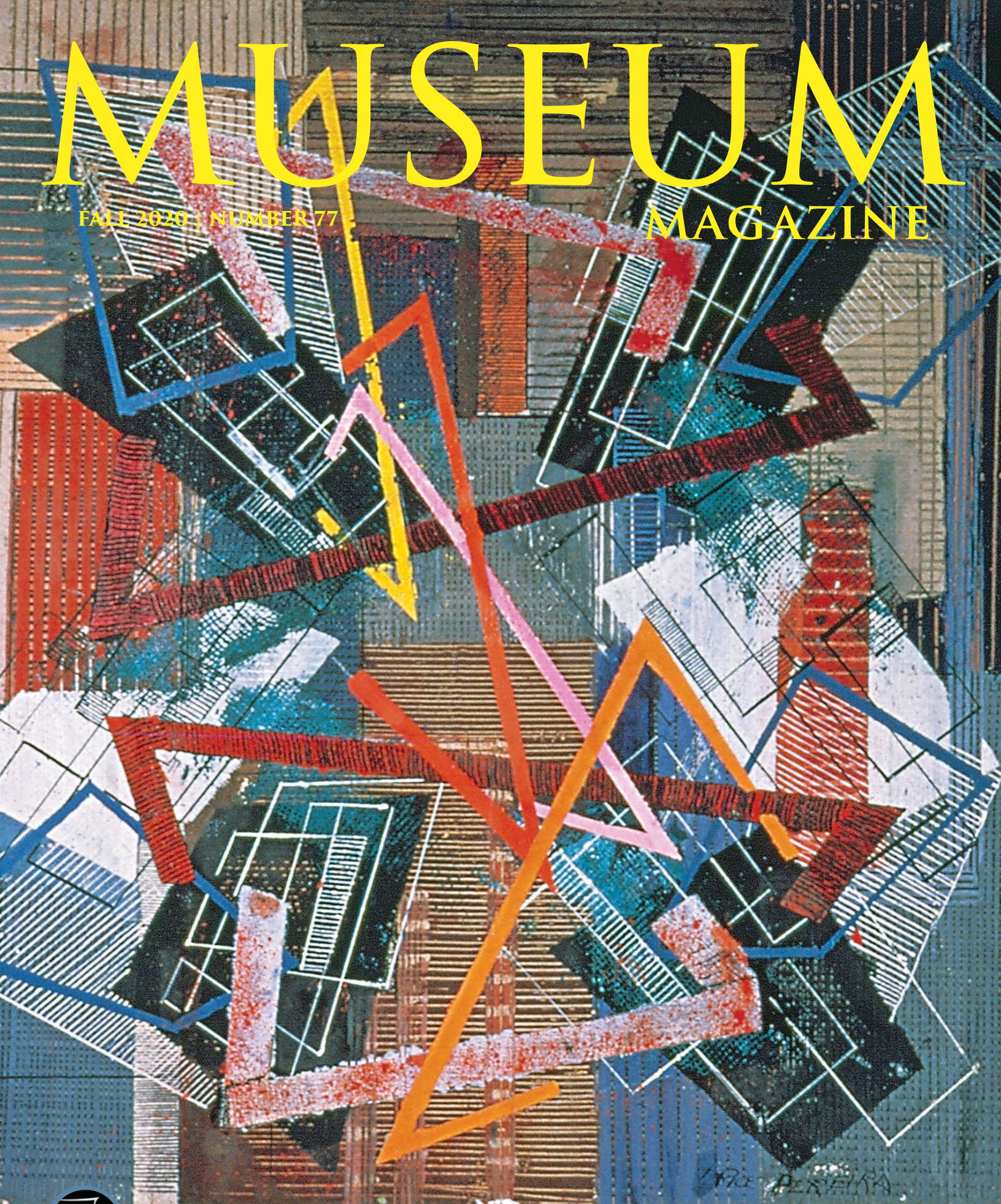


# MUSEUM

FALL 2020 | NUMBER 77

# MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



University of Missouri



**Stories matter.**

**Come experience the ones we tell.**



**Theatre**  
University of Missouri

**FALL 2020**

**Art can offer joy, hope and connection when we need it most. And so we are continuing to work to bring our stories to our audience, whether online or on stage, in some not too distant future.**

**Search for the Mizzou Theatre channel on Youtube to watch our performances.**

Follow Mizzou Theatre  
facebook.com/MizzouTheatre  
@MizzouTheatre  
instagram.com/mizzouthatre/

**theatre.missouri.edu**

Check our website for  
updates. Watch our Mizzou  
Theatre performances on  
YouTube.

## 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.

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

#### Officers:

Tootie Burns, President	Alex Barker, Executive Vice-President
Jane Wagner, Vice-President	Carol Deakyne, Treasurer
Valerie Hammons, Secretary	

#### Directors:

Sheila Baker	Jen Griffin	Terri Rohlfing
Krystin Cooper	Pam Huffstutter	Louise Sarver
Sarah Dresser	Sara Loe	Stacie Schroeder
Brian Foster	Carolyn Oates	Jeannette Jackson-Thompson

#### Ex Officio Directors:

Bruce Cox, Benton Kidd, and Barbara Montgomery

### Museum of Art and Archaeology

Editorial Office: Mizzou North, Room 2021  
115 Business Loop 70 West  
University of Missouri-Columbia, Columbia, MO 65211-8310  
Phone: (573) 882-3591 Fax: (573) 884-4039  
Visit us online: <http://maa.missouri.edu>

Editorial Staff: Bruce Cox, Editor and Graphic Designer  
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.



The University of Missouri does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, age, genetics information, disability, or status as a protected veteran. The University's nondiscrimination policy applies to all phases of its employment process, its admission and financial aid programs, and to all other aspects of its educational programs and activities. Further, this policy applies to sexual violence and sexual harassment (forms of sex discrimination) occurring both within and outside of the University context if the conduct negatively affects the individual's educational or work experience or the overall campus environment. Retaliation directed to any person who pursues a discrimination complaint or grievance, participates in a discrimination investigation, or otherwise opposes unlawful discrimination is prohibited.

Any person having inquiries concerning the University of Missouri's application of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990 or other civil rights laws should contact MU's Human Resources Services at: (573) 882-4256 or the U.S. Department of Education, Office of Civil Rights.

**Cover (Detail)**  
Irene Rice Periera (American, 1902–1971)  
*Triangles*, ca. 1948  
Mixed media (gouache) on paper board  
Gift of Mr. and Mrs. Marvin Small (69.1009)



Missouri  
Arts Council  
NATIONAL  
ENDOWMENT  
for the ARTS  
arts.gov



## From the Director

Over the summer Slover Linett Audience Research and Advisory Board for the Arts conducted a nationwide study of public engagement with the arts during the pandemic. More than 650 arts organizations and their audiences from across the country took part in the survey, and the results were striking. Nearly half of all Americans reported they felt worried or less connected with others, and 40% indicated the pandemic had already affected their income and security. At the time of the survey, 79% of respondents were under a stay at home order or voluntarily quarantining, and 12% had a family member or close friend sick with COVID-19.

Just as we had pivoted to online offerings when our galleries were closed—offering daily Instagram posts with object discussions, weekly Friday Features on object-related topics, online exhibitions, and Zoom-based programming, among other initiatives—so too did arts organizations elsewhere. And while respondents appreciated the effort, and many used the online resources and programs, they reported that even the best online offerings didn't provide the more immediate experiences and connection with others they craved.

One of the most worn-out phrases in these troubled days must surely be “we’re all in this together.” True enough, but each of us faces our own challenges, copes in unique ways, and responds differently based on our respective backgrounds, values, needs, and doubts. That’s true at the community level as well, and what I took away most powerfully from the survey was not how we’re similar to other communities across the country, but the specific ways in which we differ.

Respondents everywhere—including those who participated through the Museum of Art and Archaeology—said that as the quarantine eased, they most looked

forward to getting together with friends and loved ones in their homes. But our audiences differed from audiences of other arts organizations in their rankings thereafter. Nationally, the next most anticipated activity was going out to a bar or restaurant (63%), visiting parks, gardens or zoos (46%), going to movies (37%), and to church, temple or mosque (32%). Less than 10% of arts audiences nationally listed going to an art museum as what they craved. But for Columbia, 73% listed getting together with friends and family in their home as what they most anticipated (as it should be, as any other answer would be at best disturbing) and 69%—nearly seven times the national average—listed visiting an art museum as what they next most anticipated. In rank order they then listed going to a bar or restaurant (61%), going to movies (31%), and going to a concert or performance (31%) as next on their list.

