

MUSEUM

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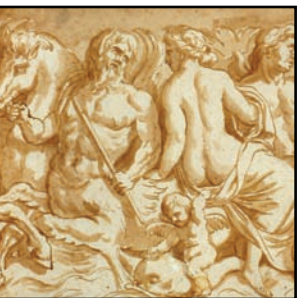


MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

Contents



Mission Statement

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

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In Support of the Museum of Art and Archaeology

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Museum 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.

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Cover
James Gillray (British, 1757–1815)
Sandwich-Carrots! dainty Sandwich-Carrots
December 3, 1796
Hand-colored etching
Published by Hannah Humphrey, London
Gilbreath-McLorn Museum Fund (2015.1)



From the Director



In these troubled times there's only one thing still sure to make the gods laugh—well laid plans. Robert Burns' saying is as applicable today as when it was first penned two and a half centuries ago, "The best laid schemes o' Mice an' Men gang aft agley." But like the mouse, museums need to make plans even in the face of uncertainty.

There has been much discussion recently regarding plans to potentially move the Museum of Art and Archaeology (and its sister institution, the Museum of Anthropology) from Mizzou North back to an undetermined location on campus. Certainly we'd like to be more integrally involved in the intellectual life of campus, especially as recent research demonstrates that museums are uniquely positioned to advance many of the core values and initiatives of the University of Missouri, including creativity, innovation and interdisciplinary learning. And museums are, by their nature and mission, effective (and affective) gateways between the campus and the community.

So while we plan to return to campus someday, there are no firm plans at this point for our return. Museums always plan for the long-term, but for practical reasons we use a more proximate planning horizon of about three years for larger exhibitions and other major initiatives (and constantly adjust along the way). Based on what we know today, we plan to be in our current location for the next three years—but we'll adapt to changing circumstances and challenges as needed.

Those same themes of resilience, adaptation, and response to change run through our scheduled exhibitions for the coming year. *Studies in Classical Beauty* examines the rejection of Gothic conventions in favor of classical representations of beauty inspired by the more naturalistic aesthetic ideals derived from antiquity; each year students in art still come to the Museum's Gallery of Greek and Roman Casts to hone their skills and develop their eye by drawing from forms created millennia ago. *British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries* traces the role of caricature and satire as forms of resistance and forces of change during the zenith of Great Britain's power. *Vasarely's Cosmic Visions* explores how Hungarian-born artist Victor Vasarely (born Győző Vásárhelyi) used Op Art to meld artistic and scientific visualization; Vasarely began his formal studies in medicine before switching to a private academy to become a painter.

A small exhibit featuring pre-Columbian pottery from the Chancay and Chimú cultures of coastal Peru continues, showcasing ceramic techniques and conventions from two ancient societies endlessly adapting to the vicissitudes of the El Niño Southern Oscillation (with effects so profound that a few scholars suggest that the collapse of civilizations like the Moche was due to its effects). You'll also see changes in our Modern Gallery (*Seeing Anew: A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection*) with rotation of light-sensitive works on paper, simultaneously ensuring the proper preservation of our collections and freshening the galleries with new and rarely-seen offerings. And as the new year begins, we'll prepare for *Objectified: The Female Form and the Male Gaze*, a larger exhibition—in a different space than our usual temporary exhibitions—that challenges both male privilege in art and our own biases and assumptions as viewers.

Our plans include you, too. All of our collections are now accessible online at <http://maa.missouri.edu/collections> so you can search and create your own groups of favorites from the 16,000 works in our permanent collections and we're offering a range of programs and events for visitors of every age and interest.

I hope your plans will include us as well, and I'll see you at the Museum.

Alex W. Barker
Director

British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries

October 9, 2018–January 27, 2019

Alisa Carlson
Curator of European and American Art

Controversial cartoons have sparked public outcry and even violence in recent years. We need think back only a little more than three years ago to the attack on the office of the French satirical magazine *Charlie Hebdo* to recall the very real consequences of trenchant parodies. More recently, in July 2018, the owners of One Grand Gallery in Portland, Oregon received death threats for displaying a poster that represented Donald Trump with a bloody nose and a knife to his throat, advertising an exhibition titled “F**k You Mr. President.” How can images be so powerful as to incite threats and acts of violence? *British Humour* will engage with this question and consider the purpose of cartoons in democratic societies, the power of controversial images, and the role of the artist as critic by interpreting innovative examples in the history of art—the satirical prints of William Hogarth (1697–1764), James Gillray (1757–1815), George Cruikshank (1792–1878), and their contemporaries.

