painting with Scissors
(Limit two children per accompanying adult)
Preregistration required 882-3591

Museum Lecture Series
Lecture 6:30pm, Room 106
An Evening of Ozark Storytelling
with Marideth Sisco
In conjunction with the 14 Rural Absurdities
by Tom Huck Exhibition

18 Thursday
Kids Series: Week of Art
4:00–6:00pm nightly, Museum Lobby
Prints
(Limit two children per accompanying adult)
Preregistration required 882-3591

25 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Claude Monet and French Impressionism
(Limit two children per accompanying adult)
Preregistration required 882-3591

AUGUST

1 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Frida Kahlo and Diego Rivera
(Limit two children per accompanying adult)
Preregistration required 882-3591

8 Thursday
Kids Series: World of Art
4:00–6:00pm, Museum Lobby
Money, Money, Money
(Limit two children per accompanying adult)
Preregistration required 882-3591

FILM
SERIES



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

FEBRUARY
1 Friday
Lilies of the Field (1963)
Directed by Ralph Nelson
Starring Sidney Poitier and Lilia Skala
(In conjunction with Black History Month)

22 Friday
In the Heat of the Night (1967)
Directed by Norman Jewison
Starring Sidney Poitier, Rod Steiger,
and Warren Oates

MARCH
1 Friday
Ballad of the Sad Cafe (1991)
Directed by Simon Callow
Starring Vanessa Redgrave and Keith Carradine
(In conjunction with the annual Life Sciences
& Society Symposium)

21 Thursday
History of the World Part I (1981)
Directed by Mel Brooks
Starring Mel Brooks, Dom DeLuise,
Madeline Kahn, and Gregory Hines

APRIL
5 Friday
8 1/2 (1963)
Directed by Federico Fellini
Starring Marcello Mastroianni, Anouk Aimee,
and Claudia Cardinale
(In conjunction with the Creative Convergence
Network Mizzou Advantage Symposium)

18 Thursday
L’Age D’Or [The Golden Age] (1930)
Directed by Luis Bunel
Starring Gaston Modot, Lya Lys,
and Max Ernst

MAY
3 Friday
The Milagro Beanfield War (1988)
Directed by Robert Redford
Starring Ruben Blades and Sonia Braga

16 Thursday
La Grande Illusion (1937)
Directed by Jean Renoir
Starring Jean Gabin, Pierre Fresnay, Dita Parlo,
Marcel Dalio, and Erich von Stroheim

JUNE
7 Friday
Ride with the Devil (1999)
Directed by Ang Lee
Starring Tobey Macquire and Skeet Ulrich

20 Thursday
Black Orpheus (1959)
Directed by Marcel Camus
Starring Breno Mello and Marpessa Dawn

JULY
5 Friday
O Brother, Where Art Thou? (2000)
Directed by Joel Coen
Starring George Clooney, John Turturro,
and Tim Blake Nelson

18 Thursday
Bicycle Thieves [Ladri di biciclette] (1948)
Directed by Vittorio De Sica
Starring Enzo Staiola, Lamberto Maggiorani,
and Lianella Carell

AUGUST
2 Friday
The Last Picture Show (1971)
Directed by Peter Bogdonavich
Starring Timothy Bottoms, Jeff Bridges,
and Cybill Shepherd

15 Thursday
The 400 Blows [Les quatre cents coups]
(1959)
Directed by Francois Truffaut
Starring Jean-Pierre Léaud, Jeanne Moreau,
and Albert Rémy



Missouri Folk Arts Program

Jackson Medel
Graduate Student Intern, Folk Arts

The creation and maintenance of digital archives and indexes provide both the public and academic audiences with broader, more open access to valuable materials collected by folklorists and other humanities scholars. Numerous programs in the field of folklore serve as examples of the importance of the digital humanities. *Open Folklore*, for instance, is a website-based archive hosted by Indiana University; the site is “a multi-faceted resource, combining digitization and digital preservation of data, publications, educational materials, and scholarship in folklore” from across the United States and around the world. Similarly, the American Folklore Society (AFS) launched the National Folklore Archives Initiative, a new collaborative venture funded via the National Endowment for the Humanities’ Division of Preservation and Access. The initiative, currently in its first phase,

