

MUSEUM

WINTER 2021 | NUMBER 78

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



University of Missouri



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Workshop

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an apocalyptic
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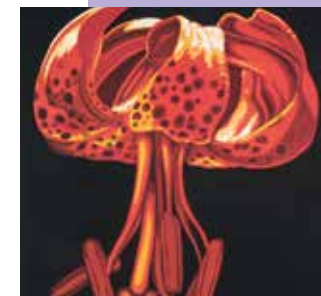
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Tickets available online at theatre.missouri.edu

CONTAINS STRONG LANGUAGE, STAGE VIOLENCE AND ADULT SITUATIONS

SPECIAL THANKS

MU VOZ LATINA | MU CAMBIO CENTER | MU LATINX GRADUATE AND PROFESSIONAL NETWORK

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

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Cathy Callaway, Assistant Editor

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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 (Detail)

Andy Warhol (American, 1928-1987)

Sunset, 1972

Serigraph on paper

Gift of The Andy Warhol Foundation for the Visual Arts, Inc. (2013.19)



Welcome 2021! As I write this column and say good-bye to 2020, I can't help but echo the sentiment of Queen Elizabeth II marking her Ruby Jubilee in 1992; "... this year has turned out to be an *annus horribilis* (a horrible year)!" We've all had to face the COVID-19 pandemic and the broken hearts it left in its wake. Medical workers have had to face situations and emotions one could never have dreamed of a year ago. Businesses and industries have seen closings and layoffs that have crippled lives and economic stability. Yet, in spite of it all, we keep on moving forward and believing in tomorrow. In record time, a vaccine has been born to fight this destructive disease. Hope is giving humanity a chance.

At the Museum of Art and Archaeology we said good-bye in November to Alex W. Barker as he resigned his position as museum director. Alex will be missed, but the Museum is greater than any one individual. For decades, the Museum has weathered storms of financial strife and enjoyed pinnacles of success in acquiring wonderful artwork to share with the University and Columbia communities. The Museum is a living organism that twists and turns with the tide and stays the course, thanks to the professional and talented staff directing that course.

I was given the position of interim director of the Museum until such time as Dean Okker of Arts and Science conducts a search for a permanent director. Many of you know me, but for those of you who don't, here's a little background as we get acquainted. I hail from Kansas City, Mo., came to Columbia to attend MU in 1977, and have never left. A degree in English (creative writing), with minor areas of concentration in Classical studies and religion, was followed by six years of training in religious education and ministry in the Catholic church. I was

ordained a deacon, was the head of religious education for adults at a local parish, and served as a chaplain at area hospitals. All while working at MU from 1980 until 1998 in administration, budget, and public relations areas. I then left MU to work in the private sector. During that time, I opened my own retail store (Graham and Taylor) importing British made goods in downtown Columbia. I returned to employment at MU in 2001 at the Museum of Art and Archaeology and will have been here for twenty years this June. I have served as the assistant director of Museum operations for half of that time.

My life has always centered around music, art, and literature. Growing up in Kansas City allowed me to experience the wonder and beauty of the Nelson-Atkins Art Museum: we became best friends. While other boys were playing sports in grade school, I was spending my Saturdays touring the Nelson, learning about the beauty of the painted and sculpted world I found there. I couldn't get enough. That's why coming to work at the Museum of Art and Archaeology was a dream come true for me.

I've worked closely with Museum Associates these past years and have met and made some wonderful friends. Your commitment to the Museum enriches everyone who visits and upholds the characteristics of this wonderful institution. I am pleased to announce that through generous donations, Museum Associates has been able to acquire the Thomas Frye mezzotint print of *Maria Gunning, Countess of Coventry* for the Museum. That print will be featured in an upcoming exhibition this spring called *Tonal Range: Mezzotint and Aquatint* opening in February. We thank any and all who helped in this acquisition.

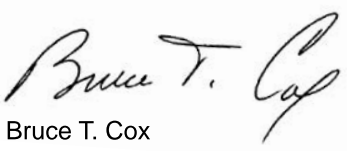
Two other exhibitions will be featured in the spring of 2021. *Fifteen Minutes of Warhol* is linked to Warhol's idea that everyone in the world will achieve "fifteen minutes of fame." *A Rose By Any Other Name* will display flora from different



cultures in different media. It doesn't replace Art in Bloom, but presents the next best thing. Art in Bloom will be back, we hope, in 2022.

The Museum has recently acquired artwork thanks to the generous donation of Dr. Brian Foster's art collection. Photographer Carole Patterson has gifted her photographs from the Smithsonian exhibition, *Out of the Volcano: Portraits of Contemporary Mexican Artists*. We are grateful for these additions to the collections and look forward to sharing them with our patrons in the future.

I hope that 2021 will be for all of you an *annus mirabilis* (a wonderful year)! I encourage you to visit the gallery exhibitions as well as the online exhibitions. We hope you've enjoyed our Friday Features and will continue to visit our website as the pandemic restrictions slowly lift and life finds its new normal. Take care, be safe, and above all, healthy.


Bruce T. Cox
Interim Director

IF YOU HAVEN'T HEARD ...

New charitable gift annuity rates are available.

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

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

New Rate Charts (effective July 1, 2020)

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

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 Gift Planning and Endowments
University of Missouri

Tonal Range

Mezzotint & Aquatint

February 9—May 16, 2021

Alisa McCusker
Curator of European and American Art

Engravings and etchings were rendered almost entirely in lines until the invention of mezzotint and aquatint in the 17th and 18th centuries. These technical innovations made it possible for prints to capture a complete range of tonal values, from subtlest silver to richest charcoal and everything in between. The production of replicated images was revolutionized because prints could be representationally complex with far less time and energy expended.