In part, that difference simply reflects Columbia’s unique character, and how deeply the arts are integrated into the fabric of our shared daily lives. It’s part of what makes Columbia such a vibrant and dynamic community. It reflects the special way that museums like ours offer a sense of rootedness, of connection and identity—a celebration of who we are, and who we want to be—that’s more vital than ever in these turbulent times. We make our art, and our art makes us.

And so we reopen our doors and invite you back. We’re taking necessary precautions to ensure the safety of all. We’ve installed directional signage and will require social distancing and masks. We won’t be hosting groups or guided tours for now. We will limit the number of visitors simultaneously in the galleries, and the gift shop will remain closed; and we look forward to relaxing those restrictions as circumstances allow.

Finally, in this commemorative



year of the 100<sup>th</sup> anniversary of the 19<sup>th</sup> amendment, granting women the right to vote, the Museum acknowledges that historic moment. The Women’s Suffrage Centennial Commission (WSCC), with the support of the National Endowment for the Arts, is launching a nationwide campaign called *Forward into Light*, a nod to the historic suffrage slogan, “Forward through the Darkness, Forward into Light.” Be sure to visit the Museum’s online and gallery exhibitions, *American Women Artists Since the Vote*, a powerful testament to women and their ongoing artistic achievements.

We also recognize that the pandemic is not the only source of hurt confronting our community, and other wounds need to be healed. We’ve seen this summer that the promise of equality, justice, and inclusion has yet to be fulfilled. We take our role as educators and teachers seriously, but this is a moment to listen with open minds and open hearts, and to learn. I look forward to welcoming everyone to the Museum, to sharing our treasures and helping place them in meaningful contexts, to listening to your lived experience, and together strengthening the remarkable community we comprise and share. ■

Alex W. Barker  
Director

FORWARD INTO LIGHT



*David and Nancy Bedan, devoted friends of the Museum, have given financial contributions in excess of \$10,000. This past fall the Bedans were inducted into Museum Associates Herakles Guild and honored for their philanthropy.*

## 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. Membership is available at varying levels.

For more information on joining Museum Associates, review the membership form inside this magazine or visit our website at [maamuseumassociates.org](https://maamuseumassociates.org).

**It's easy to join on-line!**

Museum  
Associates  
In Support of the  
Museum of Art and Archaeology



# Where Art Thou, Museum?

**Alisa McCusker**  
Curator of European and American Art

If you've been following the Museum on Instagram (@mizzeum), perhaps you've been wondering who's been regularly posting works of art from the collection, what we (actually I) called on a whim "Where Art Thou" posts. Well, wonder no more—guilty as charged. But rather than treat this is a sort of *Wizard of Oz* "pay no attention to that [wo]man behind the curtain" situation, I'd like to offer some comments about my experiences running the Museum's Instagram during the COVID-19 pandemic. Two things have stood out to me the most: the abundant potential for research in our collections, and the way that art can meaningfully reflect every aspect of our lives.

Before you think that I'm responsible for all the content on our Instagram feed, I give due credit to my colleague Benton Kidd, who has routinely sent me timely and relevant works and texts to feature for ancient and ancient-related material (e.g. European and American artworks featuring heroes or deities of ancient cultures). I also acknowledge all the information that has been compiled by predecessors in our curatorial positions, other Museum staff past and present, and the many graduate students and research assistants whose work over the years has bolstered the information available in our database. These collective efforts greatly inform what works we choose to highlight and the reasons for sharing them on certain dates or during certain seasons.

I have been granted a considerable amount of freedom with the ongoing project of Instagram, for which I am grateful. I also believe this speaks to the level of trust we as colleagues at the Museum have in one another's capabilities. It also reflects one of the advantages of smaller academic museums like ours compared to larger institutions: we can be rather nimble and respond to current events in more independent and improvisational manner. For example, many museums issued statements from their directors to denounce systemic racism and police brutality targeting people of color in our

country, which is laudable, of course; however, as the art critic Andrea K. Scott wrote in *The New Yorker*, “Following the unconscionable killing of George Floyd, the nation’s museums flocked to social media to condemn racism—messages that often came off more as marketing ploys than as commitments to change” (June 22, 2020, p. 8). We are a small institution, so what we present may seem small, but our responses to painful circumstances, whether it be mass incarceration or mass death, can and do create real change. Our Museum

**Fig. 1: Instagram Screenshot**



**mizzeum** Today's Where Art Thou honors the Feast of the Annunciation, colloquially called Lady Day, celebrated in the Christian faith on March 25th, nine months before the Feast of Christmas. You do the math.

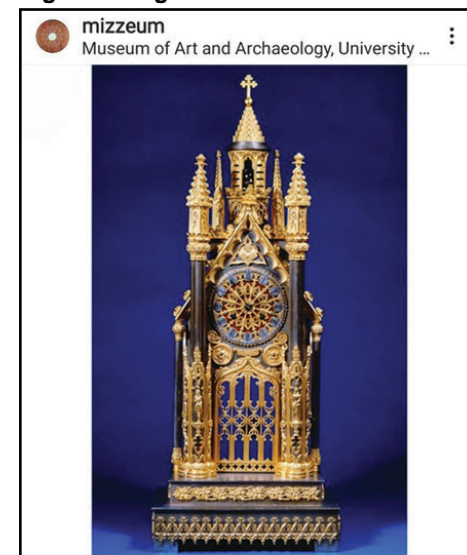
The Annunciation  
Engraving with hand-coloring and gilding on  
paper  
1615-54  
Engraved by Jean Messenger (French, active  
1615-49)  
Painted by Jaspar de Isaac (active 1612-54 in  
France)  
Acquired with funds donated by Dr. John and  
Patricia Cowden (2012.1)

This masterfully painted engraving depicts the moment the archangel Gabriel announces to the Virgin Mary that she will bear the son of God (Luke 1:26-38). The gold halos and gold aureole around the dove, symbolic of the Holy Spirit, affirm the sanctity of the figures and the event.

is not a megalith that requires almost insurmountable effort to move.

What comes of all this is that the Instagram posts you see from us/me are both professional and personal, indeed heartfelt. I started regular "Where Art Thou" shares to bring our collections to our audiences who could not visit the Museum due to Covid-19. Initially, posts shared artworks that are part of special current exhibitions that have been shuttered (Fig. 1), or reflected adjusting to the new circumstances of working from home and parenting from home

**Fig. 2: Instagram Screenshot**



**mizzeum** Consider today's(?) Where Art Thou as a metaphor for how whacked our sense of time is. Keep on keepin' on, friends.

Anonymous (French)  
Clock in the Form of a Church  
Gilt and silvered bronze with stained glass  
ca. 1830  
Gilbreath-McLorn Museum Fund, 89.64

This Gothic Revival clock does not reproduce the architecture of any actual church but instead presents a miniature fairy-tale edifice made of gilt and silvered metal and stained glass. A rose window serves as the clock's dial, and a small bell in the tower sounds the hour. Gothic Revival was particularly popular in France during the post-Napoleonic period, when the Bourbons were restored to the throne. The ornate qualities of the style dramatically contrasted with the austere Neoclassicism of Napoleonic art and conveyed a sense of renewed nationalism by using native forms.

#whereartthou #whattimeisit #mizzeum  
#mizzou #mizzouaands

full-time (Fig. 2). Then I realized how much I enjoy sharing with our visitors in this way, because I found myself thinking about possible posts often and looking forward to writing and posting with each passing day. Indeed, some of my posts have sprung simply from wanting to share this joy and express my gratitude to our supporters (Fig. 3).

With the world bearing witness to the agonizing death of George Floyd, the Museum did not issue a statement for the very reason that Andrea Scott cites: we didn't want to be opportunistic, gaining from others' deep pain. Instead, we shared a work from the collection that speaks to the issue of visual evidence affecting public opinion, Jack Keijo Steele's social-realist *Battle of the Overpass*, ca. 1938 (Fig. 4). We subsequently presented two series of posts of art from all eras, one about representations of Blacks in the history of visual and material culture (Fig. 5), and one about artworks from the African

**Fig. 3: Instagram Screenshot**



**mizzeum** Dear friends, it's International Friendship Day, and so we want to express our love and gratitude for your support of the Museum. We love you! We wish you many blessings! 🖤💙💛❤️🤎💜💚💛🤍

Jean Mann (American, 1927–2013)  
Five Blessings Bowl  
1983  
Glazed porcelain  
Height 6.2 cm; diameter 13.3 cm  
Gift of the Artist, 85.62

This lovely, tiny bowl overflows with its contents, well wishes for everyone who sees it. The filigreed design includes five stylized Chinese characters for a lifetime of blessings: health, wealth, love of virtue, old age, and natural death. In this period of changes and challenges, find time to take care of yourselves and each other. That order of words is intentional, for if your bowl is full, then you can give more to others.

