

MUSEUM

WINTER 2018 | NUMBER 72

MAGAZINE

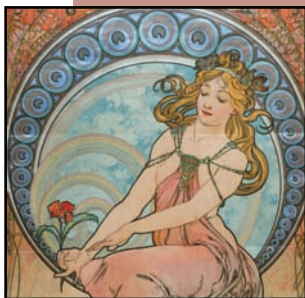


MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

Contents



Mission Statement

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

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In Support of the Museum of Art and Archaeology

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

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Cover

Arthur Schwieder (American, 1884–1965)
Still Life, ca.1933
Oil on canvas board
Gift of Mr. George Schriever (65.245)



From the Director



Audrey Hepburn once said that “living is like tearing through a museum. Not until later do you really start absorbing what you saw, thinking about it, looking it up in a book, and remembering—because you can’t take it all in at once.”

She was equally right about life and about museums, probably in more ways than she intended. Museums are places of memory, both in the sense of celebrating and preserving our shared heritage and different highlights of the human career and in the sense of being an experience that is often as vivid and meaningful in retrospect as in the moment. Museum experiences stay with you, changing your perception, broadening your understanding, informing your judgment. They open you to other ways of seeing, and to a wider range of ways of responding to the human condition.

That impact is not always immediately apparent. The first time I brought my eldest son to the museum where I worked he seemed barely interested, but years later he recalled every moment, including details I’d never noticed myself. He taught me more than I taught him; museum visits are seeds that may take years to sprout, and many more to bear fruit.

For Hepburn, too, the early experiences she curated as memories and absorbed over time bore fruit. While she became a special ambassador for UNICEF in 1988, she’d begun her involvement three decades before as part of the UN’s 1954 “My Most Unforgettable Child” documentary about children subject to war and strife around the world, informed in turn by her experiences as a child in occupied Arnhem.

In the months to come we’ll be offering a range of Museum experiences for you to curate as memories and absorb over time. *Electrify!* brings a nationally-juried show of contemporary art from emerging young artists with disabilities, each bringing their own unique experiences to their artwork. Longtime Museum friends will recall that we hosted an earlier version of this exhibition a decade ago. *Electrify!* will be on exhibit until shortly after our always-popular “Art In Bloom.” Reinstallation of our permanent collections in the modern galleries will follow, and the return of some familiar works—along with some that haven’t been shown before. While we’ve been excited to offer an inspiring series of special exhibitions in the modern galleries (*Rooted*, *Revived Reinvented: Basketry in America*; *The Lasting World: Simon Dinnerstein and The Fulbright Triptych*; *Electrify!*), we’re also exhilarated at the opportunity to reinterpret the permanent galleries for new audiences.

Japonisme in Print: Japanese Style/Western Culture examines the influence of Japanese woodblock prints on western artists, including Mary Cassatt, Henri Rivière, and John Taylor Arms. It’s followed by *Pre-Columbian Pottery from the Museums’ Collections: Ancient Peru*, the first in a planned series of occasional exhibitions showcasing the rarely-seen Pre-Columbian collections of both the Museum of Art and Archaeology and our sister institution, the Museum of Anthropology.

Page-Turners: Medieval and Early Modern Illustration considers a different kind of influence—the interplay of image and text in illuminated illuminated/illustrated manuscripts, early printed books, folios, and broadsheets.

Each of these focus exhibitions examines artworks from a different perspective, allowing you to experience both the works of art and the Museum in very different ways. You probably can’t take it all in at once. That’s okay—you can come back as often as you like.

And then remember those experiences over the years to come.

Alex W. Barker
Director

Seeing Anew

A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection

Opening April 21, 2018

Alisa Carlson
Curator of European and American Art

Since January 2016, two of the Museum's galleries of modern and contemporary art have been sites for a range of enlightening exhibitions of contemporary Afro-Cuban art, European and American portraiture, basketry in America, and works by Simon Dinnerstein with labels written from multiple perspectives. Until mid-March of this year, these galleries will feature yet another distinctive exhibition, *Electrify!*, presenting recent works by young artists with disabilities (see pages 4-5). As this sequence of special exhibitions comes to a close this spring, these two galleries will be rededicated to highlighting extraordinary works from the Museum's permanent collection. Selections of global art from about 1950 to the present will be reinterpreted for a grand reopening on April 21, 2018.

This reinterpretation aims to continue the conversation that these recent exhibitions have sparked, by representing diverse voices and viewpoints. Today, the arts comprise multiplicity and hybridity, representative of manifold cultures, ethnicities, social classes, and identities. Moreover, many artists and arts institutions are challenging the hegemony of privileged perspectives that have dominated the arts for centuries—typically European-American, white, affluent, male-gendered, and heterosexual. Artworks from the mid-twentieth century to today in the Museum's collection contribute to ongoing dialogues about how the arts can both reflect and affect societies, as well as how inclusivity in the art world can further expand. ■



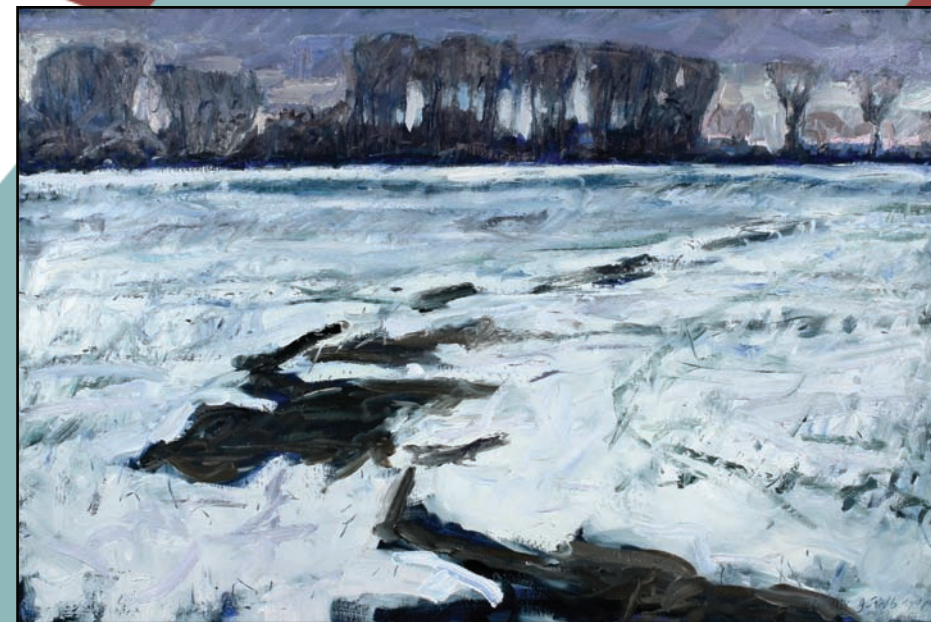
Grace Hartigan (American, 1922–2008)
The Gallow Ball, 1950
Oil and newspaper on canvas
Gilbreath-McLorn Museum Fund (2002.27)