Fig. 1 (Detail)
Antonio Baratta (Italian, 1724–87)
After a design by A.-J. De Fehrt (French, 1723–74)
Gravure en Maniere Noire, 1771/1779
From *Encyclopédie, ou Dictionnaire raisonné des Sciences, des Arts et des Métiers*, edited by Denis Diderot, vol. 4, "Recueil de Planches, sur les Sciences et les Arts," plate VII
Engraving, etching, and mezzotint on laid paper
Washington, DC, National Gallery of Art
Ailsa Mellon Bruce Fund (1996.20.8)
Image in the public domain

Mezzotint, the earlier invention, was developed in Amsterdam in the mid-16th century, but it really took hold in London in the later 16th century. By the 17th century it dominated English printmaking so much so that in France it was referred to as *la manière Anglaise* (the English manner).

The term mezzotint is an Anglicized version of the Italian *mezzatinta*, which translates as half-tint or half-tone. Clusters of marks are made on the copper plate with a tool called a rocker (Fig. 1); the miniscule teeth and curved shape of the rocker were designed so that rocking the tool on the plate creates a uniform pattern of stipples. The roughened surface—or burr—of the copper held the ink variably during printing: the rougher the burr the darker, the smoother the plate the lighter. The texture of the rocker can relatively quickly fill in entire areas of a design—



Fig. 2
Elisha Kirkall (English, ca. 1682–1742)
After a painting by Willem van de Velde II (Dutch, 1633–1707)
A Ship Firing on Another Further Offshore, ca. 1725–30
Mezzotint on laid paper
Acquired with funds donated by Museum Associates and Tom and Alice Payne (2012.4)

something that with engraving and etching has to be done with repetitive hatching, crosshatching, dots, and dashes.

Some artists made their mezzotints by using the rocker as an additive drawing technique. They achieved remarkably subtle gradations of light to dark tones (Fig. 2). Others soon realized that they could develop images from dark to light, covering large areas or the entire plate with a dark tone and then scraping and burnishing out areas to make them smooth and, therefore, lighter. Artists utilized this method to create dramatically dark backgrounds (Fig. 3) as well as nocturnal and candlelit scenes. Contemporary artist Robert Ecker has explored the effects of working from dark to light in several mezzotint series (for example, Fig. 4).

While mezzotint was being pushed to its representational limits in the mid-late 18th century, aquatint was developed as a means to create effects like wash and watercolor in etching. Unlike the mechanical process of mezzotint, which dimples, dents, and cuts the plate (depending on the frequency and force of the applications of the rocker), aquatint achieves remarkably subtle tonal

variations through chemical forces—a pure etching method. Some of the most successful early experiments in aquatint were by Paul Sandby, an accomplished etcher and mezzotinter, who clearly had an avidly curious mind. The Museum was fortunate to have been able to acquire two early aquatints by Sandby just before the COVID-19 pandemic affected our purchasing capabilities. One of these acquisitions by Sandby (Fig. 5) allows us to observe mezzotint and aquatint on the same plate and compare their effects.

About 25 years after the innovation of aquatint, Spanish artist Francisco Goya exploited its expressive potential more than any other artist had. His unforgettable images from the sets *Los Caprichos* (*The Caprices*), *Los Desastres de La Guerra* (*The Disaster of War*), and *Los Disparates* (*The Follies*) convey the anxieties and horrors of the revolutionary and war-filled period through which he lived. One could argue that Goya was able to generate so many prints in series because of the efficiency of aquatint to render the kinds of dramatic tonal variations that he envisioned. Indeed, this visionary became an exemplar for printmakers for generations to come, and some would argue his accomplishments have yet to be matched. His plates continued to be editioned well into the 20th century, including the prints from the edition preserved in our Museum (for example, Fig. 6).



Fig. 5
Paul Sandby (British, 1725–1809)
View up Neath River from the House at Briton Ferry in Glamorgan Shire, 1775
Etching with aquatint and mezzotint on paper
Gilbreath-McLorn Museum Fund (2020.1.4)



Fig. 3
Thomas Frye (British, 1710–62)
Maria Gunning, Countess of Coventry, 1761
Mezzotint on laid paper
Gift of Museum Associates, purchased during the COVID-19 pandemic of 2020 (2020.2.1)

Mezzotint and aquatint significantly widened the field of prints that were both original and reproductive (copied from other images), hence creating conditions for the proliferation and dissemination of images and a broadening of visual communication and literacy. *Tonal Range* presents an overview of these techniques and their history by highlighting notable examples from the 18th century to the 20th century in the Museum's collection. ■



Fig. 4
Robert Ecker (American, b. 1936)
Dark Glasses 2, 1978
Mezzotint on paper
Printed by R.E. Townsend Inc., Georgetown, MA
Published by Lakeside Studio, Lakeside, MI
Gift of Dr. and Mrs. Frederick P. Nause (80.21)



Fig. 6
Francisco de Goya (Spanish, 1746–1828)
Si amanece; nos Vamos. (When day breaks we will be off.), 1799
Number 71 from the series *Los Caprichos* (*The Caprices*)
Etching, burnished aquatint, and burin on paper
10th edition, printed at Calcografía Nacional
Real Academia de San Fernando, Madrid, 1918–28
Gift of Mrs. Renato Monaco in memory of Alexander and Elsa Mohr (91.294.65)



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Missouri Folk Arts Program

Lisa L. Higgins
Director

"Missouri 2021" and "Missouri 200" are shorthand for the Show Me State's two-hundredth anniversary of statehood, coming up this August 10, 2021. Michael Sweeney, the Missouri Bicentennial Coordinator for the State Historical Society of Missouri, first contacted me on August 8, 2017, and we met in Columbia for coffee two weeks later on August 22, just a day after that spectacular solar eclipse. A few more meetings and a year after that first email, Missouri Folk Arts and the Missouri Arts Council formally accepted Michael's invitation to join the Bicentennial Alliance: a "coalition of statewide non-profit organizations and government agencies working together to develop and promote statewide projects."

