

MUSEUM

WINTER 2020 | NUMBER 76

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



University of Missouri

Stories matter.
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Theatre
University of Missouri

2020

SPRING

Mizzou New Play Series • Feb 12 - 16

Chancellor's Arts Showcase • Feb 28

***Votes for Women* • Mar 11 – 15**

***Marisol* • Apr 29 – May 3**

LARRY D. CLARK SUMMER REPERTORY THEATRE

***Charlotte's Web* • coming to Columbia this summer**

Listen to the songs in *All the Spaces* before it heads to NYC • staged readings, June 18 - 20

***Les Misérables* • July 14 - 25**

MIZZOU ON BROADWAY - YORK THEATRE, NEW YORK CITY

***All the Spaces* • campus performances September 9 - 13**

NYC performance at the York Theatre • September 17

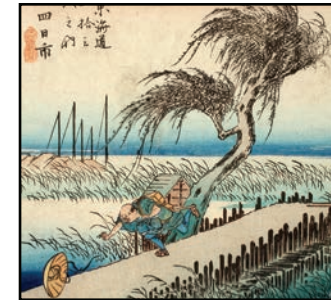
Make plans now to join us for the premiere of Mizzou student Murphy Ward's original musical when it opens on a New York stage!

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updates and box office hours.
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online anytime.

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

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

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

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

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

Mission Statement

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

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In Support of the Museum of Art and Archaeology

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Museum of Art and Archaeology

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

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Cover

Matthäus Merian the Younger (Swiss, 1621–1687)
Sophonisba, 1647
Oil on canvas
Gift of Mr. and Mrs. William Olden (66.348)



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From the Director

Missions matter. For any museum the mission statement is the touchstone for all its programs; for us it defines our soul.

Our Museum's mission statement embodies, encapsulates, and expresses what we do and who we are as an institution. It's important enough that we include it in every issue of this *Magazine*, on our website, and even print it at the bottom of every agenda for every Museum staff meeting.

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.

What that mission means in practice is that we balance our popular and academic roles, using each to strengthen the other. We don't just repackage knowledge about antiquity and the world of art, but actively expand its frontiers. And we don't just pursue research for its own sake, but communicate it to our audiences—local and distant—through exhibitions, publications, and programs. We serve as a conceptual gateway between town and gown, between campus and community.

That's always true, but stands in sharper focus in the first half of 2020—20/20 is, after all, the benchmark for good vision, and part of the role of the Museum is to increase our visual acumen and critical judgment. This spring and summer we have a series of exhibitions designed to do just that, while advancing our mission across all its elements. We begin with *Reframing the Renaissance Print*, examining the range of methods and approaches used by early modern printmakers to make art accessible to a broader range of audiences, and developed through a graduate seminar taught by curator Alisa McCusker. Next is *The Art of Death*, considering how death is perceived, portrayed, and presented in art. Curator Benton Kidd organized the exhibition in conjunction with MU students who are Honors College fellows in the ASH (Art, Social Science, Humanities) Scholar Program for undergraduate research in various topics, one of which studies reactions to death in the arts. And that student focus isn't limited to University classes; in addition to our ongoing schools tours and K-12 programming, we'll also be hanging primary-school student art in first floor hallways as part of our participation in a planned STEM camp this summer.

Art in Bloom returns, with an opportunity for visitors to select their favorite floral compositions in a variety of categories; part of the secret agenda of Art in Bloom is that it also subtly prompts visitors to think in multiple aesthetic categories at the same time. Next up is *Variable Atmospheres: Weather in*



Art, showcasing works depicting ephemeral weather conditions using equally ephemeral and fugitive media such as watercolor or colored prints, and inviting visitors to think about both the challenges of capturing three-dimensional, changing effects on static two-dimensional paper, as well as the temporal challenges of preserving those fugitive, transitory works for future generations. Finally we'll offer *American Women Artists Since the Vote*, a celebration of the centenary of the 19th amendment giving women the right to vote.

Each of those exhibitions, each of the programs we offer, helps to place art into meaningful contexts, helping us appreciate the world in a slightly different way when we emerge from the galleries. And the mix of exhibitions and program topics reflects the multiplicity of ways that art creates, reflects, refracts, and inflects meaning, and the ways art in turn inscribes meaning on the larger world. Come join us, and see what mission means in practice. ■

Alex W. Barker
Director

Become a Friend: Help Preserve Art for the Future

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

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

It's easy to join on-line!

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

THE ART OF DEATH

Benton Kidd
Curator of Ancient Art

March 3–June 21, 2020

The inevitable reach of death into all strata of society has captured the imaginations of artists since antiquity. Themes such as funerals, suicides, love vs. death, dying for various causes, and personifications of death itself have all indelibly marked the visual narrative. This exhibition illuminates some of those categories through a series of artworks chosen in conjunction with “The Art of Death Project,” a study by ASH Scholars of the Mizzou Honors College, who partner with university researchers on particular topics of study. The project, led by Jamie Arndt (Psychology), Katina Bitsicas (Film Studies), and Benton Kidd (Museum of Art and Archaeology), includes twelve undergraduate scholars who investigate viewer perceptions of death in art.

Images documenting the funerals of dignitaries are well known to the history of art but much less so for the anonymous faces of humanity. Convicted art forger Francis Legrange documented the brutal life for inmates of the infamous Devil’s Island in a series of nightmarish paintings, some of which dealt with the merciless deaths that befell various inmates. In one painting an anonymous inmate is led to the guillotine, a wicker casket in place to catch his beheaded body. Another painting (not displayed) shows bodies being discarded into shark-infested waters.

