

MUSEUM

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MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

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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.

Museum Associates
In Support of the Museum of Art and Archaeology

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

Editorial Staff: Bruce Cox, Editor and Graphic Designer;
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)
Simon Dinnerstein (American, b. 1943)
The Sink, 1974
Oil on board
Gift of the American Academy and Institute of Arts and Letters, through the Childe Hassam Fund (77.6)



From the Director



I’ve always been fascinated by the way museums communicate information about the works they exhibit. Sometimes they overload you with information, other times they leave you crying for more, or leave your most pressing questions unanswered. But one of the things I find most interesting is the different information that an individual will choose to say (or choose not to say) about a given work. This fall we’ll be highlighting those choices.

The Lasting World: Simon Dinnerstein and The Fulbright Triptych follows a thirty-year arc of works by New York-based artist Simon Dinnerstein, and features his best-known work, *The Fulbright Triptych* that *New York Times* art critic Roberta Smith described as a “crackling, obsessive showboat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death.” Organized by the Museum of Art and Archaeology, the exhibition is accompanied by a catalogue (available through the Museum Store and online), and features the July premier of a musical work by noted composer Robert Sirota, inspired by several of Dinnerstein’s drawings, as well as a September scholarly symposium on Dinnerstein’s works (which will later be published), and a November book club visit by Dinnerstein to discuss one of his favorite books, novelist John William’s *Stoner*, set at the University of Missouri campus.

At first glance Dinnerstein’s work seems based on a simple one-point perspective, but as you look closer matters become more complex—different objects in the same image may be shown in subtly different perspectives, and the converging lines communicate more than the appearance of shapes in space. Instead of offering viewers a single viewpoint—a single perspective, if you will—we asked scholars from different disciplines or with different kinds of expertise to write their own labels for Simon’s works. You can follow a single person’s views throughout the exhibition, or consider the contrasting views of different experts when looking at a single work. After its debut here at the Museum, the exhibition and its multiple-point perspectives will travel to additional venues in New York and Nevada.

Or come see *Courtiers, Courtesans, and Crones: Women in Japanese Prints*, the latest in our cycle of focus exhibitions showcasing eighteenth–nineteenth century Japanese woodblock prints. Here curator Alisa Carlson examines the ways that artists, carvers, printers, and publishers—all male—chose to depict women in Tokugawa-period Japan. The conventionalized roles and stereotypes of seventeenth–nineteenth century Japanese art are interpreted through the lens of contemporary feminist scholarship. During the same period we’ll also present another focus exhibition, *Impressions of Modernity: Prints from 1870–1945*; featuring works by Grosz, Kollwitz, Kandinsky, Manet, and Vlaminck, among others. This exhibition examines the works of avant-garde modernist artists as printmakers. *Courtiers* will be followed by another woodblock exhibition, examining the influence of Japonisme on European art.

The Museum now offers a drop-in sketch group (third Tuesday of each month, 10-11:30am). You can join friends new and old, discover or hone your sketching talents, and explore your own perspectives on the works currently displayed.

Fall is also festival time at the Museum. In addition to signature Museum Associates events like the Crawfish Boil—art museums are sometimes pilloried as elitist or snobbish institutions, but trust me, no one can be elitist or snobbish while eating mudbugs—we will also be celebrating both National Museum Day (in collaboration with the Smithsonian Institution) and International Archaeology Day (in collaboration with the Archaeological Institute of America).

Come join us! The only perspective missing is yours.

Alex W. Barker
Director

The Lasting World

Simon Dinnerstein and The Fulbright Triptych

July 25–December 22, 2017

Alex W. Barker
Director



Simon Dinnerstein (American, b. 1943)
The Fulbright Triptych, 1971–1974
Oil on wood panels

On loan from the Palmer Museum of Art at the Pennsylvania State University

I was first attracted to the work of Simon Dinnerstein by things that weren't there.

