

MUSEUM STUDIES: Recent Acquisitions + 1

March 27-May 14, 2012



Museum Studies Peer Editing Workshop. Burton D. Morgan Gallery, February 23, 2012.



Museum Studies: Recent Acquisitions + 1, Burton D. Morgan Gallery,



Bonnie Berg '12, Nora Armstrong '12, Lauren Close '12, and Jay Gates, at the opening reception for Museum Studies: Recent Acquisitions +1. Bonnie, Nora, Lauren, and Emily Timmerman presented gallery talks during the opening reception.

Kitty McManus Zurko, Director/Curator of The College of Wooster Art Museum designed and organized this exhibition in support of the Spring 2012 *Museum Studies* class taught by Jay Gates. In this class—the first such class ever offered at The College of Wooster—students studied and learned about the inner workings of museums, from their history to collection development to the myriad logistics directors, curators, and staff undertake.

When all is said and done, however, a fundamental function of all museums—in addition to collecting, and preservation—is to connect with an audience through quality, written content about why material culture takes the form that it does. For this exhibition, Zurko had the *Museum Studies* students select an object either purchased by or donated to The College of Wooster Art Museum since 2008, which the students then researched, condensed their information into an extended object label, which was then peer edited during a workshop in the gallery with the objects. Finally, eight students in the class presented gallery talks during public events,

The **+ 1** in this exhibition refers to **Emily Timmerman '13**, an art history major who is presenting an excerpt from her Art History Junior Independent Study research on the evolution of street art. For her Junior Independent Study project, Emily began with a 1985 permanent collection piece by Ida Applebroog, and compared differing approaches to street art by Banksy, Shepherd Fairey, and Clet Abraham.

Congratulations to all of our student curators, and a special note of appreciation goes to the donors who made this outstanding experiential learning opportunity possible.

(Included in this document are a list of the student curators, object, and donors, in addition to the extended object labels that appeared in the exhibition.)

Museum Studies Students	Object(s)	Donors
Nora Armstrong '12 , Art History	Roy Lichtenstein print	Ann Harlan and Ron Neill '66
Bonnie Berg '12 , History	French Breviary leaf	Amy L. Vandersall '55
Ben Caroli '12 , History	Andy Warhol photographs	Andy Warhol Foundation for the Arts
Lauren Close '12 , History/Art History	William Hogarth prints	William C. Mithoefer '53
Leann Do '12 , History	Australian bark painting	Jean Marie and Claude Hinton
Emily Graham '12 , English	Australian bark painting	Jean Marie and Claude Hinton
Brenna Hatcher '12 , Studio Art	Australian Digeridoo	Jean Marie and Claude Hinton
Renee Hennemann '12 , Art History/Archaeology	William Hogarth prints	William C. Mithoefer '53
Eryn Killian '12 , English	John Buck sculpture	Howland Memorial Fund, Akron, OH
Ann Lewis '12 , Studio Art	Australian bark painting	Jean Marie and Claude Hinton
Julia Murphy '12 , Studio Art	Joyce Kozloff watercolors	Howland Memorial Fund, Akron, OH
Keely Pearce '13 , History	David Nash print	Burton D. Morgan Foundation Hudson, OH
Adam Saad '12 , Psychology	Nakabayashi Chikutō painting	H. Christopher Luce
Claire H. Smith '12 , Art History	Lega Bwami hats	David C. and Karina Rilling
Kelsey Smith '13 , History	Sawos food vessels	David C. and Karina Rilling
Kelley Waickman '12 , Studio Art	Oceanic dance wand	Jay Gates '68
Anastasia Wallace '12 , Archaeology	Michael S. Nachtrieb painting	D. Arnold Lewis and Beth Irwin Lewis

+ 1 Emily Timmerman '13

Ida **Applebroog** (American, b. 1929)