Legrance’s cold and merciless vision is paralleled by *El amor y la muerte* (Love and Death), one of a series of eighty prints published in *Los Caprichos* by Francisco Goya. The artist intended the prints to be a bitter commentary on the callousness of Spanish society. Here he shows a doomed couple, the man dead or dying, possibly by his own hand, but implying that society has contributed to the man’s death. Moreover, Goya’s broader message implies that love and



Francis Legrange (French, 1894–1964)
Untitled [Alternative title: Approaching the Guillotine on Royale], from the Devil’s Island series, 1955
Oil on canvas
Transferred from the Office of the Vice Chancellor for Administrative Services (2004.81)

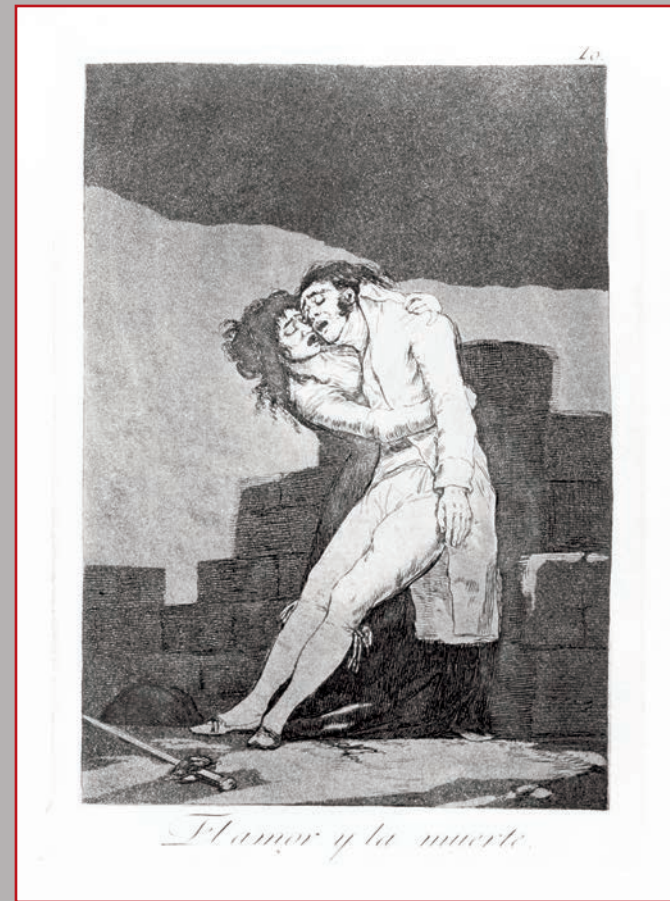
death may eternally battle, but death always wins.

That theme is also exemplified by Joseph Heintz the Younger’s *The Card Game of Death*, in which a personification of Death lays down a winning hand of cards on the orb of the earth. Eros (Love) attempts to play but Death beats him. A woman reels backward, her losing hand held aloft. Father Time, personified by the winged figure at left, has dropped his hand and departs, indicating the woman’s time is up, as does the overturned hour glass.

Dying for political or religious causes has also been commemorated in various ways, including the visual record. Especially prevalent in the Catholic tradition are the martyrs, whose deaths became synonymous with unflagging devotion to the Catholic Church. By the Italian Renaissance, martyr images had proliferated exponentially, and entire

series of artworks could be devoted to the stories of their tortured, grisly deaths. St. Andrew, for example, was crucified on an x-shaped cross while others were allegedly burned, flayed, boiled, or vivisected in an effort to force renunciations of faith.

Dying for religion has not historically been restricted to Christianity. Some Pre-Columbian cultures offered human sacrifices to various gods, such as Xipe Totec, a god associated with the death and rebirth of vegetation. Human men were sacrificed, flayed, and had their hearts excised at the annual festival in Xipe Totec’s honor. The flayed skin was then donned by a priest who performed a ritual dance. The flaps on the ends of the exhibited figure’s wrists and ankles, as well as around its mouth, indicate it is wearing the flayed skin of a human sacrifice. ■



Francisco de Goya (Spanish, 1746–1828)
El amor y la muerte (Love and Death) plate 10, from the series *Los Caprichos*, 1799
Etching, burnished aquatint and burin on paper
Gift of Mrs. Renato Monaco in memory of Alexander and Elsa Mohr (91.294.10)



Andrea Boscoli (Italian, 1550–1606)
The Martyrdom of St. Andrew, ca. 1570–1606
Pen and brown ink with brown wash
Museum purchase (73.264)



Attributed to Joseph Heintz, the younger (Swiss, ca. 1600–1678)
The Card Game of Death, 1668
Oil on canvas
Gift of Mr. Russell Arundel (68.455)



Figure Impersonating the God Xipe Totec
Early Classic Period, Upper Remojadas I
Ca. 300–600 CE
Mexico, Central Veracruz
Terracotta
Gift of Mr. and Mrs. Stanley Marcus (70.18)

THE CHARITABLE IRA ROLLOVER

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New Acquisitions



Abraham Bosse (French, 1602–1676)
Le Gout (Taste), ca. 1638
Etching on laid paper
Gift of Museum Associates (2019.3.1)



Giovanni Battista Piranesi (Italian, 1720–1788)
Veduta della Piazza del Popolo
(View of the Piazza del Popolo), 1750
Etching on laid paper
Museum purchase (2019.4.1)



Francesco Piranesi (Italian, 1756–1810)
Veduta della villa Medici sul monte Pincio
(View of the Villa Medici on the Pincian Hill), ca. 1780
Etching on laid paper
Gift of Museum Associates (2019.3.2)

Missouri Folk Arts Program

Lisa L. Higgins
Director

Missouri Folk Arts was thrilled in September 2019 to curate a small exhibition at Mizzou North about Colombian folkloric dance and the Carnival of Barranquilla. Master dancer, choreographer, and costume designer Carmen S. Dence selected and loaned objects from her personal collection, including the spectacular “story dress” that she designed. She also joined MFA Director Lisa Higgins to discuss and demonstrate Colombian dance and culture during Museum Day in October (see Educator’s report).

In early 2020, MFA will curate a second small exhibition—this one a version of a 2019 collaboration with Mid-America Arts Alliance and ExhibitsUSA, which featured works by members of the Blacksmiths Association of Missouri (BAM!). BAM members, via their guild, practice a tradition thousands of years old. In 1983, a dozen founding members established BAM, now boasting over five hundred members from Missouri and beyond.

“During the early years, BAM was just a small group that included several excellent blacksmiths. We would gather at members’ shops and share what we knew. Instead of observing a demonstration [monthly] by the host blacksmith like we do today, we all worked the forges and gained hands-on experience as we were taught.” Bernard Tappel, Osage Bluff Blacksmith Shop, Jefferson City, Mo.

Blacksmiths produce a diverse range of creative products using the same basic processes: heat coal in a forge; heat metal over the coal; hammer heated metal on an anvil; and repeat often to form objects. With their basic tools (anvil, hammers, tongs, vices, and chisels), as well as more elaborate and substantive power hammers, skilled blacksmiths

can repair or create just about anything from metals: functional tools and utensils, decorative knives and fishing gigs, architectural hardware, ornamental furniture, whimsical signs, and ornate sculptures.

