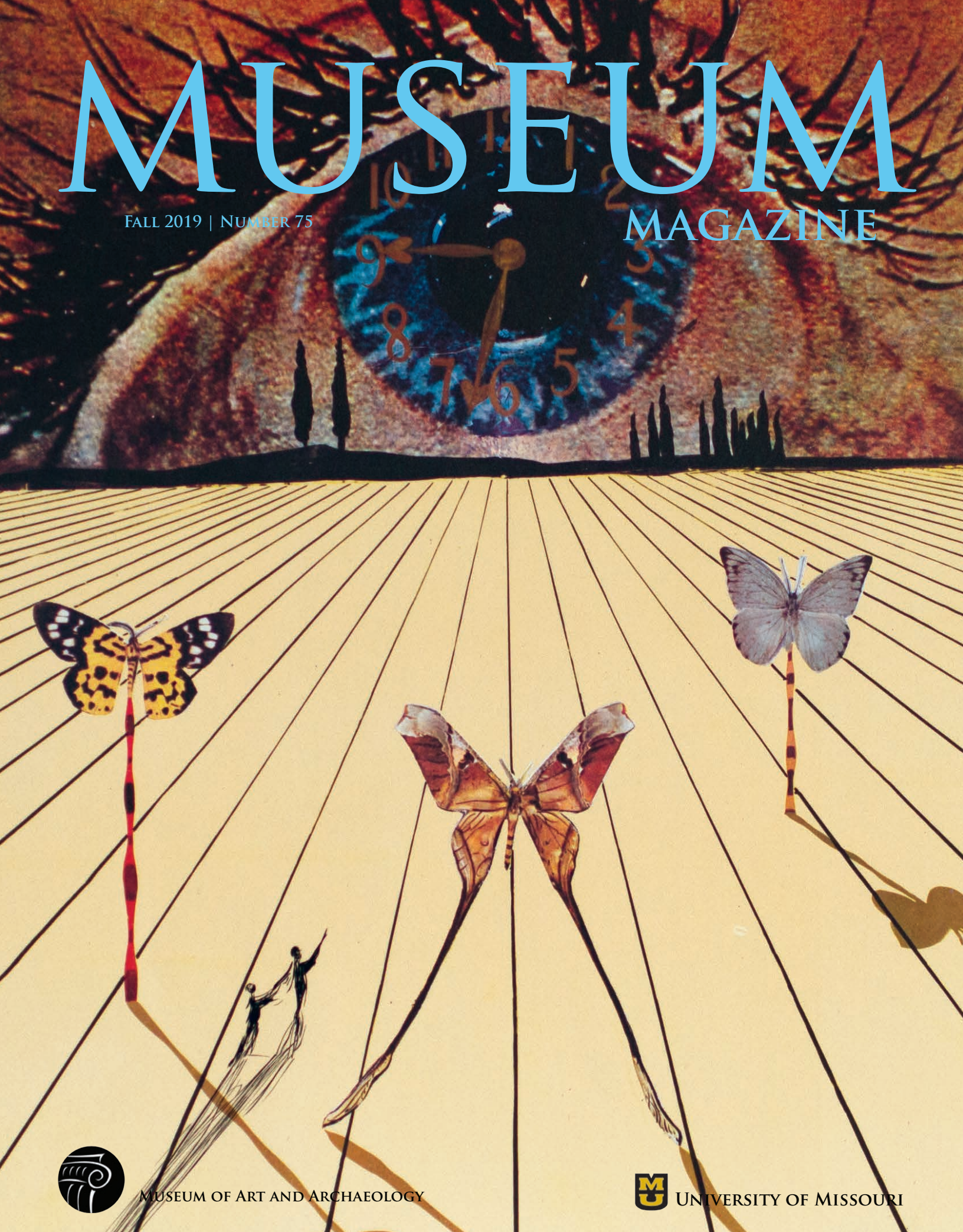


MUSEUM

FALL 2019 | NUMBER 75

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

Stories matter.
Come experience the ones we tell.



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Chancellor's Arts Showcase • Feb 28

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MUSEUM GALLERIES HOURS
Tuesday–Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
Closed on Mondays and University Holidays

MUSEUM STORE HOURS
Tuesday–Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm
Closed on Mondays and University Holidays

MUSEUM STAFF OFFICE HOURS
Monday–Friday: 8am to 5pm
Closed on University Holidays

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

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

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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Cathy Callaway, Assistant Editor

The magazine is published biannually by the Museum of Art and Archaeology, University of Missouri-Columbia, and is paid for through membership fees, donations, and gift contributions to Museum Associates.

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

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Cover (Detail)
Salvador Dalí (Spanish, 1904–1989)
The Eye of Surrealistic Time, 1971
Etching and color lithograph on paper
Gift of Mr. and Mrs. Marvin Small (79.111.11)



From the Director

Janus, the Roman god of passages, beginnings, endings, and transitions is usually depicted as having one face looking to the future and the other to the past. Museums are much the same—we hold collections from the past, but do so for the benefit of posterity, always seeking new ways to make the irreplaceable art and artifacts in our collections more meaningful and relevant to latter-day audiences.

Janus is also a meaningful tutelary in another, related regard. Museums like ours have a dual nature. On the one hand we're a public museum with an active education program that engages schoolchildren across the region, as well as a growing docent program of dedicated volunteers who make our collections come alive to audiences of all kinds. Those audiences range from pre-K schoolchildren to medical students in residence, and from art students learning to draw in the Gallery of Greek and Roman Casts through focused and formal instruction to the convivial informality of the Museum's Tuesday sketching group, which requires neither previous experience nor artistic talent. We serve the people of mid-Missouri whatever their age or background.

We're also an academic museum, actively studying the collections and adding to knowledge in a range of scholarly disciplines. Many of the antiquities in our collection reflect decades of focused and systematic field research, our collections reflect ongoing scholarship regarding the provenance, significance, and history of specific works of art, building rich biographies that add layers of meaning and context.