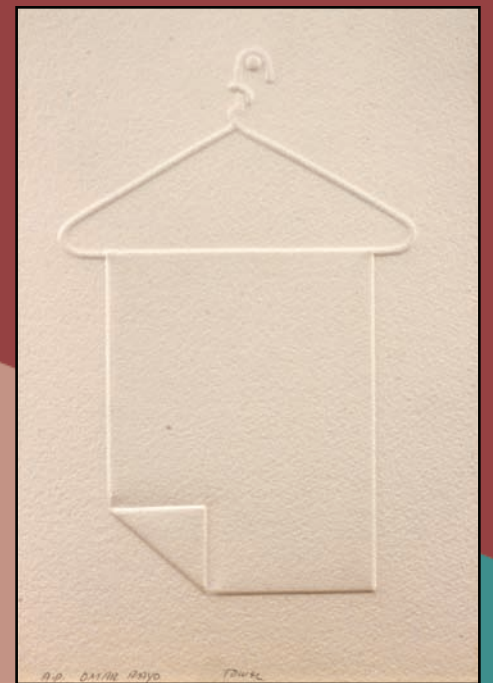
Koo Kyung Sook (South Korean, b. 1960)
Markings No. 7-3, 2007
Inkjet print on paper
Gilbreath-McLorn Museum Fund (2008.171)



Kara Walker (American, b. 1969)
The Bush, Skinny, De-Boning, 2002
Black pigment on stainless steel
Gilbreath-McLorn Museum Fund (2017.15)



Brian Mahieu (American, b. 1964)
Snowy Sunset—Cottonwoods—Flooded Swale III, 2016
Oil on canvas
Gilbreath-McLorn Museum Fund (2016.11)



Omar Rayo (Colombian, 1928–2010)
Towel, 1970
Embossed print on watercolor paper, artist's proof
Gift of Julie Bondeson (2016.42)



Richard Burnside (American, b. 1944)
Turtles and Snakes, ca. 1980s
Enamel paint on plywood panel
Gift of Rex and Mary Campbell (2009.10)

ELECTRIFY!

Through March 18, 2018

Nationally Juried Exhibition of Artwork
by Emerging Artists with Disabilities

Alisa Carlson
Curator of European and American Art



(Detail) Taylor Bielecki, *I'm Bringing Hell to You*, 2017, Oil on canvas

This winter, the Museum will be the first stop on the national tour of *Electrify!*, an exhibition showcasing the latest artworks by young artists with disabilities. This exhibit has been organized by VSA, the International Organization on Arts and Disability of The Kennedy Center in Washington, DC and sponsored by Volkswagen Group of America. Now in its sixteenth year, this annual juried show spotlights fifteen emerging artists from ages twenty-one to twenty-five. The 2017 winners were selected from a pool of hundreds of applicants by a jury of notable artists and arts educators, curators, and administrators from across the

country.

The stimulating works in *Electrify!* feature a variety of media, from oil painting to photography, film to multimedia installation, found-material assemblage to appliqué fabric. In their explorations of this year's themes to "excite our senses, awaken our curiosity, and electrify our very being," the artists address prescient issues of identity, alienation, grief, reconciliation, acceptance, empathy, and hope. The winning artworks were selected based on "their artistic quality, proficiency, and enlightening or compelling interpretations" of these themes.

The winning artists are:

Trinity Kai, Little Rock, Arkansas (Grand Prize)
Summer Mason, Los Angeles, California (First Prize)
Haley Macherone, Portland, Maine (Second Prize)
Briana Beck, Chicago, Illinois
Taylor Bielecki, Royersford, Pennsylvania
Kavin Quiles Bonilla, San Juan, Puerto Rico
Rein Brooks, Saint Louis Park, Minnesota
Marieke Davis, Gilbert, Arizona
Rowan Diloia, Santa Barbara, California
Blythe Gurche, Trumansburg, New York
Carly Mandel, Saint Louis, Missouri
Jillian Santora, Toms River, New Jersey
Kendall Schauder, Chicago Illinois
Becca Schwartz, Richmond, Virginia
Esther Woo, Coppell, Texas

"These young artists challenge us to see the world from a different point of view, and through their personal lens," said Betty Siegel, Director of VSA. "Their work will spark debate and conversation, and ultimately ignite understanding." Through their individual expressions, these artists speak to our shared experiences of self-discovery and self-awareness as well as celebrate the power of diversity and inclusivity. ■



Haley Macherone, *Hold for Inspection*, 2017
Sculpture (Second Prize Winner)



Blythe Gurche
Last Light, 2017
Oil on canvas



Trinity Kai, *Insight*, 2017
Gum Bichromate over palladium (Grand Prize Winner)



Summer Mason, *Copper*, 2017
Video (First Prize Winner)