Hogarth has been called the “grandfather of the political cartoon,” for he lampooned the mores and behaviors of the elite, ruling classes. His works also present general social critique as much as specific political commentary. His series *Marriage à-la-Mode*, originally rendered in 1743 as a set of six oil paintings (all National Gallery, London), spins a tragic tale of the demise of a young wife from the affluent merchant class and her husband, a lecherous viscount. The title of the series puns on the French phrase *à la mode*, which can mean “in the current fashion” or refer to the side of ice cream for a dessert,

setting the stage for the irreverence of the artist’s treatment. In *The Marriage Settlement*, the first image from the series, the young woman’s father negotiates the marital contract with Earl Squander, the aged, gouty father of the groom-to-be. Essentially, the earl is transacting this marriage for his syphilitic son, who is oblivious to his fate as he narcissistically admires himself in a mirror, in order to acquire a substantial dowry from the *nouveau riche* merchant. Meanwhile, the miserable fiancée listens to the persuasive attorney, appropriately named Silvertongue. As the pair of dogs chained

together at their feet implies, this is not the start of a loving relationship but a prison sentence.

James Gillray likewise lambasted the behaviors of the aristocracy as well as singled out individuals for derision, and his exaggerations established a style of caricature that cartoonists still use. The cover image of this magazine shows Gillray’s ribald pillory of the 5th Earl of Sandwich, but a scene that the artist claims he observed “*ad vivum* (from the life).” He grasps the apron of a curvaceous, young woman pushing a cart full of carrots, while he makes a lewd gesture with his other hand in his pocket. The carrots pointed up at the woman reinforce the work’s libidinous connotation. The caption’s phrase “dainty Sandwich-Carrots” is clearly an attempt to ridicule the earl by insulting his physical attributes and sexual prowess.

A generation after Gillray, George Cruikshank was praised during his lifetime as a “modern Hogarth.” The son of a caricaturist, Cruikshank was prolific as a designer of editorial prints and book illustrations. He famously illustrated *Oliver Twist* by Charles Dickens and publically claimed to have made significant contributions to the authorship of that work. The Museum holds four of Cruikshank’s illustrations of signs of the zodiac for *The Comic Almanack for 1846*. His parody for Virgo, subtitled “Unmatched Enjoyment,” presents six unwed women having tea in a salon overrun with pets. In addition to the five dogs, the cat, and the parrot in the room, two portraits of dogs hang on the wall behind their gathering. This mockery of “old maids,” whom the servant ironically calls “young ladies,” appears to be a nineteenth-century version of the “crazy cat lady” trope of contemporary culture.

Citing Hogarth in defense of cartoons that ignited controversy in 2013, art critic Jonathan Jones argued that Hogarth “offends the whole of humanity. And that is true of all great cartoonists” (*The Guardian*, January 30, 2013). Indeed, as the satirical prints of Hogarth, Gillray, and Cruikshank suggest, few escaped their observant eye and caustic wit. ■



James Gillray (British, 1757–1815)
Sandwich-Carrots! dainty Sandwich-Carrots, December 3, 1796
Hand-colored etching
Published by Hannah Humphrey, London
Gilbreath-McLorn Museum Fund (2015.1)



George Cruikshank (British, 1792–1878)
Virgo—Unmatched Enjoyment, from
The Comic Almanack for 1846
Published by David Bogue, London
Gift of Bette Weiss (97.8)

Vasarely's Cosmic Visions

December 11, 2018–May 12, 2019

Alisa Carlson
Curator of European and American Art

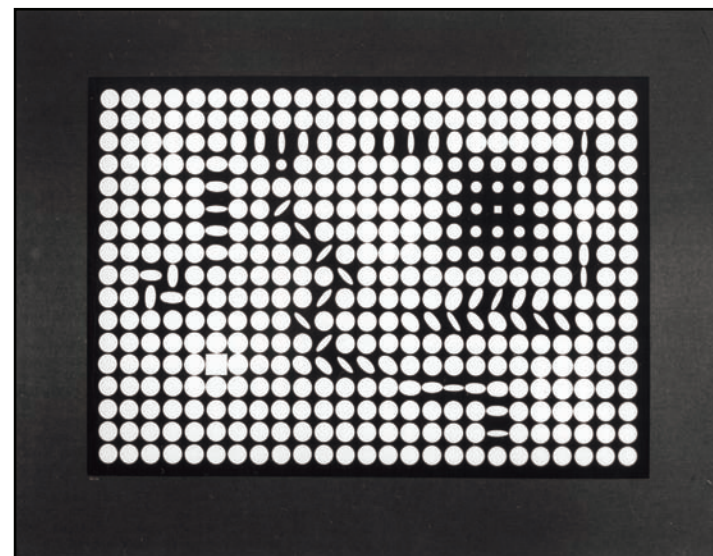
Victor Vasarely's experiments with the perceptual effects of arranging basic elements of design earned him the nickname the "grandfather of Optic Art," or Op Art. In 1959, the Hungarian-born artist not only became a French citizen, but also issued a portfolio of twelve abstract serigraphs, each named after stars, constellations, moons, and other astronomical features. Appropriately enough, he dedicated this portfolio to French physicist Alexandre Dauvillier (1882–1979), who made important early discoveries in optics and radiography (including X-ray spectroscopy, X-ray crystallography, and television). Dauvillier devoted his later career to cosmic physics, a field that synthesizes astrophysics and geophysics in order to better understand the origins, structure, and fate of the universe.