Those dual natures come together in exhibitions that translate new and continuing scholarship into fresh interpretations and presentations. They're showcased in this issue as well—Dr. Linda Endersby's new acquisitions section will help you see the familiar art of Missouri's Capitol in new ways, appreciating the process of creation as well as the finished work. Dr. Benton Kidd's discussion of first-century Jewish ossuaries dives more deeply into a distinctive kind of object found during the Second Temple period in a restricted area near Jerusalem, but which excite popular imagination because of several inscriptions suggesting Biblical personages. We give a preview of an upcoming exhibition examining the development of printmaking in the Renaissance—an exhibition that brings together both scholarship and pedagogy, and will be developed in conjunction with a course Dr. Alisa McCusker is teaching this fall. Dr. Lisa Higgins highlights recent Missouri Folk Arts programs, including a highly-regarded MFAP program examining arts and aging—a crucial topic for a nation soon to have more people over the age of sixty-five than children for the first time in its history. And Dr. Cathy Callaway explores programs aimed at children—the opposite end of the age spectrum. She also showcases the Art of the Book Club, whose members examine art through the sharpening lens of literature.

Taken together, these offerings reflect the balancing act at the core of the museum enterprise. We bring the light of scholarship to bear on familiar objects so you can experience them in novel, unexpected, and unfamiliar ways, while simultaneously opening up the Museum to new uses, new audiences, new voices, and new ways of experiencing art and telling its myriad stories.

But there are many more stories to tell. I hope you'll come to the Museum and experience our exhibitions firsthand, or take part in one of our array of changing public programs, or get involved in the Art of the Book Club, our Sketching Group, the Museum docent corps, or Museum Associates.

And speaking of transitions, a final bittersweet note. While I wouldn't exactly describe them as retiring—they're some of the most engaging and vivacious people I know—several long-time friends of the Museum have announced they'll be stepping down from their positions at the University. **Jo Stealey**, Professor of Art and head of the School of Visual Studies, is stepping down, although she will continue her stewardship of the Artist in Residence program. **Ted Tarkow**, longtime Associate Dean in the College of Arts and Science and Professor of Ancient Mediterranean Studies—a classicist who could actually make ancient Greek fun—will be taking his retirement. So too will **Susan Langdon** and **Marcus Rautman**, both Professors of Ancient Mediterranean Studies and eminent archaeologists. We wish them all well, and hope retirement will give them more time to visit the Museum.

You should, too!



Alex W. Barker
Director



Roman Quadrigatus
Silver, ca. 225-212 BCE
Museum purchase and partial gift of
Mrs. Mary Frances Osborne Davis and
Mrs. Susan Ann Davis Aulgur in memory of
John H. Townsend (69.405)
*Currently on display in the
Weinberg Gallery of Ancient Art*



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.

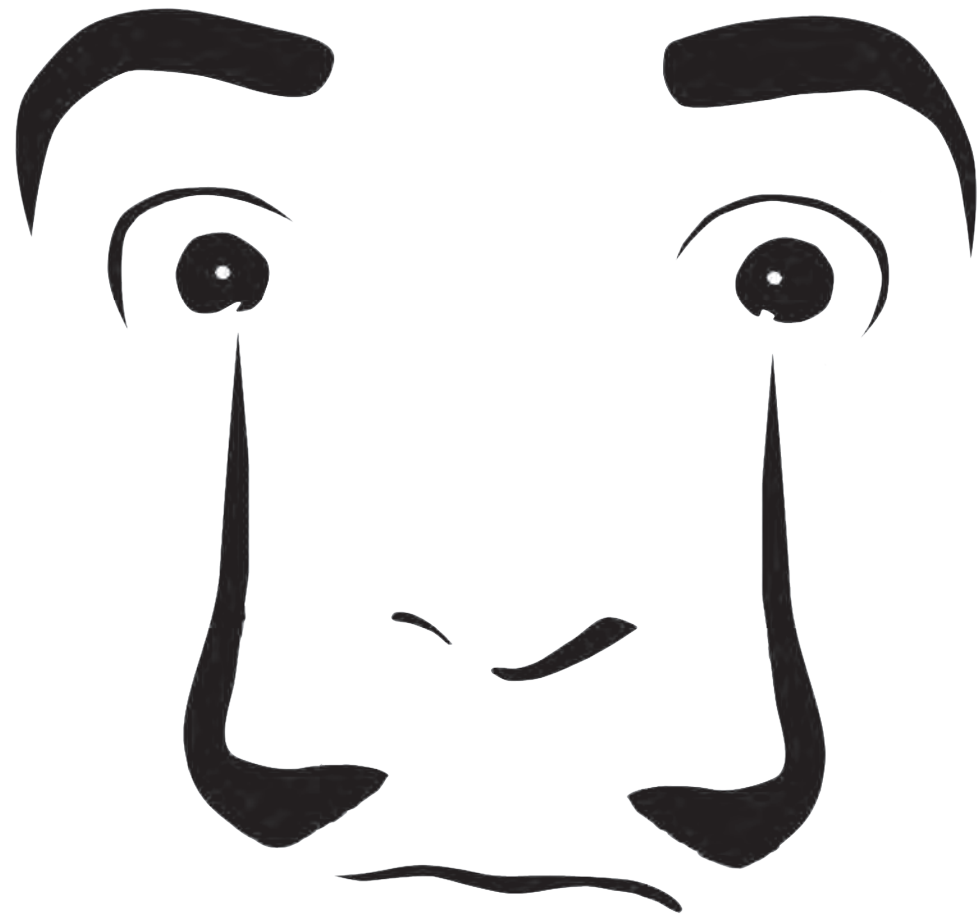
For more information on joining Museum Associates, review the membership form inside this magazine or visit our website at maamuseumassociates.org.

It's easy to join on-line!