Over the last three and a half years, Michael has often emailed to ask "have time for coffee?" Indeed, I did, and we would meet at Kaldi's or the public library or Fretboard or Starbucks on his way to or from another appointment. From my experience, Michael's face-to-face talks are very likely the key to what will be a robust and meaningful commemoration, with active participation from individuals representing Missouri's diversity and organizations of all sizes. To date, Michael tells me, he has logged over 130,000 miles, visiting every county in the state, stopping to talk formally or informally with chambers of commerce, convention and visitors bureaus, community betterment groups, colleges and universities, historical and genealogical societies, arts councils, public libraries, museums and archives, extension offices, and so on.

Occasionally, someone emails me about the bicentennial: "Michael Sweeney suggested we talk to you." My answer to all has been "yes." In addition to drinking coffee and fielding emails, I have also contributed to others' bicentennial projects in very small, and larger, ways. In 2019, I added a dab of paint onto a giant, multi-panel, paint-



Michael Sweeney discusses the connections and themes found in the Missouri Bicentennial Quilt, which includes 115 squares, one for each county plus the city of St. Louis, Mo. Photo by Lisa L. Higgins.

by-triangle, Missouri mural, a public art project created by visual artists Aaron Horrell and Barb Bailey. In 2020, I provided feedback and images for a Mizzou School of Music bicentennial book project, as well as brainstormed with two Missouri State University professors of music, who are working with six composers on new works inspired by Missouri culture, including its musical traditions. Just a month ago, I joined Michael to see the spectacular Bicentennial Quilt, a Missouri 2021 signature project, at the Hotel Frederick in Boonville. In mid-January, he and I will share a Zoom screen to deliver a "State of Stories" talk about quilting for The Story Center, a division of the Mid-Continent Public Library. [Never fear, I will present a similar talk for Museum Associate's Art of the Book Club. See the *Magazine* calendar for details.]

We at Missouri Folk Arts have three projects in the works, tying into the bicentennial. In 2019, the William J. Pomeroy Foundation invited us to sign

on as an official "Legends & Lore Marker Grant Program" partner representing Missouri. The foundation provides grant funds to local hosts in eleven states (so far) to commemorate and celebrate local folklore and legends—ghost stories, supernatural beings, hyperbolic tales—with roadside markers. The foundation is set to announce Missouri's first



Lisa Higgins, right, and Paint for a Cause co-founder Barb Bailey meet on Mizzou's Lowry Mall, where students, faculty, and staff added to the mural. Photo courtesy of Paint for a Cause.



A generic Legends & Lore sign (above). Local signs will briefly describe the local folklore, as well as credit Missouri Folk Arts as a partner, like the sign at the right. Image courtesy of the Wm. J. Pomeroy Foundation.



“Celebrate and explore the rich history and diversity of the State.”

—Michael Sweeney
Missouri Bicentennial Coordinator for the State Historical Society of Missouri

marker at any moment, and the tale is haunting. Thanks to Michael Sweeney, we have several communities interested in submitting proposals in May and October.

Additionally, Missouri Folk Arts launched a digital storytelling series on social media, *200 Stories*, on January 1, 2021. The series of stories, primarily available on our Facebook page, will feature traditional artists, partnering organizations, community scholars, Missouri Arts Council Folk Arts grantees, and more. As of the *Magazine* deadline, we are on story five of 200. We have planned four stories a week for fifty-two weeks. Taylor Estraca, a Mizzou English major, recently joined our staff to organize, draft, and post stories. In just weeks on the job, she has proved already to be the perfect person for the job.

Finally, we look forward, with hope, to the opportunity to partner with Michael to present folk and traditional artists on two occasions in August, an outdoor event in Columbia at the Center for Missouri Studies and the Missouri State Fair in Sedalia. We have drafted a list of potential performing and demonstrating artists, along with a working budget, with plans to confirm the details in the upcoming weeks. Check social media for Missouri 2021 and Missouri Folk Arts for details as they are posted.

Missouri 2021, the Bicentennial Alliance, the Bicentennial Commission, and numerous local entities have been hard at work for months and months to develop a series of meaningful programs and commemorative projects grounded in Missouri’s past **and** present. Some kicked off in 2020; most will launch this year. Many are virtual and accessible

via the internet. The best place to learn more is at <https://missouri2021.org/>. We look forward throughout this year to, as Michael Sweeney wrote in that August 2017 email, “celebrate and explore the rich history and diversity of the State.” Hopefully, there may also be time for coffee with Michael. ■



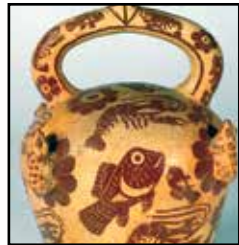
Celebrate Spring



919 East Broadway • Columbia, MO 65201 • (573) 443-0232 • www.kentsfloralgallery.com
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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 exhibition 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.



American Women Artists Since the Vote

Through April 4, 2021

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. Additional artwork by women artists on display in the permanent galleries are also identified.



Tonal Range: Mezzotint & Aquatint

February 9–May 16, 2021

Engravings and etchings were rendered almost entirely in lines until the advent of mezzotint and aquatint in the 17th and 18th centuries. These technical innovations made it possible for prints to present the complete range of tonal values, from subtlest silver to deepest black and everything in between. This exhibition presents a history of these techniques by highlighting examples from the early eighteenth century to the late twentieth century in the Museum's collection.



Fifteen Minutes of Warhol

April 13–September 12, 2021

"In the future everyone will be world-famous for fifteen minutes," said Andy Warhol in 1968. Whether or not the quote is truly his, Warhol certainly is linked with the idea of "fifteen minutes of fame." The future Warhol imagined is now, and with today's ease of making images and videos and sharing them to vast global networks online, Warhol could be considered astonishingly prophetic. His ongoing exploration of notoriety, vanity, fine art, popular culture, history, and stereotype through his images is the focus of this exhibition.