Vasarely's Cosmic Visions, the Museum's exhibition of this complete portfolio, will consider the symbiosis between creative and scientific thinking, while highlighting humanity's enduring fascination with the celestial. Vasarely's black-and-white abstractions, created through manipulation of only line, shape, and pattern—essential building blocks of design—

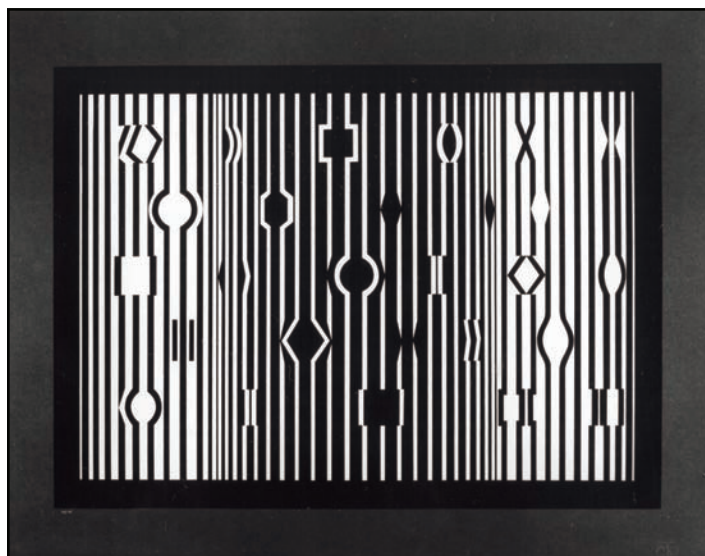
Victor Vasarely (French, 1906–1997)
All images are from the portfolio *Vasarely*, 1959
Edition 76/150
Printed by Atelier Arcay, Paris
Published by Editions Denise René, Paris
Gift of Mary C. Hazard in memory of Leland Hazard, 1893–1980



Gotha (81.332.3)

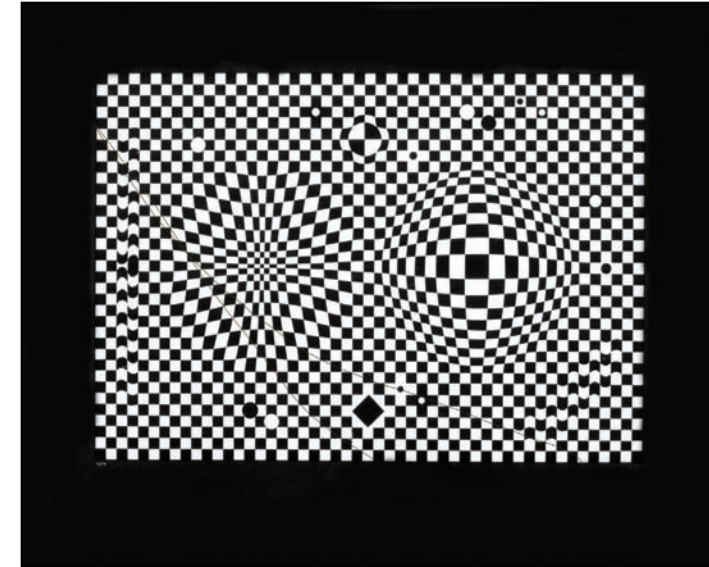


Betelgeuse (81.332.9)



Markab (81.332.11)

resemble the images of light and cosmic rays that Dauvillier studied in order to develop his theories about essential building blocks of the cosmos. By featuring this unique connection between a modern physicist and a modernist artist, the exhibition seeks to bridge the often conceptually divided realms of the creative (artificial) and the empirical (natural), fostering discussions about intersections of artistic, scientific, and humanistic endeavors and methods.



Vega (81.332.1)

Mark Your Calendars!

During the course of this exhibition, several astronomical events will be observable:

- December 13-14, 2018 Geminids meteor shower (considered "the king of meteor showers")
- December 21-22, 2018 Ursids meteor shower
- December 22, 2018 Full moon
- January 3-4, 2019 Quadrantids meteor shower
- January 21, 2019 Total eclipse of the full supermoon
- January 22, 2019 Conjunction of Venus and Jupiter
- February 19, 2019 Full supermoon
- March 21, 2019 Full supermoon
- April 19, 2019 Full moon
- April 22-23, 2019 Lyrids meteor shower
- May 6-7, 2019 Eta Aquariids meteor shower ■

Join Us!

at the

Museum of Art and Archaeology

Smithsonian magazine
national museum day

ARCHAEOLOGICAL INSTITUTE of AMERICA

INTERNATIONAL

ARCHAEOLOGY

DAY

Saturday, October 6, 2018

1:00-3:00pm



Become a Friend: Help Preserve Art for the Future

Museum Associates is a not-for-profit corporation established in 1976 for the purpose of helping to provide financial support to the Museum of Art and Archaeology's educational programs, publications, exhibitions, and acquisitions.