#whereartthou #mizzeum #mizzou  
#mizzouaands #internationalfriendshipday  
#jeanmann #fiveblessings #ceramics

continent (Fig. 6). We have contributed to these conversations in ways that we are best able to: we educate about art, because art speaks to every human experience.

Just like museums, exhibitions, scholarship—indeed, thought—the Museum’s Instagram page is not and cannot be neutral. Avoiding conversations around health, death, racism, police brutality, is not just difficult, but unconscionable. How can we be silent in the face of so much change and pain? What have we learned or what can we learn from the history of art and material culture—which, let’s face it, is the history of pretty much everything? These are questions we consider every day in a line of work I am grateful to be in.

And if you haven't been following the Museum on Instagram, please think about doing so. We/I would love to see you and hear from you there. Peace and blessings, everyone! ■

**Fig. 4: Instagram Screenshot**

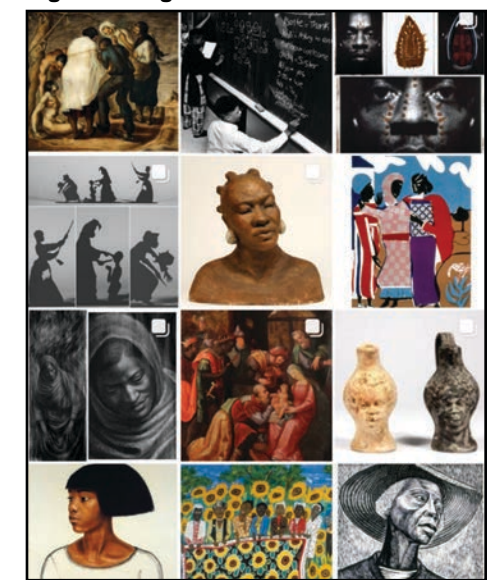


**mizzeum** As we reflect on the importance of visual evidence in affecting public opinion, we share a historical example from the American labor movement.

Jack Keijo Steele (American, 1919-2003)  
The Battle of the Overpass  
ca. 1938  
Oil on Masonite  
43.5 x 73.7 cm  
Gift of Museum Associates, 2014.196

Steele's painting depicts an infamous clash that occurred on May 26, 1937 between auto workers and security guards of the Ford Motor Company. While attempting to distribute leaflets, leaders and members of the United Auto Workers union were beaten by Ford guards. Some reporters and press photographers were present, and the Ford guards seized their cameras and film. Ford officials initially denied reports of any violence. However, James E. (Scotty) Kilpatrick, a reporter for the Detroit News, surreptitiously switched his photo negatives and hid the negatives documenting the brutal attacks in his car.

**Fig. 5: Instagram Screenshot**



**Fig. 6: Instagram Screenshot**



**mizzeum** We're starting a new series dedicated to works from the African continent. We begin early, in the late Roman Empire.

Bowl with the Judgment of Solomon  
Roman, African Red Slip Ware  
ca. 350-430 CE  
Pottery  
Diameter 18.5 cm, height 4.8 cm  
Weinberg Fund, 97.22

African Red Slip Ware, known for its glossy red surfaces, was made in what is now Tunisia. Extremely popular, it was shipped to many locales throughout the Mediterranean. To keep up with demand for these wares, the figures were formed in molds and affixed with slip, a mixture of clay and water that created a bond when the vessels were fired.

This bowl is rare because of its subject, the biblical Judgment of Solomon. This scene is the climactic moment in the narrative, when Solomon orders a child disputed between two mothers to be cut in half and divided . . .



# Festive Holiday Designs



919 East Broadway • Columbia, MO 65201 • (573) 443-0232 • [www.kentsfloralgallery.com](http://www.kentsfloralgallery.com)  
Monday–Friday: 8am–4pm • Saturday: 8am–3pm • CLOSED Sunday

## Missouri Folk Arts Program

Lisa L. Higgins  
Director

On March 11, 2020, MFAP staff began to truly see the impact, professionally, of the COVID-19 pandemic with a university-wide travel restriction. In the subsequent forty-eight hours, our staff calendar for March and April was wiped clean, as site visits, public events, meetings, fieldwork, and workshops were postponed with Missouri's stay-at-home order. Ultimately, all eight events that staff co-planned with partners for the last quarter of FY2020 were cancelled. The ensuing days, weeks, and months have been anything but typical, and these days have been incredibly full.

Rather than conduct site visits to witness apprenticeship lessons at artists' homes and workshops, staff shifted to lengthy phone calls, email exchanges, and video meetings to stay in touch. Rather than coordinating outside evaluations, staff developed a written self-evaluation for artists. Rather than produce in-person public events, staff worked with traditional artists and apprenticeship teams to record virtual events for the MO Folk Arts YouTube channel (linked to our website at [mofolkarts.missouri.edu](http://mofolkarts.missouri.edu)). Rather than conduct fieldwork in person

as planned in southern Missouri, staff and consultants interviewed artists and culture bearers on Zoom, FaceTime, and Messenger.

The national field of public sector folklore took on a new tenor and fervor through the accessibility of Zoom, Google Hangout, and other video call apps. MFAP joined with the American Folklore Society to produce a webinar series to encourage ethnographers in Missouri, the U.S., and beyond to press on with fieldwork—from a distance. MFAP connected with folk arts managers in Mid-America Arts Alliance's six-state region to develop six new outreach fellowships to launch in 2021. MFAP staff united with folk arts managers from around the U.S. to discuss, then assess, the impact of the pandemic on every aspect of their apprenticeship programs. MFAP staff bonded with a diverse cadre of folklorists, culture workers, and award-winning traditional artists for a weekly think-tank, first dubbed Traditional Arts Recovery and now called the Living Traditions Network (LTN). That network shares emergency relief opportunities for artists and organizations; promotes online performances; elevates



Early in the pandemic, Kirksville, Mo., quilter Andrea O'Brien of The Splintered Spool worked with a cohort of quilters to make masks for essential workers, as well as surgical caps. *Photo courtesy of Andrea O'Brien.*

artists and innovative projects in our increasingly robust virtual world; and encourages advocacy for, and within, the creative sector—both non-profit and for-profit.

Still, even in mid-March, MFAP staff knew that individual folk artists would persevere, as their traditions are infused in their day-to-day lives. The blacksmiths still made their way out to their workshops. The woodworkers still built tools, furniture, and instruments. Quilters still quilted. The dancers still danced, and the musicians still played. Their communities, however, were disrupted. The ones hardest hit by the pandemic are the traditional artists who earn their livings on the road, playing concerts, festival circuits, as well as celebrating cultural events. St. Patrick's Day parades and *ceili* dances were some of the first cultural casualties. In the folk arts, though, tradition is married to innovation, so staff watched as Irish fiddler Eimear Arkins, harpist Eileen Gannon, and friends, spaced six feet apart, played a live Instagram concert on St. Paddy's Day from a gazebo in Forest Park at St. Louis. In Ripley County, woodworker James Price found projects in his brush pile, while carrying on extra lessons with his apprentice by phone. Missouri old-time musicians connected with existing and new audiences via



American Folklore Society Executive Director Jessica Anderson Turner (top), MFAP Director Lisa L. Higgins (middle), and Independent Folklorist Thomas Grant Richardson hosted a professional development webinar to discuss how ethnographers and traditional artists made the best of "remote situations" due to the COVID-19 pandemic.



virtual events like Quarantine Happy Hour, a nightly Facebook Live broadcast that reaches audiences everywhere in real time or on-demand. Quilters put aside guild meetings and sewed masks for essential workers, family, and friends; some organized impromptu guilds online, using Google Docs to track orders, materials, and resources to produce hundreds of fun, safe, and durable face coverings.

Over the last months, arts patrons and participants faced the hard reality that social distancing is not yet compatible with festivals, fiddle camps, concerts, or any events in close quarters. The Sugar Creek Fair & Festival Board postponed its decades-old Slavic Festival from June until September, then recently cancelled it for 2020. Folk Alliance International (FAI) was due to bring its annual performing arts conference back to Kansas City in February 2021, then announced a conference gap year. FAI shifted gears to provide professional development and relief weekly via virtual sessions with seasoned performers. Historic Bethel and Ozark Mountain Music saw the wisdom of cancelling their youth fiddle camps this year; both are working on virtual lessons to fill that void and encourage young musicians. At MFAP, staff worked with a few artists to record performances, demonstrations, and narrative histories. With the assistance of contract video editors and closed captioning transcribers, staff plans

to premier traditional arts videos on YouTube in a series over the next several months.

