

MUSEUM

MAGAZINE



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Museum of Art
and Archaeology
University of Missouri-Columbia

WINTER 2007 | NUMBER 50

MISSION STATEMENT

The Museum of Art and Archaeology advances understanding of our artistic and cultural heritage through research, collection and interpretation. We help students, scholars and the broader community to experience authentic and significant art and artifacts firsthand, and to place them in meaningful contexts. We further this mission by preserving, enhancing and providing access to the collections for the benefit of present and future generations.

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MUSEUM OF ART AND ARCHAEOLOGY

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Museum galleries display art and artifacts from six continents and more than five millennia. Lectures, seminars, gallery talks and educational programs associated with permanent and temporary exhibitions provide a wide range of cultural and educational opportunities for all ages.

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle, at the corner of University Avenue and S. Ninth Street, on the University of Missouri-Columbia campus in Columbia, Mo.

MUSEUM GALLERIES:

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

CLOSED
Mondays

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

MUSEUM STORE:

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

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

TABLE OF CONTENTS

2 Preparing for Departure:
The Art of Death and the Afterlife

5 Special Exhibitions

6 Events Calendar

10 The Work of Art

12 Spotlight Celebrating the Agrarian Worker:
Diego Rivera's "Frutas des Campos"

13 Museum Educators

14 West Mexican Ceramics:
Terracotta Funeral Sculpture of Colima

16 Museum Associates

17 Art in Bloom 2007

Cover:
Figure Impersonating the God Xipe Totec
Mexico, Central Veracruz
Early Classic Period, Upper Remojadas I
ca. 300-600 C.E.
Terracotta (70.18)
Gift of Mr. and Mrs. Stanley Marcus



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FROM THE DIRECTOR

FROM THE DIRECTOR



Janus is the Roman deity of gates and doors, beginnings and endings, and of transitions. I write this at the beginning of a new year, in the month bearing his name. Who better than Janus to invoke, as we enter this year of change, of transition, and of remembering?

This year marks the fiftieth anniversary of the Museum of Art & Archaeology, and we will spend part of the year recalling our traditions and founders. In the autumn we'll open *Fifty Golden Years: Treasures from the Museum's Permanent Collections*, giving all of you the chance to see important masterworks rarely shown because of the limitations of current gallery space. In the summer we'll present a special show of works by Missouri master George Caleb Bingham, in celebration of the centennial of the College of Arts and Science. And we'll begin with a show exploring the greatest transition of all: *Final Farewell, The Culture*

of Death and the Afterlife showcases ideas and attitudes about the meaning and consequences of death—and particularly how these are expressed through art—from antiquity to modern times.

Since my arrival in April Museum staff have worked to develop a revised mission statement, better capturing the Museum's purpose and promise. In December that mission was approved by both the Museum Advisory Committee and the College.

This is a time of new beginnings. Drs. Cathy Callaway and Arthur Mehrhoff have joined the Museum staff (see the article in this issue) to expand and refine our educational programming, and we welcome them to the family. Other additions and changes will come in the months ahead, all aimed at helping the Museum better serve its audiences, and better achieve its mission. Stay tuned.

We've also added new objects to the Museum's collection, including several purchases, among them works on paper by George Grosz and Diego Rivera, and a marvelous illuminated manuscript page dating from the late 15th century. We've also been fortunate to receive some significant gifts, including a gryphon-headed rhyton from the collection of Dr. William Biers, and a major collection of pottery and glass by the noted American ceramicist Glen Lukens, through the generosity of Vera and Boyd O'Dell.

Finally, we've been able to identify some unidentified works in our collection—new acquisitions in all but name. One is a lovely canvas that I was able (mainly by dumb luck, or what museum directors traditionally call "serendipity") to identify as being by the noted American Impressionist artist Edward Potthast.

All are welcome additions to the family, and will aid in the growth and development of the Museum. And on a personal note, my family's had its own new beginning. In December my wife and I welcomed our daughter Ellie—all 8lbs, 9ozs of her—and we look forward to watching her growth and development as well.

Unlike the gates of Janus' temple, shut in times of peace and open in times of war, our gates are always open. Come see how we're changing.

A handwritten signature in black ink, appearing to read "Barker".

Alex W. Barker
Director

Edward Potthast (American, 1857–1927)
The Alps, 1882–1889
Oil on canvas (2004.87)
Transferred from the office of the Vice
Chancellor for Administrative Services
University of Missouri



MUSEUM CALENDAR OF EVENTS - WINTER 2007

MUSEUM GALLERIES:

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

MUSEUM STORE:

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

CLOSED:

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

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

February (Black History Month)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				Exhibit Opening <i>Songs of My People</i> Ellis Library	2	3
1st Sun. Event 1:30-3pm Myth in Art	5	6	1st Wed. Event 12:15-1pm Manuscript Page	8	Exhibit Opening Final Farewell MA Recep. 5:30pm Cast Gallery	10
11	12	13	Valentine's Day Benefit 7pm	15	16	17
18	19	20	21	22	Lecture <i>Sacrificial Shapeshifting</i> Recep. 5:30pm	24
25	School's Out! Art's In! 2-3:30pm	26	27	28		

March

Sunday	Monday	Tuesday
1st Sun. Event 1:30-3pm Aslan's Return	5	6
11	12	13
Art in Bloom All Day Events *read more on page 8 & 9	Phi Beta Kappa Lecture Archaeology of Ancient Greek Slavery Recep. 5:00pm	24
25	26	27

April

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1st Sun. Event 1:30-3pm April Fool: Surprises in Art	AIA Lecture <i>Before Aphrodite</i> Recep. 5:30pm	3	1st Wed. Event 12:15-1pm Sculpted Spirits	5	6	7
8	9	10	11	Lecture <i>Crossing Over</i> Recep. 5:30pm	13	Big Muddy Festival 1-3 program Boonville
15	16	17	18	Lecture <i>Mortal Remains</i> Recep. 5:30pm	20	Paintbrush Ball 5:30pm Wine & Cheese 7pm Dinner
22	23	School's Out! Art's In! 2-3:30pm	25	26	27	28
29	30					

Sunday	Monday	Tuesday
		1st Tues. EV 12:15-1pm Memories of Missouri
		7
1st Sun. Event 1:30-3pm Mummy's Day	7	8
13	14	15
20	21	22
27	28	29