A JEAN KENNEDY SMITH ARTS AND DISABILITY PROGRAM

Benton Kidd
Curator of Ancient Art

THE GOD SARAPIS

“All good things one could desire are in Alexandria,” wrote Herondas, a poet working in the Ptolemaic capital during its Hellenistic heyday. Herondas did not exaggerate, and the city never failed to impress. It was literally awash in wonders, among which were the Great Lighthouse, the Great Library, the Museum (a research think-tank rather than a gallery), and the “Soma” (royal mausoleum) where the eponymous founder-king rested in lifelike, supernatural stasis, stirring enough to leave Roman emperors weeping at the pathos. Additionally, visitors could see a zoo, exotic gardens, and smaller marvels like coin-operated holy water dispensers. But the spectacle didn’t end there. From a hill in the city’s center rose the sanctuary of Sarapis (Sarapieion), accessed by a grand, 100-stepped staircase. The fourth century CE historian Ammianus Marcellinus marveled at the ostentation of it all, and reported that, among the city’s innumerable temples “pompous with lofty roofs,...none were more magnificent than the Sarapieion.” Surrounded by soaring, columned halls filled with statuary and other art, the god’s temple was the centerpiece of the spread, and in it stood his mammoth cult image. Encrusted with jewels and overlaid with precious metals, the glittering, enthroned colossus allegedly left visitors dumbstruck. In the second century CE, the profligate statue drew the disdain of Christian theologian Clement who contemptuously derided it as the “deadliest of illusions.”

Though Clement balked, Sarapis was Alexandria’s most celebrated deity. Visible even from sea, the god’s extravagant, hilltop sanctuary attests to the cult’s importance in a city competing with itself for flashy attractions. Moreover, the Ptolemies realized the necessity for pacifying their unrestful populace (prone to riots) with a god that would appeal to both Greeks and Egyptians alike. Because Greeks had never responded to oriental animal gods, the popular Egyptian Apis bull (a death-and-resurrection god) and Osiris (king of the underworld) were reimagined as one majestic patriarch, who bore an unmistakable resemblance to Zeus and his brother Hades. Sarapis thus emerged as not only a bearded, benevolent father capable of healing the sick, but also a powerful chthonic deity who engendered agricultural fertility and formed a mysterious death-and-rebirth trinity with wife Isis and son Harpocrates. The syncretic new deity was indeed a masterful amalgamation, one-stop religious shopping for all, so popular that a very common name for boys in Egypt thenceforward was “Sarapion.” As the cult of Sarapis grew in popularity, it ultimately took root in Asia Minor, Greece, and Italy. But it was not destined to last. In the late fourth century CE, the wily Christian patriarch Theophilus led an angry mob against Alexandria’s great Sarapieion, where they first assailed the cult statue and decapitated it, and then turned their wrath on the sanctuary itself.



Fig. 1
Sarapis
Roman, 2nd c. CE
Alabaster
Weinberg Fund (2016.25)



Fig. 2
Sarapis
Roman, 2nd/3rd c. CE
Turkey
Terracotta
(65.83)
[not on display]

The Museum’s alabaster bust (Fig. 1) would have been valuable for its exotic stone, a material also evocative of the origins of Sarapis himself. Small, rudimentary images of Sarapis, most frequently in terracotta, are common finds in the Mediterranean from the Hellenistic period through the third century CE (Fig. 2). ■

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



Japonisme in Print: Japanese Style/Western Culture Through April 1, 2018

This fourth installment of the focus exhibition series about Japanese printmaking considers the impact of Japanese color woodblock prints on European and American prints from the late nineteenth and early twentieth centuries. Works by Mary Cassatt, Henri Rivière, Pierre Auguste Renoir, Alphonse Mucha, James Abbott McNeil Whistler, and John Taylor Arms are included.



Page-Turners: Medieval and Early Modern Illustration Through May 13, 2018

Presenting illustrated narratives and decorated pages, this exhibition will investigate different functions of images as well as the interplay between text and image in Medieval and Renaissance books and prints. The selection of objects will include leaves from illuminated manuscripts, early printed books and folios, and broadsheets. Due to the limitations of such light-sensitive works, they will be rotated once, with a display of new selections starting on March 6, 2018.



Electrify! Through March 18, 2018

The Kennedy Center and Volkswagen Group of America have teamed up for the VSA Emerging Young Artists Program, to recognize and showcase the work of emerging young American artists with disabilities, ages sixteen to twenty-five. This traveling exhibition features fifteen selected artists who have created *Electrify!* The artwork in this exhibition is charged with ideas that act as a conduit for reflection on the past, explores the “now,” and invokes a future full of possibility and inclusivity.



Pre-Columbian Pottery from the Museums' Collections: Ancient Peru April 10–Ongoing

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



Seeing Anew: A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection April 21–Ongoing

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



Studies in Classical Beauty May 22–September 30, 2018

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

Calendar of Events

February
(Black History Month)

2 Friday
Art of the Book Club
An Anthropologist on Mars by Oliver Sacks
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

9 Friday
MO Folk Arts Program
"Creating and Creative Access for Artists with Disabilities"
Services for Independent Living Staff
2:00–3:00pm, Museum Galleries

16 Friday
Artist Lecture
Electrify! Artist Briana Beck
3:00–4:00pm, European Gallery

17 Saturday
World Anthropology Day
(Sponsored by the Museum of Anthropology)
12:00–2:00pm

18 Sunday
School of Music Gallery Concert
Vocal Chamber Music of the 20th Century
2:00–3:00pm, European Gallery

27 Tuesday
Annual Music and Art Concert
7:00pm, Sacred Heart Catholic Church
105 Waugh St., Columbia, MO
FREE and open to the public
Museum of Art and Archaeology and MU's School of Music's Ars Nova Singers

March
(Women's History Month)

7 Wednesday
Curator-Led Exhibition Tour
Page-Turners: Medieval and Early Modern Illustration (second installment)
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