While the last five months have been full of surprises, they have also been full of opportunities. The National Endowment for the Arts offered Coronavirus Aid, Relief, and Economic Security (CARES) Act grants to organizations; MFAP submitted a successful proposal in the highly competitive pool, which was perfectly

timed when FY2021 state budget cuts arose. Additionally, MFAP staff has stretched and learned from newly-produced webinars in anti-racism; best practices for producing safe public events in the pandemic; remote oral history and ethnography; language justice and cultural equity; and arts accessibility for people with disabilities. Simultaneously, staff has contributed to launching a pilot arts and healing grant program in St. Louis, organizing a series of professional development sessions for colleagues in public sector arts, and coordinating projects with Missouri Bicentennial partners. The future may look different, but it will definitely be robust and fruitful. ■



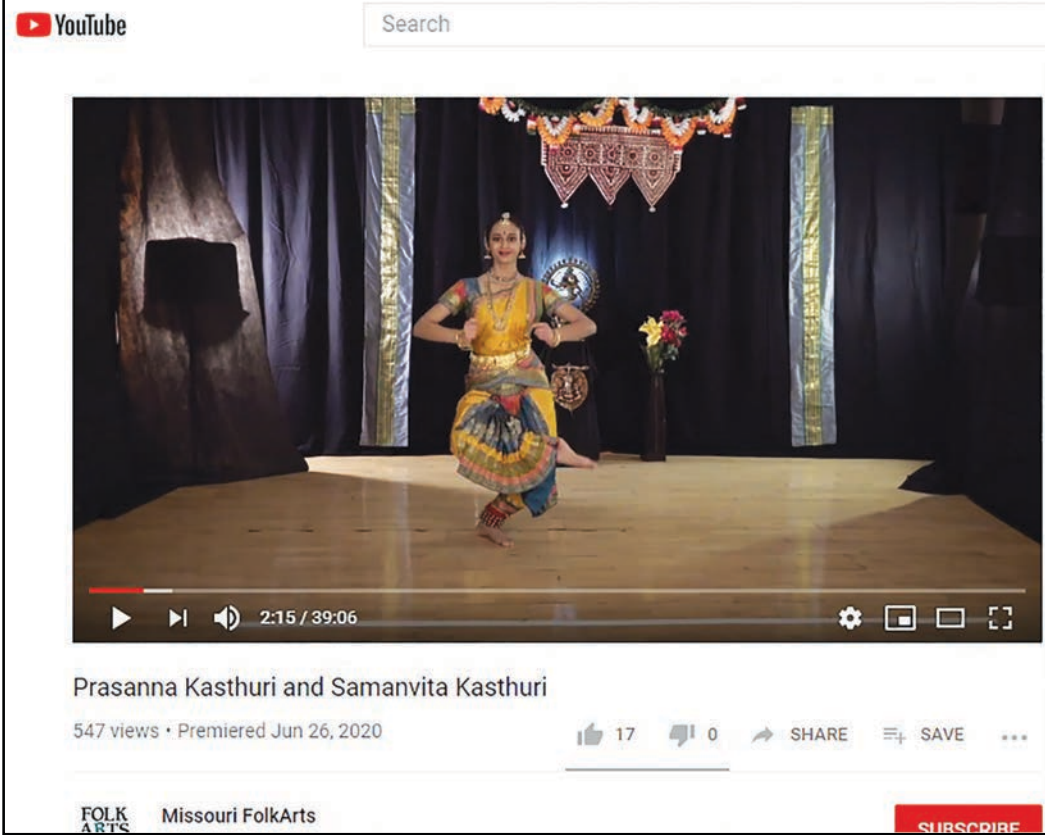
### HOW TO SUCCEED

DEEP DIVES

- Stay true to yourself
- Reframe, realign, or recreate your plan
- Turn fear into opportunity
- Consistently work toward your vision
- Take care of yourself
- Keep perspective
- Remember that this is a journey
- Take the first step - then take another one

MOUNTAIN TOP VISION

Mid-America Arts Alliance, the regional arts organization serving six states, hosted the webinar [Practicing Resilience: Activating Your Anti-Racism and DEI Commitments](#) in July, featuring Dina Bailey of Mountain Top Vision, who has also worked with organizations like the American Association of Museums.



Apprenticeship team Prasanna and Samanvita (his daughter, pictured) Kasthuri recorded this post-apprenticeship video for MFAP to premier on its YouTube channel.

# IF YOU HAVEN'T HEARD ...

*New charitable gift annuity rates are available.*

**Current rates for one person range from 3.9% to 8.6%, depending on the age of the recipient.**

The Office of Gift Planning and Endowments is available to aid you in any questions you may have. We look forward to seeing you again in person but we are here to help until then. Thank you again for your commitment to Mizzou's mission.

## New Rate Charts (effective July 1, 2020)

One Recipient		Two Recipients	
AGE	NEW RATE	AGE	NEW RATE
60	3.9%	60/65	3.7%
65	4.2%	65/70	4.0%
70	4.7%	70/75	4.3%
75	5.4%	75/80	4.9%
80	6.5%	80/85	5.8%
85	7.6%	85/90	7.1%
90+	8.6%	90/95+	8.4%

The information in this advertisement is not intended as legal or tax advice. For such advice, please consult an attorney or tax advisor. References to tax rates include federal taxes only and are subject to change. State law may further impact your individual results. Annuities are subject to regulation by the State of California. Payments under such agreements, however, are not protected or otherwise guaranteed by any government agency or the California Life and Health Insurance Guarantee Association. A charitable gift annuity is not regulated by the Oklahoma Insurance Department and is not protected by a guaranty association affiliated with the Oklahoma Insurance Department. Charitable gift annuities are not regulated by and are not under the jurisdiction of the South Dakota Division of Insurance. The University of Missouri does not issue charitable gift annuities in the state of Tennessee.





## Special Exhibitions

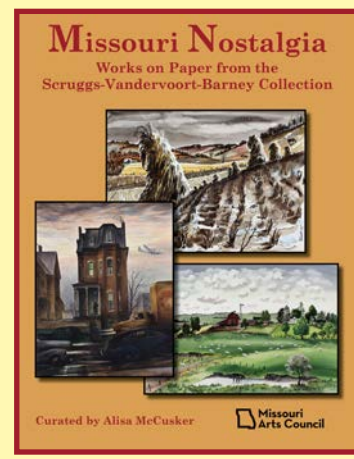
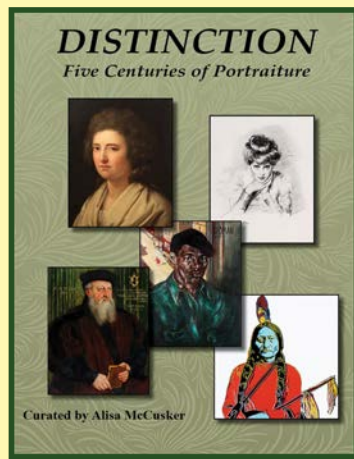
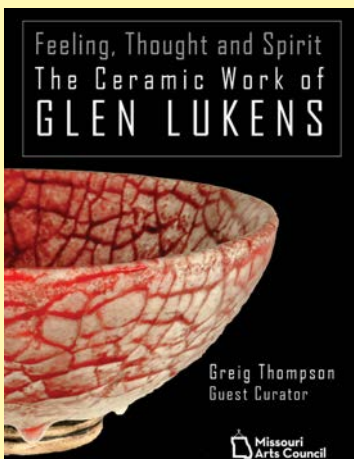
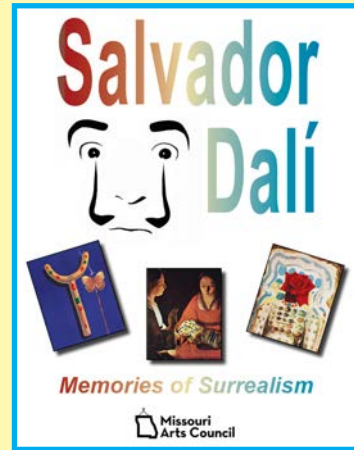
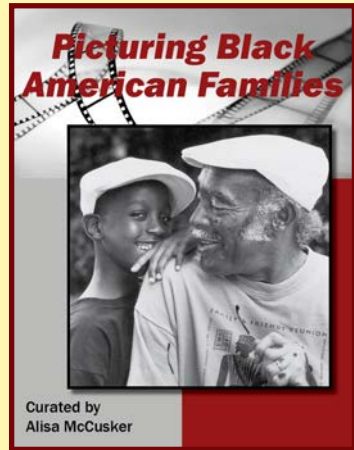
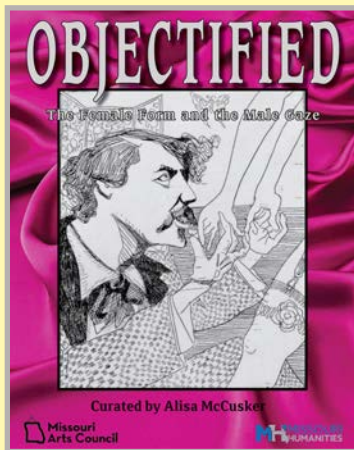
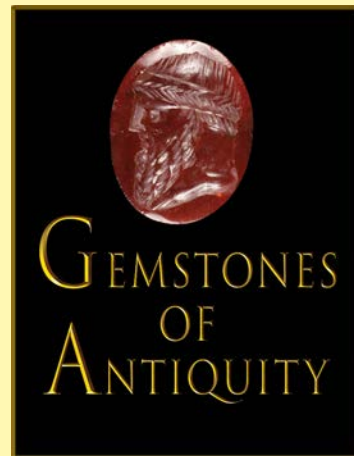
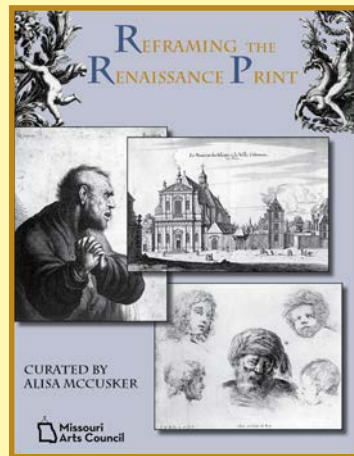
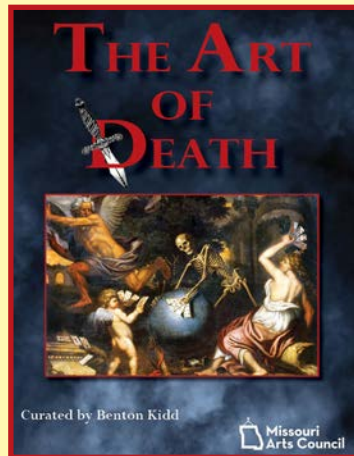
Admission is **FREE** and open to the public  
Museum is ADA Accessible