The Museum is closed on Mondays



Holidays the Museum will be closed

(Women's History Month)

Wednesday	Thursday	Friday	Saturday
	Ancient Studies Lecture <i>(Not) Bringing Up Baby</i> Recep. 5:30pm	2	3
1st Wed. Event 12:15–1pm Exhibit Tour School's Out! Art's In! 2–3:30pm	Film Series 7pm	8	9 10
14	Lecture <i>Veneration of the Holy Dead</i> Recep. 5:30pm	Art in Bloom Museum Assoc. Recep. 5:30pm Open to public 7–9pm	Art in Bloom All Day Events *read more on page 8 & 9
21	22	23	24
28	29	30	31

May

Wednesday	Thursday	Friday	Saturday
2	3	AIA Lecture <i>Pyramids, Mummies, & Magic</i> Recep. 5:30pm	5
9	10	11	12
School's Out! Art's In! 2–3:30pm		17 18	19
	Film Series 7pm		
23	24	25	26
30	31		

June

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
1st Sun. 1:30–3pm Tombstones	4	5	1st Wed. 12:30–1pm Parallel Traditions	7	8	Bingham Exhibit Opens
10	11	12	13	7pm Film Series	15	16
17	18	19	20	21	Kid's Event 9:30–11am Digging It	23
24	25	26	Exhibit Tour 12:15–1pm Bingham Exhibition	28	29	Daumier's Paris Exhibit Opens

July

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1st Sun. 1:30–3pm Portraiture	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	7pm Film Series	20
22	23	24	25	26	Kid's Event 9:30–11am Missouri Artists	28
29	30	31				

August

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
1st Sun. 1:30–3pm Cartoons are Art	6	7	8	9	Kid's Event 9:30–11am Face Value: Coins	11
12	13	14	15	16	7pm Film Series	17
19	20	21	22	23	24	25
26	27	28	29	30	31	

FEBRUARY (Black History Month)

1 Thursday

Exhibition Opening

Songs of My People—A Selection

MU's Ellis Library, on exhibit throughout Feb.

4 Sunday

First Sunday Event

(Children, Grades 1–8) 1:30–3pm

Myth in Art (Limit two children per adult)

7 Wednesday

First Wednesday Event

12:15–1pm, E&A Gallery

Manuscript Page

Sarah Carter, Museum Grad. Research Assist.

9 Friday

Exhibition Opening

Final Farewell:

The Culture of Death and the Afterlife

Museum Associates Reception

5:30pm, Cast Gallery

Exhibition Preview, 6pm, Pickard Hall

23 Friday

Reception 5:30pm Cast Gallery

Lecture 6pm Room 106

Sacrificial Shapeshifting:

Death and Beyond in Ancient Mesoamerica

Kay Read, Professor

Dept. of Religious Studies, DePaul University

17 Saturday

Art in Bloom open 9am–4pm

Demonstration 11:00 am Room 106

The ABCs of Floral Arranging

Mary Jane Wheeling and Alice Habard
Columbia Garden Club

Lecture 2pm Room 106

Art in American Gardens:

Monticello to Chihuly

Carol Grove, Master Gardener and
Visiting Assist. Prof.

MU Dept. of Art History and Archaeology

Children's Workshop 1:30–3pm Cast Gallery

Art in Bloom for Kids (Grades 3–8)

Preregistration required

18 Sunday

Art in Bloom open 9am–4pm

Demonstration 11am Room 106

The Art of Painting Flowers

P.J. Webber, Local Artist

Lecture 2pm Room 106

Get Ready for Spring:

Create a Backyard Cutting Garden

Marie Pasley, Master Gardener
Columbia Garden Club

Children's Workshop 1:30–3pm Cast Gallery

Art in Bloom for Kids (Grades 3–8)

Preregistration required

19 Monday

Phi Beta Kappa Lecture

Reception 5pm Cast Gallery

Lecture 5:30pm Room 106

The Archaeology of Ancient Greek Slavery

Sarah Morris, Steinmetz Professor

Classical Archaeology at UCLA

APRIL

1 Sunday

First Sunday Event

(Children, Grades K–8) 1:30–3pm

April Fool: Surprises in Art

(Limit two children per accompanying adult)

MAY

1 Tuesday

First Tuesday Event 12:15–1pm, E&A Gallery

Memories of Missouri

Maryellen H. McVicker, Administrator
Friends of Historic Boonville

4 Friday

Co-sponsored Archaeological Institute of America Lecture

Reception 5:30pm Cast Gallery

Lecture 6pm Room 106

**Pyramids, Mummies and Magic:
the Search for Immortality in Ancient Egypt**

Lanny Bell, Adjunct Professor

Dept. of Egyptology and Ancient Western
Asian Studies, Brown University

6 Sunday

First Sunday Event

(Children, Grades K–8) 1:30–3pm

Mummy's Day

(Grades 1–12) Preregistration required

16 Wednesday

School's Out! Art's In! 2–3:30pm

Mummy is the Word

(Grades 1–12) Preregistration required

JUNE

3 Sunday

First Sunday Event

(Children, Grades 1–8) 1:30–3pm

Tombstones: Remember Me

(Limit two children per accompanying adult)

6 Wednesday

First Wednesday Event

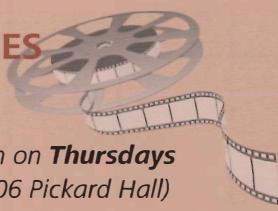
12:15–1pm, E&A Gallery

Parallel Traditions:

The Art of Luthiery in Missouri

Deborah A. Bailey, Folk Arts Specialist
Missouri Folk Arts Program

FILM SERIES



(All films shown on Thursdays
at 7:00 pm, 106 Pickard Hall)

15 February

Truly Madly Deeply (1991)

Directed by Anthony Minghella

8 March

All That Heaven Allows (1955)

Directed by Douglas Sirk

Starring Rock Hudson

5 April

Death in Venice (1971)

Directed by Luchino Visconti

17 May

Arsenic and Old Lace (1944)

Directed by Frank Capra

Starring Cary Grant

MARCH (Women's History Month)

1 Thursday

Reception 5:30pm *Cast Gallery*

Lecture 6pm Room 106

Ancient Studies Lecture

(Not) Bringing Up Baby: Infant Abandonment and Infanticide in the Roman Imperial Law

Judith Evans-Grubbs

Department of Classics, Washington University

4 Sunday

First Sunday Event

(Children, Grades 3–12) 1:30–3pm

Aslan's Return (*Chronicles of Narnia*)

(Limit two children per accompanying adult)

7 Wednesday

First Wednesday Event

12:15–1pm **Exhibition Tour**

Final Farewell:

The Culture of Death and the Afterlife

Benton Kidd, Curator

School's Out! Art's In!