seeks to consolidate information about and access to folklore archives from a broad range of organizations, including scholarly, non-profit, and public sector organizations. The Missouri Folk Arts Program is a proposed partner in Phase II of the project, and staff anxiously await the results of the grant proposal’s review. On campus, Mizzou Advantage is developing “Gateway to the West,” a project that intends to digitize the “unique manuscript and print materials related to Missouri’s role in Western expansion.” MU’s Student Folklore Society acknowledged the importance of the trend by inviting Dr. Trevor Blank, a leading scholar in folklore and the internet, to give a lecture on campus this coming April. The MFAP’s own goals to document, conserve, and present are clearly in line with the outcomes of digital humanities, and MFAP has established a strong foothold.

The use of digital technologies at MFAP has become common place. Since June, however, I have worked with the wealth of materials that have been collected over the last twelve years of the Traditional Arts Apprenticeship Program (TAAP). The project results in a great deal of documentation, especially photographs and recordings. The majority was created using older, analog equipment and produced such “antiquated” things as negative photographic film, audio tapes, positive slides, and hard copy photographic prints. Documentation from TAAP’s first fifteen years is deposited at the State Historical Society (SHS), where staff, including former MFAP intern and graduate research assistant Darcy Holtgrave, indexes those materials and creates a digital database to improve access to the collection. Back at the MFAP office, I scan and store digital copies of

photographic materials so that the hard copy materials can join the collection at SHS. Combing through and scanning hundreds, if not thousands, of images documenting apprenticeships has given me a wonderful opportunity to see some of the fruits of the MFAP’s work. Whether it was German four-square gardening, Ozark gig-making, instrument making, storytelling, or low-rider car airbrushing, I feel privileged to make my way through these images.

MFAP has also engaged digital humanities in the upcoming launch of our new website. Photos from MFAP’s long history are included, as well as archived versions of previous *Museum Magazine* essays. Additionally, Darcy Holtgrave and

Claire Schmidt, the most recent graduate research assistant, created a new online exhibit *Master Artists, Master Teachers* that chronicles our most celebrated master artists, those who have taught in TAAP five or more times. Holtgrave and Schmidt curated the exhibit, culling audio and visual data from both the MFAP’s working archives and the collection at SHS.

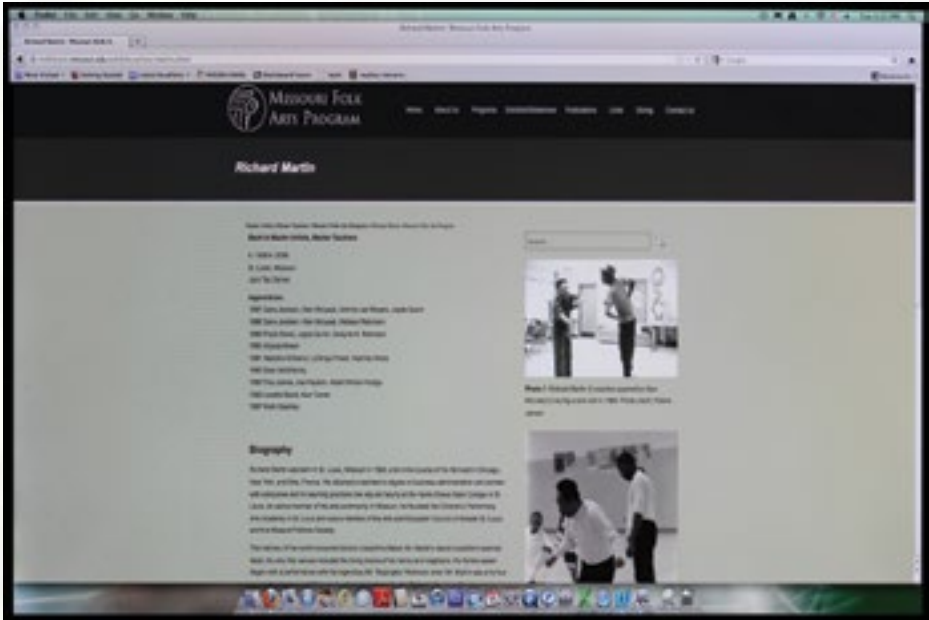
Creating a working archive that maintains our easy access to twelve years of the Traditional Arts Apprenticeship Program was a rewarding task as well as a time-consuming one. These materials will be professionally archived by the staff at the State Historical Society; however, access to these primary materials is, and will be, limited. A digital archive, on the

other hand, puts these materials at the folklorist’s fingertips and, eventually, at the public’s. The cultural assets that MFAP develops are meant for the public at large; digital technology makes that goal much more easily achievable. Access, it seems to me, is one of the most powerful effects that digital technologies, and hence the digital humanities, has.