### 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

Explore our gallery exhibitions, online exhibitions, and our collections portal which offers information and images of every object in the Museum's collection.



View these online exhibitions and more at <http://maa.missouri.edu>

## Calendar of Events

### September

#### 14 Monday

##### Ad Hoc Film Series

In Conjunction with Ragtag Cinema and DBRL One Read Program selection  
*A Gentleman in Moscow*  
*Russian Ark* (2002)  
Directed by Alexander Sokurov  
Starring Sergei Dontsov and Mariya Kuznetsova  
7:00pm, Ragtag Cinema  
[www.ragtagcinema.org](http://www.ragtagcinema.org) for details

#### 15 Tuesday

##### Online Sketching Group

10:00–11:30am, via Zoom  
Email [callawaycl@missouri.edu](mailto:callawaycl@missouri.edu)  
for Zoom invite

#### 20 Sunday

##### Docent-Led Zoom Tour

"Museum of Art and Archaeology Virtual Tour"  
Valerie Hammons  
2:00–3:00pm, via Zoom  
In conjunction with Daniel Boone Regional Library's One Read *A Gentleman in Moscow*.  
Visit [www.dbri.org/events](http://www.dbri.org/events) for information and the link to register for this Zoom event.

### October

#### 20 Tuesday

##### Online Sketching Group

10:00–11:30am, via Zoom  
Email [callawaycl@missouri.edu](mailto:callawaycl@missouri.edu)  
for Zoom invite

### November

#### 1 Sunday

##### Docent-Led Zoom Tour

"An Odyssey in Art"  
Valerie Hammons and David Bedan  
2:00–3:00pm, via Zoom  
Email [callawaycl@missouri.edu](mailto:callawaycl@missouri.edu)  
for Zoom invite

#### 3 Tuesday

##### Gallery Exhibition Opens

*American Women Artists Since the Vote*

#### 8 Sunday

##### Art of the Book Film Discussion

In Conjunction with the Art of the Book Selection, *Circe* by Madeline Miller  
*The Odyssey* (1997)  
Starring by Armand Assante and Isabella Rossellini  
(Film available on YouTube)  
2:00pm, via Zoom  
Email [chrismo@juno.com](mailto:chrismo@juno.com) for Zoom invite

#### 12 Thursday

##### Art of the Book Presentation

"Women of the Odyssey"  
Cathy Callaway, Museum Educator  
2:00pm, via Zoom  
Email [chrismo@juno.com](mailto:chrismo@juno.com)  
for Zoom invite

#### 13 Friday

##### Museum Assoc. Annual Meeting

5:30–6:30pm, via Zoom  
Email [coxb@missouri.edu](mailto:coxb@missouri.edu)  
for Zoom invite

#### 17 Tuesday

##### Online Sketching Group

10:00–11:30am, via Zoom  
Email [callawaycl@missouri.edu](mailto:callawaycl@missouri.edu)  
for Zoom invite

#### 19 Thursday

##### Art of the Book Discussion

*Circe* by Madeline Miller  
12:15–1:30pm, via Zoom  
Email [chrismo@juno.com](mailto:chrismo@juno.com)  
for Zoom invite

### December

#### 1 Tuesday

##### National Day Without Art

Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS

#### 15 Tuesday

##### Online Sketching Group

10:00–11:30am, via Zoom  
Email [callawaycl@missouri.edu](mailto:callawaycl@missouri.edu)  
for Zoom invite

**24–29: Museum Galleries CLOSED**

#### 30 Wednesday

##### Museum Galleries OPEN

12:00pm–4:00pm

**31 Thursday–Museum Galleries CLOSED**

### January

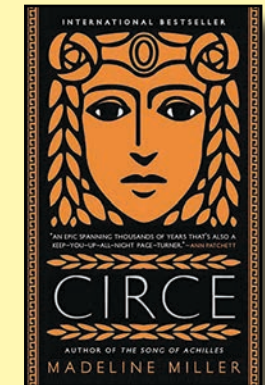
**1 Friday–Museum Galleries CLOSED**

#### 19 Tuesday

##### Online Sketching Group

10:00–11:30am, via Zoom  
Email [callawaycl@missouri.edu](mailto:callawaycl@missouri.edu)  
for Zoom invite

## Art of the Book Club



### November Selection

*Circe*

by

Madeline Miller

Inspired by the stories of Greek mythology, Madeline Miller reimagines the life of Circe, the daughter of the mighty god of the sun, Helios, and Perse, an ocean nymph. Circe is a lesser god but has powers of magic and witchcraft. Feeling threatened, Zeus banishes her to a deserted island, where she hones her occult craft, tames wild beasts, and crosses paths with many of the most famous figures in all of mythology, including the Minotaur, Daedalus and his doomed son Icarus, the murderous Medea, and, of course, wily Odysseus. But trouble is brewing, and this strong female soon comes into conflict with both gods and mortals.

Art of the Book Club events will be conducted via Zoom meetings. Anyone wishing to participate will need to email to Christiane Quinn - [chrismo@juno.com](mailto:chrismo@juno.com) requesting a code for each event's Zoom meeting. ■

Follow the Art of the Book Club on Facebook at:  
[www.facebook.com/umaabookclub](http://www.facebook.com/umaabookclub)

Visit the Museum's website for details and flyers on all events:  
<http://maa.missouri.edu>



# MONSTERS OF MYTH

Benton Kidd  
Curator of Ancient Art

From Bigfoot to Nessie to the Yeti, legendary monsters are still very much alive in twenty-first century consciousness. Similarly, the myths and legends of ancient peoples teemed with fantastic creatures. Although some creatures are vague in origin, scholars suggest that others may have been influenced by the discovery of actual dinosaur bones. Such discoveries are documented in ancient sources and they bespoke of a terrifying age when monsters walked the earth. Like today, many must have wondered whether such creatures could still be among them.

Demons are rife in the cultures of ancient Mesopotamia, and one of the most dreaded was Pazuzu. He was known as the demon of the southwest wind and brought all manner of pestilence, from famine to plagues of locusts. His fearsome appearance included the body of a man, talon feet and hands, and the head of a lion with a snarling, fanged mouth. Like many



Pendant of the Demon Pazuzu  
Assyrian, Late Iron Age, 7<sup>th</sup>–6<sup>th</sup> century BCE  
From Iraq (Mesopotamia)  
Terracotta  
Museum purchase (68.138c)

terrifying creatures, his image in amulet form could be protective, and the Museum's pendant must have served that function. In pop culture, Pazuzu was resurrected to bedevil a young girl in *The Exorcist*, the bestseller novel followed by the notorious film. Long reckoned the fiercest of beasts, the lion was morphed into yet another famed hybrid in Egypt, and sphinxes became synonymous with the culture. They were invariably benevolent, male protectors, resolutely guarding temples and tombs.