He Says Abortion is Murder

Why Else Did He Give Us the Bomb?, 1985

The College of Wooster Art Museum 2000.8

Gift of Thalia Gouma-Peterson



Clet **Abraham** (French, lives in Florence, Italy, b. 1966)

Four Decals

Courtesy Emily Timmerman '13

Shepherd **Fairey** (American, b. 1970)

Arkitip Issue No. 0051, 2009

Limited edition box set, book, stencil, screenprint

Paper, ink, decals

The College of Wooster Art Museum 2012.13



Banksy (British, b. unknown)

Sorry! The lifestyle you ordered is currently out of stock

but you might want to contact air traffic control

Reproductions used with permission of the artist's website:

<http://www.banksy.co.uk/>

The following information was condensed by Emily Timmerman '13 from her Fall 2011 Art History Junior Independent Study research paper titled, The Street as the Contemporary Canvas: An Analysis of the Societal Importance and Desired Implications of Street Art, advised by John Siewert, Associate Professor, Department of Art and Art History.

At its simplest form street art is “characterized less by a visual style than by an approach to transmission,” as its placement in the public sphere makes it unavoidably accessible to the public. Additionally, even though this art form originated in the graffiti movement, its conceptual and aesthetic intention moves it far beyond the characteristic signature of “tagging.” *

For example, Ida Applebroog’s *Subway Card Project*, 1985, paired sharp, feminist commentary with her illustrations that were then printed on placards, and placed in subway cars throughout New York City. Controversial and abrasive, this project was short-lived, and most of the cards were removed within hours by the transit authority.

Another street artist, the notorious London-based Banksy, situates his public work within the grey-area of contemporary social taboos by creating ambiguous and ironic political images intended to make the viewer uncomfortable.

Similarly, Shepard Fairey, an American artist best known for his Barack Obama “Hope” poster made during the 2008 presidential election, uses the street as a platform to focus public attention specifically on the barrage of images that we are confronted with on a daily basis. Fairey explains that in his OBEY series he is striving to “provide people who typically complain about life’s circumstances but follow the path of least resistance to have to confront their own obedience. ‘OBEY’ is very sarcastic, a form of reverse psychology.”

And in what he calls “nighttime blitzes,” the Italian-based artist Clet Abraham covers Florence with minimalist, design-based decals as a means of creating a contemporary juxtaposition to the predominantly antiquated artistic ways of the Renaissance city.

Street art allows these artists to create varied interventions into public space. Void of initial censorship, space limitations, and gallery rules, the street’s lack of artistic-regulation promotes the creation of work that can be seen as not only public art but also as a move towards what might be called “post-museum” art.

Emily Timmerman '13

Art History Major

*Graffiti-related tagging is a stylized signature usually spray painted in a contrasting color.

Roy Lichtenstein (American, 1923–1997)

Sailboats, 1973

Lithograph; ink on paper

The College of Wooster Art Museum 2009.1

Gift of Ann Harlan and Ron Neill '66



Roy Lichtenstein was one of the giants of the mass-media based American Pop Art movement of the 1960s and 1970s. While not as famous as Andy Warhol—who made being famous his business—Lichtenstein contributed greatly to the theory and style of Pop Art, especially through the incorporation of irony. He is most famous for large panels mimicking the style of comic books with small points of color called Ben-Day dots. Progressing from this style in the early 1970s, Lichtenstein began to use diagonal lines instead.

In *Sailboats*, one sees a transitional work from the early 1970s showing the artist's change from classic Lichtenstein to that of a Cubist influence. The lines create a sense of movement, and seem to shimmer. The Cubist qualities are clearest in the cliffs on the right side of this lithograph as he attempts to show many different perspectives of each cliff, with their faces distinguished by stripes and light blue. What could be a lighthouse sits on top of the cliffs, shining broken yellow light over to the top of the scene.