10 Saturday
School of Music Gallery Concert
MU Clarinet Ensemble
2:00–3:00pm, European Gallery

11 Sunday
Docent-Led Theme Tour
"Art in Jane Austen's World"
2:00–3:00pm, Museum Galleries

14 Wednesday
Museum Lecture Series
"Love, Loss, and Life Eternal: Greek Flower Myths"
Benton Kidd, Curator of Ancient Art
5:30–6:30pm, 707 Mizzou North

15 Thursday
Archaeological Institute of America Lecture (AIA)
"Out of Africa: How Roman Olive Oil Production Created Architectural Innovation"
Lynne Lancaster, Ohio State University
5:00pm, Reception/5:30pm, Lecture
101 Swallow Hall

16 Friday
Art in Bloom
Museum Associates and Florist Reception
5:30–7:00pm, Gallery of Greek and Roman Casts

Art in Bloom Opens to the Public
7:00–9:00pm, Museum Galleries

17 Saturday
Art in Bloom
9:00am–4:00pm, Museum Galleries

Museum Lecture Series
"Crowning the Monarch and Cultivating the Soul: Flowers in Medieval and Renaissance Art"
Alisa Carlson, Curator of European and American Art
2:00–3:00pm, 707 Mizzou North

Art in Bloom for Kids
Drop-in sessions: 1:00–3:30pm, 2nd Floor Lobby

18 Sunday
Art in Bloom
9:00am–4:00pm, Museum Galleries

April

5 Thursday
Art After Dark
7:00–9:00pm, Mizzou North

8 Sunday
Docent-Led Theme Tour
"Flowers in the Museum"
2:00–3:00pm, Museum Galleries

14 Saturday
Slow Art Day
12:00–4:00pm, Museum Galleries

21 Saturday
Canvas Carnival
MA Fundraising Event
5:30–8:30pm, Columbia Country Club
Tickets: \$55/Person or \$100/Couple
Purchase ticket on-line or call 882-6724
RSVP by April 18th

22 Sunday
School of Music Gallery Concert
MU Honors Guitar Ensemble
2:00–3:00pm, European Gallery

May

1 Tuesday
Art of the Book Club
People of the Book by Geraldine Brooks
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

6 Sunday
Docent-Led Theme Tour
"Writing and Books"
2:00–3:00pm, Museum Galleries

20 Sunday
MO Folk Arts Gallery Concert
Traditional Irish Singing with vocalists
Eimear Arkins and Rowan Elliot
2:00–3:00pm, European Gallery

23 Wednesday
Curator-Led Exhibition Tour
Studies in Classical Beauty
Benton Kidd, Curator
2:00–3:00pm, Focus Exhibition Gallery

June

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

6 Wednesday
Curator-Led Exhibition Tour
Seeing Anew: A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

7 Thursday
Kids Series: World of Art
2:00–3:30pm, Museum Galleries
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

21 Thursday
Kids Series: World of Art
2:00–3:30pm, Museum Galleries
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

July

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

9–13 Monday–Friday
Summer Camp
(Sponsored by the Museum of Anthropology)

26 Thursday
Kids Series: World of Art
2:00–3:30pm, Museum Galleries
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

August

1 Wednesday
Art of the Book Club
Portland Vase by Robin Brooks
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

5 Sunday
Docent-Led Theme Tour
"Glass Through the Ages"
2:00–3:00pm, Museum Galleries

9 Thursday
Kids Series: World of Art
2:00–3:30pm, Museum Galleries
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

16 Thursday
Art of the Book Club Lecture
"Ancient Luxury Glass"
Benton Kidd, Curator of Ancient Art
5:30–6:30pm, 707 Mizzou North

I'm Back in April!

Reinstalled in the Modern Gallery



Nam June Paik (Korean, 1932–2006)
Anten-nalope, 1996
Multi-media assemblage
Gilbreath-McLorn Museum Fund (2000.2)

Ad Hoc
Film Series

All films shown at 7:00pm
Mizzou North, Room 148
FREE and open to the public

February

9 Friday
Temple Grandin (2010)
Directed by Mick Jackson
Starring Claire Danes, Julia Ormond, and David Strathairn

March

9 Friday
Awakenings (1990)
Directed by Penny Marshall
Starring Robert De Niro and Robin Williams

April

13 Friday
Suddenly (1954)
Directed by Lewis Allen
Starring Sterling Hayden and Frank Sinatra

May

11 Friday
Name of the Rose (1986)
Directed by Jean-Jacques Annaud
Starring Sean Connery and Christian Slater

June

8 Friday
Maudie (2016)
Directed by Aisling Walsh
Starring Ethan Hawkes and Sally Hawkins

July

13 Friday
Death on the Nile (1978)
Directed by John Guillermin
Starring Mia Farrow and Peter Ustinov

August

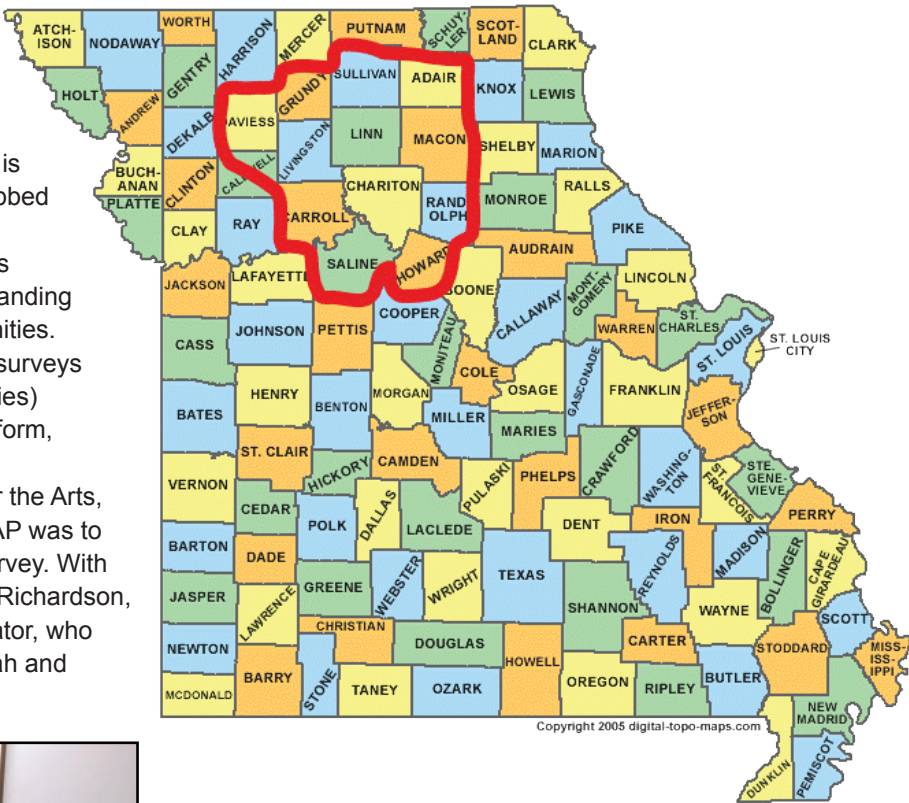
10 Friday
Caesar and Cleopatra (1945)
Directed by Gabriel Pascal
Starring Vivien Leigh and Claude Rains