(Grades 1–12) 2–3:30pm

Lion Kings

Preregistration required

15 Thursday

Reception 5:30pm *Cast Gallery*

Lecture 6pm Room 106

Veneration of the Holy Dead:

Shrines, Pilgrims and Pilgrim Souvenirs

Sarah Blick, Associate Professor

Dept. of Art History, Kenyon College

16 Friday–18 Sunday

Art in Bloom

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

16 Friday

Museum Associates Opening Reception

5:30pm *Cast Gallery*

Art in Bloom opens to the public, 7–9pm

2 Monday

Archaeological Institute of America Lecture

Reception 5pm *Cast Gallery*

Lecture 5:30pm Room 106

Before Aphrodite: The Island of Kythera and the Minoans in the Aegean

Cyprian Broodbank, University College, London

4 Wednesday

First Wednesday Event

12:15–1pm, *E&A Gallery*

Sculpted Spirits:

The West African World of the Dead

Rebecca Dunham, Museum Graduate

Research Assistant

12 Thursday

Reception 5:30pm *Cast Gallery*

Lecture 6pm Room 106

Crossing Over: Images of Death and the Afterlife in the World's Religions

Dr. Bill Young, Professor

Classics, Philosophy and Religious Studies

Westminster College

14 Saturday

Program 1–3pm *Presbyterian Church*

Main St. & Vine, Boonville, MO

Show and Tales, Big Muddy Festival

19 Thursday

Reception 5:30pm *Cast Gallery*

Lecture 6pm Room 106

Mortal Remains:

Death and Burial in Roman Corinth

Kathleen Warner Slane, Professor

MU Dept. of Art History and Archaeology

21 Saturday

Paintbrush Ball

Museum's 50th Anniversary Celebration

Wine & Cheese Reception

5:30pm, *Cast Gallery, Pickard Hall*

7pm, Dinner, Silent Auction & Dancing

Donald W. Reynolds Alumni Center

Entertainment by Big Band, *Kapital Kicks*

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

Museum Associate Tickets:

\$60/person or \$110/couple

RSVP by April 13, 2007

9 Saturday

Exhibition Opens

Exploration, Interpretation and the Works of George Caleb Bingham

22 Friday

Digging It: Techniques of Excavating

(Ages 4–7 & 8–13) 9:30–11am

Preregistration required

27 Wednesday

Exhibition Tour, 12:15–1pm

Exploration, Interpretation and the Works of George Caleb Bingham

Alex Barker, Museum Director

30 Saturday

Exhibition Opens

Daumier's Paris: Life in the Nineteenth-Century City

JULY

1 Sunday

First Sunday Event

(Children, Grades 1–8) 1:30–3pm

Portraiture: People in Art

(Limit two children per accompanying adult)

27 Friday

Missouri Artists

(Ages 4–7 & 8–13) 9:30–11am

Preregistration required

14 June

Tom Sawyer The Musical (1973)

Directed by Don Taylor

Starring a young Jodie Foster

Filmed in Arrow Rock, Mo

19 July

Moulin Rouge (1952)

Directed by John Huston

Starring José Ferrer and Zsa Zsa Gabor

16 August

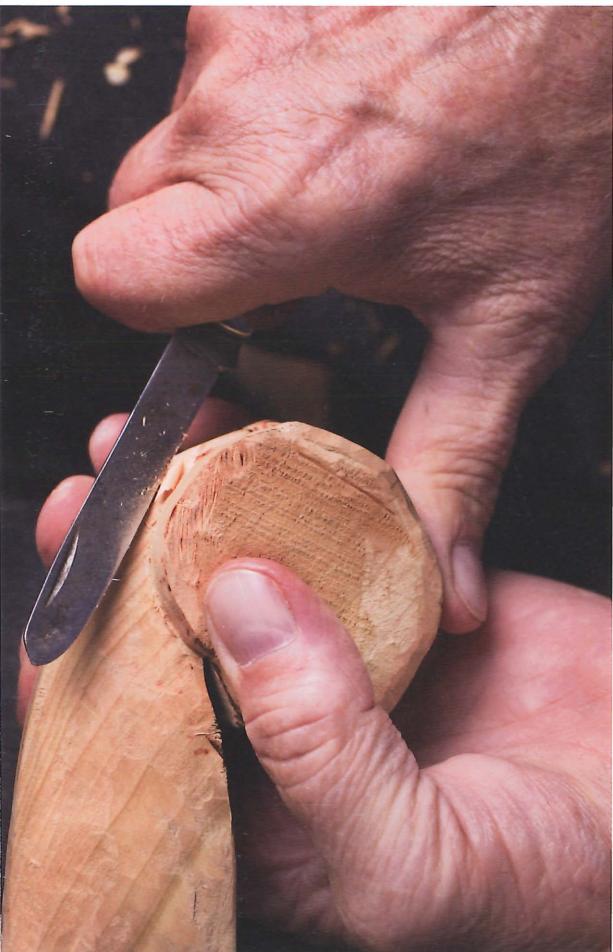
Farewell, My Lovely (1975)

Directed by Dick Richards

Starring Robert Mitchum

THE WORK OF ART

Deborah A. Bailey, Folk Arts Specialist



Don Graves carves dulcimer head. Photo by Rita Reed.

One of the most integral art forms central to musical expression is the visual and aural art of lutherie—a term which refers to the intricate craft, repair and restoration of stringed instruments. In May 2007, the Missouri Arts Council in partnership with the Missouri Folk Arts Program opens a traveling exhibition entitled *Work is Art and Art is Work: The Art of Hand-crafted Instruments, an American Masterpieces* project funded by the National Endowment for the Arts. *American Masterpieces* is the Endowment's coordinated effort to present "acknowledged masterpieces selected from a wide variety of art forms" in all fifty states. With assistance from *ExhibitsUSA*, seven venues in rural Missouri will host the exhibition and coordinate illuminating performances and school programs. The West Plains Council on the Arts will kick off the exhibit tour on May 11, 2007, as a central feature of its 13th Annual Old Time Music and Ozark Heritage Festival.