The title of this print is plural, yet it is difficult to find more than one sailboat in the work. One could be beside the boat with the black and red base, or it could be another perspective of the sail. Another boat could also be positioned right under the lighthouse, its white sail juxtaposed against the blue stripes of the sea. The ambiguity of *Sailboats* is both frustrating and charming; allowing viewers to find their own shapes in the work, but only while knowing others could see something completely different.

Nora Armstrong '12

Art History Major



French **Breviary Leaf**, c. mid-15th century

Ink, pigment, and gold leaf on vellum

The College of Wooster Art Museum 2011.4

Gift of Amy L. Vandersall, Class of 1955

Breviaries are abridgments of religious texts, often Catholic, and normally include prayers, hymns, psalms, and notes for bishops and priests to read during Mass.

In the fifteenth century, breviaries made it possible for traveling monks to carry such texts with them. Manuscripts were almost exclusively produced by monks before the twelfth century but increased literacy allowed for more people to produce them, even women.

Nevertheless, breviaries like this one were extremely difficult to produce. This is an excellent example of an illuminated text—one which has been decorated with very thin sheets of hammered gold cut and applied by hand. Illuminating such a text is an extremely delicate process, as torn gold leaf or smudged ink would have likely ruined the entire page. This leaf is written on vellum, a cleaned and stretched piece of animal skin. Given the time period and country of origin, this vellum is most likely made from calfskin.

There are many reasons why a text would have been illuminated, including a patron who wanted to demonstrate his wealth, or a religious artist who wanted the gold in the text to represent the glorification of God.

Bonnie Berg '12
History Major

Andy **Warhol** (American, 1928–1987)

Unidentified Woman (Blue Dress), 1977

Polacolor Type 108

The College of Wooster Art Museum 2008.3

Gift of The Andy Warhol Foundation for the Visual Arts

Jay Pritzker, 1982

Polacolor 2

The College of Wooster Art Museum 2008.72

Gift of The Andy Warhol Foundation for the Visual Arts

Ashraf Pahlavi (Princess of Iran), 1977

Polacolor 108

The College of Wooster Art Museum 2008.60

Gift of The Andy Warhol Foundation for the Visual Arts

Kareem Abdul-Jabbar, 1982

Polacolor Type 108

The College of Wooster Art Museum 2008.67

Gift of The Andy Warhol Foundation for the Visual Arts



Pop Art is a form of contemporary art that focuses on popular culture and mass media, often serving as critical or ironic commentary on traditional fine art values. The twentieth-century American artist Andy Warhol rose to prominence in the early 1960s as the face of Pop Art by bringing silkscreen printing to the forefront in the art world.

Passionate about photography, and after achieving mainstream success, Warhol was frequently commissioned to make portraits of celebrities and socialites, and he took countless photos of everyone and everything as preparatory imagery for his silkscreened paintings. After Warhol's death in 1987, it was estimated that his home contained nearly 100,000 unpublished photographs. (Along with 200 other schools, The College of Wooster received a collection of Poloroid and silver gelatin photographs in 2008 from the Andy Warhol Foundation for Visual Arts as part of the Andy Warhol Photographic Legacy Program.)

The four portraits featured here are of an unidentified woman in a blue dress from 1977; Princess Ashraf Pahlavi of the Iranian royal family from 1977; American entrepreneur and founder of the Hyatt Hotel chain Jay Pritzker, from 1982; and the NBA Hall of Fame standout Kareem Abdul-Jabbar, from 1978. These four commissioned portraits are a small representation of one aspect of Warhol's photographic style.

Ben Caroli '12

History Major

William **Hogarth** (British, 1697–1764)

Industry and Idleness,

c. 1820s edition (original edition 1747)

Engraving; ink on paper

The College of Wooster Art Museum 2008.167-.173

Gift of Mr. William C. Mithoefer, Class of 1953



What does it mean to be “marginal”? Should we ignore something just because it doesn’t immediately “pop” out at us?

When William Hogarth completed his engravings series titled *Industry and Idleness* in the mid-1700s, he hoped his audience would take the time to carefully examine his prints—to look beyond the captions in the upper margins and absorb the nuances of his work.