A Rose By Any Other Name

May 25–October 10, 2021

Ubiquitous throughout the history of art, plants and flowers are not merely means of decoration but also notable signifiers of meaning. From the laurel leaves of the ancient Mediterranean to medieval Christian iconography of roses and lilies, from the sacred lotus blossom of Hinduism to the art of Japanese flower arranging, floral and vegetal motifs are essential components of cultural expression. This exhibition juxtaposes depictions of flora spanning continents and historical periods and in a variety of media.

Exhibitions are also available online at <http://maa.missouri.edu>

Museum Gallery Hours

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

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

Calendar of Events

February (Black History Month)

7 Sunday: Docent-Led Zoom Tour

2:00pm, Zoom invite: chrismo@juno.com

9 Tuesday: ABC Presentation

"Dynamic Quilting Traditions and Innovations"
Lisa Higgins, Director, MO Folk Arts Program
2:00pm, Zoom invite: chrismo@juno.com

16 Tuesday: Online Sketching Group

10:00am, Zoom invite: callawaycl@missouri.edu

17 Wednesday: Tour with the Curator

Tonal Range: Mezzotint & Aquatint
2:00pm, Zoom invite: endersbyl@missouri.edu

18 Thursday: ABC Film Discussion

February Book Selection
Film: *The Quiltmakers of Gee's Bend*
View the film at: <https://www.pbs.org/video/alabama-public-television-documentaries-quiltmakers-of-gees-bend/>
2:00pm, Zoom invite: chrismo@juno.com

25 Thursday: ABC Book Discussion

The Invention of Wings by Sue Monk Kidd
12:15pm, Zoom invite: chrismo@juno.com

March (Women's History Month)

16 Tuesday: Online Sketching Group

10:00am, Zoom invite: callawaycl@missouri.edu

18 Thursday: Coffee with the Curator

Artwork discussion with Alisa McCusker
11:00am, Zoom invite: endersbyl@missouri.edu

April

10 Saturday: National Slow Art Day

Noon–4:00pm, Museum Galleries

20 Tuesday: Online Sketching Group

10:00am, Zoom invite: callawaycl@missouri.edu

28 Wednesday: Tour with the Curator

Fifteen Minutes of Warhol
2:00pm, Zoom invite: endersbyl@missouri.edu

May

2 Sunday: Docent-Led Zoom Tour

2:00pm, Zoom invite: chrismo@juno.com

13 Thursday: Coffee with the Curator

Artwork discussion with Alisa McCusker
11:00am, Zoom invite: endersbyl@missouri.edu

18 Tuesday: Online Sketching Group

10:00am, Zoom invite: callawaycl@missouri.edu

20 Thursday: ABC Film Discussion

May Book Selection
Film: *Andy Warhol* (1987)
Directed by Kim Evans (Available on Kanopy)
2:00pm, Zoom invite: chrismo@juno.com

26 Wednesday: ABC Book Discussion

Andy Warhol by Joseph Ketner II
12:15pm, Zoom invite: chrismo@juno.com

June*

2 Wednesday: Tour with the Curator

A Rose By Any Other Name
2:00pm, Zoom invite: endersbyl@missouri.edu

10 Thursday: Coffee with the Curator

Artwork discussion with Benton Kidd
11:00am, Zoom invite: endersbyl@missouri.edu

15 Tuesday: Online Sketching Group

10:00am, Zoom invite: callawaycl@missouri.edu

July*

20 Tuesday: Online Sketching Group

10:00am, Zoom invite: callawaycl@missouri.edu

22 Thursday: Coffee with the Curator

Artwork discussion with Alisa McCusker
11:00am, Zoom invite: endersbyl@missouri.edu

August*

1 Sunday: Docent-Led Zoom Tour

2:00pm, Zoom invite: chrismo@juno.com

12 Thursday: Coffee with the Curator

Artwork discussion with Benton Kidd
11:00am, Zoom invite: endersbyl@missouri.edu

17 Tuesday: Online Sketching Group

10:00am, Zoom Invite: callawaycl@missouri.edu

18 Wednesday: ABC Film Discussion

August Book Selection
Film: *Loving Vincent* (2017)
Directed by Dorota Kobiela and Hugh Welchman (Available on Kanopy)
2:00pm, Zoom invite: chrismo@juno.com

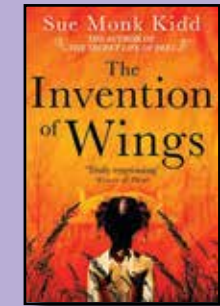
24 Tuesday: ABC Book Discussion

The Yellow House by Martin Gayford
12:15pm, Zoom invite: chrismo@juno.com

*Family art events for the summer months are being planned and will be announced on the Museum's website.

Visit the Museum's website for details and flyers on all events, Friday Features articles, and online exhibitions:
<http://maa.missouri.edu>

Art of the Book Club



February Selection

The Invention of Wings
by Sue Monk Kidd

Set in early 19th century Charleston, this fictionalized history features the Grimké sisters, Sarah and Angelina (Nina), who were at the forefront of the abolitionist and women's rights movements. The focus is the intriguing narrative of a young slave, Hetty. ■



May Selection

Andy Warhol
by Joseph D. Ketner II

Andy Warhol made a great impact on the world of art, ushering in a fundamental transformation in our visual culture and fashioning himself into a media superstar. This short but beautifully illustrated survey spans the entire array of Warhol's art. ■



August Selection

The Yellow House: VanGogh, Gauguin, and Nine Turbulent Weeks in Provence
by Martin Gayford

In 1888 two giants of the art world, Van Gogh and Gauguin, shared a yellow house in Arles, France. The author describes the texture of their everyday lives as well as the explosive denouement of their living arrangement. ■

Art of the Book Club events will be conducted via Zoom meetings. Anyone wishing to participate must email Christiane Quinn – chrismo@juno.com requesting a code for each event's Zoom meeting.