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

Salvador Dalí

November 5, 2019–February 23, 2020



**Bigger than life. Pointed. Outlandish. Grandiose.
And that was just his moustache!**

Few artists captured—and courted—the public imagination more than the Spanish surrealist painter Salvador Dalí. Although a skilled draftsman and technically accomplished artist, it was his extravagance and imagination, in both art and life, that made him famous. Our focus exhibition includes nine lithographs with etchings in color from Dalí's 1971 *Memories of Surrealism* series, epitomizing the dreamlike eccentricity of Dalí's symbolically-charged world. ■

All images on the accompanying page are by Salvador Dalí (Spanish, 1904–1984) and were gifts from Mr. and Mrs. Marvin Small.



Ultra Surrealistic Corpusculaire Galutska (79.111.8)



Surrealist Crutches (79.111.16)



Crazy, Crazy, Crazy, Minerva (79.111.14)



Dressed in the Nude in the Surrealistic Fashion (79.111.13)



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REFRAMING THE RENAISSANCE PRINT

JANUARY 18—MAY 31, 2020

The Renaissance was, as the name implies, a period of rebirth, of experimentation, growth and change. While justly celebrated for its paintings, many of the familiar techniques of printmaking, including woodcut, drypoint, engraving, and etching, developed during the period as well. The explosion of creativity and innovation during the Renaissance was fueled in equal part by the opportunities posed by new materials and techniques on the one hand, and by the rapidly growing demand for more images available to more people on the other. The resulting prints express both the aesthetic and technical creativity of the age and the fluid, dynamic social milieu in which they were created.

Reframing the Renaissance Print presents a selection of works, most rarely-seen examples drawn from the Museum's permanent collection. The focus exhibition is being developed by Curator of European and American Art, Alisa McCusker, (whose specialization is Renaissance prints and drawings) and engages undergraduate and graduate students from the University's Art History program in the School of Visual Studies to choose, study, arrange, and interpret works that best tell this remarkable story. ■



Philip Galle, Printmaker (Flemish, 1537–1612)
Maerten van Heemskerck, Designer (Dutch, 1498–1574)
The Triumph of Fame, ca. 1565
Engraving on paper
Museum purchase (76.65.4)



Albrecht Dürer (German, 1471–1528)
The Harrowing of Hell, from *The Engraved Passion*, 1512
Engraving
Gilbreath-McLorn Museum Fund (2016.6)

(Top left detail)
Jaspar de Isaac (Dutch, 1615–1645)
Annunciation, 1st half of the 17th century
Hand colored engraving on paper
Acquired with funds donated by Dr. John and Patricia Cowden (2012.1)

Missouri Folk Arts Program

Lisa L. Higgins
Director

Arts and Aging in Missouri

Over the last decade, the Missouri Arts Council (MAC), our state arts agency, has worked more actively to encourage deeper inclusion, diversity, equity, and access in its programs. MAC, for instance, has sought new collaborations in arts-adjacent and seemingly non-adjacent fields, including topical convenings. On April 26, 2018, MAC and Mid-America Arts Alliance co-coordinated *Art Ease: A Regional Convening on Arts and the Military* in Kansas City, Mo., with support from the National Endowment for the Arts. The conference was such a success that MAC's Special Initiatives Coordinator Virginia Sanders and Executive Director Michael Donovan invited partners to organize *Arts and Aging in Missouri*.

The Missouri Folk Arts Program joined the planning committee, as did the Osher Lifelong Learning Institute. The state's Minority Health and Human Services and the Missouri Coalition Celebrating Care Continuum Change also supported the all-day meeting on April 4, 2019 at Memorial Union on the Mizzou Campus. *Arts and Aging in Missouri* featured inspiring performances from a range of Missouri artists: storyteller Deb Swanegan, jazz guitarist Joel Anderson, Missouri Poet Laureate Alik Barnstone, and award-winning visual artist Solomon Thurman. Missouri arts leaders Lois Brace of the Presser Arts Center and Debra Campbell of Arts and AGEing KC compelled the audience with details and demonstrations of ways they implement creative aging programs in Mexico, Mo., and greater



Missouri Folk Arts' director Lisa L. Higgins and Traditional Arts Indiana's director Jon Kay enjoyed facilitating a discussion over lunch with traditional artists, adaptive recreation specialists, a recent Missouri State University Social Work graduate, and others.



Master storyteller Deb Swanegan (Columbia) wowed the audience with poignant tales of her grandmother, as stitched into a quilt passed down from generation to generation.



Debra Campbell, CEO of Arts and AGEing KC, demonstrates the power of physical, artistic activities on brain health and quality of life.

Kansas City, Mo., respectively. Lt. Governor Mike Kehoe stopped by with words of support and encouragement. MAC enriched the agenda with national creative aging leaders: Gary Glazner, *Alzheimer's Poetry Project* founder; UMSL Professor Suzanne Doyle, who lectures across the U.S. about *Ageless Arts: Creativity in Later Life*; and Professor Jon Kay of Traditional Arts Indiana, who researches, writes, and develops programs about handcrafted "memory objects."

The audience itself was full of experts, too, with 116 participants from Columbia, Jefferson City, St. Louis, Kansas City, Springfield, and beyond. Artists, arts administrators, curators, docents, and arts educators sat side-by-side with social workers, caregivers, nursing home staff, physicians, nurses, and entrepreneurs. Museum of Art and Archaeology and Museum of Anthropology staff attended, as did docents and Museum Associates members. A din of conversations rose from over a dozen lunch tables at midday, as the conference encouraged deeper conversations among all participants. MAC was pleased with feedback via a post-conference survey, where a majority of participants expressed their interest in future Arts and Aging events and projects. ■



MAC's Specialist Initiatives Coordinator Virginia Sanders (left) engages with audience members during a break from the conference agenda.