“I have made towel bars, heat registers, and a stair railing for my son’s house. I have made hinges and door handles for many log cabin restorations in the [Washington, Mo.] area. I have made colonial cookware for Thornhill Estate at Faust Park in St. Louis and Christmas ornaments for the Missouri Governor’s Mansion in Jefferson City. I practice my craft every day in my shop and at events in the community.” Pat McCarty, Washington Forge, Washington, Mo.

Blacksmiths rarely find themselves employed full-time today at the center of their local hamlets, but 21st century smiths still find themselves in demand;

their place in local communities has evolved. Instead of a centrally located shop, most smiths create from home workshops, folk schools, guilds, private businesses, and living history sites. They may work solo, in pairs, in



Pat McCarty (Washington, Mo.) loves to forge leaves from different metals.



BAM member Mike McLaughlin (Lawson, Mo.) displayed his anvil and tools for visiting folklorist Thomas Grant Richardson.



Previous apprentice Matthew Burnett (Kidder, Mo.) heats up coal at his Missouri School of Blacksmithing.

formal or informal apprenticeships, or in groups. Depending on the occasion, goals, and products, blacksmiths are likely to work in more than one of these locations and scenarios.

“Blacksmithing [via BAM] brings people together from all walks of life, skill, and knowledge levels—and into fellowship with one another. This is done in an environment of willingness to share knowledge and expertise for the betterment of the craft, be it for hobby, traditional, or commercial applications.” Matthew Burnett, Missouri School of Blacksmithing, Cameron, Mo.

Through Missouri’s Traditional Arts Apprenticeship Program (TAAP), sixteen blacksmiths have taught over thirty apprentices between 1986 and 2019. Both the National Endowment for the Arts and Missouri Arts Council, a division of the Office of the Lieutenant Governor, have provided grant funds for TAAP since its inception thirty-five years ago. With the small exhibition to open in early 2020, MFA plans to showcase both functional and creative works from a few recent TAAP artists and BAM members. ■



Recent apprentice Lisa Thompson (Ste. Genevieve, Mo.) bends a hook during a “hammer in” at the Historic Lohman Landing.



Bernard Tappel (Jefferson City, Mo.) uses a drill on a decorative cross he forged during a “hammer in” in the Kansas City Crossroads.



Bob Alexander (DeSoto, Mo.) crafts a range of objects, including sculptures like this fish.

Photos by Deborah A. Bailey, Thomas Grant Richardson, and Lisa L. Higgins

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FOLK ARTS
Missouri Folk Arts Program

Special Exhibitions

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



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

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



Salvador Dalí* Through February 23, 2020

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



Reframing the Renaissance Print* Through May 31, 2020

Challenging viewers to rethink the definitions of both "Renaissance" and "print" by presenting works that demonstrate the tremendous variability of both the subjects and purposes of multiplied images in the early modern period (ca. 1450–1750) is the focus of this exhibition. This is the fruitful result of a collaborative project with MU undergraduate and graduate students in curator Alisa McCusker's seminar offered by the School of Visual Studies program in Art History.



The Art of Death* March 3–June 21, 2020

This exhibition is in collaboration with the "The Art of Death Project" sponsored by the Arts, Social Sciences, and Humanities (ASH) Scholar's Program of MU's Honor's College and Office of Undergraduate Research. Scholars explore viewer reactions to death imagery in the arts. Themes such as funerals, personifications of death, suicide, and martyrdom, among others are represented by various 2D mediums, antiquities associated with funerals, and religious aspects of death. Student reactions to the artworks will be included.



Variable Atmospheres: Weather in Art* June 9–October 11, 2020

A focus exhibition of landscapes that emphasizes the depiction of the ephemeral qualities of skies and environments in works on paper—prints, drawings, watercolors, and photographs—all produced with materials that are highly vulnerable to environmental variation and susceptible to change over time.



American Women Artists Since the Vote* June 30–November 8, 2020

This exhibition celebrates the centenary of the Nineteenth Amendment and the achievements of American women artists from every decade since 1920. The selection, all drawn from the Museum's collection, includes a variety of media and techniques and represents artists that have found regional, national, and international success. Each of their visions matter—just like every vote counts.

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

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

Calendar of Events

February (Black History Month)

- 2 Sunday: Docent-Led Theme Tour**
2:00–3:00pm, Museum Galleries
- 4 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 13 Thursday: Art of the Book Club Film**
2:00–4:00pm, *Half of a Yellow Sun* (2013)
707 Mizzou North
- 18 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 20 Thursday: Museum Lecture Series**
"The Lives and Life Cycles of African Material Culture" by Alisa McCusker, Curator
3:00–4:00pm, 707 Mizzou North
- 27 Thursday: Art of the Book Discussion**
12:15–1:30pm, 124 Mizzou North

Archaeological Institute of America Lecture (AIA)
"Art, Archaeology, and Advanced Technology: The Alexander Mosaic at Pompeii"
John Dobbins, Emeritus, University of Virginia
5:00pm Recep/5:30pm Lec, 101 Swallow Hall

March (Women's History Month)

- 3 Tuesday: Focus Exhibition Opens**
The Art of Death
- Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 10 Tuesday: Annual Music and Art Concert**
In conjunction with MU's School of Music
6:00–7:00pm, Docent Talks on the Artwork
7:00–8:00pm, Concert, European Gallery
8:00–9:00pm, Reception, Cast Gallery
Tickets: \$10/person, \$5/students
Limited seating/Purchase your tickets on-line
- 13 Friday: Art in Bloom**
Museum Associates and Florist Reception
5:30–7:00pm, Gallery of Greek and Roman Casts
7:00–9:00pm, Art in Bloom Opens to the Public
- 14 Saturday: Art in Bloom**
9:00am–4:00pm, Museum Galleries
- Art in Bloom for Kids**
Drop-in sessions: 1:00–3:30pm, 2nd Floor Lobby
- 15 Sunday: Art in Bloom**
9:00am–4:00pm, Museum Galleries
- 17 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby

- 14 Saturday: Art in Bloom**
9:00am–4:00pm, Museum Galleries
- Art in Bloom for Kids**
Drop-in sessions: 1:00–3:30pm, 2nd Floor Lobby
- 15 Sunday: Art in Bloom**
9:00am–4:00pm, Museum Galleries
- 17 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby

April

- 3 Friday: Canvas Carnaval**
5:30–8:30pm, Columbia Country Club
Tickets: \$55/Person or \$100/Couple
Purchase on-line or call 882-6724
- 4 Saturday: Slow Art/Museum Day**
1:00–3:00pm, Museum Galleries