The ancient Greek patriarchy preferred its bogeys female, predestining them to conquest by male heroes. The sphinx thus underwent a gender change when it was brought to Greece and was reimagined as a deadly female maneater, whose infamous riddles led to the downfall of many. She met her match with Oedipus, who solved her riddle and caused her death. The gorgon Medusa would meet a



Finial/Standard in the Form of a Sphinx (Male)  
Egyptian, New Kingdom  
1550–1069 BCE  
Bronze  
Gift of Mr. J. Lionberger Davis (66.297)



(Interior Detail)  
Black-Figure "Eye Cup"  
(57.4)

similar fate. We discussed her possible origins as a powerful, protective figure in our online *Friday Features*, but she ended up the serpent-haired monster whose poisonous gaze petrified the hapless. Perseus decapitated her, but her face lived on as a protective image, represented in countless contexts, such as the interior of a wine cup illustrated here. As great mariners, ancient Greeks related accounts of monsters that menaced sailors, and Scylla represented the snaky archetype that proliferated in marine tales for centuries. Homer described her as six-headed with rows of fangs "dripping black death." Along with the monstrous whirlpool, Charybdis, the pair came as a package deal, inhabiting the Straits of Messina between Italy and Sicily. Ancient coins of Messina sometimes represented Scylla but amplified her horror with the addition of a trio of monstrous dogs growing from her torso. These ravenous appendages



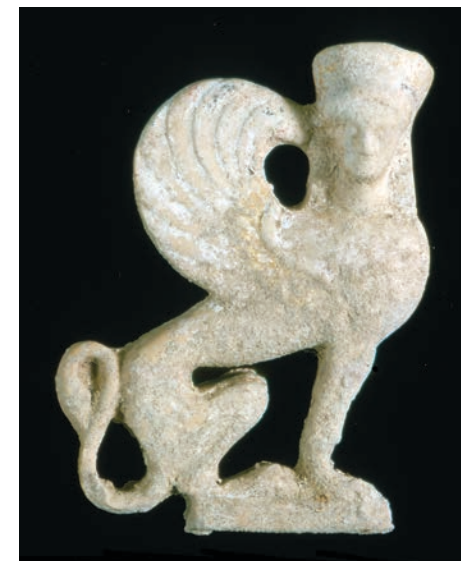
Denarius of Sextus Pompey (reverse; with Scylla)  
Roman, 42–40 BCE  
Mint of Messana (Messina; Italy)  
Silver  
Museum purchase (70.26)

aided in the seizure of victims and gobbled up what Scylla's six mouths missed.

Another hybrid imported to Greece was the griffin. Griffins were like winged lions but some had raptor heads and dorsal combs. Originating in central Asia (ancient Phrygia), griffins were said to guard gold mines in the region. They had made their way to the Mediterranean by the Bronze Age, and probably served as all-purpose, protective symbols. No Greek heroes fought them, but griffins were said to have engaged in battle with a fabled, one-eyed people known as the Arimaspi, who attempted to loot the precious Phrygian mines. That combative fierceness was represented in the Museum's gilded frieze of griffins and Arimaspi, which was once affixed to the exterior of a wooden coffin from a Greek grave of southern Italy. Like Medusa's image, the griffins were expected to ward away evil, in this case from an aristocrat's grave. Centaurs are a distinctively Greek hybrid, perhaps originally a metaphor for speed (men who ran like horses?). Other meanings are possible, but they evolved into a symbol for the base, animalistic side of human nature. With a nose for wine and sex, centaurs were dangerous, insidious enemies to the established order. Only one, Chiron, was portrayed as a wise and kindly teacher, to whom many young heroes were apprenticed for mastering everything from shooting a bow to playing a lyre.

No study of monsters would be complete without the dragon. Greek myth abounded with them, and the word derives from the Greek *drakon*, which implied a monstrous snake, though they could be winged or have other characteristics. Snaky things were often a symbol for Mother Earth herself, and a dragon called the Python guarded her sanctuary at Delphi, but it was slaughtered by Apollo when he claimed the sanctuary for his own. Others guarded the Golden Fleece and the golden apple tree of the Hesperides. It must be no coincidence that a snake inhabited the forbidden tree in the Garden of Eden, and such cross-cultural subjects are not uncommon in the literary record. The dragon continued

to have an ominous presence in medieval European lore, usually symbolizing evil, fire, and devastation. In the Far East, however, they were usually benign, sometimes even sentient beings with humanitarian objectives. In the Museum's Korean painting on silk, a dragon carries a shaman in water, perhaps as part of a ritual invoking the rain. ■



Sphinx Appliqué (Female)  
Greek, South Italian  
ca. 450 BCE  
Terracotta  
Museum purchase (64.22)



Centaur  
Greek, Late 7<sup>th</sup> century BCE  
From Boeotia (Greece)  
Terracotta with pigment  
Museum purchase (58.20)



Section from an Appliqué Frieze of Griffins and Arimaspi  
Greek, South Italian, ca. 350–325 BCE  
From Tarentum (South Italy)  
Terracotta with traces of gilding  
Chorn Memorial Fund (62.1.1)



Black-Figure "Eye Cup" (interior detail)  
Greek, Late 6<sup>th</sup> century BCE  
From Attica (Greece)  
Pottery  
Museum purchase (57.4)



Unknown (Korean)  
Shaman Riding a Dragon  
Perhaps late 19<sup>th</sup> century  
Watercolor on paper-backed silk  
Gift of Prof. and Mrs. Robert F. Bussabarger (2011.11)



# From the Museum Educator

Cathy Callaway  
Museum Educator\*

## The Museum’s Film Series: Ad Hoc, Indeed

Regular attendees of the Museum’s *Ad Hoc Film Series* know that the connection between the film being shown and art is sometimes tenuous. The themes of exhibitions do give me a lot of wiggle room for choosing films, which is appreciated. We have, however, suspended the film series due to safety precautions surrounding the COVID-19 pandemic. Ragtag has managed to figure out how to stream films, and as I write this, has reopened, a great service to those who love films. For now, this

column will have to suffice for the *Ad Hoc* series. This article will mention the films that were going to be shown, those that will be covered by discussion, and recommend a few more. The Museum will collaborate once again with Ragtag\*\* in September, showing the wonderful experimental film *Russian Ark* (2002). Thanks to Museum Associates “Art of the Book Club” we will focus on two films, connected with their book selections, providing a Zoom space for discussion. August’s book is about

artist Georgia O’Keeffe and the film featured is *Who Does she Think She Is?* (2008). Check it out (on Kanopy) if you missed it: a compelling documentary that presents five diverse women artists and the struggles they face. In November the book choice is *Circe* by Madeline Miller, and we will discuss the film *The Odyssey* (1997), available on YouTube. A great version of the epic, it stars Armand Assante as the Greek hero Odysseus, Bernadette Peters as Circe, Vanessa Williams as Calypso, and Jim Henson’s Creature Shop provided the creatures. It is long (originally a miniseries) but a lot of fun!

Thanks to the exhibition *The Art of Death*, available to view online and which will continue in the galleries, I slated a repeat film for April, from the first year of the film series. I was so sorry to have to cancel *Truly, Madly, Deeply* (1990), Anthony Minghella’s first film with Alan Rickman and Juliette Stevenson. Hard to find, but watch it if you can. Why *Journey to Italy* (1954)? A classic, superbly acted by Ingrid Bergman and George Sanders and directed by Roberto Rossellini; my excuse was the couples’ visit to Pompeii. What reason did I use for planning to show *Witness for the Prosecution*? That is one of the tenuous ones, and I was grateful for the home décor\*\*\* at the start of the film, in order to watch Marlene Dietrich and Charles Laughton again.

Taking advantage of more home time, I recently watched *Harriet* (2019), directed by Kasi Lemmons and starring Cynthia Erivo. The film traces Harriet Tubman’s path from slavery to national hero. A powerful reminder of the humanity of EVERYONE. Add to this recommendation Frank Capra’s *You Can’t Take It with You* (1938) and Jim Jarmusch’s *Ghost Dog: The Way of the Samurai* (2000). Both were

# Ad Hoc Film Series

Films are shown in conjunction with current exhibitions and in relation to the Museum’s collections. All films shown at 7pm, Mizzou North, Room 148 **FREE** and open to the public

# Ad Hoc Film Series

Shown in conjunction with *A Gentleman in Moscow*, this year’s selection for Daniel Boone Regional Library’s One Read Program.