Dr. Trevor Blank, visiting professor at SUNY-Potsdam, will lecture at MU on April 11, 2013 at 4:00pm in Tate Hall.



Organized, digitized and copied documentation materials prepared for transfer to MFAP’s collection at the State Historical Society



A profile of the late Richard Martin of St. Louis, a featured artist in the exhibit *Master Artists, Master Teachers* at our new website: mofolkarts.missouri.edu



Color prints, now digitized and copied, document a German four-square gardening tradition near Hermann

From the Museum Educator

Cathy Callaway

The three-day conference, *Cultural Bricolage: Artist Books of Cuba's Ediciones Vigía* was held November 11th through November 13th, and featured scholars, artists, and writers of international stature. The result of two years of planning by a Mizzou Advantage Committee led by Juanamaria Cordones-Cook, this project was an educator's dream, and I was never at a loss for ideas and events, because of the inspiration the works AND the people on the committee provided. The world of Matanzas, Cuba came to Columbia, Mo. for that brief period of time, but you can still enjoy it on a visit to the Museum! (#1).

Seeing visiting artist Estévez interact with two first-grade classes and then teachers at an afterschool teacher workshop at Lee Expressive Arts Elementary School convinced all who interacted with him that he is an amazing person as well as an inspiring artist (#2). A Gallery Guide highlighted fourteen venues around Columbia and began as an assignment in the Museum Studies class that Kristin Schwain and I taught last spring. Several shows featured the works of Estévez, including the focus exhibition at our Museum. Other venues provided shows with the artist book theme. Thanks to the Office of Cultural Affairs and the Columbia Convention and Visitors Bureau for the financial support to print this

guide. It is also available on-line at <http://vigia.missouri.edu>, a website which is the home base for all things related to *Ediciones Vigía*. Special thanks to Alec Barker, the director of the Museum, a leader who doesn't seem to know the words "no" and "we can't," and gives me the support to do whatever it takes to further the mission of education at the Museum.

This past summer saw a variety of family programs, one which featured a visit from Salvador Dali himself (#3). In July, with the help of Mary Franco, the Museum hosted a four-day workshop on book- and paper-making, assemblages, and altered books (#4). These student-produced works were displayed in the Daniel Boone Public

Library in August and September, and the works from September's *The Art of the Book Covered* event appeared there in the months of October and November.

The annual Haunted Museum event saw almost 350 visitors; more photos can be viewed on the Museum's website (#5). Thanks to all those involved, especially the Museum Advisory Council of Students, whose members run the show!

Finally we are pleased to introduce four new docents: Sue Gish, Karen John, Leland Jones, and Tamara Stam (#6). They survived the rigors of a year of training and add to the wonderful docent cadre that gives our Museum its public face of which we are so proud. (#7).



5



6

Left to right: Sue Gish, Karen John, Leland Jones, Tamara Stam



7

Junior Docents from Columbia Independent School



1

Rolando Estévez presents the work *I Love My Master* to the Museum



3



4



2



From the Academic Coordinator

Arthur Mehrhoff

The Academic Coordinator works to enrich the Museum of Art and Archaeology as an educational resource for the university and our many publics; the November 15 Yoga and Spirituality presentation organized by the Academic Coordinator illustrates one example of that mission in action. Led by members of the Indian community here at Mizzou, the program included chant, breathing exercises, yoga postures, meditation exercises, all surrounded by thoughtful commentary about the roots and results of yoga, in order to deepen insight by visitors into the Museum's exhibition *Seeing the Divine in Hindu Art*.