- 5 Sunday: Docent-Led Theme Tour**
2:00–3:00pm, Museum Galleries
- 7 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 21 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby

May

- 3 Sunday: Docent-Led Theme Tour**
2:00–3:00pm, Museum Galleries
- 5 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 19 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- Art of the Book Discussion**
12:15–1:30pm, 124 Mizzou North

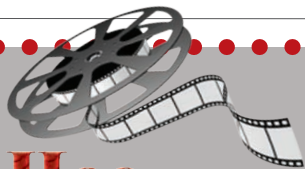
June

- 2 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 9 Tuesday: Focus Exhibition Opens**
Variable Atmospheres: Weather in Art
- Kids Series World of Art***
2:00–3:30pm, Museum Galleries
- 16 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- Kids Series World of Art***
2:00–3:30pm, Museum Galleries
- 30 Tuesday: Focus Exhibition Opens**
American Women Artists Since the Vote

July

- 7 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 14 Tuesday: Kids Series World of Art***
2:00–3:30pm, Museum Galleries
- 21 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- Kids Series World of Art***
2:00–3:30pm, Museum Galleries
- 28 Tuesday: Kids Series World of Art***
2:00–3:30pm, Museum Galleries

- 28 Tuesday: Kids Series World of Art***
2:00–3:30pm, Museum Galleries
- August**
- 2 Sunday: Docent-Led Theme Tour**
2:00–3:00pm, Museum Galleries
- 4 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- Kids Series World of Art***
2:00–3:30pm, Museum Galleries
- 18 Tuesday: Drop-In Sketch Group**
10:00–11:30am, Meet in the 1st Floor Lobby
- 25 Tuesday: Art of the Book Discussion**
12:15–1:30pm, 124 Mizzou North



Ad Hoc Film Series

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

February 9, Sunday
Volver (2006)
Directed by Pedro Almodóvar
Starring Penélope Cruz and Carmen Maura

March 8, Sunday
Séraphine (2008)
Directed by Martin Provost
Starring Yolande Moreau and Ulrich Tukur

April 19, Sunday
Truly, Madly, Deeply (1990)
Directed by Anthony Minghella
Starring Alan Rickman and Juliet Stevenson

May 10, Sunday (Mother's Day)
The Agony and the Ecstasy (1965)
Directed by Carol Reed
Starring Rex Harrison and Charlton Heston

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

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

August 9, Sunday
Who Does She Think She Is? (2008)
Co-directed by Pamela Tanner Boll and Nancy Kennedy
Starring Camille Musser and Mayumi Oda

*Limit two children per accompanying adult
Preregistration required by calling 882-3591

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

Variable Atmospheres Weather in Art

June 9–October 11, 2020

Alisa McCusker
Curator of European and American Art

As I write this an enchanting snowstorm has enveloped central Missouri and our town, and I am admiring the snow-globe effect surrounding my third-floor corner apartment. I admit my attention is frequently pulled away from the screen, drawn toward the whirls of white outside my windows. At times the snow and wind are so intense it appears as if a dense fog has descended on the city; at other times the air is surprisingly clear with only the faintest wisps of powdery snow dancing upon a breeze. My description is such a poor substitute for experiencing the ever-changing qualities of this storm; were I a more powerful wordsmith . . .



Gerhard Richter (German, b. 1932)
Landscape I, 1971
Photo-engraving and aquatint on paper
Museum purchase (75.78)



Mel Kishner (American, 1915–1991)
Title unknown, 20th century
Watercolor on paper
Gift of Cathy Callaway in honor of Joan and Rolland Callaway (2018.5.2)

Such fleeting effects of weather have captivated artists from across cultures and centuries. True to the aphorism that a picture is worth a thousand words, visual artists have succeeded in capturing weather phenomena in manifold mutable variations. *Variable Atmospheres* will feature depictions of the ephemeral qualities of skies and environments in works on paper—prints, drawings, watercolors, and photographs—all produced with materials that are highly vulnerable to environmental variation and susceptible to change over time. Showcasing all four seasons and

examples of what the postal service promises to endure, this exhibition will explore the representational methods artists have used to convey atmospheric effects, rendering the impermanent more permanent for future generations to appreciate.

Much like today's snowstorm, these artworks allow us to enjoy the compelling visual power of our natural world. But unlike the weather, their conditions can be well preserved, an essential facet of our Museum's mission. ■



Fig. 1



Fig. 3

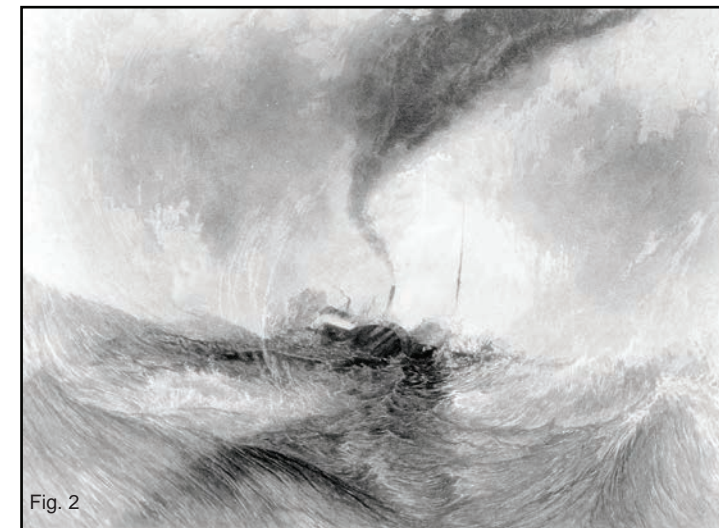


Fig. 2

Fig. 1
Ando Hiroshige (Japanese, 1797–1858)
Yokkaichi: Mie River, from *Fifty-three Stations of the Tokaido*, 1833–1834
Color woodblock print
Published by Takenouchi Magohachi (Hoeido)
Gift of Mr. Alvin John Accola in memory of his wife Katharine Mize Accola (68.34)

Fig. 2
Robert Brandard (1805–62)
After Joseph Mallord William Turner (British, 1775–1851)
Snowstorm—Steamboat off a Harbour, 1859
Engraving on paper
Transferred from the Old Collection (X–111)

Fig. 3
Geertruydt Roghman (Dutch, ca. 1625–1657)
Sloterdijk aan de Westkant (*Sloterdijk on the West Bank*), mid-17th century
Etching on paper
Gilbreath-McLorn Museum Fund (2001.14)



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From the Museum Educator

Cathy Callaway

"Can we go here again???"