Fifteen Minutes of Warhol

April 13—September 12, 2021

Alisa McCusker
Curator of European and American Art

"In the future everyone will be world-famous for fifteen minutes!"

—Andy Warhol (1968)

Or so the legend goes. Whether or not the statement is truly his, Warhol certainly is linked with the notion of fifteen minutes of fame. Moreover, his oeuvre explores the intersections of fame, notoriety, vanity, fine art, popular culture, history, and stereotype. *Fifteen Minutes of Warhol* presents examples of his photography and prints and combines portrayals of figures from modern pop culture with those of long-standing historical importance.

The future Warhol imagined of worldwide fame for everyone is now. With the ease today of instantaneously making images and videos and sharing them to vast global networks, Warhol could be considered astonishingly prophetic. But this prescience was not miraculous. It grew from his firsthand experiences of fame, a subject he studied assiduously for years. He held an enduring admiration for icons of stage and screen, he built his career exploiting these figures and feeding viewers' desires, and he himself became an international celebrity and moved in circles of increasing popularity, wealth, prestige, and influence. He both avidly observed and astutely contributed to the evolution of fame in American culture. He could predict that today we would be as self-absorbed and scopophilic as we are and have as voracious an appetite for media as we do, because he played

a role in the development of modern vanity.

Warhol achieved his own fame partly through his art and partly through his social life. The division between these two became more and more blurred as his career progressed. Earlier he replicated publicity photos of popular idols, but later he repeatedly took photos of people around him and used these in his artworks: for example, artists Joseph Beuys (Fig. 1) and Paul Dalvaux; patrons Shirley Fiterman (Fig. 2) and Daryl Lillie; musicians Debbie Harry (Fig. 3) and Ric Ocasek. Some of his portraits were commissioned; therefore, his work came full circle, for he met demands for a trend he had created by duplicating images of the famous.

But Warhol's works also represent historical figures such as Johann Wolfgang von Goethe (Fig. 4), Sitting Bull (Fig. 5), and Hans Christian Andersen (Fig. 6). They are portrayed in his distinctive style of simplified shapes and lines in garish colors. Unlike the pop idols of his other works, this treatment clashes with the historical and cultural significance of these individuals. The memory of these dignitaries is decidedly cheapened, an effect that the artist surely intended. Even while Warhol capitalized on our fame-obsessed culture, he also criticized it.

Presenting a Warhol exhibition would suggest that we are also drawn to the allure of the famous. Both Warhol and his style are among the most recognizable in modern and contemporary art. Aren't we playing the same record over again? Aren't



Fig. 1
Andy Warhol (American, 1928–87)
Joseph Beuys, 1980–83
Serigraph with rayon flock on paper
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
(2013.20)

we using his popularity to get visitors' attention? We are, because we want viewers to think more critically about this monumental artist and the implications of his work.

Warhol's fame obsession is more relevant than ever today. Stars of television and movies are leaders of our culture. They control media outlets. They are elected officials. We must consider why that is and if they are the leaders we need. Does their popularity make them qualified to handle the weight of societal questions and issues? Do we want to follow trending popstars or brilliant thinkers? Do we recognize surface over substance? The decisions are ours. ■



Fig. 2



Fig. 3

All Images: Andy Warhol (American, 1928–87)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

Fig. 2
Shirley Fiterman, 1976
Polaroid photograph (2008.23)

Fig. 3
Debbie Harry, 1980
Polaroid photograph (2008.54)

Fig. 4
Goethe, 1982
Serigraph on paper (2013.21)

Fig. 5
Sitting Bull, 1986
Serigraph on paper (2013.25)

Fig. 6
Hans Christian Andersen, 1987
Serigraph on paper (2013.23)



Fig. 4



Fig. 5



Fig. 6

From the Museum Educator

Cathy Callaway
Museum Educator

Teaching in the Museum Galleries

The Museum is open as I write this (early in 2021), but there are no guided tours at the moment, and other safety precautions are in place as well. The docents miss giving tours and interacting with visitors in the galleries, as do the rest of us. We are all doing our best to make the Museum as safely accessible as possible. Over the summer Erin Price, who is working on her doctorate in art education, linked the state of Missouri’s educational standards to our 30 Objects, <https://maa.missouri.edu/30-objects>, in the hopes that educators would find them useful.

Erin continued her internship with me this fall, which caused me to think again about teaching in the galleries, a luxury these days. Erin utilized the Museum by bringing her students in, as have other instructors at MU, Columbia

College, and Stephens. I compiled a bibliography of my favorite museum readings for her and a standout, was “Why Field Trips Matter,” an article on the value of school kids visiting museums. (Let me know if you would like an electronic copy. One of the authors, Brian Kisida, is a professor here at MU).

Another reference was a book with a chapter about the history of teaching in art museums. Erin sees the value of Visual Thinking Strategies (VTS) and this is something the docents have been trained in as well (thanks to Mary Franco). Three deceptively simple questions (starting with “What’s going on in this picture?”) lead the viewer to look more deeply at a work of art and even see it the way another viewer does. I have illustrated this article

with two paintings that have proven very successful for VTS. Works of art with a narrative are recommended in many cases, but I have had successful sessions with 5th graders as well as adults discussing the Grace Hartigan abstract expressionist work, *Gallow Ball*.