In the exhibit, we celebrate the work of six Missouri luthiers, all of whom have participated in Missouri's Traditional Arts Apprenticeship Program: Bernard Allen, Naylor, Mo. (fiddle); Don Graves, Lebanon, Mo. ("walking cane" dulcimer); Luther Medley, Poplar Bluff, Mo. ("doghouse" bass); Geoffrey Seitz, St. Louis, Mo. (violin); Gregory Krone, New Haven, Mo. (viola); and John Wynn, Ozark, Mo. (mandolin). All are accomplished musicians, passionate about their music and the painstaking work of building stringed instruments. We were honored that each artist graciously loaned an instrument for the exhibit, as well as his time and skills to the project, demonstrating for hours for our photographer Rita Reed. Thus, the exhibit will not only focus on the beauty of the individual instruments but also reveal the artistic process in twenty-four high quality candid photographs.

Our title *Work is Art and Art is Work* is borrowed from a business card (discovered in our archives as we researched the project) of long-time, but now-deceased, luthier Cope Ashlock who operated The Violin Shop on Broadway in downtown Columbia. His motto, "where work is art and art is work," aptly describes the dominant theme of the exhibit—building instruments by hand is an art, and creating art requires skill, precision and lots of hard work. Mandolin maker John Wynn told me "putting together a mandolin from a kit is not instrument making; it's assembly. I make every part and decorative feature of my mandolins from beginning to end. I take pride in the quality of my work."

Each of our luthiers learned through a combination of methods, from formal instruction and apprenticeship, to books and good old-fashioned trial and error. Most had at least some woodworking or "tinkering" skills in their backgrounds. All begin their work with carefully chosen pieces of wood to create a functional piece of art. Through cutting, measuring, shaving, shaping, bending, tuning, smoothing and finishing work, these artists turn simple wooden boards into intricate instruments that are pleasing to the eye—and to the ear, for a truly fine instrument must also produce beautiful sounds.

The Work

Lutherie techniques are almost as diverse as the people who make them. Violin luthiers Geoff Seitz, Greg Krone and Bernard Allen build their instruments almost entirely with hand tools, utilizing chisels, gouges, planes, finger planes, knives, saws and scrapers. It is not unusual for American violinmakers today, whether creating instruments for classical or traditional musicians, to use European patterns of old masters like Stradivarius and Guarneri. These patterns are widely available in books. For Krone, trained both by Seitz and at the Violin Making School of America in Salt Lake City, the methods of the German classical tradition require precision at every step of creation. Like a sculptor, Krone uses numerous specialized tools to shape and thin the wood. Meticulous measurements are carefully made and followed with exactness. Still, he notes that "every piece of wood is different," so Krone makes minute adjustments with his tools to address the variations in the wood. He is also precise in materials, selecting particular species of maple and spruce native to Europe. Similarly, Bernard Allen is a connoisseur of hand tools. After apprenticing with James Price, a master in traditional Ozark joinery, Allen later applied his love of hand methods to create his fiddles and mandolins. A collector of antique lutherie tools, he also uses his metalworking skills to make tools. And while he adheres to the maple and spruce wood tradition, he chooses species native to the United States such as red, birdseye or fiddleback maples that produce high quality sound and aesthetically pleasing variations in appearance.

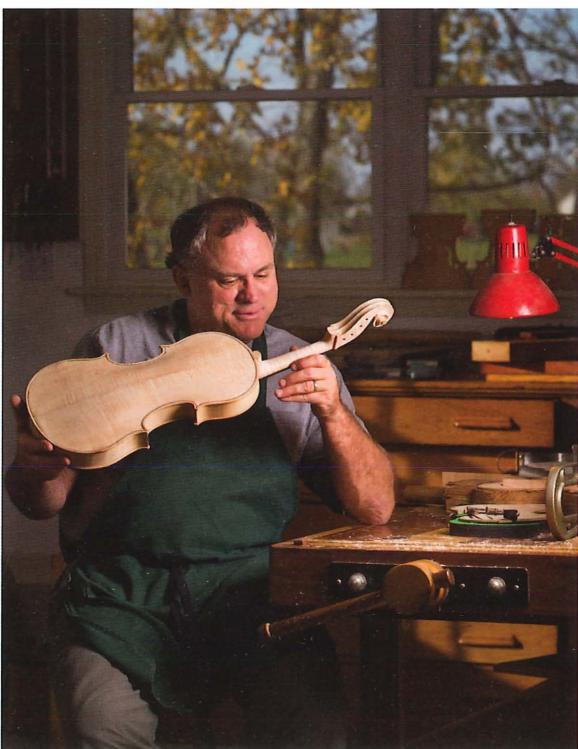
Mandolin maker John Wynn's techniques have evolved over a period of forty years. He combines fine handwork with creative uses of woodworking machinery. Early on, he worked by hand. At that time, no special instrument-making tools or supplies were available. Over time, he gradually incorporated more equipment. Like many luthiers today, he utilizes a band saw to cut out the top and bottom of the mandolin's body. To shape the body, instead of hand planes and chisels, Wynn uses an ordinary table saw to shave off layers of wood to create the arching of the instrument which he then perfects. Wynn also differs in his philosophy about measurement. He certainly measures but instead of following precise measurements, he taps with his finger and listens to the wood's tone while shaping the body and the arch, in order to tune the top to a particular pitch. As he "tap tunes," he carefully adjusts the shape and depth of the arch. When the top is tuned to exactly the right note, his arch is complete.

The Art

Working within tradition, luthiers also introduce artistic innovations into their work, setting themselves apart from their peers. Geoff Seitz now creates his own violin patterns and develops his own varnish recipes to finish his instruments. Seitz and John Wynn customize their instruments by adding fine abalone shell inlays or complex carvings. Wynn further distinguishes himself by diverging from maple and spruce woods, the standards set in the 1920s by Gibson mandolins. He often chooses hard woods native to the Ozarks, such as black walnut, and recently started building mandolin tops out of Douglas fir, a wood with striking grain patterns. He has even made a mandolin using sassafras—inspired by a tale he often heard growing up—that sassafras made for the best sounding fiddles.