Missouri Folk Arts Program

Lisa L. Higgins
Director

The Missouri Folk Arts Program (MFAP) staff is excited about a new multi-year initiative, dubbed “Show-Me Folk,” to identify, then to engage, new-to-us traditional artists region by region across Missouri. The hope is to engender deeper understanding of both established and emerging cultural communities. We envision a twofold plan, including annual field surveys (alternating annually from rural to urban communities) and opportunities for newly-identified artists to perform, demonstrate, and exhibit their traditions.

With funding from the National Endowment for the Arts, the first step for the Missouri Arts Council and MFAP was to hire a professional folklorist to conduct the field survey. With input from stakeholders, we chose Thomas Grant Richardson, a folklorist, ethnomusicologist, and museum educator, who most recently conducted successful surveys in Utah and abroad.



Richardson drove many rural highways, including this one near Clark, Mo., in Randolph County, home of a vibrant Amish community that makes traditional furniture, baskets, rugs, quilts, toys, and food for purchase by the general public.



Thomas Richardson and Folk Arts Specialist Debbie Bailey discussed fieldwork equipment over lunch in the Folk Arts offices at Mizzou North. After lunch, Richardson headed north along Highway 63.

In early December 2017, Richardson made his initial visit to Missouri, where he met with project partners and advisers in and near this year’s target region—thirteen rural counties north of Interstate 70, including Howard, Adair, Daviess, Saline, and counties between. The highlighted counties historically share geology, settlement patterns, and some traditions. Older immigrants, for instance, hailed from Ireland and Germany, while more recent immigrants arrived from countries including El Salvador, Peru, and central Africa.

During Richardson’s first trip, he explored along several highways, including 13, 36, and 63. He visited Kirksville, Macon, Clark, Gallatin, and Hamilton with brief stops in Columbia, Kansas City, and St. Louis. He filled his notebook with leads and has just begun to fill a one terabyte hard drive with photographic images, video, and audio. When Richardson submitted his first report from the field, he noted, “My initial findings support my belief that traditional arts are alive and well in every pocket of this country. In Missouri, I met with several fantastic artists and community organizers and witnessed some of the most genuine expressions of dedication to sustainable, community-oriented, traditional arts.”

Now back at home in New Mexico, Richardson is mapping his next Missouri visit. In March, he will return for scheduled stops to document several individual traditional artists in the designated region. Based on his findings, MFAP will co-host a small exhibition and performances at Missouri Valley College (MVC), a partner in the region, to highlight traditions identified in the project. MVC Professor Claire Schmidt (University of Missouri alum) and MVC Honors College students will work with Richardson and MFAP staff to plan the event.

This first field survey represents an annual commitment, as MFAP continues its work to discover regional traditions; to coordinate public activities, featuring local artists with regional partners; and to bolster the strength and infrastructure of Missouri’s folk and traditional arts, artists, and cultural communities. Join us on our website and social media this spring as we answer the questions “Where’s Thomas? Who did he meet and what did he eat today?” ■



Richardson interviewed members of the Hands of Friendship Quilt Guild, a Kirksville, Mo., organization established in 1986. Andrea O'Brien (left) and Alice Allinson not only showed off their latest quilts and tools, they also shared stories about the tragic December 2016 fire at the Kirksville Arts Association. The organization’s historic building was a total loss, as well as most quilts in a special guild exhibition. Both O'Brien and Allinson lost works in the fire.



Richardson suspected that one introduction to the local Mexican community in Sullivan County’s Milan, Mo., would be through foodways. He not only enjoyed a traditional meal at Taqueria San Marcos but struck up conversation with restaurateur Marcos Osorio about Latino traditions in the area. Richardson also gave Osorio’s restaurant top marks—high praise from a food aficionado and resident of Santa Fe, New Mexico.

From the Museum Educator

Cathy Callaway

This busy fall found some changes in staffing at the Museum, and in specific, in the education department. At the end of September Rachel Straughn-Navarro, the assistant museum educator, took a position at the Spencer Museum of Art at the University of Kansas. Arthur Mehrhoff retired from his position as academic coordinator at the end of October. We miss them both, but know they are enjoying the next chapter of their lives.

The main exhibition this fall was *The Lasting World: Simon Dinnerstein and The Fulbright Triptych*. We were fortunate to have the artist and his wife Renée visit us several times throughout the duration of the exhibition. After the Friday night and Saturday morning activities surrounding the symposium, which focused on Dinnerstein's work, Simon visited the Museum that Saturday afternoon, to the delight of the attendees and presenters at National Museum Day (September 23). As part of the programming, members of the Columbia Weavers and Spinners' Guild displayed some of their creations inspired by works of art in the Museum (see sidebar on page 13).



Artist Simon Dinnerstein explains elements of his painting, *The Fulbright Triptych*.