Like many of Hogarth’s engravings, *Industry and Idleness* is rich in symbolism, contextual references and nuances. From the printed copy of *Moll Flanders* hanging above the Idle Prentice’s head in Plate 1 (literary critics of the day rejected this novel as immoral) to the skeletons bordering the execution scene in Plate 11, the margins and details of these engravings clarify the characters’ motives and their role in the narrative.

The bible verses which line the bottom of each print also serve the same purpose. The quote from Proverbs on Plate 5 (“A foolish son is the heaviness of his mother,” Proverbs 10:1), for instance, helps the viewer understand why Hogarth featured the Idle Prentice’s heartbroken mother at the center of the composition. As you make your way through the series, be sure to look for Hogarth’s deliberate placement of text and ironic use of gesture, for in *Industry and Idleness*, the story is far more than it appears.

Lauren Close '12

History/Art History Major

January **Nangunyari Namiridali**
(Australian, 1901–1972)

Ginwinggu peoples, Croker Island

Echidna, c. mid-20th century

Pigment on eucalyptus bark

The College of Wooster Art Museum 2011.8

Gift of Jean Marie and Claude Hinton



And in a hollow cave she bare another monster, irresistible, in no wise like either to mortal men or to the undying gods, even the goddess fierce Echidna who is half a nymph with glancing eyes and fair cheeks, and half again a huge snake, great and awful, with speckled skin, eating raw flesh beneath the secret parts of the holy earth.

—Hesiod, Theogony (c. 700 BC)

It is hard to believe that the small, unassuming echidna was named after the “Mother of all Monsters” in Greek mythology, as the echidna is an egg-laying mammal closely resembling a spiny anteater that is native to Australia. It is a prominent cultural symbol for the country’s diverse Aboriginal tribes, and the Ginwinggu tribe, who reside in the Arnhem Lands in North Australia, believe in the animist embodiment of animals and nature with spiritual life. This is represented through art and stories, and particularly in the tale of how the echidna got its thorns:

Once, when the lands suffered a great drought, all the animals perished except the echidna. The other animals suspected that the echidna had a secret store of water, and observed the echidna use his large claws to burrow into the earth underneath a large stone. When a frog lifted up the stone and saw a depression filled with water, he alerted the other animals who punished the echidna by throwing him in a thorn bush. From that day on, the echidna walked with thorns on his back.

This story of the echidna is a departure from the terrifying nature of its namesake, but despite the incongruent meanings of the Aboriginal echidna and its Greek counterpart, Namiridali’s “Echidna” depicts cross-cultural symbols by representing the Gunwinggu tribe and expressing its cultural symbolic meaning through the visual arts.

Leann Do '12

History Major



Jimmy **Jambalulu** (also known as Timmy Yambulula)
(Australian, 1908–c. 1960s)

Iwaidja peoples, Croker Island
Two emus, c. mid-20th century
Pigment on eucalyptus bark
The College of Wooster Art Museum 2011.10
Gift of Jean Marie and Claude Hinton

The Iwaidja occupy the Coburg Peninsula, located in the Garig Gunak Barlu National Park in Australia's Northern Territory. Elders pass down designs and techniques within tribes so collectors can sort aboriginal bark painting by its regional origin.

Two Emus matches the figurative painting of Arnhem Land, one of the five regions in Australia's Northern Territory. Artists from this area frequently paint anatomical designs of animals, and their art is known as "x-ray paintings." Here the two emus appear to be curled as if in death, and we can see full shapes that appear to be organs and lines of dots that trace the body like veins.

Aboriginal tribes typically depict only the animals that they eat, such as the two emus seen here. Animals important to myths, such as crocodiles and snakes, are not painted anatomically, illustrating their cultural significance.