Audience members grasp keynote speaker Gary Glazner's points as he illustrates his use of poetry in his work with people with dementias. He is particularly fond of Emily Dickinson's *Hope is a Thing with Feathers*, a simple but evocative poem. The day before the conference, Glazner captured the hearts and minds of visitors and staff at the MU School of Health Professions' Adult Day Connection.



Joel Anderson (Columbia) entertained the crowd with some jazz standards. Outside his office, the attorney practices creative aging, doing gigs weekly at arts and culture events as a soloist and with small ensembles.

 **Missouri
Arts Council**

**NATIONAL
ENDOWMENT** for the **ARTS**
arts.gov

FOLK ARTS
Missouri Folk Arts Program

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.



Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection* Through October 27, 2019

The Scruggs-Vandervoort-Barney Collection comprises almost one hundred paintings and drawings capturing rural and urban life in Missouri in 1946 and 1947. Also called the Heart of the Nation Collection, these works survive as notable records of landscapes, cityscapes, ways of life, and folk traditions from across the state. This exhibition will present a selection of watercolors and drawings from this collection.



Impeccable Taste: Seventeenth-Century Ornamental Design in Print* Through December 22, 2019

Designs for the ornamentation of fabrics, furniture, jewelry, armor, and a variety of other materials are of fundamental importance to the history of Western printmaking. The seventeenth century saw a remarkable flourishing of printed designs, which disseminated elite tastes and sophisticated craftsmanship to wider audiences than ever before. This exhibition will feature an array of printed designs for lavishly embellished architectural elements, woodworking and carpentry, jewelry, and other personal luxury objects.



Salvador Dalí* November 5, 2019–February 23, 2020

In 1971, surrealist artist Salvador Dalí created a suite of etching entitled *Memories of Surrealism*. This set of etchings are exemplary of Dalí's symbolism and surrealism, which challenge our normal sense of the "real." This focus exhibition provides a glimpse into the creative corners of the artist's eccentric mind. These works by Dalí feature real items such as crutches, butterflies, roses, and elephants in very unreal contexts.



Reframing the Renaissance Print* January 18–May 31, 2020

The foundational techniques of Western printmaking—woodcut, engraving, drypoint, and etching—originated in the Renaissance. Burgeoning demand for wide circulation of both images and texts as well as rapid development of new materials and technologies formed a crucible for remarkable creativity and innovation. This exhibition explores these techniques and the social and cultural history of early modern prints will be collaboratively curated with MU undergraduate and graduate Art History students.

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

Calendar of Events

September

3 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

12 Thursday: Archaeological Institute of America (AIA) Lecture
"The Black Sea Maritime Archaeology Project"
Kroum Fatchvarov, University of Connecticut
Reception: 5:00–5:30pm, 101 Swallow Hall
Lecture: 5:30–6:30pm, 101 Swallow Hall

15 Sunday: Docent-Led Theme Tour
"Travel, Transition, and Nomadic People"
(In conjunction with DBRL One Read Program)
2:00–3:00pm, Museum Galleries

17 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

October

1 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

5 Saturday: Museum/Archaeology Day
1:00–3:00pm, Mizzou North

15 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

18 Friday: Museum Assoc. Annual Meeting
5:30–8:00pm, European Gallery
Reception Following, Cast Gallery

November

3 Sunday: Docent-Led Theme Tour
"Dalí Works on Paper"
2:00–3:00pm, Museum Galleries

5 Tuesday: Focus Exhibition Opens
Salvador Dalí

Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

8 Friday: F.A.M.E. Fashion Art Museum Experience
Fundraising Event for Museum Associates and Missouri Historic Costume Collection
5:30–8:30pm, Museum Galleries
Reception/Silent Auction/Student Projects
Historic costumes and textiles, rarely seen artwork from Museum storage on display
Tickets: \$50/person
(Purchase on the Museum's website or at the door)

19 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

20 Wednesday: Art of the Book Discussion
Dalí by Edmond Baudoin
12:15–1:30pm, 124 Mizzou North

December

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

Docent-Led Theme Tour
"Mythology"
2:00–3:00pm, Museum Galleries

3 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

4 Wednesday: Annual Holiday Fête
Hosted by President and Mrs. Choi at the President's Home, Providence Point
6:00–8:00pm, 1900 S. Providence Rd.
Reception and live music
\$40/person or \$70/Couple
RSVP by November 29th
Purchase tickets on line or call 882-6724

5 Thursday: Evening of Holiday Shopping
6:00–8:00pm, Museum Store
20% Discount on all merchandise
(Excluding the Anthropology Store)

17 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

23–26: Museum Galleries CLOSED

27 Friday: Museum Galleries OPEN
12:00pm–4:00pm

28–31: Museum Galleries CLOSED

January

1 Wednesday: Museum Galleries CLOSED

5 Sunday: Docent-Led Theme Tour
2:00–3:00pm, Museum Galleries

7 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby

18 Tuesday: Focus Exhibition Opens
Reframing the Renaissance

21 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in the 1st Floor Lobby



Ad Hoc Film Series

All films shown at 2:00pm
Mizzou North, Room 707
FREE and open to the public

September 8, Sunday
The Lady in the Van (2015)
Directed by Nicholas Hytner
Starring Alex Jennings and Maggie Smith
(In conjunction with Daniel Boone Regional Library
One Read selection: *Nomadland*)

October 13, Sunday
Brother from Another Planet (1984)
Directed by John Sayles
Starring Joe Morton and Daryl Edwards

November 10, Sunday
Spellbound (1945)
Directed by Alfred Hitchcock
Starring Ingrid Bergman and Gregory Peck

December 8, Sunday
Little Ashes (2008)
Directed by Paul Morrison
Starring Javier Beltrán and Robert Pattinson

January 12, Sunday
That Hamilton Woman (1941)
Directed by Alexander Korda
Starring Vivien Leigh and Lawrence Olivier



Impeccable Taste

17th-Century Ornamental Design in Print

Through December 22, 2019



Linda Endersby
Museum Registrar

The seventeenth century saw a remarkable flourishing of printed designs, which served both to promote the designers' work and disseminate tastes to various audiences. With the expansion and success of the Dutch economy in this period, buyers of art and luxury included newly rich traders and others involved in commerce. They sought means to announce their success and newly acquired status in the same way that the church, royalty, and the nobility had shown power and wealth: through lavish architecture, furniture, clothing, jewelry, and other items. The designs shown in this exhibition were used by artisans to build ornamental furniture, create fine jewelry, and add flourish to leather and other materials.