In the past few years in museum education there has been a greater emphasis on audience engagement, and we have tried to focus on that at the Museum. In fact, during the months before we reopened at Mizzou North in 2015, we all undertook “professional development.” The curators chose and described five works in each gallery, as opposed to an exhaustive training in EVERYTHING. Limiting information makes it less overwhelming for the visitors as well as the educators; we practiced a “highlights” tour, not “full lecture mode,” and learned to model a questioning approach. I always learn something from visitors, even from someone who believes they don’t “belong” in a museum because they don’t know the “answers.” Children usually come up with my favorite explanations for objects in the Museum that we are puzzled about: why they were created or what their use was. So let’s play “what is it?”—your guess is as good as anyone’s!

Feel free to visit in person, but you can also explore online exhibitions on our website <https://maa.missouri.edu/> and consult our collections portal, which offers information and images of every object in the Museum. ■



Jan Dirksz Both (Dutch, 1618–1652), Nikolaus Knüpfer (Dutch, 1603–1655), and Jan Baptist Weenix (Dutch, 1621–1663)
Mercury, Argus, and Io in an Italianate Landscape, ca. 1650
Oil on wood panel
Gift of the Unrestricted Development Fund, University of Missouri (81.48)



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

What is it?



Fig. 1

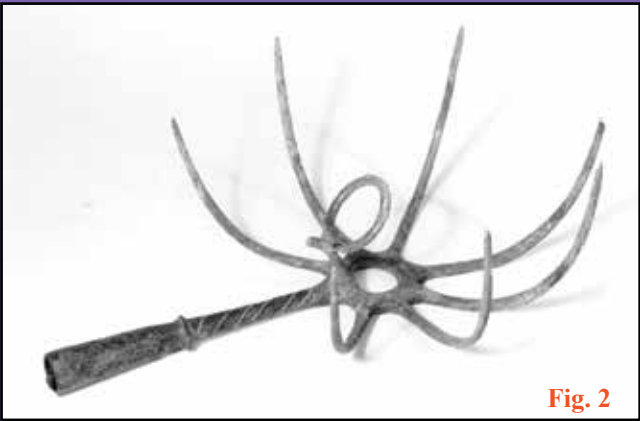


Fig. 2

Fig. 1
Harpago (Meathook) or Torch Holder
Etruscan, late 5th-4th c. BCE
Bronze
Weinberg Fund (84.1)
Fig. 2
“Frying Pan”
Greece, Cycladic Islands, Syros (?)
Early Cycladic II, ca. 2700-2400/2300 BCE
Pottery
Alumni Achievement Fund (62.31)

Museum Associates

Tootie Burns
President

Greetings, friends!

I am hopeful this communication finds you and your families well as we all continue to navigate the COVID-19 pandemic. I think we all are looking for a light at the end of the tunnel that will allow us to gather safely and celebrate our Museum connections. Please let that light shine brightly and quickly!

I opened my [Columbia Tribune](#) today to be delighted with an article by local journalist, Aarik Danielson, featuring the *Variable Atmospheres: Weather in Art* exhibition at our Museum. Thank you, Aarik, for ferreting out important local art offerings that are open to the public and enrich our community. We appreciate his sharing that the Museum of Art and Archeology is open to the public which allows art to be seen in person in a gallery setting. Please visit the Museum's website to learn how to safely visit our galleries. Opportunities like a visit to the Museum of Art and Archaeology allow all of us a brief respite from the challenges of our current times. Many thanks to our dedicated and professional Museum staff for contributing to this exhibition and other art activities that allow us to continue to interact with our Museum.

Museum Associates continues to meet and plan for the future. We are incredibly pleased to add four new MA Board of Directors to our roster. These new Board members were recognized at our November, 2020 annual meeting. Please join me in welcoming these new Board members: Micki Ferguson, Karen John, Julie Middleton, and Levi Sherman. These individuals bring a wealth of experience, and more importantly, a passion for our Museum! We are sincerely grateful for their service and thank them for agreeing to support the Museum in this way.

In December of 2020 Museum Associates was pleased to participate in The Community Foundation of Central Missouri's annual online fundraiser for non-for-profit organizations—COMOGives. This is the fourth year we have participated in this campaign. Drumroll, please: in 2019 we raised \$1,700. In 2020 we raised an astonishing \$8,000! Museum Associates COMOGives committee members Krystin Cooper, Louise Sarver, and Stacie Schroeder deserve a huge pat on the back! Thank you to EVERYONE who helped us with this tremendous success! Your dedication and support of Museum Associates is truly remarkable! Thank you to everyone who participated in this year's COMOGives campaign!

The latter part of 2020 also brought changes to the Museum. Longtime Museum director Alex Barker made the decision to step away from his leadership role at the Museum and move on to other opportunities. We thank Alex for his fifteen plus years as our Museum director and all that he accomplished in that position.

While the Museum and Museum Associates adjust to the departure of Alex, we are relieved and thankful for the appointment of Museum assistant director of operations, Bruce Cox, as the interim director. Bruce has maintained a seamless transition for all functions of our Museum and will provide an experienced and steady hand as the Museum looks to the future. Thank you, Bruce, for agreeing to take on this critical role!

Planning for future Museum and Museum Associates events remains challenging, particularly as we follow health department and University of Missouri restrictions on events. Please visit the Museum's website for updates and information about future events as we are able to schedule them. The



Tootie Burns, President
Museum Associates

Museum Store remains available for your shopping needs. Valentines Day and other gift giving needs are just a call away. We are happy to arrange for a private shopping appointment so you may browse and shop in a safe and socially distanced environment. We provide free delivery too!

Please know how much your support and dedication to the Museum are acknowledged and valued. We are a family. I appreciate every one of you more than you will ever know. ■

Thank you; stay safe and healthy!

Tootie Burns, President
Museum Associates, Inc.



David and Ann Mehr, devoted friends of the Museum, have given financial contributions in excess of \$10,000. In the fall of 2019, the Mehrs were inducted into Museum Associates Herakles Guild and honored for their philanthropy.