Emily Graham '12
English Major

Diggeridoo, c. 20th century, Australia

Pigment on eucalyptus limb, gum or wax mouthpiece

The College of Wooster Art Museum 2011.5

Gift of Jean Marie and Claude Hinton

The didgeridoos made by the Yolngu people of Northern Australia emit a guttural and ethereal noise. The Yolngu form a mouthpiece made from wax or gum on one end of a termite-hollowed hardwood branch, and no additional attention is required to transform the branch into a didgeridoo.

Traditionally, the didgeridoo is performed by men as a solo instrument, and is sometimes accompanied with vocals or rudimentary percussion. Didgeridoos are classified as “aerophones,” which places them in the category with trombones and oboes. An expert didgeridoo player maintains one long, steady note through the use of circular breathing. Forming a seal around the mouth of the instrument, he blows evenly into the long tube, while also storing air in his cheeks. Different mouth placements enable the didgeridoo to emit higher or lower tones, and at times, words like “didgeridoo” surface within the music itself.

Didgeridoos are painted with the traditional colors of burnt sienna, yellow ochre, black, and white that are applied in grids or pointillist dots in the “rarrak” style of decoration typical to the Yolngu. The aesthetic qualities of the didgeridoo mimic the body paintings of the musician, and the music reverberating from the didgeridoo reflects the surface paintings. The noises created reference dreamtime, and the decorative subject matter displays indigenous animals, such as turtles or snakes dreaming.



Brenna Hatcher '12

Studio Art Major



William **Hogarth** (British, 1697–1764)

Industry and Idleness, c. 1820s edition (original edition 1747)

Engraving; ink on paper

The College of Wooster Art Museum 2008.167-.173

Gift of Mr. William C. Mithoefer, Class of 1953

Roughly twenty-seven years after William Hogarth began making his own prints, he created a twelve-part series in 1747, titled *Industry and Idleness*. In this series, Hogarth tells the story of two individuals who both start out as apprentices in the weaving industry, but due to their choices in life, end up on completely different paths from each other. With a story centered on vice and virtue, *Industry and Idleness* echoes a theme produced elsewhere during this period in works of art. For example, during the sixteenth and seventeenth centuries, depictions of indolence and industry were very popular in the Netherlands among wealthy citizens.

When producing this series, however, Hogarth catered to a different audience. When originally published by Hogarth in October of 1747, a full set of *Industry and Idleness* prints would have cost 12 shillings (roughly 3 U.S. dollars in the 1800s), although the whole set was available on better quality paper for 14 shillings. Even at the lower price, the set would have been too expensive for the average artisan or journeyman. Instead, small merchants frequently bought such prints and displayed them where apprentices and journeymen could see them. These prints were so popular in fact, that at Christmas several masters would present their apprentices with a set as a gift.

Renee Hennemann '12
Art History/Archaeology
Double Major



John **Buck** (American, b. 1946)

Omnibus, 2009

Bronze, patina

The College of Wooster Art Museum 2009.46

Gift of The Howland Memorial Fund of Akron, OH

When used as an adjective, the word “omnibus” means “of, relating to, or providing for many things at once.” In a 2009 interview with the College’s student newspaper, *The Wooster Voice*, artist John Buck explained that he believes this sculpture represents the experience of a liberal arts education, and the “seeking out and finding meanings in an assortment of objects.”

In this spirit, the commissioned work was placed to the south of Kauke Hall, where it exists in dialogue with the rest of the academic quad. The statue’s bronze draws a connection to the bronze window frames of Timken Science Library, which, with the names of many disciplines engraved prominently on its façade, seems itself to represent the spirit of the liberal arts. Though the twenty-six objects scattered across the surface of Omnibus appear random—a beard, a wheel, a tin of sardines—the intent is that the viewer will imagine connections among them, drawing order out of the apparent chaos. As Buck stated, “You might not find something in all the images, but someone will.”