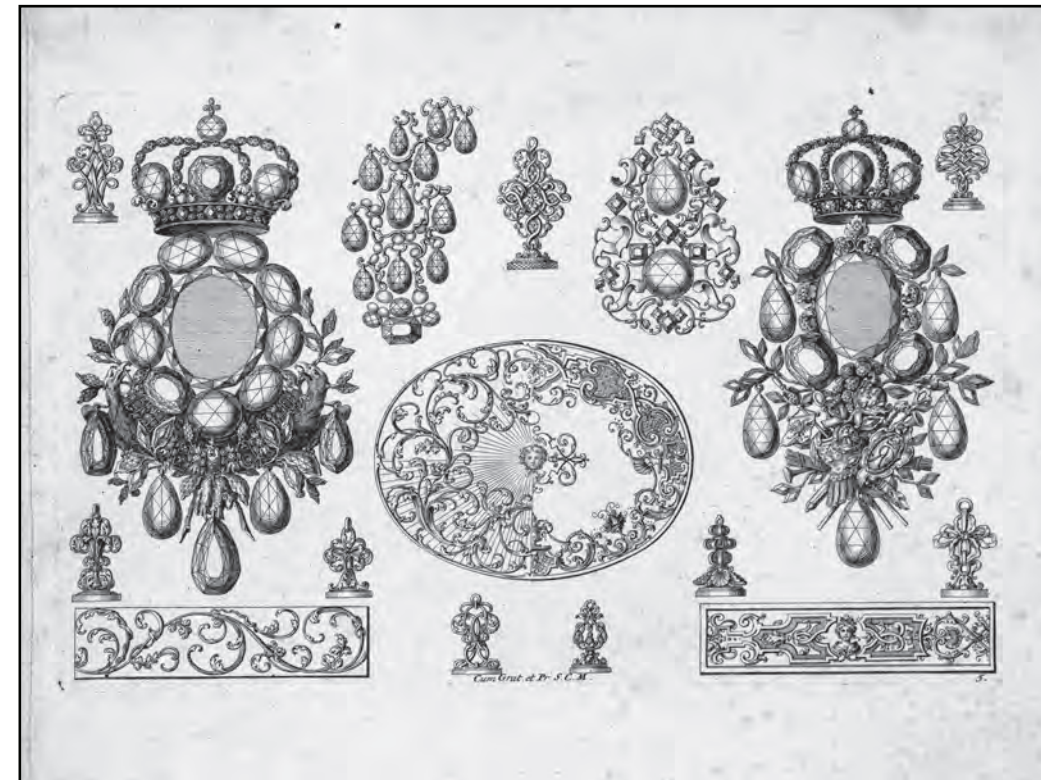
This focus exhibition features designs from two artists. Paul Vredeman de Vries was part of a family of designers; his 1630 catalogue included his own original designs and those of his father, Hans. Christian Engelbrecht's engraved designs, after work by jeweler Friedrich Jacob Morisson, were used by artisans to make jewelry as well as to ornament woodwork, fabrics, armor, leather, or other materials.

Paul Vredeman de Vries' father, Hans Vredeman de Vries, was one of the most influential designers of the period. He was also considered an architect and architectural themes influenced his designs. His son also created architectural paintings. The Museum has in its collection a painting by Peeter Neeffs the Elder, entitled *Interior of a Gothic Church*, inspired by such architectural themes as designed by de Vries.