For more information on joining Museum Associates, review the membership form inside this magazine or visit our website at maamuseumassociates.org.

It's easy to join on-line!

**Museum
Associates**
In Support of the
Museum of Art and Archaeology

Special Exhibitions

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

Museum Gallery Hours

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

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



Pre-Columbian Pottery from the Museums' Collections: Ancient Peru*

Ongoing

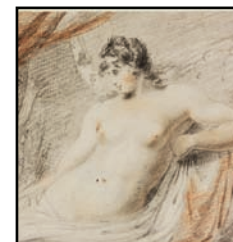
Pottery from ancient Peru is justly celebrated for its beauty and technical craftsmanship, combining elements of naturalism and patterned abstraction with bold imagination. Reflecting a range of cultures and belief systems spanning more than a millennium, this exhibit highlights ceramic arts from the Chavin, Tiwanaku, Moche, Nazca, Wari, Sican, and Chimu cultures. Both the Museum of Art and Archaeology and the Museum of Anthropology hold deep and rarely seen collections of Pre-Columbian art.



Seeing Anew: A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection

Ongoing

After two years of special exhibitions, two galleries have been rededicated to highlighting extraordinary works of modern and contemporary art. Selections of artworks from about 1950 to the present are reinterpreted with an emphasis on diversity represented in the permanent collection. Both familiar favorites and recent acquisitions are displayed, along with a new section devoted to works on paper.



Studies in Classical Beauty*

Through September 30, 2018

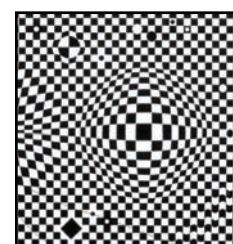
By the fifteenth century, a small artistic revolution had begun in Italy, where artists rejected the Gothic style and began recapturing the Graeco-Roman aesthetic in architecture and the human figure. Regardless of subject matter, Gothic artifice ultimately gave way to perfected proportions, classical contrapposto, and stoic bearing. This focus exhibition explores various studies in classical beauty, from the sixteenth to early twentieth centuries.



British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries*

October 9, 2018 – January 27, 2019

Contextualizing satirical prints by British artists William Hogarth, James Gillray, and George Cruikshank, this exhibition will consider the significance of social and political criticism in democratic societies. The role of the artist as critic will also be examined, including consideration of recently discovered evidence about the lives of these (in)famous caricaturists.



Vasarely's Cosmic Visions*

December 11, 2018 – May 12, 2019

In 1959 Victor Vasarely issued a portfolio of twelve serigraphs named after prominent stars and constellations in the northern hemisphere and he dedicated these experiments in Op Art to French astrophysicist Alexandre Dauvillier. Our presentation of this complete portfolio will highlight the symbiosis between creative and scientific thinking, as well as celebrate humanity's enduring awe and fascination with the celestial.

*Focus Exhibition: A small thematic exhibition consisting of ten to fifteen artworks.

Calendar of Events

September

4 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

12 Wednesday
Curator-Led Tour
Mid-Twentieth-Century Photography, a rotation of modern and contemporary works on paper
Alisa Carlson, Curator
2:00–3:00pm, Exhibition Gallery

16 Sunday
Docent-Led Theme Tour
"Technology in the Ancient World"
Julie Kalaitzandonakes, Museum Docent
2:00–3:00pm, Exhibition Gallery

18 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

21 Friday
Annual Crawfish Boil
5:30–8:00pm, Mizzou North
Food prepared by Brook Harlan and The Columbia Area Career Center
Beer provided by Flat Branch Pub & Brewing
Live music by Swampweed Cajun Band
\$40/person (\$35 for MA members)
\$75/couple (\$65 for MA members)
RSVP by September 17th
Purchase tickets on line or call 882-6724

October
(Humanities Month)

2 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

6 Saturday
Museum/Archaeology Day
1:00–3:00pm, Mizzou North
• Ellis Library Rare Books
• MO Folk Arts Program
• Museum of Anthropology
• State Historical Society
• Textile and Apparel Management
• And many more

7 Sunday
Docent-Led Theme Tour
"The Kress Collection"
J. Wayne Merrill, Museum Docent
2:00–3:00pm, Exhibition Gallery

9 Tuesday
Focus Exhibition* Opens
British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries

16 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

17 Wednesday
Curator-Led Exhibition Tour
British Humour: Satirical Prints of the Eighteenth and Nineteenth Centuries
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

November

4 Sunday
Docent-Led Theme Tour
"Modern Art"
Chuck Swaney, Museum Docent
2:00–3:00pm, Exhibition Gallery

6 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

8 Thursday
Art of the Book Club
The Muralist by B.A. Shapiro
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

9 Friday
Museum Associates Annual Meeting
Meeting: 5:30pm, European Gallery
Reception: 6:30pm, Cast Gallery
(For MA members with active membership)