Eryn Killian '12
English Major



George **Garrawun** (Australian, 1945–1993)

Goanna, late-20th century

Pigment on eucalyptus bark

The College of Wooster Art Museum 2011.7

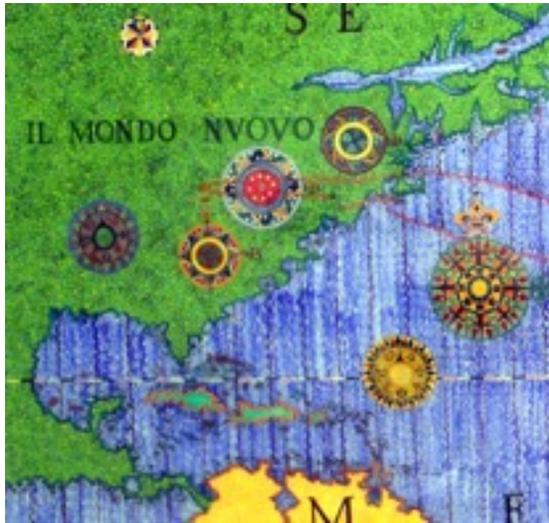
Gift of Jean Marie and Claude Hinton

In Northern Australia, bark-paintings represent an important component of the Australian Aboriginal culture. One must learn the technique of grinding pigments, preparing the bark, and mastering certain forms and patterns before a young artist is recognized by his/her seniors. Although these artists use a limited palette in their work, the rich and saturated colors help create a beautiful and dynamic image.

In *Goanna*, George Garrawun (1945–1993) depicts snakes and goannas—large lizards exclusive to Australia—moving into a spider’s nest in the ground. The composition is carefully planned out and the application of color is precise. Each animal form, or *mayt*, is painted with great care and is covered with a simple yet detailed pattern.

Ann Lewis '12

Studio Art Major



Joyce Kozloff (American, b. 1942)

Study for Conway/Milgrim Commission, 2001

(Left and right panels)

Watercolor on paper

The College of Wooster Art Museum 2009.42-.43

Gift of The Howland Memorial Fund, Akron, OH

Joyce Kozloff is best known for her involvement in the Pattern and Decoration movement of the 1970s, which intended to blur the lines between the categories of fine and decorative arts.

These watercolors in particular were a study for a private commission for the Conway/Milgrim family headstone, which was realized through the medium of tile mosaic. (A detail of the tile mosaic from the left panel of the headstone is above.)

Kozloff uses map motifs frequently, specifically because they are visual frameworks in which we can “map out” issues and theories. Knowing where we are, and knowing our visual and physical relationship with the places around us is self-affirming and identity building. These maps in particular aim to track the journeys of Patricia Conway's family from England to the US, and of Roger Milgrim's family from Poland to the US.

Kozloff highlights the two sides of diaspora and migration. The joy of discovery and new life is hinted at by the text *IL MONDO NUOVO*, meaning “brave new world.” Conversely, we are reminded of the sadness of the Jewish and Polish Diasporas in the image on the right, which maps out movement from *Yudea* and *Polonia*.

Julia Murphy '12
Studio Art/Religious Studies
Double Major

David **Nash**, O.B.E. (British, b. 1945)

Ash Dome, 1998

Direct gravure; ink on paper

Purchased with funds from the

Burton D. Morgan Fund, Hudson, OH



Art makes us think about a feeling and feel about a thought.

—David Nash, 2007

Black on white: invisible roots reaching for the earth below while visible branches stretch heavenward for the stars. Leaning one over the other, the ash trees create an open, inviting space in the center of their dome.

David Nash's 1998 print, *Ash Dome*, is based on his sculpture of the same name in Cae'n-y-Coed, Wales, and is a study of place, balance, and the symbol of the trees themselves. The artist emphasizes this natural balancing act perfectly, encouraging a dialogue with change in his *Ash Dome* sculpture, a thirty-year project beginning in 1977 and ending in 2007, during which Nash periodically cut and bent each sapling in order to create a domed space.