Luthiers may also vary style to adapt to function. "Luke" Medley started as a fiddle maker but is best known today for his $\frac{3}{4}$ size doghouse basses. A devoted bluegrass musician, he set out to engineer an affordable bass designed especially for quick finger-picking bluegrass. The body of the bass is made of Baltic birch, known for its high sound output and frequently used in speaker cabinetry. Medley's biggest innovation, however, is the addition of a treble bar, which produces an equal amount of sound across all the strings. Medley's goal is to generate a bigger and acoustically even sound for "thumpin'" the bass.

Style may also express a commitment to tradition and cultural preservation. Don Graves retains a family art of building a dulcimer known in his family as the "walking cane," a tradition that he learned from his father Bill and extends back to Don's great grandfather, John Mowhee. Graves retains the teardrop form of their dulcimers, the fretting pattern, three strings and playing styles intimately connected to an older repertoire of tunes still sung and played in his family. Like his father and great-grandfather before him, Graves uses woods like wild cherry, maples and poplar that are abundant in his area of the Ozarks. His front porch is his workshop; he makes his frets from baling wire; and his most important tool is a simple pocketknife, though he recently introduced an old scroll saw to cut out basic pieces. Still, the same old pocket knife whittles the neck, pegboard and scroll.



Greg Krone examines his work. Photo by Rita Reed.

The Art of Work

As a young woman, Columbian Naoma Powell (now 81 years old) accompanied her father to Cope Ashlock's violin shop on Broadway, bringing along an old, badly battered and broken Italian violin. "My father said that Mr. Ashlock was the only person who could repair it." In the weeks that followed, she returned to the shop and watched as he rebuilt the violin. "It was so hot in his shop, but, oh, he was a real artist." As a poet and ceramicist herself, Powell recognized the creative transformation of simple materials happening before her eyes.

As we watched our own luthiers engage in the "art of work," we too, observed this amazing transformation. We close with a passage from Powell's book of poems and drawings, *The Singing Tree*. She artfully captures the creative spirit that permeates each of the luthiers in our exhibition.

"Oh, what wood. And what you will soon be!
He took his chisels, saws, and glue
And cut and gouged until his task was through.
The man had shaped a singing violin.
He trimmed and sanded till the wood was thin,
And by its careful shaping gave it space for sound;
There was no finer tone the world around . . ."

CELEBRATING THE AGRARIAN WORKER: DIEGO RIVERA'S *FRUTAS DES CAMPOS*

Sarah Carter, Graduate Research Assistant for European and American Art

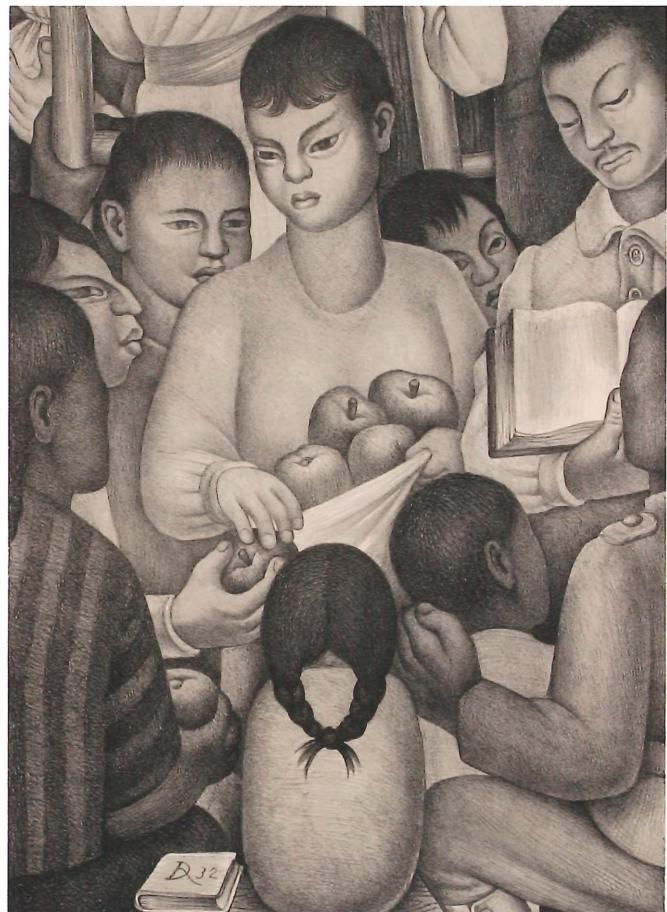


The Museum of Art and Archaeology has recently purchased a print titled *Frutas des Campos* [sic] (Fruits of Labor) by Diego Rivera (1886–1957). Made in 1932, *Frutas des Campos* is 20 3/4 by 14 inches and features a central female figure who is handing out apples to the children around her. A male in the upper right corner holds an open book toward the children, most of whom are turned away from the viewer. At the lower right of the composition, one-quarter of a uniformed soldier is visible. His arm embraces one of the young boys, and they face the woman who is distributing apples and the man who is holding the book. Rivera's initials, as well as the date, are on a book at the bottom left.

Latin American artist Diego Rivera was born in Guanajuato, Mexico, and decided to pursue artmaking at the young age of ten. Rivera received training at the Academy of San Carlos in Mexico and studied art in Spain and Italy. While studying in Italy he became influenced by Renaissance frescos, which made grand artwork accessible to ordinary citizens. He was also influenced by Pre-Columbian art and Cubism. Rivera and his wife Frida Kahlo were known for collecting Pre-Columbian art (examples from the Museum's collection are featured in the article *West Mexican Ceramics* by Rebecca Dunham in this issue). In his own work, he used Pre-Columbian sculptural forms to symbolically connect Mexicans to their pre-conquest past and to foster a national identity separate from outside rule.