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



Spotlight

Benton Kidd

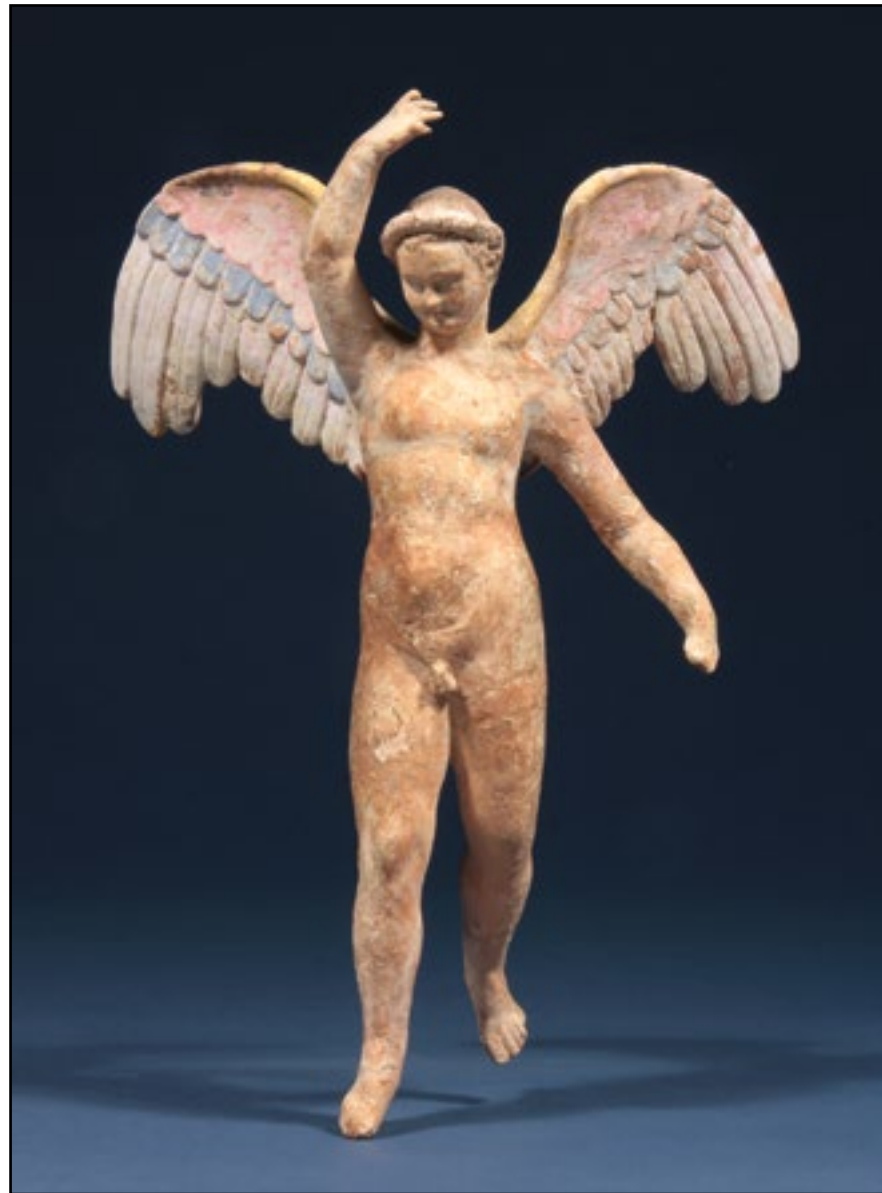
Curator of Ancient Art

A Figurine of Eros

Among the Museum's collection of ancient terracottas is a fine figurine of the god Eros in flight. The figurine stands about 22 cm and has traces of a reddish (originally lighter) paint on the body, while the feathers on the wings show substantial remains of white, blue, and pink pigment. The ribs of the wings were once gilded, and some of the gold leaf is still intact. The face is very gentle in mood, and the modeling of the figure is soft and androgynous with narrow shoulders and heavy hips. The rear of the figure has both a vent hole (for the escape of steam during firing) and a suspension hole between the shoulders.