The above quote was one of my favorites during Museum/ Archaeology Day 2019, coming from a young man leaving with his family. We had great attendance, with visitors enjoying art activities as well as learning about archaeology, museums, AND music (the Smithsonian's theme, and several presenters took great advantage of this).

The State Historical Society of Missouri presented "Historic Missourians in Music and the Fine Arts," while the Confucius Institute offered Chinese instruments for people to try. Missouri Historic Costume and Textile Collection featured a display of costumes and then an interactive computer program with your choice of a clothing-themed song (think "Blue Suede Shoes" or "Hot Pants"). University of Missouri Special Collections joined in the activities with a display of three items from the collections that highlight changes in the history of music notation, along with videos of the performed works. Thanks

to all who presented, especially the MU students from the Honors College and graduate students from Ancient Mediterranean Studies. We look forward to next year!

Every visitor is an important visitor but we had two especially interesting visits at the end of October. Epigraphist and Emeritus Professor from NYU Rogner Bagnall came to examine Heliodora's second century Roman tomb relief from Egypt. Professor Bagnall seemed intrigued by the other objects with inscriptions in the galleries as well. He said that Lady Taathyr (of mummy shroud fame) is identified by her mother and suggested that Heliodora might have been an astronomer!

The Mercantile Library in St Louis brought a busload of bibliophiles who were attending a conference. They were treated to a tour of the ancient gallery, as well as a viewing of both manuscripts (thank you to Dr. Anne Rudloff Stanton for sharing her expertise with the group), and the Cuban artist books from the collective Vigía. ■



The Confucius Institute allowed participants to try their hand at playing Chinese instruments.



Museum Docent Yolanda Ciolli demonstrates the use of the pottery wheel.



Young visitors try on animalitos masks (a bull and a jaguar) that are reminiscent of those worn by dancers during carnavales in Barranquilla, Colombia.

Photos by Alex Barker and Cathy Callaway



Visitors interact with graduate students from MU's Ancient Mediterranean Studies Program.



Missouri Folk Arts director Lisa Higgins and master Colombian folkloric dancer Carmen S. Dence (center) with Moises Sosa (left) and Dence's sister Elsy Dias (right) at Museum/Archaeology Day.



Dr. Mike Ohnorsorgen, Director of the Cultural Resource Management Program at Missouri State Parks, shared information with attendees about the diverse archaeological resources in Missouri's state parks.



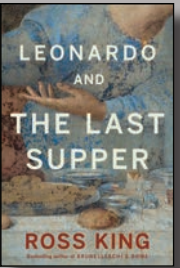
Costumes from The Missouri Historic Costume and Textile Collection were displayed.

Art of the Book Club



February Selection
Things Fall Apart
by Chinua Achebe

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



May Selection
Leonardo and The Last Supper
by Ross King

In 1495, Leonardo da Vinci began what would become one of history's most influential works of art, *The Last Supper*. By age 43, da Vinci had failed to complete anything that truly fulfilled his astonishing promise. Amid war, political and religious turmoil, and beset by his own insecurities and frustrations, da Vinci created the masterpiece that would forever define him. ■



August Selection
Georgia: A Novel of Georgia O'Keeffe
by Dawn Tripp

O'Keeffe is a young woman, painting and teaching art in Canyon, Tx., when she travels to New York to meet Alfred Stieglitz, photographer, modern art promoter, and owner of the famous 291 Art Gallery. She becomes his mistress and muse. Although the critics cannot envision her as her own being, O'Keeffe's fervor transforms her into a powerfully independent woman and artist. ■

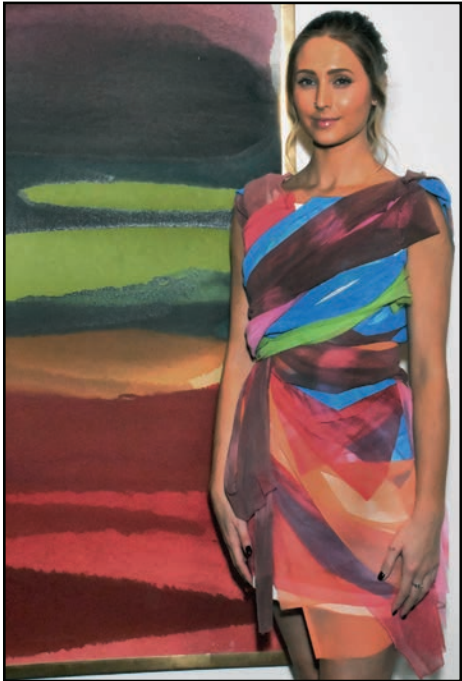
Museum Associates

Tootie Burns
President

Hello Everyone!

Museum Associates is finishing a busy fall! We had great attendance at our Annual MA meeting, and were pleased to recognize many ten year MA members and the newest members of the Herakles Guild. Cathy Callaway, museum educator, was recognized for her outstanding service to the Museum. The Annual Meeting is a great opportunity to visit with fellow Museum Associates members and get updated on what is happening at the Museum. Watch the website and the next issue of *Museum Magazine* for the fall 2020 date.

In November Museum Associates, in partnership with the MU Historic Costume Collection and students in the MU Department of Textile and Apparel Management (TAM) presented F.A.M.E.: a Fashion, Art, Museum Experience. Guests at a Friday night opening event and throughout the weekend were treated to specially curated items from



Amanda Pavetto models *Fugue*, a dress created by TAM students Amanda Lee and Molly Wainscott for the F.A.M.E. event; inspired by Frederic Karoly's painting *Concerto Grosso Gigue* by Bloch-Interpretation.

the Costume Collection, and amazing fabrics and apparel created by TAM students inspired by artwork from the Museum's galleries. Plans are underway for a 2020 F.A.M.E event, and it is sure not to disappoint.

Museum Associates were pleased to be hosted in early December by UM System President and Mrs. Mun Choi at their home on Providence Point for the Associates Annual Holiday Fête. The support of President and Mrs. Choi is much appreciated, and over ninety guests enjoyed the beautiful seasonal setting of Providence Point.

In December, Museum Associates participated in the City of Columbia's CoMoGives online giving opportunity. Thank you to everyone who supported and participated in this year's campaign which raised \$1,940 for Museum Associates and in turn the Museum.