Though we, as viewers in Wooster, Ohio, cannot place the sculpture itself within the context of its Welsh site, we can use the print to create our own, private places in our minds. The contrasting elements Nash incorporates in both the print and its parent sculpture remind us of the inherent balance of nature and how we, as individuals, should do what we can to preserve that balance rather than tip the scales. This balance extends to the viewer's thoughts and feelings about the trees of *Ash Dome* itself: the trees stand as symbols, different for each individual, connected to thoughts and feelings.

Keely Pearce '12

History Major/Art History Minor



Nakabayashi **Chikutō** (Japanese, 1776–1853)

Mountains and Rivers in Autumn Rain, c. mid-19th century

hanging scroll; ink on paper mounted on silk

The College of Wooster Art Museum 2010.2

Gift of H. Christopher Luce

This hanging scroll was painted by Nakabayashi Chikutō during the late Edo Period (1615–1868). The artist was born to an affluent family and was well-learned in the arts of painting, poetry, and music. He was also a member of a school of painters called Nanga, who considered themselves scholar-painters and were heavily influenced by schools of painting from Southern China.

This painting employs the skill that was necessary of a Nanga painter. Chikutō presents the viewer with a serene horizontal landscape that is minimalist in some areas and highly detailed in others. It also incorporates techniques that can be found in Chinese paintings and is representative of the Southern Chinese influence on Nanga painters.

Mountains and Rivers in Autumn Rain was painted using a dry brush technique. This is done with a paint brush that is not wet with paint but still holds some paint. Painting in this style allows the artist to have a varying amount of contrast between the gray shades obtained through this process. Chikutō incorporates this technique in a way that evokes the atmosphere of mist among the mountains. This manner of painting also allows for a smooth transition between the different planes of the painting where the foreground blends to the middle ground and the background is slightly visible in the distance. This creates a more natural tone to the painting that allows the viewer to seamlessly follow the mountain line through the painting.

Here, Chikutō presents a landscape painting that encompasses mountains enshrouded by mist from the rain. The purpose of the painting was to capture the mood of the setting. Looking specifically at the title, *Mountains and Rivers in Autumn Rain*, it is important to note that Chikutō specifies what time of the year this landscape is taking place in, as the details in the painting are evocative of the mood that he wants this landscape to have.

Adam Saad '12
Psychology Major



Bwami **Ceremonial Hats**, mid-to-late 20th century

Lega peoples, The Democratic Republic of the Congo
Fiber, cowry and mussel shells, buttons, and elephant hair
The College of Wooster Art Museum 2009.33-.34
Gift of David C. and Karina Rilling

The Lega peoples live throughout the eastern Congo Region. *Bwami*, an adult moral and philosophical organization, utilizes these ceremonial hats as insignias of status, membership, and the great life teachings of *bwami*. Such hats vary from less elaborate ones, worn by all initiated men and women, to more ornate hats worn only by those that have achieved *kindi*, the highest level of *bwami*. They can be worn as part of daily life or on special occasions, and symbolize “to be capable of” or the ability of the initiates to take on the authority and responsibilities of high status and prestige.

Traditionally, *bwami* hats are made of fiber adorned with cowry shells, mussel shells, buttons, and elephant hair. Cowry shells were once used for currency and are now associated with wealth and power. Elephants are a symbol of strength and, when their hair is added to hats, represent the strength of the society and individual. Buttons were commonly associated with female *bwami* hats but also have been a common replacement for cowry shells since the 1940s.

The purpose of *bwami* is to teach moral perfection and the upholding of kinship ties in Lega communities, clans, and lineages. *Bwami* fosters a political, social, and moral authority in Lega society, and the hats are a critical emblem of the organization’s overarching moral goals.

Claire H. Smith '12
Art History Major



Food vessels, c. 20th century

Sawos peoples, Papua, New Guinea

The College of Wooster Art Museum 2009.2-6

Gift of David C. and Karina Rilling

The Sawos peoples live along the Sepik River in Papua New Guinea, and are known for their beautiful pottery with intricate designs and bright colors. These bowls, or *kamanas*, are conical in shape and are used as food vessels.