Rivera worked in a modernist artistic style and is best known for his powerful, politically charged public murals painted on the architecture and walls of Mexico and the United States. He is one of *Los Tres Grandes* of Mexican modernism, along with José Clemente Orozco and David Alfaro Siqueiros. These artists were known for creating artwork with revolutionary, politically leftist themes that included uniting the world's workers through communism. Rivera's subject matter was usually dedicated to those who toil the land or the proletariat class. As a self-proclaimed communist, Rivera believed that art should serve the working people, not just the wealthy. He intentionally used media that would be available to average working people, much like the Renaissance frescos he saw in Italy.

In addition to mural paintings, prints such as *Frutas des Campos* were made to disseminate leftist ideas to working people. This print is a detail of a larger mural titled *Fruits of the Earth* and was executed in New York by George C. Miller, one of the most important master lithographers of the early twentieth century. Despite Rivera's admiration for easily accessible art forms, he rarely made prints himself but instead permitted professional printmakers like Miller to reproduce his work. The subject matter of this print represents Rivera's desire to restore agrarian work to the central concern of society. According to his Marxist perspective, the true *frutas des campos* are the toil of the agrarian worker, whose hands feed the nation. *Frutas des Campos* conveys a central revolutionary theme: the growth of a nation's economy rests not on its capitalist elite but on the productive "fruits" of the common laborer. His subject matter presents viewers with the idea that the most important components of a society are ultimately linked to land and labor.



Diego Rivera
Frutas des Campos, 1932
Lithograph (2006.15)
Gilbreath-Mclorn Museum Fund

MUSEUM EDUCATORS

The Museum of Art and Archaeology has just increased its family members by two. Dr. Cathy Callaway has come aboard as the Museum's Associate Educator, responsible for creating educational programming focusing on families, school audiences and the general public. An experienced educator, Cathy has taught in the Missouri public school system, including stints in both the Columbia and Mexico school districts, and has also been both an instructor and academic support specialist in the Learning Disabilities Program at Westminster College. She also served as a content specialist for Microsoft Corporation's *Ancient Lands* CD series. Cathy describes herself as loving to teach, but hating to grade. Cathy has equally impressive scholarly credentials. She studied at the University of Wisconsin-Milwaukee and the University of Missouri-Columbia, majoring in Art and Archaeology and Classical Studies, and received her Ph.D. from the University of Washington. Her dissertation was on Oath Scenes in Epic Poetry (which gained the subtitle of swearing at Homer).



A Word from Cathy

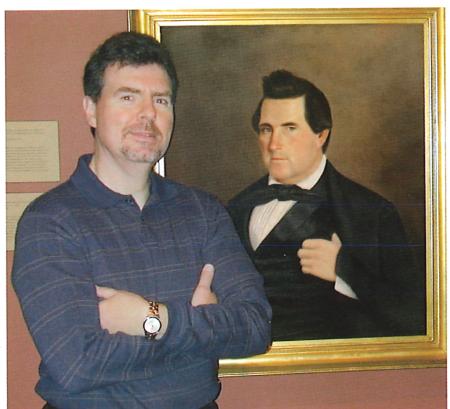
I am so pleased to be here at the Museum. I have a history with the university, as a graduate student, but also as a graduate instructor (Bruce took a Latin course with me! Be sure to quiz him on his forms next time you see him). I was fortunate to be a Visiting Assistant Professor in the Department of Classical Studies for almost ten years, where I taught courses in Latin as well as in Roman and Greek civilization and translation.

During my first year at MU I was introduced to Saul and Gladys Weinberg. I knew of Saul from his work on terracotta architectural ornaments, but Gladys was an unknown. Not for long! I became one of her assistants in her work on Roman glass, and also helped her edit two issues of *Muse*. I learned of her passion for this Museum and she was an excellent instructor.

That brings me to the theme of education, an important one for the Museum. One of our goals is to increase the use of the Museum, by people of all ages and backgrounds. You, dear reader, are important to this goal—you can help us by your attendance, by convincing others

to come and enjoy what the Museum has to offer, and by participation in its programs. The docents, the Museum Associates, the school kids, the college students, and the public—all are crucial to our success. Please let me know what you need and how you would like to help! I look forward to meeting you.

Dr. Arthur Mehrhoff has also joined the Museum staff as Academic Coordinator, a newly created position charged with creating programming for undergraduate and graduate students, and working with faculty to more fully integrate the Museum into the academic life of the campus. Arthur's Ph.D. is in American Studies from St. Louis University, his BA is in Education, and he's taught at both St. Cloud State and Washington University. He's also worked for the National Park Service museum program at the Museum of Westward Expansion, and has been involved with a variety of historic preservation projects in Minnesota and St. Louis.



A Word from Arthur

Plato remarked that "all real learning is remembering," and in its training orientation the National Park Service stressed the importance of making connections to visitor interests. Current educational theory supports these classic insights that students learn best when they are actively engaged in their learning, making new connections and rethinking old assumptions. That's the key role I envision for my work as Academic Coordinator here at the Museum of Art and Archaeology. The Museum is in reality a university in microcosm that offers undergraduate and graduate students at the University of Missouri an incredible learning laboratory and a unique community of scholars and practice, where they can broaden their horizons, deepen their knowledge, and learn how to think in ways beyond the traditional classroom, even beyond graduation from the University. If you're like most university alumni, you probably remember most vividly the friends you made, the groups you joined, the outstanding teachers who touched your life as a student. That's the kind of special place and role that I envision for the Museum of Art and Archaeology as Academic Coordinator.

WEST MEXICAN CERAMICS: TERRACOTTA FUNERARY SCULPTURE OF COLIMA

Rebecca A. Dunham, Graduate Research Assistant for Ancient Art

The Pre-Columbian Colima culture (ca. 300 B.C.E.–300 C.E.) of western Mexico is named for the modern state of Colima, and its sculptors are especially known for their talent in clay sculpture. The people of ancient Colima had a mortuary cult based on the construction of tombs with shaft entrances leading to underground burial chambers, and this was the predominant tomb type in western Mesoamerica. Most graves were looted by grave-robbers, and few have been scientifically excavated. Colima had a long, rich tradition of handmade terracotta funerary sculpture, which was buried with the deceased in the tombs. When undisturbed graves have been opened, sculptures were found arranged around the bodies of the deceased. The energy and effort of creating elaborate graves and grave goods indicate that death was an important rite of passage in ancient western Mexico.