14 Wednesday
Mid-Day Gallery Lecture
"From WPA to AbEx: Modern Art in America"
Alisa Carlson, Curator
12:15pm, European Gallery

20 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

December

1 Friday
National Day Without Art
Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS

4 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

5 Wednesday
Museum Associates Holiday Fête
Reception: 5:30pm
Gallery of Greek and Roman Casts
Museum Store Shopping until 8:00pm
\$40/person or \$70/Couple
RSVP by November 30th
Purchase tickets on line or call 882-6724
15% discount on Museum Store purchases this evening ONLY

11 Tuesday
Focus Exhibition* Opens
Vasarely's Cosmic Visions

18 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

January

6 Sunday
Docent-Led Theme Tour
"Anonymous: Atributing Art to Artists"
Valerie Hammons, Museum Docent
2:00–3:00pm, Exhibition Gallery

15 Tuesday
Drop-In Sketching Group
10:00–11:30am
Gather in the Lobby at Mizzou North

23 Wednesday
Curator-Led Exhibition Tour
Vasarely's Cosmic Visions
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

December 24, 2018–January 1, 2019
Museum Galleries are CLOSED
December 27, 2018
Galleries will be OPEN from Noon–4:00pm



Ad Hoc
Film Series

All films shown at 2:00pm
Mizzou North, Room 148
FREE and open to the public

September
9 Sunday
Local Hero (1983)
Directed by Bill Forsyth
Starring Burt Lancaster and Peter Riegert

October
14 Sunday
Pride and Prejudice (1940)
Directed by Robert Z. Leonard
Starring Greer Garson and Laurence Oliver

November
11 Sunday
The English Patient (1996)
Directed by Anthony Minghella
Starring Juliette Binoche and Ralph Fiennes

28 Wednesday
Faces Places (2017)
Directed by Agnès Varda and JR
Starring Agnès Varda and JR
(Sponsored by the Art of the Book Club)

December
9 Sunday
Caravaggio (1986)
Directed by Derek Jarman
Starring Sean Bean, Tilda Swinton, and Nigel Terry

January
11 Sunday
The Brother From Another Planet (1984)
Directed by John Sayles
Starring Rosanna Carter and Joe Morton

*Focus Exhibition: A small thematic exhibition consisting of ten to fifteen artworks.

Missouri Folk Arts Program

Deborah A. Bailey
Folk Arts Specialist



From left to right, Joe and Alice Dudenhoeffer with Aaron Holsapple pose outside the workshop on Basket Lane with raw materials and a collection of baskets that Aaron made over the course of his apprenticeship.

As the Folk Arts Specialist at the Missouri Folk Arts Program (MFAP), I am responsible for an important component of our mission: to identify and reach out to exemplary, new-to-us traditional artists and encourage them to apply (with a worthy apprentice) to the Traditional Arts Apprenticeship Program (TAAP). Often leads come to me from artists with whom we have established relationships. I first heard about white oak basket makers, Joe and Alice Dudenhoeffer, from Patti Tappel of Osage Bluff near Jefferson City, Mo. Patti is a wonderful and prolific quilter whose husband Bernard is a previous master blacksmith in TAAP. Patti shared glowing information with me about the Dudenhoeffers and directed me to her blog, *Osage Bluff Quilter*, where she had posted images of their beautifully made oak baskets. Unfortunately, Patti lost their phone number but told me they lived on a farm outside Linn, Mo., in Osage County on the appropriately named "Basket Lane."

I often have to track down contact information to locate artists. Basket Lane is not found on Google maps, and the phone number listed for the Dudenhoeffers in the online "White Pages" was disconnected. Osage County is located within the German Rhineland cultural region, and I discovered the surname Dudenhoeffer is ubiquitous. Luckily, it took only two phone calls to reach one of Joe and Alice's close relatives, who cheerfully gave me their cell phone number. One phone call later, I introduced myself to the Dudenhoeffers on Basket Lane.

Immediately apparent was their passion for and knowledge of the white oak basket making tradition. Over the course of phone conversations and in-person visits, I learned that Joe and Alice Dudenhoeffer have almost seventy years of basket making experience between them. They are direct inheritors of the well-known Gibson-Curry family white oak basket making tradition in Missouri. The late Roger Curry

(another previous TAAP master artist) and his wife Betty, fifth generation basket makers, were Joe and Alice's most significant mentors. The Currys taught the Dudenhoeffers the tradition, as they say, "from tree to basket."

When the Dudenhoeffers use that simple phrase they mean it quite literally. They select and harvest oak trees off their land and process that wood into basket making materials. Weaving is the last step in a time consuming and labor intensive process. Alice often says: "the quality of your (raw and processed) materials is ninety percent of making a beautiful and sturdy basket."

As did generations of Missouri basket makers before them, Joe and Alice start their baskets with a hike into the woods to search for just the right young oak trees. At the base of the tree, the trunk should measure about six inches in diameter, stand straight, and be knot and limb free from four to six feet above ground. Identifying and harvesting the tree is only the beginning. The Dudenhoeffers painstakingly break down the log by splitting it into wedges, halves, quarters, and so on. They use a hand built shaving horse and drawknife to remove the bark to shape and smooth the wood into a rectangular board. A shave knife helps them to produce the ribs and weavers. The heartwood is used to carve out the handles and rims. Finally, these materials are woven into a wide variety of baskets.