With spring approaching, please mark your calendars for two signature Museum Associates events: Art in Bloom (March 13–15, 2020) and the Canvas Carnival (Friday April 3, 2020: at the Columbia Country Club. These are two "can't miss" events that Museum Associates sponsor every year. Always check the calendar in the *Museum Magazine*, and the Museum's website for dates regarding upcoming Museum



Deidre Keown and Linda Keown with TAM students Tingting Zhu and Maddie Sinn who created *Entrapment*, a dress inspired by Georges Schrelber's *Mink Trapper on Finley Creek* for the F.A.M.E. event.

exhibitions, film series showings, the Art of the Book Club events, sketching group, and much more!

Don't forget the lovely items available to purchase in the Museum Store. Valentine's Day, Graduation, and Mother's Day are all approaching. Please consider volunteering in the store. Contact Bruce Cox at 882-6724 or coxb@missouri.edu for shift scheduling.

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



Over ninety MA Members mingled during the Holiday Fête at the Choi's Providence Point Residence.

Photos by Tom Scharenborg and Jane Wagner

Museum Associates Friends Roster

Friends with active membership as of December 31, 2019

Life

Joanne Berneche
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
Bernice Fane
Douglass Freed
Linda Keown
Jean A. Mann
Emma Jean McKinin
Mr. and Mrs. Edward Merrin
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
David and Nancy Bedan
W. R. Benson
Richard and Tootie Burns
Nancy D. and James Cassidy
John and Pat Cowden
Jeanne Duncan Daly
Glenn and Harriet Flanders
Brian Foster
Linda Keown
Alex and Robin LaBrunerie
Linda Lyle
Olive Gilbreath McLorn
David and Ann Mehr
Dennis Sentilles
Saul and Gladys Weinberg

Bellerophon Guild (\$1,000 Level)

Darlene Johnson
Alex and Robin LaBrunerie
Ann and David Mehr

Perseus Guild (\$500 Level)

David and Nancy Bedan
Bruce Harry
John and Karen John
Alice Landrum
Stacie Schroeder and Robert Conrad
Mark and Carol Stevenson
Richard and Jeannette Jackson-Thompson
Barbara Wallach
Herbert and Lynn Willbrand

Theseus Guild (\$250 Level)

Kathryn Allen
Brad and Vicki Boyd-Kennedy
Nancy Cassidy
John and Jane Coakley
Carol Deakyne and John Adams
Thomas and Joell Doneker
Richard Edging
Brian Foster
Meta George
Kee and Diana Groshong
Veralee Hardin and Joe Phillips
Tim and Linda Harlan
Aaron and Nikki Krawitz
Alex Prelas
Charles and Jan Swaney
Michael Zurowski and Susan Szewczyk
Steve Zweig and Susan Even

Jason Guild (\$100 Level)

David Allen and Barbara Rothschild
Gary and Nancy Anger
Andrew and Cynthia Beverley

Jane Biers
Christina Bramon
Win and Isabel Burggraaff
Richard and Tootie Burns
James and Anne Campbell
Reba Cassin and Hilary Baumann
Mun and Suzanne Choi
Scott Christianson and Ava Fajen
David and Ellen Clithero
Drs. Gary and Patricia McIntosh Coles
Michael and Juanamaria Cordones-Cook
Joanne Cowan
Denny and Martha Donnell
Dr. Robert Doroghazi
Sarah Dresser
Kathleen Ehrhardt
Charles and Jean Ferguson
Tammy Fisher
Russell and Barbara Geen
Klaus Gerhardt
Kenny Greene
Jennifer Griffin
Carol Grove
Janet Hammen
Hank and Valerie Hammons
Frederick and Diana Hawthorne
Mark and Ingrid Headley
William and Susan Heggarty
Richard and Anne Hessler
Haskell and Susan Hinnant
Ralph and Sue Hoevelman
Richard and Pamela Huffstutter
Robert and Lisa Jerry
Andrea Quiroz-Jira
Larry Kantner and Carl Morris
Steve and Mari Ann Keithahn
Linda Keown and Rick Crow
Ann Korschgen
Ferd and Ann LaBrunerie
Doris Littrell
Allyn Lord
Jennifer Market
Stephen and Martha Matthews
Michael and Barbara Mayer
Mark and Margaret Milanick
Mark and Holly Monroe
Georgia Morehouse
Michelle Motley
Dr. H. J. Murrell
Carolyn Oates
John and Vicki Ott
Stuart Palonsky
Julie-Anne Plax
Sallee Purcell and John Murray
James and Christiane Quinn
Marcus Rautman and Susan Langdon
Tom and Ellen Rippeto
Cassandra Rogers and Lisa Higgins
Chris and Terri Rohlfing
Vicki Russell and Henry Waters III
Mary Sandy
Jerry and Judy Schermer
Don and Sally Schilling
Andy and Kandis Smith
Gary L. and Carol E. Smith
Stephen and Anne Stanton
Jo Stealey
Jim and Vicki Straub
Chris and Beth Talken
Wyatt and Stacey Thompson
Herbert and Sue Tillema
Karen Touzeau
Mark and Carol Virkler
Jane Wagner
Jeff and Trina Warder
Bette Weiss
Vicky Wilson

Family (\$60 Level)

Jim and Luann Andrews
David and Emilie Atkins
Deborah Bailey and John Cannon

Robert and Cokie Blake
Julie Bondeson
Michael and Cheryl Brewer
Jeff and Jane Brotemarkle
Cathy Callaway
Ben and Brooke Cameron
Donna Checkeett
Yolanda Ciolli and Mike Trial
Larry and Mary Colgin
Ken and Charlotte Dean
James and Judith Elliott
Scott and Dana Fritz
Donald and Marianne Fues
Lee Ann Garrison and Tom Strini
Steve and Lynn Gentzler
Scherrie Goettisch and Steve Weinberg
Carl Greeson
Philip Harrison
Jim and Mariann Holstein
Lynn and Patricia Hostetler
Nicholas and Julie Kalaitzandonakes
Nancy Katzman and Jonathan Sperber
Roy and Mary Beth Kletti
Donald and Jolynn Laird
Carol Lane
Ron and Kristie Lee
Darvin and Veronica Lemme
Scott and Mary Beth Litofsky
L.W. and Kathryn Lucas
Doayne and William McKenzie
Bruce and Virginia McMillan
J. Wayne and Patricia Merrill
Kevin and Amy Meyer
Stephen and Joan Mudrick
John and Joni O'Connor
Ann O'Dell and Carl Wingo
Patricia and Otho Plummer
Michael Podgursky and Cheryl Thomas
Jerry and Jill Price
Richard and Alice Robinson
Gilbert and Donna Ross
Marjorie Sable and George Smith
Warren and Betty Sapp
Henry and Jackie Schneider
Nancy and Tom Schultz
Bill and Jolene Schulz
Mike and Sarah Seat
Richard and Susan Shannon
Mark and Dawn Smith
Arlyn and Ruth Storvick
Keith and Patty Verslues
Dan Viets and Sheila Dundon
Jeff Viles and Rebekah Schnell
Paul Wallace and Robin Remington
Ken Wilhelm and Nancy Gerardi
Handy and Barbara Williamson
Dennis and Ruth Wright