The Museum's figurine is very similar to Eros figures from the site of Myrina, now located in Turkey, once a modest ancient town near the Aegean coast on the route from Smyrna to Pergamon. Aside from some stray literary references, little is known of the town itself. It seems to have thrived in the Hellenistic period but failed to recover from a catastrophic earthquake in the early second century CE. The cemetery of Myrina, however, is well known from excavations beginning in 1880 when thousands of graves filled with artifacts were first recorded.

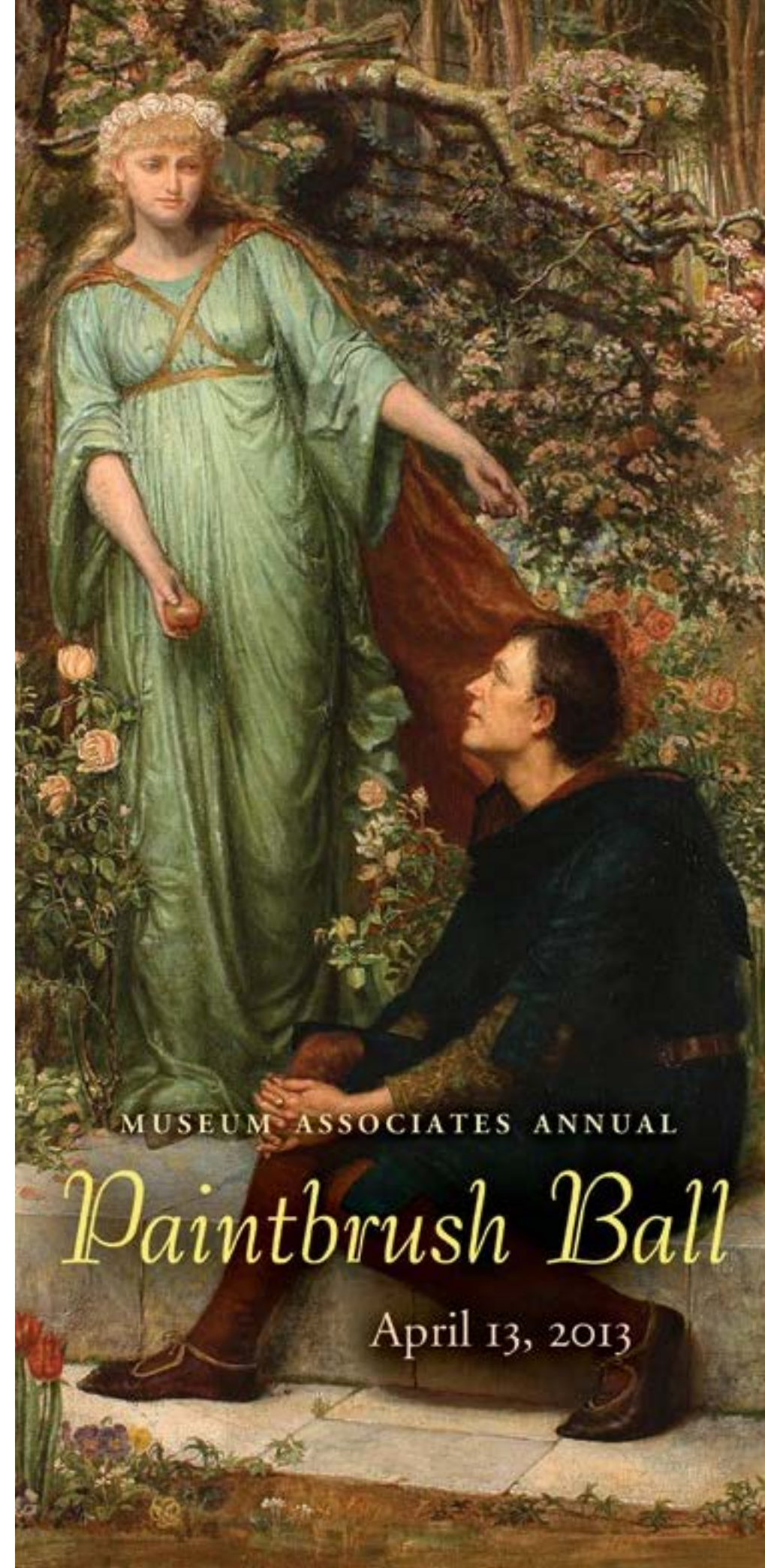
In the Greek world, it was customary to inter the dead with grave goods. These could include pottery, glass, jewelry, and metalwork such as mirrors, strigils, weapons, etc. Figurines in various materials were also common. While some of these deposits may have served as gestures of sentiment, scholars suggest the figurines of Eros at Myrina had a more specific function. Eros is traditionally a god of love, but in a burial context he may play one of two roles. He could represent a winged symbol for the soul, and the