Colima funerary sculpture is especially significant because it represents a cultural and artistic tradition distinct from the rest of Mesoamerica. Most of the sculptures were made specifically for burial and show no signs of previous use. The objects thus have symbolic rather than utilitarian functions. They accompanied the dead into the afterlife and were probably connected to religious beliefs and ancestor worship. The sculptures reveal a positive view of death in which the living celebrated the life of the deceased. Since the objects were buried, they are well preserved. Colima had a hierarchical society, and the shaft-graves and funerary sculpture were reserved for the elite.



Fig. 2

Depicting a wide variety of subjects including animals, plants, mythological creatures, vessels, zoomorphic objects, and humans, the sculptures vary in style from realistic to abstract. The hollow figurines (Figs. 1–3) are on average six inches to one foot tall, and they are characterized by red slip and a highly burnished surface. Indigenous, short-haired dogs (Figs. 1a, 1b) were the most common type of tomb figurine. They are effigies of a special breed of dog that was a culinary delicacy for many areas of Pre-Columbian Mesoamerica. Standing in an animated pose, the dog (Fig. 1b) has an open panting mouth, alert black-painted ears, and a wagging tail. It represents either a companion spirit that guided the dead into the underworld or *Xolotl*, the Colima god of death. This dog is featured in the Museum of Art and Archaeology's exhibit *Final Farewell: The Culture of Death and Afterlife* (February 10–May 20, 2007). An incense burner rests atop the back of the growling dog on the left (Fig. 1a), and such burners were also a common type of Colima grave good. It has a buff, reddish surface decorated with black circular markings.

Figure 2 illustrates a *reclinatorio*, a type of head and back rest used by high-ranking officials. The front takes the form of a stylized bird (a common *reclinatorio* shape), and its beak forms an inverted spout. Decorated with black paint, the flat back surface of the zoomorphic piece has cross-hatching and circular designs. In a funerary context, the Colima used *reclinatorios* to prop up the head of the deceased.

Figure 3a represents a bulbous, zoomorphic vessel in the shape of a seated monkey with the spout secured by a horizontal strut. Rounded eyes and incised lines around the face, and on the arms and legs of the animal, create a playful character.

The Colima often depicted physically deformed individuals, and the most common type was a hunchback dwarf. It was typically depicted as nude and sexless, and with a spout on its head (Fig. 3b). The hunchback's deformity is more pronounced in the seated position, which reveals the figure's rounded back and protruding spine. Hunchback dwarves were a common type of funerary sculpture, which may be indicative of their high position in society. It has also been suggested that the deformed figures represent important religious figures.



Fig. 1a

Fig. 1b



Fig. 3a

Fig. 3b

Figures 1a–b
Dog with Incense Burner (a), Dog (b)
Mexico, Colima culture, Late Pre-Classic
Period, 300 B.C.E.–300 C.E.
Terracotta (66.123, 66.122)
Gifts of Mr. and Mrs. Milton Fischmann

Figure 2
Zoomorphic Reclinatorio
Mexico, Colima culture, Late Pre-Classic
Period, 300 B.C.E.–300 C.E.
Terracotta (66.133)
Gift of Mr. and Mrs. Milton Fischmann

Figures 3a–b
Zoomorphic Vessel (a) and
Hunchback Dwarf (b)
Mexico, Colima culture, Late Pre-Classic
Period, 300 B.C.E.–300 C.E.
Terracotta (76.26, 80.427)
Gifts of Mr. and Mrs. Morton D. May
and Susan Long

Figures 4a–d
“Gingerbread” Figurines: Man Holding
a Sling Shot (a), Standing Man (b),
Standing Woman (c) and
Pallet Figurine (d)
Mexico, Colima culture, Late Pre-Classic
Period, 300 B.C.E.–300 C.E.
Terracotta (69.959, 66.147,
66.146 and 62.48)
Gifts of Mr. J. Lionberger Davis, Mr. and
Mrs. Milton Fischmann and Mr. and
Mrs. J. Carlebach



Fig. 4a

Fig. 4b

Fig. 4c

Fig. 4d

The Colima also produced “gingerbread style” figurines (Figs. 4a–d), which are solid, undecorated pieces with a natural, buff surface. They were made by rolling pieces of clay into coils and pellets, which were connected together with slip. The gingerbread figurines have a cheerful, caricature-like quality. Elongated and thin in profile, they are smaller than the hollow sculptures in Figures 1–3.

From left to right, the gingerbread figurines (Figs. 4a–d) represent a man holding a sling shot, a standing man, a nude standing woman, and a figure on a pallet. The helmet and stiff armor of the small man holding the sling shot indicate that he is a warrior. He has an active stance as he holds the sling in his right hand and inserts his left hand into its loop. The sling shot could be a weapon, or it could represent a soul catcher or symbolic chain used in religious ceremonies. The standing man wears a horned headdress and a loincloth decorated with vertical, incised lines. The woman to his right stands in a similar pose and has a long band of hair extending down her torso. Both figurines have their arms at their sides, but it was more common for Colima figurines to place their hands on their chests. Clay pellets on both figures’ shoulders represent scarification patterns, which are intentional scars that decorate the body. Their headdresses and arm bands are status markers. Lying down and tied to a pallet, the figure on the far right illustrates the deceased being prepared for burial. It also reveals the method by which the dead were lowered into the shaft-graves. There are two schools of thought concerning the meaning of the gingerbread figurines. One posits that they depict genre scenes. In that case, the figurines may provide vital information about the daily lives of the Colima such as their physical appearance, personal adornment, clothing, objects for daily use, professions, social customs, surrounding environment, rites of passage, etc. The second theory states that the figurines may represent religious figures such as shamans, spirits, or deities, but most archaeologists reject this idea in favor of the first.

Little is known about the Colima culture, but funerary sculpture offers some clues. While Colima figurines remain mysterious, they continue to carry timeless appeal for artists. Their stylized abstraction and animated character was particularly appealing to the modern movement of the early twentieth century. Mexican artists like Diego Rivera (1886–1957) and Frida Kahlo (1907–1954) were among the first to amass collections of Colima sculptures, which ultimately led to their first national exhibition in Mexico City in 1946. Once dismissed by scholars because of their origins in “primitive” western Mesoamerican culture, Colima sculpture is now more carefully studied and understood as a result of attention brought to them by twentieth century artists. They continue to influence artists and even the pop culture world of advertisement and film.