Become a Friend: Help Preserve Art for the Future

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

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

It's easy to join on-line!

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Spotlight

Benton Kidd
Curator of Ancient Art

A Miniature Shrine Group

Still practiced today, worship in the home can be witnessed in many cultures where various types of home shrines are used. Similarly, home shrines also existed in antiquity, and several examples are known from the Roman homes of Pompeii. Some of the earliest instances, however, come from the ancient Levant, where miniature shrines were in use during the Iron Age, ca. 900–800 BCE. The Museum's collection contains one such example, which not only includes the temple, but also vessels that inform us about religious practice.

Acquired on the antiquities market in 1968, the shrine and its accompanying objects were said to have come from the vicinity of Mt. Nebo (from a grave?). Mt. Nebo, today in Jordan, is particularly sacred to Judeo-Christian tradition as the death place of Moses as well as a place that once housed the Ark of the Covenant. In antiquity the ancient land around the mountain was known as Moab and it seems to have had a mix of monotheistic and polytheistic cultures, the Museum's shrine representing the latter. Similar shrines have also been found in the region, and scholars believe they were used in the worship of the goddess Astarte, whose cult had spread inland from Phoenicia (Lebanon). Astarte was a goddess of love and fertility, the equivalent to the Greek Aphrodite. In fact, some conclude that Phoenicians also carried the cult of Astarte westward, and Aphrodite was no more than a Greek reimagining of Astarte.

The popularity of Astarte apparently brought her worship inland as well, at least as far east as ancient Moab. The discovery of numerous home shrines only reinforces the widespread appeal of the goddess. The model shrine itself represents a temple type found in the

region, which consists of a tall, rectangular façade flanked by engaged busts of the goddess on either side of an entrance leading into a single *naos* (shrine room). The remains of red and black paint are visible on the shrine, and we can surmise that the façades of actual temples were also embellished with painted decoration, as they were on Egyptian, Greek, and Roman temples. The ritual vessels said to have been found with the shrine also help to illuminate how ritual was practiced, particularly given the absence of literary sources from the period. Later literary references suggest Greek and Roman temples were kept fragrant with the use of incense and perfumes, and the presence of the perforated pots used as incense burners indicates the same for Astarte's early temples. Several types of vessels were used for pouring libations, such as perfume, wine, or oil, but perhaps even blood. The figurine of Astarte illustrated inside the shrine was not found with the group, but it is appropriate in this setting. The most unusual objects of the group are the lion *protomes*,* which are of unknown function. In Egypt, Astarte was identified with the lion-goddess, Sekhmet, and it may be that the lion also became a symbol for Moabite Astarte. Alternately, lions may have served a protective function before the shrine. ■



Shrine Group
Moabite, Iron Age IIC, ca. 800 BCE
From Mt. Nebo (Jordan)
Terracotta, pottery
Museum purchase (68.64 a-i)

Female Figurine, probably Astarte
Palestinian, Iron Age II, 1000–586 BCE
Terracotta
Museum purchase (68.267)



Shrine facade with restored painted decoration. Black indicates black; stippling indicates red.

*A projecting ornament including the head and/or upper body parts of a human or animal.

A Rose By Any Other Name

May 25—October 10, 2021

Alisa McCusker
Curator of European and American Art

**What's in a name? that
which we call a rose / By
any other name would
smell as sweet**

—William Shakespeare
Romeo and Juliet, Act II, Scene II

Like many of us during the pandemic I have started several habits. Some of these I am not willing to admit, but one I am happy to report and am sure will continue long after we're finally rid of the specter of COVID-19. A few times a month I buy bunches of blossoms from the grocery store and put them around my apartment. I do so just to enjoy their simple beauty and freshen up our home. I'm not picky. I buy them because of their availability, price, and—yes, last of all—color. Sometimes I let my son choose. He's enamored of red (because of fire trucks!) so we have lots of carnations and roses. I grew up with a mother who is a floraphile and having flowers around reminds me not only of her but also the joy we shared planting them, arranging them, smelling them, looking at them, and simply having them there as we made memories. For me, flowers in all their forms have become symbols of love, patience, and sharing life with those we cherish.

My personal experiences are merely an individual manifestation of an eternal relationship of humanity and flora. One could argue (perhaps someone has?) that an appreciation of botanicals is a unifying feature of all cultures, like an appreciation of sculpture, painting, drawing, poetry, music, dance, and other



Fig. 1
Gaming Piece
Egypt, Ptolemaic, ca. 323-30 BCE
Mosaic glass
Gift of John and Elsbeth Dusenberry in honor of
Gladys and Saul Weinberg (89.102)

art forms. Our Museum has hosted *Art in Bloom* annually in mid-March in the past, when local florists create arrangements inspired by works in our galleries. But this event isn't just a great idea to draw visitors and support small businesses; it also reflects the symbiosis of artificial and natural aesthetics.

Ubiquitous throughout art history, flowers and plants are not merely a means of decoration but also notable signifiers of meaning. From the acanthus and laurel leaves of Greco-Roman design to medieval Christian iconography of roses and lilies, from the sacred lotus blossom of Hinduism to the art of Japanese flower arranging, floral and vegetal motifs are essential modes of cultural expression. To shine a light on these subjects the Museum presents *A Rose By Any Other Name*, opening

in the regenerative season of spring and closing with the waning of autumn. This exhibition juxtaposes depictions of flora in a variety of media from diverse cultures and historical periods, including ancient Egypt (Fig. 1), Renaissance Europe (Fig. 2), Ottoman Syria (Fig. 3), early modern Japan (Fig. 4), as well as from the modern and contemporary world (Fig. 5).