Perhaps I'm drawn to forms of expression that give the promise of understanding reality from the things it leaves in its wake. After all some of the things I'm most interested in as an archaeologist, like time, are never actually found but are instead inferred from other things. In my day job I try to understand a dynamic and fleeting world, full of life and ephemeral meaning, from the lasting world it leaves behind.

The exhibition title "The Lasting World" is from an essay on Simon's work by Rudolf Arnheim, an art theorist who once argued that images don't imitate reality, they hint at it. At first glance the realism of Simon's work seems to imitate reality, but instead it playfully confounds it, offering meaning less in what is seen than what is supposed.

At first glance works like *The Sink* or *The Fulbright Triptych* are deceptive in their exactitude. Because of their painstaking realism they appear almost photographic, a passive representation of how light bounces off the objects in the picture plane. But ponder the works a bit more and their ambiguities—the fault lines along which they can be deconstructed—become more apparent.

In *The Sink*, for example, strongly-defined lines of perspective position the viewer in front of an alcove containing a small sink. A mirror above the sink reflects the room and part of a doorway, but curiously the artist (or the viewer, for that matter) does not appear in the mirror's reflection, even though the linear perspective emphasized by the doorway, walls, flooring, and the sink itself all suggest he should. The image frames and points at a figure who is absent; we find the artist not in the image itself but in the ephemeral byproducts (brushes, roller, rags, and cleaning supplies) of his work, by the things he left behind.

Consider *The Fulbright Triptych*. It seems straightforward enough—a moment in time during Simon's tenure as a Fulbright scholar studying printmaking in Germany, a triptych in which the tools of printmaking and the view through two windows occupy the central panel, while the artist, his wife and child occupy the wings. The walls are covered with postcards, mementos and



Simon Dinnerstein (American, b. 1943)
Marie Bilderl, 1971
Charcoal and conté crayon
On loan from the Minnesota Museum of American Art

works of inspiration or influence attached to a pegboard, to all appearances what Jonathan Lethem called "a scrupulous gaze at one perfect instant."

But of course it's nothing of the sort. The squarish casement windows open onto a world that Simone, Simon's daughter—pictured on Renée's lap—could never have seen, as she was born after the couple returned to America. It's an imaginary time, set in a space that's equally imaginary for all its apparent verisimilitude. The main image and its flanking volets are parallel to the image plane, and all three images are depicted in rigorous one point perspective. Like *The Sink*, the one point perspective gives the scene a certain timelessness. But Simon, Renée, and Simone upset this perspective, the young couple facing the viewer directly while the floorboards under their feet (floorboards based on those in a Brooklyn apartment, not the ostensible German scene depicted) sweep away at oblique angles toward that single point on the hidden horizon. The figures seem slightly out of place, temporary inhabitants of a space dominated by their tangible and timeless residue. Those figures look directly at us, but the layout of the scene focuses our gaze not immediately on them but on the point where all the other lines in the image converge. Like the figures, we know where that point must be but cannot see it, as it lies somewhere behind the ephemera tacked to the wall separating the two windows. Those ephemera define the figures at a moment in time, situating them in terms of family, friends, influences, and as the outcome of a series of constantly unfolding contingent events. They suggest the present as past-until-now, but also occlude the figures' view of that convergence point.

Throughout Simon's work there's loving attention to surfaces, from the paint splotches on mirrors to worn floorboards, from unflinching portrayals of skin—young and old—to exquisitely rendered gilt backdrops. While on the one



Simon Dinnerstein (American, b. 1943)
The Sink, 1974

Oil on board
Gift of the American Academy and Institute of Arts
and Letters, through the Childe Hassam Fund (77.6)

hand they're real surfaces, real forms (one can play 'spot the shared details' between many otherwise unrelated works) they're used less as photorealistic backgrounds than to hint at the reality Simon seeks to capture. Those backgrounds, and the ephemera that populate his pictures, seem in some ways more lasting than the figures depicted. Figures seem fragile in their mortality and in their constant states of change, likely to vanish from view as does the unseen artist of *The Sink*. The solidity of figures is greatest when they parallel the picture plane, buttressed and supported by lines of perspective (*Arnold*, for example, or *Marie Bilderl*). In other works the