Students listen during "Blueseum" in the European Gallery.

Archaeology Day was held on October 21. We sincerely thank the participants for making this day interesting, educational, and fun for all attendees.

The Museum also hosted school children for a "Blueseum"—a part of the *Blues in the School* programming—on September 25, with a performance by two blues musicians in the galleries and workshops on music and art the rest of the day.

This year, in conjunction with Daniel Boone Regional Library's *One Read* choice, the Museum co-sponsored the film *Detropia* at the public library. We also hosted a discussion about some "difficult" artwork that confronts social issues, thanks to Alyssa Liles-Amponsah, Associate Director of K-12 Programming and Education Equity, Division of Inclusion, Diversity, & Equity at the University of Missouri, and Nikki McGruder, Regional Manager, Diversity Awareness Partnership—Columbia. The opportunity to confront these issues in a thoughtful way is helpful and healthy for the overall community of visitors to the Museum. ■



Students draw during "Blueseum."



Linda Ridgeway meets ancient Greek Hoplite, Gamal Castile, during Archaeology Day.



Museum docent, Yolanda Ciolli, creates pottery during Archaeology Day.

Weavers and Spinners' Guild



Patti Doyle models a lace ruff she created, inspired by the Museum's *Portrait of a Lady*.



Nancy Elliott displays her black bowl inspired by the dotted rosettes in the design from a 2nd century BCE Mesopotamian drinking cup.



Jenny Chicone shows her tapestry weaving inspired by Frederic Karoly's painting, *Concerto Grosso Fugue by Bloch-Interpretation*.

Museum Associates

Gary Anger
President

A big "thank you" to everyone who attended the Museum Associates Annual Meeting on November 3, 2017. I appreciate all who came out to hear about the Associates' accomplishments in 2017: the success of the Paintbrush Ball, the Crawfish Boil, Art in Bloom, the Art of the Book Club, and the two fantastic acquisitions we were able to acquire for the Museum through everyone's fundraising efforts. One of the things that was most exciting to me was the increase in membership of the Associates by twenty-six new "friends" of the Museum. That amounted to a fourteen percent increase in just one year. Another was that the Museum Store was finally fully staffed at the time of the Annual Meeting. I would like to thank Bruce Cox and any of you who helped in the areas of membership and Museum Store staffing.

As usual, there is much to be thankful for and much to look forward to in 2018. We welcome Tootie Burns, Sandy Neal, Carol Deakyne, and Jane Wagner as new Museum Associates Board Members, beginning their first three-year term at the Annual Meeting. We also thank Diana Groshong and Kristy Bryant for their years of service as they retired from the Board. If you run into any of these folks, please share your appreciation for their dedication to the Museum of Art and Archaeology and Museum Associates.

As you know, the Museum Associates typically has one major fundraiser each year. For ten years it has been the Paintbrush Ball. Over the summer, a large and active committee of Board Members and Associates worked together to rethink what the fundraiser might look like beginning in 2018. As a result, the Paintbrush Ball has been retired and a new fundraiser, the **Canvas Carnaval**, is being developed and will be unveiled on **April 21, 2018**, from 5:30–8:30pm. The event will be held at the Columbia Country Club. The Canvas

Carnaval will be a less formal event than the Paintbrush Ball with the dress code being cocktail attire. We plan to serve heavy hors d'oeuvres at a variety of food stations in the hall and will have two cash bars in operation throughout the evening. Our fundraising emphasis this year will be in three significant areas for the Museum:

- Art Education
- Art Conservation
- Exhibition Funding

We plan to have three information stations staffed by docents and/or Museum staff explaining each of the areas and answering any questions you might have about the importance of each. Unlike in prior years, we will not be funding an acquisition in 2018. Our focus will be completely on raising funds in these three areas which the Museum has identified as needing financial support. We also plan to have a fantastic silent auction that will be exclusively dedicated to artwork. A painting of the event, painted that evening will be the only live auction item. This event will encourage socializing and will include several games and raffles. So, save the date and come planning to have a good time. Don't forget your wallets either—this will be the primary fundraiser for Museum Associates in 2018, and I look forward to seeing you there.

Once again, we are planning to hold Art in Bloom from March 16–18, 2018. Last year we hosted approximately 2,000 attendees, and the reviews were universally positive. Please plan to come this year, and bring some friends. The Museum Associates sponsored Sketching Group has been meeting since the summer and has been successful enough to consider establishing a second group. Watch for details and remember you don't have to have "talent" to participate. The Art of the Book Club has continued to engage individuals



The Art of Book Club held a book discussion led by artist Simon Dinnerstein, who chose the book *Stoner* by John Williams. The novel's main character was educated and taught at MU.

with their book choices. Their selections directly correspond with exhibitions in the Museum and register with a variety of interests and backgrounds. We welcome your participation and hope you'll join the book club.

I want to personally thank our "Friends" for giving the Museum and Museum Associates your financial support and your enthusiasm in spreading the word about all that the Museum has to offer. For the first time, we will begin listing in the Winter edition of the *Museum Magazine* the names of those active members in Museum Associates. The Museum Associates Board of Directors hopes you will enjoy seeing your name and those of your friends listed as our "Friends." Remember, the Museum of Art and Archaeology is YOUR Museum. See you at an event or exhibition opening soon! ■

Museum Associates

In Support of the
Museum of Art and Archaeology

Become a Friend of the Museum!

<http://maamuseumassociates.org/>



Museum Sketching Group

Talent is not a requirement!



Third Tuesday of each month
10:00–11:30am
Gather in the first floor lobby

Informal monthly drop-in group meets to sketch various artwork throughout the Museum. Drawing supplies and collapsible stools available.



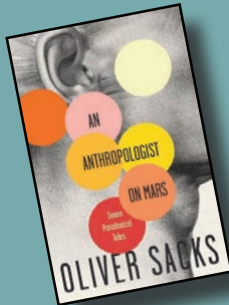


The Annual Crawfish Boil under the canopy at Mizzou North in October, 2017.