Individual (\$40 Level)

Andrea Allen
Jim Bishop
Amy Chow
Krystin Cooper
Camilla Crist
Kathryn Digges
Jeanne Erickson
Wendy Evans
Betty Eyestone
Shannon Flynt
Jennifer Folliard
A. Karina Galve
Beverly Giangiacomo
Ann Gowans
Denise Haskamp
Pam Humphreys
Dell Keepers
Lara Landrum
Suhwon Lee
Marcus Long
Sabra Meyer
Ruth Milledge
Barbara Montgomery

Anatole Mori
Peggy Nalls
Farah Nieuwenhuizen
Sharon Pike
Joseph Polacco
Ali Price
Dr. Frances E. Reynolds
Cheri Richardson
Quinn Rosenthal
William Sappington
Todd Schachtman
James Schell
Charlotte Stradford
Teresa Villagra
Jennifer Wax
Pam Weagley
Kelly Wells
Jeff Wilcox
William Young

Senior Individual (\$35 Level)

Stephen Archer
Sally Beattie
Thomas Bender
Harry Bennetts
Francoise Bien
Anne Braisted
Lana Costanzo
Caroline Davis
Darla Doubet
Patti Doyle
Ross Duff
Barbara Fabacher
Christine Gardener
Janet Ghio
Sue Gish
Sharon Hanson
Dorothy Harrison
Amorette Haws
Carol Headley
Darlene Huff
Brenda Jones
Ralph Kalkbrenner
Beverly Keiper
Randall Kilgore
Nancy Kirtley
Lois Long
John Marquardt
Ruth Miluski
Elizabeth Morgan
Charlene Nickolaus
Alice Payne
Laura Perez-Mesa
Halcyone Perlman
Wilma Rajcher-Levy
Alice Reese
Linda Marian Ridgeway
Carole Riesenber
Julie Rose
Barbara Rothenberger
Barbara Schneider
Rebecca Schuppan
Katherine Shotts
Yvonne Skouby
Kathleen Warner Slane
Barbara Smith
Frances Smith
Rebecca Smith
Sarah Spence
Dee Dee Strnad
Patricia Timberlake
Cheryl Venet
Sue Waechter
Julie Walker
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Antwaun Smith
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American Women Artists Since the Vote

Sister Suffragette

June 30–November 8, 2020

Alisa McCusker
Curator of European and American Art

"The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex. Congress shall have power to enforce this article by appropriate legislation."

—Amendment XIX, U.S. Constitution

Amendment XIX to the U.S. Constitution is terse, but its brevity stands in stark contrast to the arduously long route that was required for its ratification in 1920. Forty-two years after the first women's suffrage amendment had been introduced in Congress, and 133 years after our nation's Constitution had been ratified, half of the population

was newly enfranchised. At long last in the so-called Land of the Free, women were permitted to voice their opinions on the governance of their nation, states, districts, counties, and cities.

This civic agency has parallels in the history of American art. The twentieth century witnessed a tremendous increase in the numbers of women creators, scholars, administrators, and business owners in the art world. This trend has continued in the first two decades of the current century, although

women are still underrepresented in museum exhibitions, acquisitions, leadership roles, and boards. Much still remains to be done.

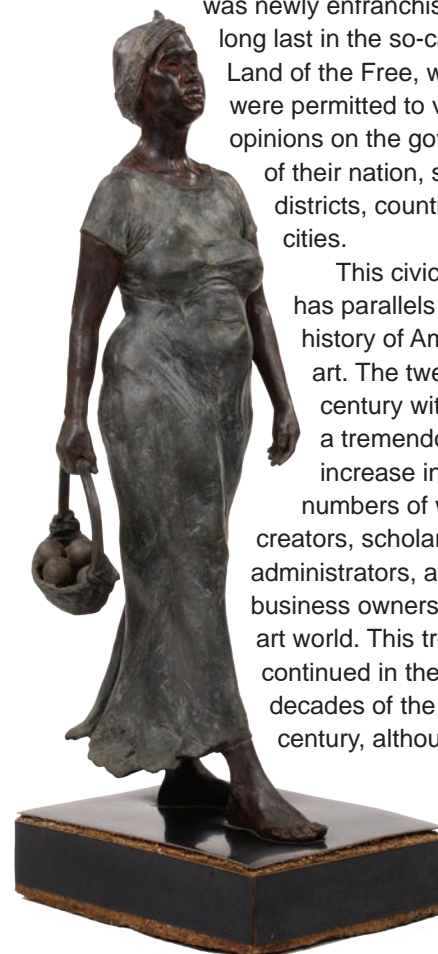
This exhibition celebrates the centenary of the Nineteenth Amendment and the achievements of American women artists from every decade since 1920. The selection, all drawn from the Museum's collection, includes a variety of media and techniques and represents artists that have found national and international success, such as Louise Bourgeois, Helen Frankenthaler, and Lorna Simpson, along with artists that have tended to receive more local and regional recognition, such as Norma Bassett Hall, Daisy Cook, Brooke Cameron, Amy Worthen, and Jennifer McCurdy. Each of their visions matter—just like every vote counts. ■