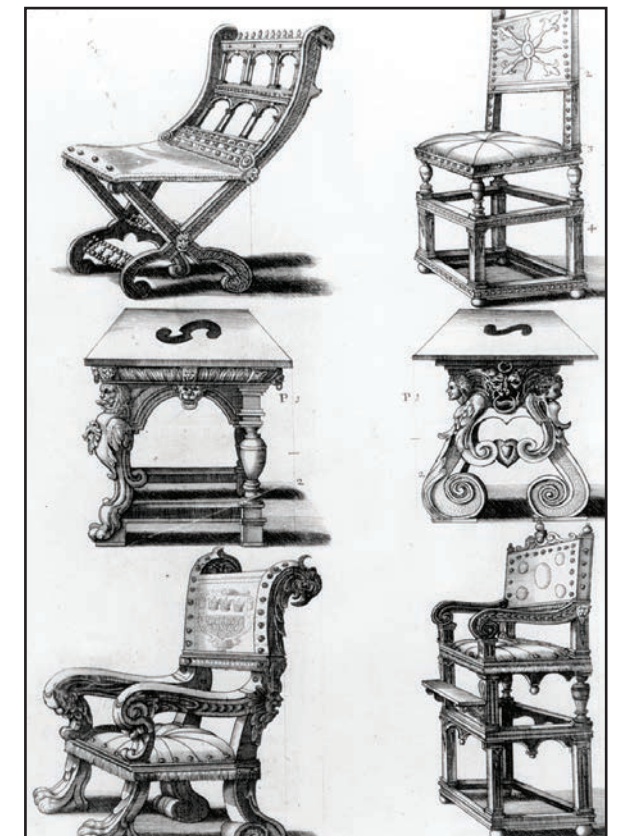
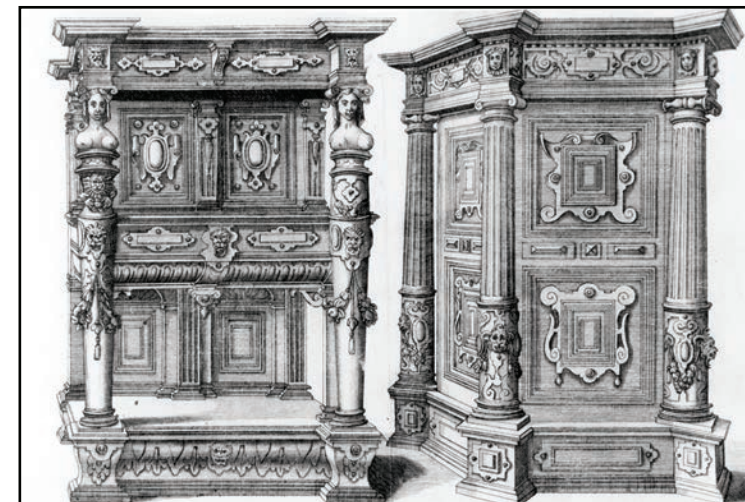
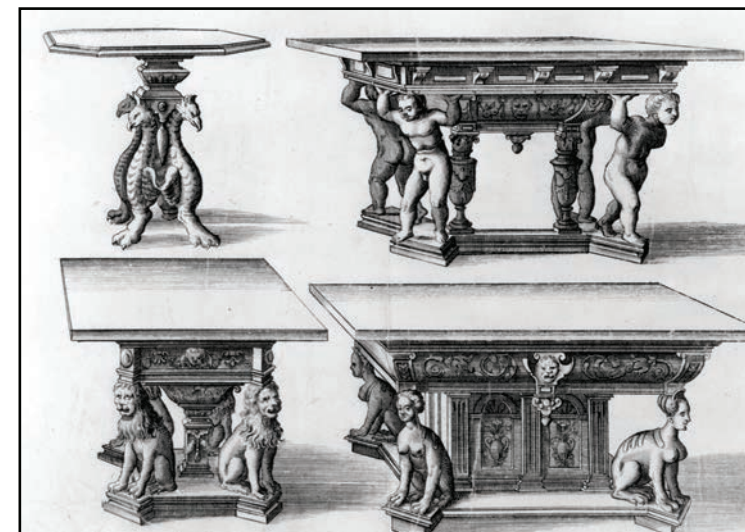
It was during this period that jewelry design took advantage of new techniques in gemstone cutting that resulted in increasing a stone's brilliance. These new types of cuts were circulated in books of designs, such as this one by Christian Engelbrecht. Friedrich Jacob Morisson was a popular jeweler who worked in Vienna at the end of the seventeenth century and whose engravings were widely circulated. ■



Peeter Neeffs the Elder (Flemish ca. 1578–1656/1661)
Interior of a Gothic Church, ca. 1620
Oil on copper
Gift of Museum Associates (78.25)



Christian Engelbrecht
(German, 1672–1735)
After Friedrich Jacob Morisson
(German, active 1693–1697)
Published by Joannes Andreas Pfeffel I
(German, 1674–1748)
Fortsetzung von verschiedenen neuen und curieusen Inventionen von Geschmuck, Zierathen, und Gelanterien
(Series of various new and curious inventions of decorations, ornaments, and fashionable items)
Engraving on paper, 1699–1724
Museum purchase (2017.9 D)



Anonymous
After designs by Paul Vredeman de Vries (Netherlandish, 1567–after 1630)
Later German and French Edition of
Versheyden Schrynerwerck (Various Works of Joinery)
Published by Peter Overadt (German, active in Cologne ca. 1600–1649)
Engraving, 1658
Museum purchase (67.135.3.15 & 9)

From the Museum Educator

Cathy Callaway

We held our usual Saturday workshop for young people (and those young at heart are always welcome to participate!) at this year's Art in Bloom in March. Activities included tissue paper flowers and color pages with vases to create your own bouquet. The Confucius Institute provided the materials and expertise for images of flowers using the Chinese brush painting technique. The Institute has moved out of Mizzou North and back to campus, and while we will miss them, they have promised to continue their involvement with our events; look for them at the **Museum and Archaeology Day on October 5th**.

The summer family programs started with Barbara Fabacher and Barbara Montgomery offering sketching tips to eager young artists. A drop-in sketching session is offered twice a month, all year, in the galleries, and children are welcome. Thanks to Museum Associates sponsorship and Stacey Thompson for organizing this event and providing both the materials and just as much direction as participants desire. Dr. Elizabeth Wolfson presented the other summer classes for families, covering topics such as color, ancient Egypt, mythology, and archaeology. Quote from one appreciative parent: "My kids are learning so much from you!" Another parent: "We had a great time today and appreciate all of the efforts that go into the planning and execution of these events."

The Art of the Book Club (ABC) continues to provide interesting offerings based on a book they choose to coincide with the themes in current exhibitions at the Museum. The ABC provides literary opportunities four times a year; their choices for this fall appear on the adjoining page. Again, thanks to Museum Associates for sponsoring The Art of the Book Club and supporting the Museum's efforts to reach out to the community. Please come see what the Museum has to offer you! ■



A young artist displays her creation during the Art in Bloom for Kids workshop in March, 2019.



Dr. Elizabeth Wolfson interacts with children during Kids Series: World of Art on Egypt.



A young artist contributes to a mural, while participating in Kids Series World of Art on Color. The mural is displayed on the 1st floor hallway at Mizzou North.

Museum Sketching Group

Talent is Not Required!



First and Third Tuesday of each month
10:00–11:30am
Gather in the first floor lobby
Drawing supplies and collapsible stools available

Museum Associates
The University of Missouri
Museum of Art and Archaeology

MUSEUM OF ART AND ARCHAEOLOGY
The University of Missouri



A Chinese brush painting experience offered by the Confucius Institute during Art in Bloom.