Joe and Alice first met their apprentice Aaron Holsapple of Jefferson City, Mo., four years ago. He was unaware that two master basket makers were "practically living in [his] backyard" and was teaching himself the "tree to basket" process, using books and online sources. Once he met Joe and Alice, Aaron often stopped by Basket Lane for advice. I encouraged them to submit an application for TAAP, whereupon a panel chose their team to participate. When I visited them at the workshop after several weeks of lessons, Alice described Aaron as the "perfect" apprentice: "He already had experience, a desire to learn more and, as a professional forester, he has a tremendous knowledge of trees." While the "official" apprenticeship is now over, they continue to work together. Sometimes TAAP apprenticeships seem, as Alice put it, "just meant to be." ■

Aaron Holsapple watches intently as Joe Dudenhoeffer bends and tucks stave tops to finish the rim of his basket.



Alice Dudenhoeffer demonstrates how to weave a gathering basket during Deutsch County Days at the Luxenhaus Farm near Marthasville, Mo.

"From Tree to Basket"



Joe Dudenhoeffer created this large gizzard basket, affixed at the rim with the "God's eye" weave and adorned on the handle with shed antlers.

From the Museum Educator

Cathy Callaway

Reflections on *Electrify!* and (dis)Abilities

In the winter of 2018, the Museum presented *Electrify!*, a juried exhibition supported by Volkswagen and organized by VSA, the Kennedy Center's international organization on arts and disability. This traveling exhibition presented artwork by fifteen emerging young artists with disabilities, ages twenty-one to twenty-five. Brianna Beck, one of the artists whose artwork was exhibited, visited from Chicago and presented a public lecture one Friday evening entitled "Dis/Art + Justice"; the following day she worked with young artists during World Anthropology Day. An activist as well as an artist, Bri spoke about her work "Negotiating Space" and how her art is informed by the idea that disabilities are often created by spatial constraints and environmental barriers rather than a diagnosis. She explained ableism (a societal value that can be viewed alongside sexism and racism) as placing inferior worth on people with disabilities. At issue is the construction of normalcy against which disability is juxtaposed. Bri said what freed her was the realization that, "I am not the problem, but a false societal sense of 'normalcy' is." For more of her art and activism see her website <https://www.briannabeck.com/>.

Other activities surrounding the exhibition included Amber Cheek, the Director of Accessibility and ADA Coordinator in the Division of Inclusion, Diversity, and Equity at the University of Missouri, who spoke to the docents about disability awareness. The staff of Services for Independent Living in Columbia presented an informative talk about barriers to artists

with disabilities and assistive devices that can minimize those barriers (thanks to Scout Merry and Mark Ohrenberg, and to Lisa Higgins of Folk Arts for inviting them). In March, Kim Selders of the Thompson Center for Autism provided training for docents and staff so the Museum could join the list of autism-friendly businesses.

We worked previously with VSA during the spring of 2009, presenting the national juried exhibition *Driven*, again including works by emerging young artists, who happened to have disabilities. The show was exciting and beautiful. Each artist reflected on their personal vision of life, art, and how their disability informed their art but did not define it. Gifted blind painter, John Bramblitt, was artist in residence (<http://sightlessworks.com/>) through a grant funded by the Missouri Arts Council, in connection with *Driven*. His visit was nothing short of transformational, for attendees of his public lecture, for the teachers and students who were part of his workshops, as well as for the staff of the Museum. Thanks to Ann Mehr, an art teacher at Locust Street Expressive Arts Elementary School, we had classroom space where Bramblitt could work with students. At the end of the school day, teachers of students with disabilities were invited to a workshop to experience what the students had earlier. The results were the same: a shifting of visual and intellectual viewpoints. Several teachers commented that they found the experiment freeing as well as moving.



Electrify! artist, Brianna Beck talking with visitors during World Anthropology Day.



Museum docent Lisa Jerry and children experiencing Beck's artwork, *Negotiating Space: Othered by Design* during the *Electrify!* exhibition.



In 2009 artist John Bramblitt taught Locust Street Expressive Arts Elementary students how to paint without seeing.

On the one hand I want no acknowledgment of my disability because I want my art to be its own acknowledgment. And yet at the same time I do want my disability known because there is a certain fight I have to fight as an artist that has nothing to do with my art and everything to do with my disability.

—Anonymous

Other Educational Activities

The Museum participated in *World Anthropology Day*, organized by the Museum of Anthropology, with a family event led by artist Bri Beck and a dance performance in the European Gallery led by Eswary Letchumanan in Bharatanatyam (south Indian classical dance), at the invitation of the Missouri Folk Arts program.