**Ragtag Cinema**  
**7:00pm, Monday**  
**September 14, 2020**

***Russian Ark* (2002)**  
Directed by Alexander Sokurov  
Starring Sergei Dontsov and Mariya Kuznetsova

*September 21st there will be a virtual option for home viewing.*  
See [www.ragtagcinema.org](http://www.ragtagcinema.org) for more details.

**Gallery Hours**  
Tuesday–Friday, 9am–4pm  
Saturday and Sunday, Noon–4pm  
CLOSED on Mondays and University observed holidays

115 Business Loop 70 West, Mizzou North  
Telephone: (573) 882-3591  
Website: <http://maa.missouri.edu>  
FREE and ADA accessible

enjoyable, but so different! Perhaps the Jarmusch was tongue-in-cheek, but I don’t know the crime drama genre well enough to get all the jokes, if they were jokes: was Jarmusch making fun of, or paying homage to, Tarantino movies? A film doesn’t get more wonderful than *It’s a Wonderful Life*, and like *Mr. Smith goes to Washington*, the 1938 Capra film stars Jean Arthur and Jimmy Stewart. Her family is crazy; his family consists of snobs, and parts should make you laugh out loud. ■

All film posters are the property of the motion picture studios that created them and were found on the Internet as free downloads and used to promote the educational programs of the Museum of Art and Archaeology.

# See You at the Movies!

## Ad Hoc Film Series

2:00pm  
707 Mizzou North  
**FREE** and open to the public

**Sunday**  
**July 12, 2020**  
*Journey to Italy* (1954)  
Directed by Roberto Rossellini  
Starring Ingrid Bergman and George Sanders

An unhappily married couple (Bergman and Sanders) attempts to find direction and insight while vacationing in Naples.

## Ad Hoc Film Series

2:00pm  
707 Mizzou North  
**FREE** and open to the public

**Sunday**  
**June 14, 2020**  
*Witness for the Prosecution* (1957)  
Directed by Billy Wilder  
Starring Marlene Dietrich and Charles Laughton

A veteran British barrister (Laughton) must defend his client (Dietrich) in a murder trial that has surprise after surprise (Dietrich).

\*Disclaimer: I am by no means an expert and have no training in film studies, other than the experience working at the Downer Theater (yes, it really was called that) in Milwaukee from high school through my undergraduate days. It specialized in art films, so mostly films with subtitles. It was unusual for a film to stay more than a week. Parents dropped their children off at matinees for the annual showing of *Fantasia*. I also sat in on several film courses when I was ostensibly working on my PhD in classical studies at the University of Washington.

\*\*Those with long memories will remember Pickard Hall held a packed showing of *Kurt Cobain: About a Son* by director AJ Schnack, in conjunction with the True/False Film Fest in 2007. *Truly Madly Deeply* was the first film of the revived film series at the Museum (February 15, 2007) in conjunction with the exhibition *Final Farewell*.

\*\*\*African masks, of which the Museum has a fine collection.



# Museum Associates

**Tootie Burns**  
President

## Greetings, All!

I trust this publication finds you and your families safe and well. As we navigate through challenging times, I hope the *Museum Magazine* will provide a bright spot in your day and that you continue to interact with the Museum as you are able.

Museum Associates is a resilient organization. This not-for-profit corporation was 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. We manage to have some fun too! While the Museum's doors have been closed, Museum staff has worked on ways to keep the Museum at your fingertips and accessible to everyone. Online collections, a special weekly Friday Feature, and online exhibitions can keep you connected to the Museum. Staff continue to work hard for a safe reopening in mid-August. Visiting the Museum and gallery exhibitions will look a little different during this community crisis. I ask that you be patient with the circumstances we face and be aware that your safety and that of the Museum staff are foremost in our ability to reopen the doors. Please watch for more details.

Programs such as the "Art of the Book Club" continue to function. Please check the website for book selections and Zoom discussion groups. Museum Associates will hold its Annual Meeting in some form this fall, and new board members are excited to jump in and help the Museum. Please stay tuned for additional Museum programming.

I hope all of you have enjoyed the Friday Feature articles and online exhibitions posted on the Museum's website since the galleries have been closed. We wanted to be sure, as Museum Associate members, you felt a

sense of privilege as you were emailed the online exhibitions for preview the day before they were posted to the public for viewing. It has been a wonderful opportunity to see not only exhibitions from the past, but newly designed exhibitions to fit the Museum's online presence.

The Museum Store, although closed to walk-in visitors at this present time, is still available to provide you with gift items. If you wish to purchase a specific item all you have to do is email Bruce Cox at [muasmuseumassociates@missouri.edu](mailto:muasmuseumassociates@missouri.edu) or call (573) 882-6724 and leave a message as to what merchandise you would like to purchase. Bruce will contact you and arrange for payment and curb side pickup of your order under the canopy at Mizzou North or I will arrange to deliver your purchase to your home with contact-free delivery. Bruce will also be highlighting a weekly special on a particular item in the Museum Store for your consideration. Watch your email and see what he picks! Your continued support of the Museum Store is crucial in the overall financial support of Museum Associates and the Museum in general. Please don't forget us for your gift giving needs!

Museum Associates was sorry to have to cancel Art in Bloom this past spring due to the onset of the health crisis. The Board first postponed then decided to cancel this year's Canvas Carnival to protect our participants and not risk COVID-19 infection. However, Museum Associates wants to continue our longtime commitment of adding to the Museum's stellar collection of artwork. To remember this time in our world circumstances, Museum Associates wishes to add the mezzotint portrait of *Maria Gunning, Countess of Coventry*, by Thomas Frye, to the Museum's print collection. Review the description of this important acquisition



Tootie Burns, President  
Museum Associates

on the accompanying page and please contribute to its purchase.

As always, the Museum Associates Board of Directors is constantly looking for new and inventive ways to reach out to you and the general public. Our Museum is an important and integral part of life in Columbia. It is a center for cultural and artistic education and a place to revive and stimulate our love for the arts.

I very much appreciate your continued support of Museum Associates, and encourage you to stay an active member. I look forward to new exhibits and events that celebrate our wonderful collections. Most of all, I look forward to opportunities to visit with all of you however and whenever we can come together. ■

Please take care!

Tootie Burns

Tootie Burns, President  
Museum Associates, Inc.

## Maria Gunning Countess of Coventry



Thomas Frye (Irish, 1710–1762)

### *Maria Gunning, Countess of Coventry*

From the series *Six Ladies, in Picturesque Attitudes, and in Different Dresses of the Present Mode*, 1761

Mezzotint on laid paper

Image size: 505 x 354 mm (approx. 19 7/8 x 14 in.)

Sheet size: 532 x 381 mm (approx. 21 x 15 in.)

## Help Us Enrich the Collection

Museum Associates is asking your help in funding an acquisition for the Museum of Art and Archaeology. We hope you will donate generously so that the Museum can add this wonderful and significant addition to the Museum's collection of works on paper. A total of \$6,500 is needed to purchase this mezzotint print. Donations may be made online through Museum Associates secure website at <https://maamuseumassociates.org/> by clicking on the Donation button at the bottom of the page. You may also mail a check made payable to Museum Associates to the address below. Please write "Maria Gunning Print" in the memo line on the check. Thank you in advance!

## History of Mezzotint

Mezzotint is a printmaking process that was the first to enable half-tones in a drypoint method, creating thousands of little dots on a metal plate. The mezzotint method gives a depth and richness to printmaking not seen in prints before this process. This method was widely used in England in the eighteenth century, especially between 1750–1820, the great period of the British portrait. This places Frye's print toward the beginning of this period of portraiture prints.

## About the Artist

Thomas Frye was born in Ireland (ca. 1710) and probably trained in Dublin, perhaps with portraitist James Latham (ca. 1696–1747). Due to limited patronage in Ireland, he moved to London in 1735, where he remained until his death in 1762. A successful painter, printmaker, and porcelain manufacturer, Frye's greatest contributions to the history of art are his insightful painted and printed portraits and his superbly executed mezzotints. He also held patents for porcelain production from his time as director of Bow Porcelain Factory in London.

## The Significance of the Print

Frye's portraits are distinctive in the history of printmaking, not only because of their life-size scale, which is unusual, and their dramatic use of light and shade, but also because they are original portraits created specifically for the mezzotint medium. They were not based on paintings, like so many other prints of this period. His influence on later generations of artists surpassed the graphic arts; for example, Joseph Wright of Derby imitated the richly atmospheric effects of Frye's mezzotints in his painted portraits.