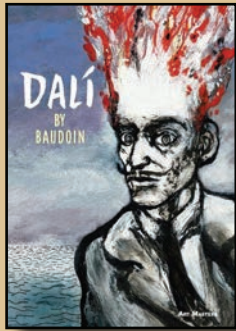


Participants in the Museum Sketching Group are constantly inspired by the artwork in the Museum's galleries; here are a couple of examples of their work.

Art of the Book Club

November Selection

Dalí
by Edmond Baudoin



Dalí is a graphic-style biography of Spanish artist Salvador Dalí by Edmond Baudoin, a popular French artist, illustrator, and writer of sequential art and graphic novels. Dalí's art is full of mysterious and often shocking symbolism. Baudoin's tangled and discursive but perceptive graphic biography gives him some much-needed context. The narrative follows a troubled narcissist and exhibitionist who might well have gone mad were it not for art. ■

February Selection

Things Fall Apart
by Chinua Achebe



Set in the southeastern region of Nigeria as the impact of British colonialism was being felt in the second half of the 19th century, *Things Fall Apart* is a simple but tragic story of a "strong man" whose life is dominated by fear and anger. Uniquely and richly African, at the same time it reveals Achebe's keen awareness of the human qualities common to people of all times and places. It is the most widely read book in modern African literature. ■

Museum Associates

Tootie Burns
President

Greetings from the Museum!

I hope your summer went well! I always enjoy the slower pace of Columbia in the summer, but as we head into September, my thoughts are turning to fall and all the exciting events that this time of year brings.

The Museum has plans for a busy fall! Please take a careful look at this issue of the *Museum Magazine*, as it contains a wealth of information, dates, and times for Museum happenings along with updates on the varied and extensive Museum programming. Also please mark your calendars for the **Museum Associates Annual Meeting** on Friday, October 18th at the Museum. Museum Associates will be recognizing those patrons who have gifted \$10,000 or more with induction into the Herakles Guild (and presented with their plaques). The Annual Meeting is a great opportunity to visit with fellow Museum Associates members and get updated on what is happening at the Museum.

Get ready for a new Museum opportunity! On Friday November 8th, in conjunction with the College of Human Environmental Sciences Historic Costume Collection, Museum Associates will host **F.A.M.E. (Fashion. Art. Museum. Experience)**. This fundraising event will celebrate works from the Museum's collections with student created designs and rarely seen selected items on display from the Historic Costume Collection. Watch for more information for this ticketed event that will give you an opportunity to visit with the student designers and faculty from the Department of Textiles and Apparel Management. Friday's event will include refreshments, music in the galleries, and a unique silent auction. The displays will also be available for the general public to visit November 9th and 10th, but with less fanfare and fun.

I know that December is months away, but please also watch for information on Museum Associates participation in the **2019 CoMoGives Campaign**. This community on-line giving opportunity sponsored by the Community Foundation of Central Missouri runs the entire month of December. The campaign helps over 100 local not-for-profit organizations share their mission and message, and is perfect for year-end contributions. Please consider a gift to Museum Associates during CoMoGives.

Make plans to visit the Museum Store. New merchandise is arriving and it is never too early to think about holiday shopping! Many thanks to our store volunteers. Volunteers are always needed and are only asked to serve two hours one

day a week. Please consider a shift and contact Bruce Cox at 882-6724 or coxb@missouri.edu to schedule a shift or ask questions about volunteering.

Museum Associates had a successful Canvas Carnival this past spring and of course we all looked forward to the floral creations during Art in Bloom. These events always inspire and generate attention for everything the Museum of Art and Archaeology can offer all of us.

Thanks for your continued support of Museum Associates and the Museum. I look forward to seeing you at the Museum and all of the Museum Associates events! ■



Winner of the People's Choice Awards for Best in Show and Best Creative Design went to Lora Schnurbusch from Kent's on Broadway during the 2019 Art in Bloom. Her winning arrangement was inspired by *The Sharecropper* by Elizabeth Catlett.



(left to right) Ken Greene, Jennifer Market, Wyatt Thompson, Stacey Thompson, and Robin LaBrunerie at the Canvas Carnival.



Yolanda Ciolli and Mike Trial enjoying themselves at the Canvas Carnival.



Canvas Carnival guests: (left to right) Darlene Johnson, Kee Groshong, Diana Groshong, Jolene Schulz, Pat Cowden, Theresa Berkley, Terry Berkley, Bill Schulz, and John Cowden.



Canvas Carnival attendees John Adams and Carol Deakyne.

F.A.M.E.

FASHION.ART.MUSEUM.EXPERIENCE

Presented by the Museum of Art and Archaeology and the Missouri Historic Costume and Textile Collection

EXHIBITS and SILENT AUCTION

5:30pm-8:30pm

Explore 17th-century art and related fashion exhibits by the Museum of Art and Archaeology and the Missouri Historic Costume and Textile Collection. Enjoy refreshments while browsing a unique selection of Silent Auction items.

MEET-THE-DESIGNERS RECEPTION

5:30pm-7:30pm

Students from MU's Textile and Apparel Management and Plant Sciences reveal the creative processes behind their apparel and floral designs inspired by Museum artwork and the exhibits' period theme! Enjoy music in the galleries and modeling of select apparel designs!

WHEN: November 8

WHERE: Mizzou North

115 Bus Loop 70W

TICKETS: \$50 per person

Purchase tickets at the door or online: <http://maa.missouri.edu>. Partial proceeds benefit the MAA and the MHCTC. For more information, call (573) 882-6724.

New Acquisitions

Linda Endersby
Museum Registrar

In February, the Museum of Art and Archaeology received eight artists' studies for murals at the Missouri State Capitol. These join sixty-four other Capitol studies already in the Museum's collection.

The Missouri Capitol Decoration Commission, formed in 1917, hired thirty-three artists to create 128 works of art for the new state capitol. Commission President John Pickard, head of the Art History Department at the University of Missouri, collected and preserved many of the preliminary sketches, drawings, and paintings created by these artists in preparation for painting the murals that decorate the capitol interior.