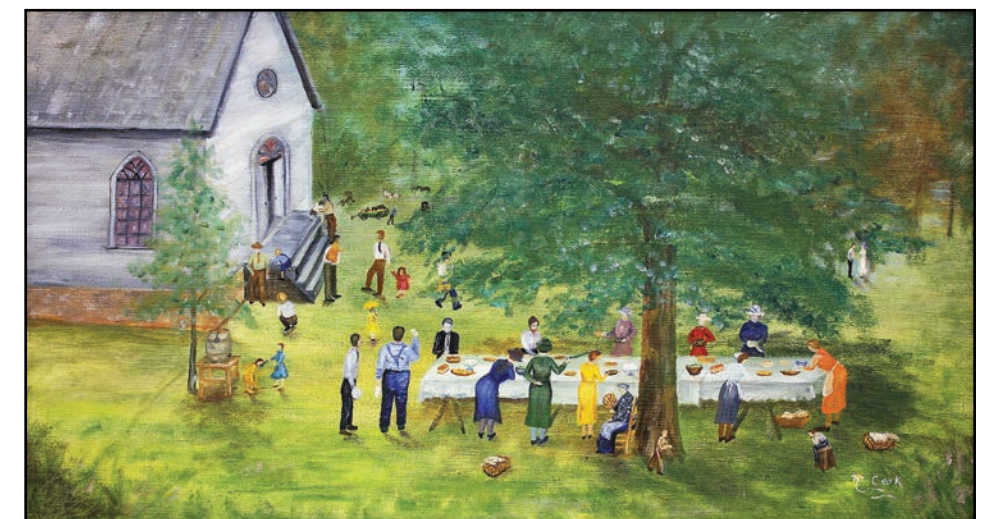
Irene Rice Periera (American, 1902-1971)
Triangles, ca. 1948
Mixed media (gouache) on paper board
Gift of Mr. and Mrs. Marvin Small (69.1009)



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



Gwen Marcus (American, b. 1957)
Hatti, 1996
Bronze
Gift of Mark Landrum (2009.661)



Daisy Cook (American, 1902-1977)
Meeting All Day and Dinner on the Ground, 1968
Oil on canvas
Gift of Joseph O. Fischer in honor of Dr. Saul Weinberg (77.118)

Spotlight

Alisa McCusker
Curator of European and American Art

The Museum made a series of surprising discoveries in its collections in March 2008. Staff removed a painting from its frame, in order to prepare the artwork for exhibiting later that year. The *Untitled* surrealist landscape (Fig. 1) by the Austrian-American Edward Buk Ulreich (1899–1966), dated 1945, was acquired in 1986 as a gift from Mr. David T. Owsley. When its frame was opened, it was found that the backing board was in fact another artwork: an oil painting on heavy cardboard depicting a doll-like figure with closed eyes (Fig. 2).

Mr. Owsley’s gift included a second work by Ulreich, also dated 1945, another dream-like landscape but with a brighter pastel palette (Fig. 3). Proceeding with due diligence, staff also opened up the frame of this painting, and found a mini treasure trove. Not only was it backed with a piece of heavy cardboard with four figure drawings in black ink (Fig. 4), but also it contained five additional works on paper. Three of these are paintings in gouache, a heavy-bodied watercolor. The verso of one of these paintings also has a drawing in black crayon. Two independent drawings in black crayon were also found.

Each of these works has a drawn grid in red pencil, suggesting that they were meant to be transferred. The verso of one of the gouache paintings (Fig. 5) has a notation written in pencil: “48” grids | 36” grids 18”,” indicating the larger scale to which the design was to be increased. These may have been patterns intended for printed or woven textiles, 36 inches and 48 inches being standard widths for bolts of fabric.

The versos of two gouache paintings (Fig. 5 and 6) bear the same stamp in black ink:
E. G. YOUNG | DESIGNERS | 22 E.
29TH STREET Corner Madison, Ave.
| NEW YORK 16, N.Y. | STUDIO: MU
4-8018 ROOM 10041 | PATTERN NO.
The pattern numbers of these designs



Fig. 1
Edward Buk Ulreich (American, 1889–1966)
Untitled, 1945
Oil on cardboard panel
Gift of Mr. David T. Owsley (86.22)

were written in by hand: 396-1027 (Fig. 5) and 396-1028 (Fig. 6).
Indeed, these designs were produced as part of a major source of Ulreich’s livelihood as an illustrator and graphic artist. Like many artists, he had to work commercially in order to support himself. But why these designs ended up inside the frame of an easel painting defies obvious explanation. They are not affiliated works created for the same project. Perhaps, their placement inside other framed works was simply a means of saving space; the gouache designs are not small, measuring about 26 x 39½ inches. Many original fabric designs like these are lost to time, literally used up in the process or discarded after production is complete. Whatever the case, their surreptitious location has preserved them well, and we are grateful.

You can view larger images of all these works on our online collections portal at maacollections.missouri.edu; simply search with keyword “buk.” ■



Fig. 2
Edward Buk Ulreich (American, 1889–1966)
Untitled, 1940s–1950s?
Oil on heavy cardboard
Gift of Mr. David T. Owsley (2008.4)



Fig. 3
Edward Buk Ulreich (American, 1889–1966)
Untitled, 1945
Oil on cardboard panel
Gift of Mr. David T. Owsley (86.23)

Fig. 4
Edward Buk Ulreich (American, 1889–1966)
Four Figure Studies, 1940s–1950s?
Black ink on heavy cardboard
Gift of Mr. David T. Owsley (2008.10)

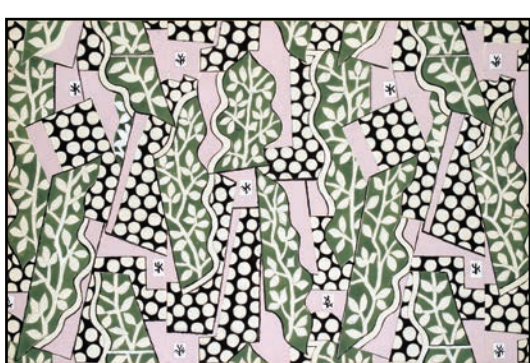


Fig. 5
Edward Buk Ulreich (American, 1889–1966)
Untitled Fabric Design
(E.G. Youcis Pattern No. 396-1027), 1940s–1950s?
Gouache and red pencil on paper
Gift of Mr. David T. Owsley (2008.5)



Fig. 6
Edward Buk Ulreich (American, 1889–1966)
Untitled Fabric Design
(E.G. Youcis Pattern No. 397-1028), 1940s–1950s?
Gouache and red pencil on paper
Gift of Mr. David T. Owsley (2008.6)

Unique Wedding Designs



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silverbox



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Columbia, MO 65211-8310

Fourteenth Annual

Art in Bloom

March 13–15, 2020

Experience the Art of Floral Design

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

See selections from MU's Missouri Historic Costume and Textile collection with floral themes, accompanied by floral head pieces and jewelry created by students from MU's Wedding Floral Design course.



**Museum Associates
Fundraising Event**

Canvas

Carnaval

Friday, April 3, 2020

5:30–8:30pm

Columbia Country Club

Ticket Prices

\$55/Person

\$100/Couple

RSVP by March 27, 2020

Tickets may be purchased on-line

<http://maamuseumassociates.org>