Frye issued his first set of twelve life-size mezzotint portraits in 1760, from designs in the manner of the Italian Giovanni Battista Piazzetta (1682–1754). A year later he produced a second set of mezzotints representing six fashionable ladies, including this portrayal of the famed beauty Maria Gunning, Countess of Coventry (1733–1760). Maria had then just recently died at the age of twenty-seven; we now know the cause of her death was very likely lead poisoning from her cosmetics.

This mezzotint by Frye would be an excellent addition to the Museum's collection, not only for its exquisite craftsmanship and large size, but also because the Museum has fewer examples of works on paper from the British Isles. "The Frye is a stunning example of the art of the mezzotint, truly among one of the best examples of the medium," according to Carolyn Bullard, an expert in museum-quality European and American prints. ■

Museum Associates, Inc. • 115 Business Loop 70 West • Mizzou North, Room 2021 • Columbia, MO • 65211-8310





Using My  
30 Years of  
Experience  
to Represent  
Your Interests

John John  
**RE/MAX**  
COMMERCIAL®  
BOONE REALTY

573-876-2880 | john@johnx2.com

## Spotlight

Alisa McCusker  
Curator of European and American Art

# Openwork Clay Utility and Improbability

Ever malleable when wet and remarkably durable after firing, clay can do so much from the ordinary to the extraordinary. We often discuss vessels as containers—an amphora for wine, a pyxis for cosmetics, a lamp for oil, a vase for flowers—but ceramics also serve as permeable forms with various associated functions. These range from the practical to the decorative to the seemingly magical, and even combinations thereof. Let's consider just a few examples in the Museum's collection from diverse times and places.

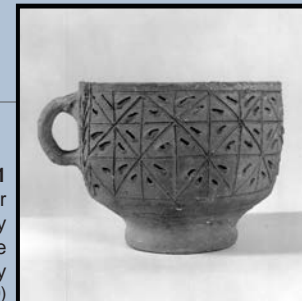
Beginning with the more practical, an incense burner naturally must be perforated in order to emit smoke from substances being burned inside it. A Byzantine handled incense burner from Palestine (Fig. 1) is a utilitarian object to be sure, but the ceramist who perforated it took the time to layout a crisscrossed grid pattern in order to evenly distribute the holes and, thus, evenly diffuse the aromas of incense smoke. The pattern was useful indeed, but also reveals a concern for balance and harmony in the design, clearly an interest in aesthetics even when crafting time was limited, probably due to the demands of mass production.

In the case of a Daunian double-spouted askos from the third century BCE (Figs. 2 & 3), the dot patterns of the strainer spout appear to have inspired other elements of the decoration. Dots were painted adjacent to the holes of the strainer, making it appear that there are more holes than there actually are. In addition, dots in circular patterns were painted on the handle between the two spouts. More dots and diminutive circles appear throughout the complex decorative scheme of the vessel.

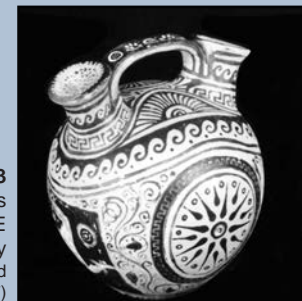
Ceramic filters in water bottles from Mamluk Egypt (Figs. 4 & 5) are examples of perforations that are functional both in their actual utility and in their metaphysical purpose. These forms are tiny: the diameters of the filters shown here are only 1½ and 2 inches! When simply punching holes would have been far easier and more time effective, the artists of these bottles went to great pains to carve precise, intricate, and symmetrical designs to create these filters. Such designs are likely not merely decorative, but also conferred protection on those who drank or poured from these bottles. Much of Mamluk design is derived from stylized calligraphy of the period, and incantations of words—like the daily prayers of Islam—had power.

Jean Mann's *Five Blessings Bowl* (Fig. 6) also incorporates stylized text to express well wishes to all who see it. The filigreed design includes five Chinese characters for the traditional Five Blessings, or *Wufu*: health, wealth, love of virtue, old age, and natural death. These blessings first appear in Chinese culture over two millennia ago, but their meaning is universal.

The decoration of the fenestrated stand for a Greek Orientalizing bowl (Fig. 7) may have had sacred or spiritual purposes, but the specific cultural context is difficult to place, and this particular work remains quite mysterious. Fenestrated bases begin to appear as early as 900–700 BCE, but none are as elaborate as this one. The geometric fenestration of the base corresponds to the painted decorative scheme of the vessel. While these patterns may have had significance for the ancient Greek viewer, they may also have been created simply as



**Fig. 1**  
Incense Burner  
6<sup>th</sup> century  
Byzantine, Palestine  
Pottery  
Museum purchase (68.70)



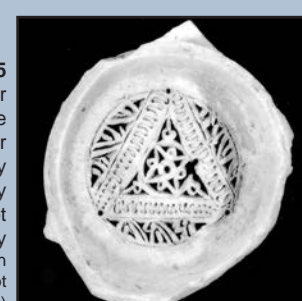
**Figs. 2 & 3**  
Double-Spouted Askos  
3<sup>rd</sup> century BCE  
Daunian, South Italy  
Gift of Dorothy and  
Charles Mullett (84.17)



(Top View)  
**Figs. 2 & 3**  
Double-Spouted Askos



**Fig. 4**  
Fragment of a Water  
Bottle with a Filter  
Tulunid Dynasty  
9<sup>th</sup>–10<sup>th</sup> century  
Islamic, Mamluk Egypt  
Pottery  
Exchange from American  
Research Center in Egypt  
(75.57)



**Fig. 5**  
Fragment of a Water  
Bottle  
with a Filter  
Fatimid Dynasty  
11<sup>th</sup>–12<sup>th</sup> century  
Islamic, Mamluk Egypt  
Pottery  
Exchange from American  
Research Center in Egypt  
(75.60)



**Fig. 6**  
Jean Mann  
(American, 1927–2013)  
*Five Blessings Bowl*  
1983  
Glazed porcelain  
Gift of the Artist (85.62)





**Fig. 7**  
Bowl on a Stand  
Orientalizing Period, late 7<sup>th</sup> century (?)  
Greek  
Pottery  
Museum purchase (64.16)

expressions of aesthetics, to embellish the work.

As a *petit tour de force*, an early eighteenth-century French ceramist sculpted a stunning lid for an *étui*, or flask, (Fig. 8) in the form of a birdcage, complete with a miniature bird inside. (My apologies, this is difficult to see in a black-and-white photograph, and new photography has been precluded by closure of the Museum due to Covid-19.) The entire flask with its lid measure just over 4½ inches. The embellishment, thus, exists for the sole purpose of delighting the viewer and, let's be honest, showing off the skills of the ceramist and/or company that produced this charming work. Due both to the preciousness of this object and the remarkable strength of glazed porcelain, this delicate birdcage has survived for over two centuries.

Finally, contemporary artist Jennifer McCurdy took advantage of the pliability and resiliency of porcelain with her stunning *Wave Vessel* (Fig. 9). The artist carved this wheel-thrown form after considerable drying during a stage called leather-hard, when the clay is no longer malleable. Inspired by patterns formed by nature, McCurdy's vessel and others like it reflect the intrinsic beauty and harmony in the natural world. The artist cites conch shells and milkweed pods as sources for designs, which do not merely imitate nature, but use a natural vocabulary that allows her to create unique artworks.

Whatever their purpose, these ceramic works are exemplars of masterful techniques of their makers and aesthetic standards of their respective cultures. And yet, they can be—and are—fully appreciated forms across the ages. ■

# Strong communities: *Realized*

At Simmons Bank, we believe healthy, vibrant communities don't just happen on their own. They happen when people make an investment in each other. Because we accomplish more together than we do alone.

We're proud to support the Museum of Art and Archaeology.



**Fig. 8**  
Anonymous French artist  
*Étui (Flask)*, ca. 1810  
Glazed porcelain and brass  
Gift of Miss Sarah Catherine France in honor of her brother Charles B. France (69.1049 a & b)



**Fig. 9**  
Jennifer McCurdy (American, b. 1955)  
*Wave Vessel*, 2007  
Porcelain  
Gift of Dr. and Mrs. Arthur F. Furman (2008.174)

Dreams: *Realized*



Member FDIC | [simmonsbank.com](https://simmonsbank.com)





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

ART INSPIRED  
GIFTS!

# THE MUSEUM STORE

Although our doors are closed due to the community health crisis, merchandise is still available.

Please place your order for specific merchandise and we'll deliver it to your car curbside or arrange for delivery.

Email or call and leave a message:  
[muasmuseumassociates@missouri.edu](mailto:muasmuseumassociates@missouri.edu)  
(573) 882-6724

Museum  
Associates  
In Support of the  
Museum of Art and Archaeology