MUSEUM ASSOCIATES

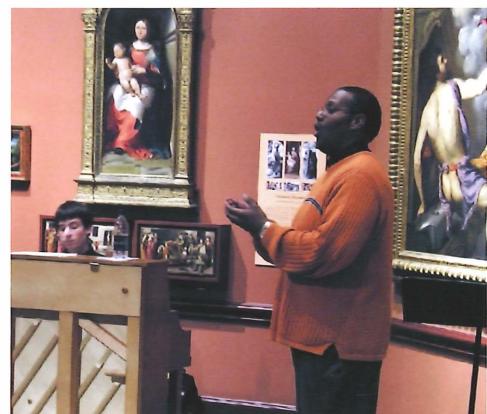
Bruce T. Cox, Interim Assistant Director

Happy Anniversary! Museum Associates was founded in 1976 and celebrated their 30th anniversary at the annual meeting held on November 10, 2006. At that meeting Museum Associates president Emilie Atkins officially took the helm and bid outgoing president Linda Keown a fond farewell with much applause for her service as president. Emilie highlighted the successes of the previous year and presented Museum director Dr. Alex Barker with a check for \$1,200 that had been awarded to Museum Associates by The State Historical Society of Missouri's Richard S. Brownlee Fund to help support the publication of the exhibition catalogue, *The Art of the Book: Illustration and Design, 1650 to the Present*. During the meeting Dr. Barker unveiled a new acquisition that was partially funded by Museum Associates in honor of their 30th Anniversary. The gift, a French manuscript page from the fifteenth century, will be displayed in the upcoming exhibition *Final Farewell: The Culture of Death and the Afterlife* that will open in February.



Anonymous
Leaf from a Book of Hours with the Opening of the Office of the Dead
Northern France, probably Paris, ea. 1460
Ink, tempera, gold leaf on vellum (2006.76)
Gilbreath-McLorn Museum Fund and Gift of Museum Associates

Museum Associates ratified and welcomed five new members who will begin serving their initial three-year term as members of Museum Associates Board of Directors. They are Janet Amond, Juanamaria Cordones-Cook, Kathleen Pitzer, Gill Stone and Gary Upton. Returning to begin serving a second term on the Board are Emilie Atkins, Chet Breitwieser, Tootie Burns, Carole Sue DeLaite, Pam Huffstutter and Andy Smith. A warm welcome to all of these dedicated individuals who so graciously agreed to give their time and talent to Museum Associates and the Museum of Art and Archaeology.



On December 5th Museum Associates held its annual Evening of Holiday Celebration. In spite of a ten-year record snowfall the previous week, eighty Museum Associate members braved the snow and ice covered streets to enjoy a bountiful reception in the Cast Gallery followed by a concert in the European and American Gallery by Derrick Fox, baritone, and Jimmy Tucker, pianist. Both gentlemen are MU students with impressive credentials and abounding talent. The evening was a resounding success, and with a 20% discount in the Museum Store that evening, sales totaled over \$700. A wonderful kick-off to a festive holiday season!

Some exciting events are planned for this spring. Be sure to mark your calendar for Valentine's Day when the sounds of Columbia's own Irene Haskins, Ryan McNeil and Todd Penderson will give a benefit performance in the Museum as the "Comeback Crooners." *Art in Bloom* will be held in March. This year a variety of speakers and demonstrations will be offered to the public throughout the weekend. The Museum's hours will be extended to accommodate the large number of patrons who come to experience *Art in Bloom*. Don't miss this year's *Paintbrush Ball* on April 21st. This year the event will celebrate the Museum of Art and Archaeology's 50th Anniversary. Make your reservations early as seating is limited. We look forward to seeing you at the Museum and hope you will visit often. Your financial support through membership in Museum Associates keeps the diverse educational opportunities and ways of experiencing the Museum fresh, enlightening and exciting. Thank you and I look forward to seeing you at the Museum!



Paintbrush Ball
Saturday, April 21, 2007

Honoring the University of Missouri-Columbia
Museum of Art and Archaeology's
50th Anniversary

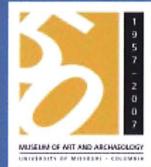
- Reception in the Cast Gallery
- Silent & live auctions/dinner/dancing at the Reynolds Alumni Center
- Kapital Kicks seventeen piece Big Band Orchestra

\$65/person (\$60 for Museum Associate Members)
\$120/couple (\$110 for Museum Associate Members)
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Museum of
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Art in Bloom

March 16–18, 2007

The Museum of Art and Archaeology at the University of Missouri-Columbia will showcase a variety of fresh-cut floral arrangements by various mid-Missouri florists and garden clubs. Each has chosen artwork from the Museum's collections that inspires their creative designs. Come and experience this special annual weekend event that combines the beauty of fine art and artifacts with the majestic art of nature in bloom.

After the style of Jan Van Huysum (Dutch, 1682–1749)
Still Life with Flowers, 1804
Oil on canvas (64.117)
Gift of Ivan B. Hart

Experience Art and Flowers in a New Way!

Friday, March 16, 2007

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

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

Art in Bloom is free and open to the public.

Pickard Hall is ADA accessible

Saturday, March 17, 2007 (9:00 am–4:00 pm)

Demonstration 11:00 am Room 106
The ABCs of Floral Arranging
Mary Jane Wheeling & Alice Habard
Columbia Garden Club

Lecture 2:00 pm Room 106
*Art in American Gardens:
Monticello to Chihuly*
Carol Grove, Master Gardener &
Visiting Assistant Professor
MU Dept. of Art History & Archaeology

Children's Workshop 1:30–3:00 pm
Cast Gallery
Art in Bloom for Kids
(Grades 3–8)
Preregister by calling 882-3591

Sunday, March 18, 2007 (9:00 am–4:00 pm)

Demonstration 11:00 am Room 106
The Art of Painting Flowers
P.J. Webber, Local Artist

Lecture 2:00 pm Room 106
*Get Ready for Spring:
Create a Backyard Cutting Garden*
Marie Pasley, Master Gardener
Columbia Garden Club

Children's Workshop 1:30–3:00 pm
Cast Gallery
Art in Bloom for Kids
(Grades 3–8)
Preregister by calling 882-3591



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