Attendees filling their plates at the Annual Crawfish Boil held in October, 2017.

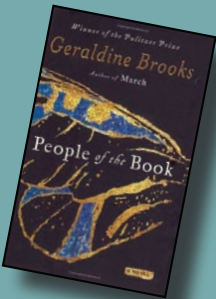
Art of the Book Club



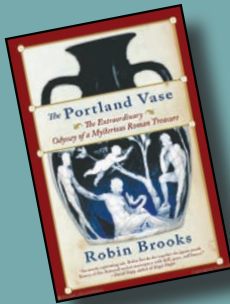
February Selection
An Anthropologist on Mars
by
Oliver Sacks

Chosen to accompany the *Electrify!* exhibition, this book explores seven paradoxical tales of neurological disorder and creativity. Sacks' subjects include an artist who loses his sight, a surgeon with Tourette's syndrome, and an autistic professor of animal science. ■

May Selection
People of the Book
by
Geraldine Brooks



This novel was chosen to accompany the focus exhibition *Page Turners: Medieval and Early Modern Illustration*. The story describes the quest of a rare book conservator to unlock the mysteries of a Jewish illustrated manuscript, the "Sarajevo Haggadah," produced in Spain over 600 years ago. Follow the manuscript's travels through history and the people involved in preserving it. ■



August Selection
The Portland Vase
by
Robin Brooks

An enigmatic and astonishingly beautiful piece of Roman cameo glass made over 2,000 years ago, "The Portland Vase," has passed through the hands of a stunning cast of characters. Housed in the British Museum since 1810, the vase was shattered into 200 pieces in 1845 and has undergone three reconstructions to restore it to its original beauty. ■

Museum Associates Friends Roster

Friends with active membership as of December 31, 2017

Life

Joanne Berneche
William and Jane Biers
Linda Cupp and Bill Bondeson
Vincent and Francoise Brown
Lynette Feeney-Burns
Mary Louise Bussabarger
Rex and Mary Campbell
Harry B. Cohen
Virginia Crawford
Dr. and Mrs. Donald Creighton
Bernice Fane
Douglass Freed
Robert Haber
Linda Keown
Jean A. Mann
Emma Jean McKinin
Mr. and Mrs. Edward Merrin
Marguerite Mitchel
David R. Nalin
Richard Nalin
David T. Owsley
W. Tjark Reiss
Linda Schildkraut
Mr. and Mrs. David Soren
Frank Stack
Herbert H. Sternlieb

Herakles Guild (\$10,000 and above)

Beau Aero and Alfredo Mubarah
Robert and Maria Barton
W. R. Benson
Nancy D. and James Cassidy
John and Pat Cowden
Jeanne Duncan Daly
Glenn and Harriet Flanders
Gerald and Linda Hazelbauer
Linda Keown
Alex and Robin LaBrunerie
Olive Gilbreath McLorn
Dennis Sentilles
Saul and Gladys Weinberg

Bellerophon Guild (\$1,000 Level)

Ralph and Sue Hoevelman
Linda Lyle
Ann and David Mehr

Perseus Guild (\$500 Level)

David and Nancy Bedan
Stephen and Nancie Hawke
Alice Landrum
Mark and Carol Stevenson
Herbert and Lynn Willbrand

Theseus Guild (\$250 Level)

Kathryn Allen
Nancy Cassidy
Thomas and Joell Doneker
Richard Edging
William Fisch
Meta George
Kee and Diana Groshong
Tim and Linda Harlan
Bruce Harry
John and Karen John
Darlene Johnson
Arthur Kopta
Aaron and Nikki Krawitz
Charles and Jan Swaney
Barbara Wallach
Michael Zurowski and Susan Szewczyk
Steve Zweig and Susan Even

Jason Guild (\$100 Level)

David Allen and Barbara Rothschild
Gary and Nancy Anger

Alex and Lana Barker
Drs. William and Jane Biers
Brad and Vicki Boyd-Kennedy
Christina Bramon
Richard and Tootie Burns
James and Anne Campbell
Yolanda Ciolli and Mike Trial
David and Ellen Clithero
Drs. Gary and Patricia McIntosh Coles
Robert Conrad amd Stacie Schroeder
David and Joanne Cowan
Deborah Daniels
John Adams and Carol Deakyne
Kenneth and Charlotte Dean
Ron and Carole Sue DeLaite
Dorinda Derow
Dr. Robert Doroghazi
Kathleen Ehrhardt
Brian and Lerke Foster
Klaus Gerhardt
Kenny Greene
Carol Grove
Valerie Hammons
Veralee Hardin and Joe Phillips
Mark and Ingrid Headley
Richard and Anne Hessler
Haskell and Susan Hinnant
Tim and Kimberly Hoffman
Darlene Huff
Richard and Pamela Huffstutter
Robert and Lisa Jerry
Larry Kantner and Carl Morris
Steve and Mari Ann Keithahn
Linda Keown and Rick Crow
Alex and Robin LaBrunerie
Ferd and Ann LaBrunerie
Scott and Mary Beth Litofsky
Doris Littrell
Desiree Long
L. W. and Kathryn Lucas
Jennifer Market
Mr. and Mrs. Greg Mattli
Michael and Barbara Mayer
Bill and Jan Mees
Mark and Margaret Milanick
Mark and Holly Monroe
Dr. H. J. Murrell
Sandy Neal
Boyd O'Dell
John and Vicki Ott
Margaret Peden and Robert Harper
Marilyn June Pfefer
Sallee Purcell and John Murray
James and Christiane Quinn
Marcus Rautman and Susan Langdon
Tom and Ellen Rippetto
Cassandra Rogers and Lisa Higgins
Chris and Terri Rohlfing
Vicki Russell and Henry Waters III
Don and Sally Schilling
Yvonne Skouby
Andy and Kandis Smith
Gary L. and Carol E. Smith
Stephen and Anne Stanton
Jo Stealey
Paul and Helene Tatum
Wyatt and Stacey Thompson
Herbert and Sue Tillema
Jane Wagner
Spring Walton
Dorothy Watson
Bette Weiss
Vicky Wilson
Kimberley Wolfe and Charlene McGrath
Thomas L. Yancey