Yuhuai Hu's work, *Father*, was selected for the First Place Award for *Art After Dark 2018* held in April. Thanks to all who worked hard for this event, including the Museum Advisory Council of Students (MACS), and Matt Ballou, professor in the School of Visual Studies, who served as the jurist.

In April the docents were invited to the studio of artist Jo Stealey, director of the MU School of Visual Studies. A beautiful day, both outdoors and indoors. The docent corps (now at twenty-nine members) was joined this year by Wayne Merrill, Alice Landrum, Barb Montgomery, and Janet Elmore after they completed their year-long training.

Ann Mehr's retirement celebration, held at the Museum in May was well-attended and bittersweet. While we wish her the best, we will miss all the wonderful collaborations with her on behalf of Locust Street Expressive Arts Elementary School. Mark your calendar for the combined *Museum Day/ Archaeology Day* on **Saturday, October 6, 2018.** ■



South Indian classical dance performed during World Anthropology Day.



Art After Dark First Place Award went to Yuhuai Hu for his artwork, *Father*.



Museum docents visit Jo Stealey in her studio.

Museum Associates

Gary Anger
President

As I am writing this we are experiencing a refreshing “normal” July day in Missouri with a high of 89 degrees F. I hope you have been able to find relief from the oppressive heat we’ve had over the last two and a half months, perhaps by visiting our wonderful Museum.

The year continues to fly by. We have had a number of very enjoyable events already. I hope you were able to attend some of the Art of the Book Club events, tried your hand with the sketching group, and enjoyed *Art in Bloom* and our new, refreshed major fundraiser, *The Canvas Carnival*. I am pleased to report that the feedback we have received regarding *The Canvas Carnival* was very positive. The event raised over \$16,000. We already have a date for 2019. *The Canvas Carnival* will be held on **Saturday, April 6, 2019**, at the Columbia Country Club starting at 5:30pm. Please save the date if you have a scheduler because weekends in the Spring tend to fill up quickly. We are hoping to increase attendance this year, so if you attended last year’s *Carnaval*, please invite or sponsor several friends and/or those new to the Museum. If you weren’t able to make it last year, please plan to come. The general consensus was that the food was excellent, the silent auction was filled with very interesting (and reasonably priced) pieces of art, and the event was

comfortable and very social. One thing I heard over and over again was that our friends enjoyed the freedom to move around and socialize with one another, renewing friendships and meeting new friends.

Don’t forget to join us for *The Annual Crawfish Boil* to be held on **September 21, 2018**, at 5:30pm under the awning at Mizzou North. Bring your friends and partake of freshly cooked crawfish prepared by Brook Harlan. The Columbia Area Career Center will also prepare gumbo, muffulettas, and pralines. Beer will be provided by Flat Branch. The cajun band, Swampweed, will entertain with live music. It’s always a fun and festive event. Tickets may be purchased on-line at the Museum’s website.

In closing, I want to mention my four years as Museum Associates president will be ending in November. I would like to thank everyone on the Museum Associates Board of Directors for their assistance and volunteering spirit. I would also like to thank the entire membership for their faithful membership renewals, purchases at the Museum Store, contributions, and support. Our Annual Meeting this year will be held on **Friday, November 9, 2018**, at 5:30pm. We will be introducing a number of new board members and several new Museum Associates officers. See you then! ■



Art in Bloom People’s Choice Award winner for Best in Show: Ruth LaHue’s design from My Secret Garden.



Art in Bloom creation inspired by *Joy of the Waters* designed by Kaycee Sims from Allen’s Flowers.



Canvas Carnival attendees: Catherine Armbrust, Nicole Johnston, Sandy Neal, and Terry Merritt.

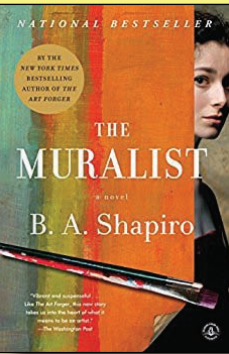


Silent auction winners at the Canvas Carnival: Rhonda Jones, Margaret Brownlee, and Jane Wagner.



Ladies of the Canvas Carnival: Linda Keown, Ava Fajen, Stacey Thompson, and Kay Duello.

Art of the Book Club

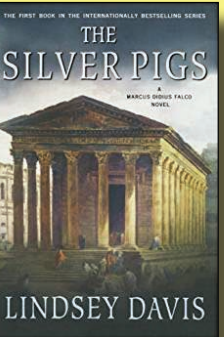


November Selection
The Muralist
by
B.A. Shapiro

When Alizée Benoit, an American painter working for the Works Progress Administration (WPA), vanishes in New York City in 1940, no one knows what happened to her. Not her Jewish family living in German-occupied France. Not her artistic patron and political compatriot, Eleanor Roosevelt. Not her close-knit group of friends, including Mark Rothko, Jackson Pollock, and Lee Krasner. Some seventy years later Benoit’s great-niece Danielle Abrams, while working at Christie’s auction house, uncovers enigmatic paintings hidden behind works by those now-famous Abstract Expressionist artists. ■