The common theme of all the Capitol murals is "celebrating Missouri." Most of the works use easily recognized scenes to illustrate the history, resources, and ambitions of the state. These include Missouri industries, technological achievements, and older towns and cities, including Boone County. Individual painters were selected to match each theme. The Commission chose to match artists to subjects largely because of their concern for accuracy in presenting Missouri's history to her citizens. When possible, the artists visited the sites where the scenes took place. The murals were meant to serve as a record of the state's history. Pickard had a large influence on which artists were chosen. He chose several artists from the Taos Society of Artists, including Oscar Berninghaus who painted three of the new Museum acquisitions. The Commission funded the murals with the excess from the state capitol bond issues. They spent over \$1,000,000 on art, \$346,000 of that for murals and other paintings. The murals were done in phases from 1917–1927.

The Missouri murals reflected the sentiments of the times. Realistic depictions were part of the American scene painting movement that emerged after World War I. Americans looked to their past for security in a rapidly changing world by stressing continuity from the time of their forebearers to that of their own.

As part of the centennial of the Capitol, the Missouri State Capitol Commission approved and funded an assessment of the murals in the Capitol. The Capitol murals include forty-one "lunette" paintings, as well as paintings in the rotunda, the Governor's Office, and the Senate Chambers. Conservators with ICA-Art Conservation spent ten days on-site at the Missouri State Capitol to complete the assessment. The assessment began in 2015 with over fifty of the murals receiving detailed condition reports. Based on the reports, the murals were prioritized and preserved according to the conditions.

The recent acquisitions by the Museum include studies for the murals: *Early Lead Mining in Washington County*, *The First Circuit Court in Boone County*, *The First Discussion of the Platte Purchase*, *Old Ste. Genevieve—First Permanent Settlement*, *Herculaneum—Where Shot Making was an*

Industry, Wealth of the North, The Artery of Trade, and Reclamation of the South. ■



Frank Bernard Nuderscher (American, 1880–1959)
The Artery of Trade, ca. 1922
Oil on canvas
Transferred from Ellis Library Special Collections (2019.1.5)



Walter Ufer (American, 1876–1936)
The First Circuit Court in Boone County, ca. 1927
Oil on canvas
Transferred from Ellis Library Special Collections (2019.1.7)



Francis Humphrey W. Woolrych (American, 1864–1941)
Wealth of the North, ca. 1922
Oil on canvas
Transferred from Ellis Library Special Collections (2019.1.8)



Conservator examining the *Fire* mural in the Capitol dome.








(Detail)
Frank Brangwyn (American, 1867–1956)
Fire, ca. 1924–1926
Charcoal on composition board
Transferred from University Business Office (87.18)

FOLK ARTS





Arts with a Genealogy

Missouri Folk Arts Program

For folk arts events and schedules visit us online at
<http://mofolkarts.missouri.edu>

Benton Kidd
Curator of Ancient Art

JEWISH OSSUARIES

Beginning in the first century BCE, the Jews of ancient Palestine began a two-stepped burial practice in which bodies were first laid out on shallow benches in rock-cut tombs. After about a year, the remains of the deceased were collected for a second interment, this time in a stone box, known today as an ossuary. The practice of redepositing the bones, *ossilegium*, was common through the Second Temple period (through 70 CE) in the Israel-Palestine region, mostly around Jerusalem where tombs were hewn from the rocky outcroppings surrounding the city. Within a three-kilometer radius of the city, about 750 tombs are known, but more than 1,000 within a five-mile radius. To date, more than 2,000 ossuaries have been recovered from these tombs. All of these burials, however, were located north, east, or south of the city. Ancient Jewish belief held that wind could carry pollutants from decaying bodies over the city, and thus defile the habitat for the living. Since westerly winds prevail over Jerusalem, burials west of the city were forbidden by Jewish law.

Surviving ossuaries carved of the local limestone can be plain or decorated. Common decoration includes “sunburst” designs, stylized flowers, and other geometric motifs (Figs. 1 & 2). Scholars debate the meaning of the designs, whether symbolic or decorative, but the imagery may suggest eternal light (sunburst) and death-rebirth (flower). The significance of the ossilegium practice is also unclear, but some see a link to a growing belief in bodily resurrection and/or the expiation of sin (symbolized by the decomposition of the flesh). Ossuary inscriptions naming the deceased are common in Greek, Aramaic, and

Fig. 2
Jewish Ossuary Inscribed with “Martha”
Allegedly from south of Jerusalem
Ca. 20 BCE–70 CE
Limestone (68.287 a–b) [not on display]



Fig. 1
Jewish Ossuary Inscribed with “Telestratos, son of Lysios”
Allegedly from south of Jerusalem
Ca. 20 BCE–70 CE
Limestone (68.285.1)

Hebrew. They can be incised into the soft limestone (Fig. 1, upper right, in Greek) or added in paint or charcoal (Fig. 2 & 3, on lid, in Greek). Among the most well-known ossuaries is one that held the remains of “Yehohanan, son of Hagkol,” a young man whose heel bone contained an iron spike and fragments of olive wood, indicating he was crucified. Yehohanan’s bones remain some of our only physical evidence for crucifixion in the Roman Empire. Other ossuaries held the bones of “Simon, the Temple builder,” and “Joseph, son of Caiaphas,” thought by some scholars to be the high-priest Caiaphas, nemesis of Jesus in the New Testament. Another example, inscribed “James, son of Joseph, brother of Jesus,” is contentiously debated regarding its authenticity. Some ossuaries have been discovered containing the remains of more than one body. Economy must have dictated how many ossuaries a family purchased, or whether they were decorated. Cost probably restricted ossuary use to more affluent citizens. ■



Fig. 3
Detail of “Martha” inscription under UV light.



Unique Holiday Gifts & Decor



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Mizzou North, Room 2021
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Columbia, MO 65211-8310

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