Family (\$60 Level)

Jim and Luann Andrews
Lance and Sharon Beshore
Andrew and Cynthia Beverley
Francoise and Joseph Bien
Robert and Cokie Blake
Julie Bondeson
Jeff and Jane Brotemarkle
Ken and Colleen Butler
Cathy Callaway and Robert Seelinger
Ben and Brooke Cameron
J.J. and Alisa Carlson
Reba Cassin and Hilary Baumann
Suzanne Choi
Scott Christianson and Ava Fajen
Bruce Cox and Leland Jones
Julie Deering
Denny and Martha Donnell
James and Judith Elliott
Wendy Evans
Norma Fisk
A. Karina Galve
Steve and Lynn Gentzler
Scherrie Goettsch and Steve Weinberg
Philip Harrison
William and Susan Heggarty
Jim and Mariann Holstein
Lynn and Patricia Hostetler
Andrea Quiroz Jira
April Karlovit and Sam Stowers
Nicholas and Julie Kalaitzandonakes
Roy and Mary Beth Kletti
Donald and Jolynn Laird
David and Janna Lancaster
Darvin and Veronica Lemme
Andy and Wendy Lister
Stephen and Martha Matthews
Doayne and William McKenzie
Bruce and Virginia McMillan
Walt and Susan Melton
J. Wayne and Patricia Merrill
Stephen and Joan Mudrick
John and Joni O'Connor
Barbara Overby
Tom and Alice Payne
Matt and Kate Pitzer
Patricia and Otho Plummer
Michael Podgursky and Cheryl Thomas
Alex Prelas
Jerry and Jill Price
Richard and Alice Robinson
Jim and Kitty Rogers
Gilbert and Donna Ross
Marjorie Sable and George Smith
Henry and Jackie Schneider
Oliver Schuchard and Daryl Rogers
Nancy and Tom Schultz
Bill and Jolene Schulz
Mike and Sarah Seat
Jonathan Sessions and Carrie Gartner
Arlyn and Ruth Storvick
Lili Vianello and John Shrum
Dan Viets and Sheila Dundon
Jeff Viles and Rebekah Schnell
Paul Wallace and Robin Remington
Ken Wilhelm and Nancy Gerardi
Ted and Pat Wills
Dennis and Ruth Wright

Senior Individual (\$35 Level)

Andrea Allen
Stephen Archer
Carolyn Bening
Betty Bluedorn
Ernest Boughton, Jr.
Anne Braisted
Suzanne Burgoyne
Cynthia Campbell
Judith Clark
Lana Costanzo
Camilla Crist
Caroline Davis
Patti Doyle
Kathy Edes
Sue Gish
Dorothy Harrison
Carol Headley
June Ann Humphrey
Pam Humphreys
Irene Karns
Carol Lane
Lois Long
John Marquardt
Ruth Miluski
Charlene Nickolaus
Laura Perez-Mesa
Jill Raitt
Alice Reese
Dr. Frances E. Reynolds
Linda Marian Ridgeway
Carole Riesenberg
Julie Rose
Barbara Rothenberger
Barbara Schneider
Rebecca Schuppan
Rebecca Smith
Charlotte Stradford
Dee Dee Strnad
Jennifer Wax

Student (\$20 Level)

Chelsey Miles
Leslie Touzeau

Darla Doubet
Jennifer Folliard
Mary Franco
Denise Gebhardt
Ann Gowans
Genny Jacks
Brenda Jones
Helen Katz
Beverly Keiper
Nancy Kirtley
Ann Korschgen
Suchwon Lee
Allyn Lord
Terry Merritt
Sabra Meyer
B. Peters Montgomery
Farah Nieuwenhuizen
Stuart Palonsky
Malissa Peacock
Merryn Pinch
Todd Schachtman
James Schell
Kathleen Warner Slane
Barbara Smith
Sarah Spence
Karen Touzeau
Teresa Villagra
Marcia Walker
Pam Weagley
Jeff Wilcox
Melissa Williams

Canvas Carnaval

Saturday, April 21, 2018

5:30–8:30pm

Columbia Country Club

Ticket Prices

\$55/Person

\$100/Couple

RSVP by April 18, 2018

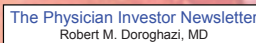
Tickets may be purchased on-line at
<http://maamuseumassociates.org/Events.html>

Cocktail Attire Requested

A Fundraising Event

Museum Associates

In Support of the
Museum of Art and Archaeology



Gary and Nancy Anger
David and Nancy Bedan
Richard and Tootie Burns
John and Pat Cowden
Brady and Anne Deaton
Tim and Linda Harlan
Linda Keown and Rick Crow
Stacie Schroeder and Bob Conrad



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



Mid-Missouri florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum's galleries.

MU's Missouri Historic Costume and Textile Collection will display costumes with floral themes. These costumes will be accompanied with floral head pieces and jewelry created by students from MU's Weddings Floral Design course.

2018 Art in Bloom

March 16-18, 2018

Experience Art and Flowers
in a New Way!

FREE and Open to the Public

Friday, March 16th

MA Members and Florist Opening Reception
5:30pm, Gallery of Greek and Roman Casts

Art in Bloom OPENS to the Public
7:00–9:00pm, All Galleries

Saturday, March 17th

Art in Bloom, 9:00am–4:00pm, All Galleries

Art in Bloom for Kids (Drop in and create!)
1:00–3:30pm, 2nd Floor Lobby

Museum Lecture

"Crowning the Monarch and Cultivating the Soul:
Flowers in Medieval and Renaissance Art"

Alisa Carlson, Curator of European and American Art
2:00–3:00pm, 707 Mizzou North

Sunday, March 18th

Art in Bloom, 9:00am–4:00pm, All Galleries