Eros
Greek, Hellenistic, ca. 200–130 BCE
From Myrina (Asia Minor)
Terracotta
(81.2)
Gift of Student Fee Capital Improvement Committee

androgynous appearance may reference the Platonic idea that male and female become one at the spiritual level. Later artistic representations of angels, winged spiritual messengers, seem to reflect a similar idea as their appearance is often quite androgynous too. Alternately, Eros might serve the role of *psychopompos*,

the guide of souls to the Underworld. While the god Hermes, messenger of the gods, usually fulfills this duty in the Greek pantheon, the preponderance of Eros figures in these graves may indicate otherwise, at least at Myrina. Eros grave figurines are less common at other sites in the classical world.



Schedule of Events

5:30pm: wine and hors d'oeuvre reception with cash bar, silent and live auctions, and raffles at the Donald W. Reynolds Alumni Center

7:00pm: dinner and dancing until 11:00pm to the big band sounds of the Kapital Kicks Orchestra

Black tie requested but not required

Tickets:
\$70/Person
(\$65 for MA Members)
\$130/Couple
(\$120 for MA Members)

RSVP by April 10, 2013
by calling (573) 882-6724

Sponsored by Museum Associates, area businesses and individuals:

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For the benefit of the

MUSEUM OF ART
AND ARCHAEOLOGY
University of Missouri

Museum Associates

Jennifer Perlow
President, Museum Associates

Happy New Year Museum Associates!

November, 2012, I took over the presidency of the Museum Associates Board from Robin Labrunerie. First, let me say that Robin did an incredible job as the leader of the Museum Associates. Under her guidance we have increased the size of the Board as well as formalized a committee structure to allow for a more efficient use of the board's time, energy, and talents.

Many people have asked me why I serve on the Museum Associates Board. It's simple. It's the same reason that you are a Museum Associate. I love the Museum. I feel we are so fortunate to have such a gem in our community. This leads me to a challenge for all of the Museum Associates. I challenge you to show up for the Museum. This is YOUR Museum. Come to the receptions, films, special exhibits, lectures, and yes the fun events like "Art in Bloom."

The first exhibit of the New Year is one I am particularly excited about. "Sites of Experience: Keith Crown and the Landscape of New Mexico" runs January

26-May 19. An opening reception and preview of the exhibition for Museum Associates will be held on January 25th. I feel very fortunate to have known Keith Crown. I have had the pleasure of showing a collection of his works on several occasions and even hosted a ninetieth birthday retrospective show of his life's work. He was a brilliant painter and a very funny man. Don't miss this opportunity to see a wonderful collection of Mr. Crown's watercolors.

In closing, I want to encourage you to be a bigger part of YOUR Museum in 2013. You don't have to be a member of the Board to serve on any of the committees. You don't have to be on the board to serve as an ambassador for the Museum Associates. Take the time to renew your love of the Museum and then spread the joy. I look forward to seeing you at the Museum and hearing how you plan to be more involved in 2013.



Crawfish Boil Attendees



Above: Diana Moxon, Tom O'Connor, and Lisa Eimers.



Left: Chris Stevens, Jennifer Perlow, Don Ginsburg, Larry Colgin, and Sharon Ginsburg.

The Advantages of Corporate Membership

Museum Associates, Inc. is proud to announce a long awaited *Corporate Membership Drive*. Businesses throughout the mid-Missouri area are being approached to consider membership at a corporate level to help further the goals of Museum Associate's Board of Directors. Businesses are eligible for membership at annual levels from \$1,000-\$10,000. They have an opportunity to receive special benefits at various levels and will include logo recognition at selected Museum activities and events.