Another pandemic habit I'm willing to tell: I've taken to reading Shakespeare in my quiet time, which is something I don't have a great deal of, so I try to make it count. I am a Renaissance specialist by training, and I figured the forced solitude presented opportunities to reread favorites and read other plays and poetry for the first time. My objective has been to return to things that inspired



Fig. 2 (Detail)
Attributed to the Masters of Dark Eyes
(Netherlandish, active ca. 1494–1514)
Martyrdom of St. Erasmus, from a Book of Hours,
ca. 1514
Ink, tempera, and gold on parchment
Gift of William A. Scott (2009.638)

me to pursue Renaissance studies in the first place, to find some grounding in this challenging time. I have been reminded how plentiful Shakespeare's texts are with floral metaphors. Even Sonnet 1 opens "From fairest creatures we desire increase, / That thereby beauty's rose might never die." His body of work encapsulates such a remarkable amalgamation of cultures local, distant, ancient, historic, folkloric, and modern (to him and his audiences) through English poetry; they become useful references to the many languages of flowers. Hence, the famous line from *Romeo and Juliet* conferred the title of this exhibition reviewing flora in global visual art. ■



Fig. 4
Utagawa Hiroshige (called Andō, Japanese, 1797–1858)
Woman Standing by Hydrangeas, ca. 1850
Color woodcut on paper
Gift of Mr. Alvin John Accola in memory of his wife Katharine Mize Accola (68.30)

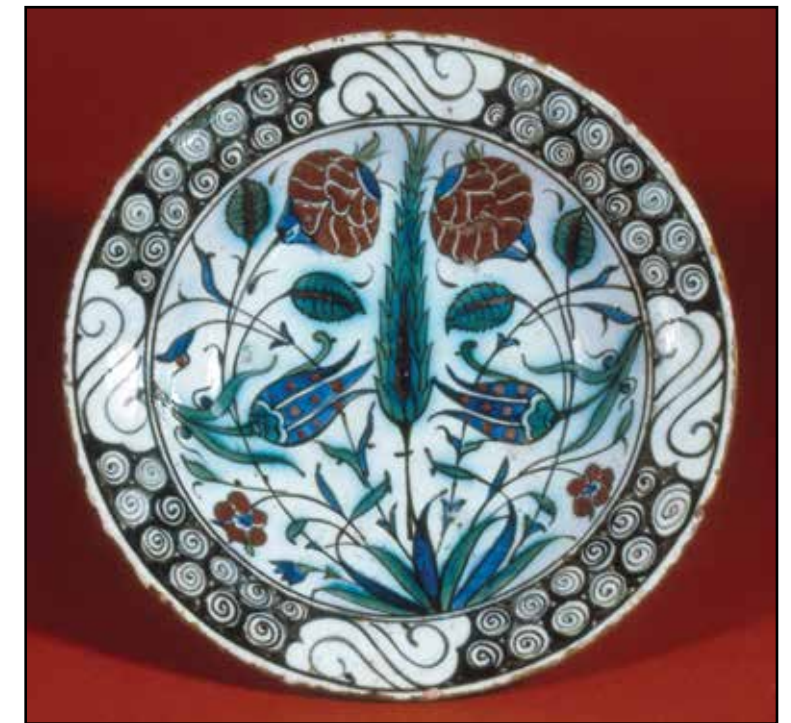


Fig. 3
Ottoman Dish
Turkey, Iznik, 17th–18th century
Pottery
Gilbreath-McLorn Museum Fund (93.33)

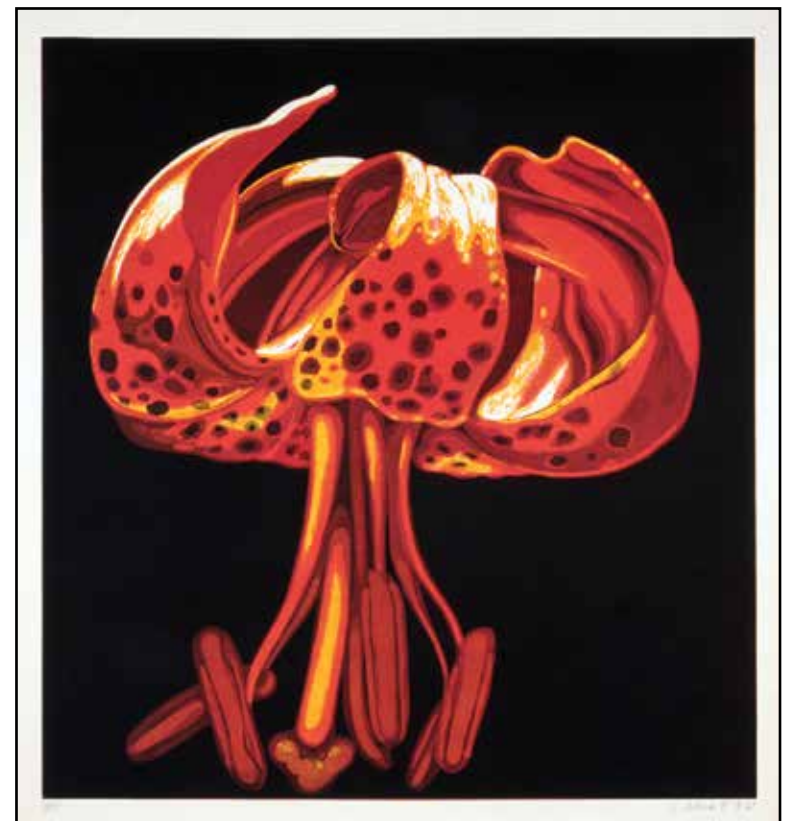


Fig. 5
Lowell Nesbitt (American, 1933–1993)
Tiger Lily, 1973
Color aquatint on paper
Printed by Mohammed Omer Khalil (Sudanese-American, b. 1936)
Museum purchase (76.5)



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