February Selection

The Silver Pigs
by
Lindsey Davis



This 1989 historical mystery crime novel is the first book in the popular Marcus Didius Falco Mysteries series. Set in Rome and Britannia during 70 CE, just after the year of the four emperors, the novel stars Marcus Didius Falco, informer and imperial agent. “Pigs” refers to 200-pound ingots stolen from Roman Britain, which feature prominently in the plot. Davis’ story, though couched in period detail, rewards as much for deft handling of plot and depth of characterization as for its historicity. ■

Planned Giving

Planned giving lets you support the Museum of Art and Archaeology through an estate gift. You don't have to be wealthy or famous to leave a permanent, meaningful legacy. All that's required is concern for others and the desire to be remembered for more than just the assets you have accumulated. We make planned giving simple, so you can enjoy the benefits of knowing your legacy will live on through the Museum of Art and Archaeology.

Cash gifts of \$10,000 or more gives you membership in Museum Associates Herakles Guild and placement on the Guild's donor plaque.

"I believe the arts play a vital role in defining who we are as a people, and in framing our values as a community. My gift to the Museum of Art and Archaeology reflects what I value, and helps pass those values on to the future."

How will you be remembered?

Linda Keown has invested more than twenty-five years in the Museum of Art and Archaeology as a docent and as a member of the Museum Associates, the Museum's friends group. But perhaps her most lasting legacy will be through her planned gift to the Museum of Art and Archaeology.

Spotlight

Cathy Callaway
Museum Educator



Max Klinger (German, 1857–1920)
Cassandra, ca. 1895
Bronze on marble base
Gift of Museum Associates (79.95)



CASSANDRA

Max Klinger (German, 1857–1920) was a painter, printmaker, and sculptor. Perhaps most famous for his ten etchings, *A Glove* (printed in 1881), the series caused him to be considered a leader in the Symbolist movement of the late nineteenth century and a forerunner of Surrealism. His later work was primarily sculpture. Klinger's first version of the *Cassandra* (now in the Museum der bildenden Künste, Leipzig) was of mixed materials, with a red marble pedestal, pale alabaster draperies, Pentelic marble arms, a painted Carrara marble head, and amber eyes. Creating a sculpture with multiple stone pieces was difficult, and Klinger also issued bronze reproductions of his sculptural works. (Photographic reproductions and postcards of *Cassandra* were available as well at the time.) Like Auguste Rodin, Klinger worked in multiples and would often cast several bronze sculptures from the same mold.

The Museum of Art and Archaeology's *Cassandra* is a smaller bronze than the Leipzig marble and the eighth in a series of bronzes of the same figure issued by different German foundries for the artist. The Museum's bronze is signed "M. KLINGER" on the right thigh of the figure, and the foundry mark appears on the right buttock. The unusual pose, with crossed arms strengthening the emphatic diagonals, and disarrayed drapery add tension, as does the unsettling nature of her story.

Cassandra was the daughter of Queen Hecuba and King Priam, the last rulers of Troy during the Trojan War. She describes her situation in the play *Agamemnon* by Aeschylus (525–556 BCE): Apollo bestowed upon her the gift of prophecy in exchange for her sexual favors, but she reneged on her promise, and the god turned the blessing into a curse by causing her predictions to be disbelieved. At the birth of her brother Paris, she foretold the trouble he would cause and recommended the infant be abandoned. Paris would later bring Helen to Troy, an act that caused the Greek retaliation and the war against Troy. *Cassandra* also warned of the danger of the wooden horse left behind by the Greeks, which contained Greek soldiers who would sack the city once inside Troy's gates. Her warnings were of no avail, however, and all were dismissed as the rantings of a mad woman. The effect of being disbelieved and shunned by her own people clearly threatened her sanity. Her fate only worsened when she was raped by Ajax the Lesser in the temple of Athena, after Troy fell. Though the angry goddess punished Ajax for the desecration of her temple, *Cassandra* ended up as a spoil of war awarded to King Agamemnon, leader of the Greeks. *Cassandra* was again not believed when she predicted his death at the hands of his wife, Clytemnestra, who also murdered the enslaved princess shortly after her arrival at the palace in Mycenae.

The Museum's *Cassandra* was purchased by Museum Associates in 1979. The bronze is on display in the European Gallery. ■



Museum of Art and Archaeology
Mizzou North, Room 2021
115 Business Loop 70 West
Columbia, MO 65211-8310

Museum Associates Annual

CRAWFISH BOIL



Feast on crawfish, gumbo,
muffulettas, pralines, and beer!

September 21, 2018
5:30–8:00pm

Reservations

\$40/person (\$35 MA Members)

\$75/couple (\$65 MA Members)

RSVP by September 17, 2018

Purchase your tickets on line at

http://maamuseumassociates.org/MA_Events.html

or call (573) 882-6724

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Swampweed Cajun Band

Food prepared by

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The Columbia Area Career Center

Beer provided by



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