We encourage any and all businesses to consider this unique opportunity to not only further their own presence in the community, but to help bring attention to the collections, educational programming, and exhibitions held in the Museum of Art and Archaeology.

Membership at the \$1,000 Level

- A curator led tour of the Museum including behind the scenes areas
- A private curatorial tour of new exhibitions at the Museum for up to ten (10) guests
- Use of the Cast Gallery for one (1) reception per year
- Copies of all Museum publications
- Logo sponsorship on one (1) of the Museum's annual events, such as:
 - Film Series
 - School's Out Art's In
 - Museum Lecture Series

Membership at the \$2,500 Level

- A curator led tour of the Museum including behind the scenes areas
- A private curatorial tour of new exhibitions at the Museum for up to ten (10) guests
- Use of the Cast Gallery for one (1) reception per year
- Copies of all Museum publications
- Logo sponsorship on one (1) of the Museum's annual vents, such as:
 - Film Series
 - Valentine's Day Event
 - The Haunted Museum
 - Slow Art Event
- Logo recognition on the slideshow presentation at the Paintbrush Ball
- Framed, signed, and numbered print of *Knight, Bird & Burin* by Evan Lindquist with corporate membership recognition
- Two (2) complimentary tickets to the Annual Crawfish Boil

Membership at the \$5,000 Level

- A curator led tour of the Museum including behind the scenes areas
- A private curatorial tour of new exhibitions at the Museum for up to ten (10) guests
- Use of the Cast Gallery for one (1) reception per year
- Copies of all Museum publications
- Invitation to the Museum Director's annual event
- Logo sponsorship on one (1) of the Museum's annual events, such as:
 - Art in Bloom
 - Crawfish Boil
 - Holiday Event
- Curatorial lecture on artwork for your special tour to destinations prior to the trip
- Logo recognition on the slideshow presentation at the Paintbrush Ball
- Framed, signed, and numbered print of *Knight, Bird & Burin* by Evan Lindquist with corporate membership recognition
- Two (2) complimentary tickets to the Paintbrush Ball

Membership at the \$10,000 Level

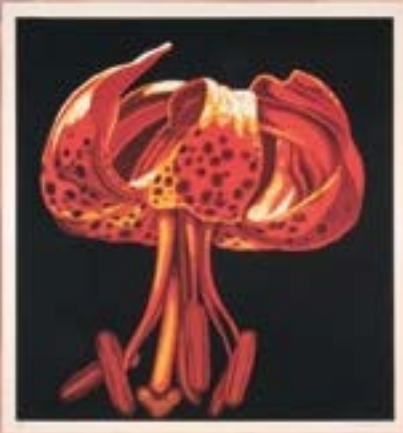
- A curator led tour of the Museum including behind the scenes areas
- A private curatorial tour of new exhibitions at the Museum for up to ten (10) guests
- Use of the Cast Gallery for one (1) reception per year
- Copies of all Museum publications
- Invitation to the Museum Director's annual event
- Logo recognition at one (1) of the Museum's exhibitions in a given year
- Curatorial lecture on artwork for your special tour to destinations prior to the trip
- Logo recognition on the slideshow presentation at the Paintbrush Ball
- Framed, signed, and numbered print of *Knight, Bird & Burin* by Evan Lindquist with corporate membership recognition
- One (1) complimentary table for ten (10) at the Paintbrush Ball

If you would like to discuss and/or enroll your business as a corporate member, please call (573) 882-6724 and a representative from the Membership Committee will contact you personally

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



MUSEUM OF ART AND ARCHAEOLOGY'S EIGHTH ANNUAL

Art in Bloom

March 15–17, 2013

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

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

Friday, March 15

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

Saturday, March 16 (9:00am–4:00pm)

Saturday Art in Bloom for Kids, sessions between 1:00–3:30pm
Room 106, Preregister by March 14, 882-3591

Sunday, March 17 (9:00am–4:00pm) **People's Choice Awards, 3:30pm, Room 106**

Experience Art and Flowers in a New Way!

FREE and open to the public

..... Experience and Savor the Excitement of Art

SLOW ART DAY

Saturday, April 27, 2013 Noon–2pm



Slow Food
Slow Conversation
Slow Art



**FREE and open
to the public**



**An
Annual
Global
Event**