The Sawos women collect smooth, dark clay from along the river, and bring it back to the village to create the *kamanas*. In order to make the traditional conical shape, female potters use a coiling technique where coils of clay are joined through applied pressure for a smooth appearance. After letting the bowl dry for a few days the Sawos men decorate the exterior of the bowl using a chip carving method in which a sharp tool is used to chip away clay. After being pit-fired, the men finish the decoration by painting the carved designs.

The Sawos designs achieve a rhythmic effect with geometric patterns and abstract images inspired by plants or animals, and stylized depictions of “spirit faces.” The pigments highlight the designs cut into the bowl and the colors used have a deep association with magic to the people of the Sepik: yellow is connected with the light of the sun; red with blood, power, and war; white with protection and death; and black with strength. The bowls in the College of Wooster’s permanent collection display the traditional designs and colors of the Sawos *kamanas*.

Kelsey Smith '13
History Major

Dance wand, c. 20th century, Solomon Islands

Polychromed wood

The College of Wooster Art Museum 2011.12

Gift of Jay Gates, Class of 1968



Oceanic dance wands exist as social agents for spiritual rituals in the Melanesian region, an area mostly comprising of islands immediately north and northeast of Australia. These polychromed wooden staffs act as mediums between the community and mythic beings or ancestral realms. Such wands possess their own life force, and represent a visual personification of spiritual interactions. They are used to initiate important happenings in the community such as leadership inaugurations, transitioning spirits into the realm of the dead, and commencing religious dance or harvest festivals.

Oceanic dance wands are constructed of carved and painted wood, and their light weight permit the dancer to move about freely in ritual worship. The phallic handle and form emphasizes its use solely reserved by powerful male leaders responsible for maintaining healthy relationships between natural life forces and the community. This relationship is implied by the natural and geometric repeating motifs seen on the shaft. Protrusions resembling anthropomorphic faces suggest the presence of ancestors within the object itself, and imply the prominence of extensive head-hunting rituals in the Solomon Islands.

Essentially, Melanesian dance wands and other art objects exist as visual allegories of spirituality in the Oceanic region, and serve as ritual narratives through their decoration and function.

Kelley Waickman '12

Studio Art Major



Michael S. **Nachtrieb** (American, 1835–1916)

Untitled, 1903

Oil on canvas

The College of Wooster Art Museum 2011.3

Gift of D. Arnold Lewis and Beth Irwin Lewis

Michael Nachtrieb was a well-known Wooster citizen of the late 19th century who painted portraits of many different people. He was born in Wooster, Ohio, in August 1835. Nachtrieb received some professional training at the Art Students League in New York City and opened a studio on Wooster's Public Square in 1859. He worked as a portrait painter, photograph tinter, and ornamental painter.

Within five years of opening his studio Nachtrieb enlisted in the US cavalry and served in many campaigns during the Civil War including the battle of Antietam. During the 1860s and 1870s he produced numerous decorative panels that adorned the interiors of steamboats. These panels were said to be some of the finest examples of the era, but have mostly been lost to time.

His portraits show great talent and passion with the unforced detail of a gifted artist. From sitting with Robert E. Lee, to steamboat adornment, Nachtrieb painted wherever he could. This still-life is a lovely example of the play of light and textures that creates an inviting view of slightly mundane fruit. The composition is clean and aesthetically pleasing. Nachtrieb had an eye for bringing warmth to his work.

The dark background of the painting lets the fruit stand in the light while the stemware hangs back to suggest a peach and apple wine. Harvest seasons of both fruits cross in August and the bright light harkens to a sunny summer day. Another known Nachtrieb peach still-life was said to have been based off of peaches from a tree in his front yard.

Anastasia Wallace '12

Archaeology Major