Simon Dinnerstein (American, b. 1943)
Renée, 1970
 Charcoal
 On loan from Lawrence and Irene Lezak

figures seem cramped by the picture plane, trapped in a setting not of their choosing (e.g. *Renée*), passing through the picture plane rather than rooted in it, or overcoming its limitations in dreams.

In Simon's dream paintings we see a loosening of these constraints of space and linear time, as figures move through or over spaces that recede into nothingness. In his other works surroundings are defined—spaces and ephemera exist, so they're depicted in detail. Space and spatial juxtapositions become a way of hinting at time, at the constantly evolving lived experiences that cannot be easily captured in two dimensions. The images use their ostensible realism not to depict reality but to hint at it, to suggest the transient qualities of a temporal reality long in the past before the work of art



Simon Dinnerstein (American, b. 1943)
A Dream Play, 1986
 Conté crayon, colored pencil, and pastel
 On loan from the artist

it suggested can be completed, and providing a narrative element that situates the figures as part of a story rather than a snapshot. That concern with time becomes clearer still when surveying the range of Simon's works. We see his family develop, watch stages of Renée's pregnancy and the growth of his daughter Simone, and later her own pregnancy and the growth of her family. That personal view of growth and change gives his works a poignancy that's as hard to describe as it is to evade.

Which brings us back to *The Fulbright Triptych*, to an apartment overlooking a small town in Germany, to a couple who violate the leading lines of the painting to confront the viewer. In the narrative, lasting world of the painting the figures remain forever young, forever looking back at us from a bricolage of ephemera and constructed space.

But in real life the young couple who gaze calmly back from the volets are now gone, replaced by their more mature selves further along a trajectory they could not see at the time, closer to a vanishing point in the distance obscured by their immediate surroundings, by the ephemera that remain. ■

—reprinted from the exhibition catalogue, *The Lasting World: Simon Dinnerstein and the Fulbright Triptych*, 2017, available at the Museum Store or online at <https://maa.missouri.edu/?q=pubs/lasting-world-simon-dinnerstein-and-fulbright-triptych>

Japonisme in Print Japanese Style/Western Culture

November 7, 2017–April 1, 2018

Alisa Carlson

Curator of European and American Art



John Taylor Arms (American, 1887–1953)
The Full Moon, 1920
 Etching and aquatint
 Gift of Doreen Canaday Spitzer in memory of Ward and Mariam Canaday (76.122)

As the fourth installment of the exhibition series on Japanese prints, the Museum will present *Japonisme in Print: Japanese Style/Western Culture*. This exhibition, recognizing the indelible impression Japanese art made on European and American art, marks the sesquicentennial of fundamental changes both within Japan and in terms of its involvement with the Western world.

From 1867 to 1868, Japanese political rule transitioned from the military dictatorship of the shogunate to the restoration of the authority of the emperor. Under the leadership of Emperor Meiji (r.1867–1912), Japan experienced major changes in political and social structures, economics, technology, industry, militarization, and foreign relations. As a signal of its new position in global affairs, Japan sponsored a pavilion at the 1867 *Exposition universelle d'art et d'industrie* in Paris, the second world's showcase of its kind. This pivotal event, along with Japan's burgeoning international trade, exposed European and American audiences to the distinctive materials

and modes of representation of Japanese art, creating a furor for things à la Japon. The Western works of art, decorative art, and architecture referencing or imitating Japanese styles have come to be known as *Japonisme*, a French term in accordance with the trend's flashpoint in Paris during 1867.

This exhibition considers specifically the impact of Japanese color woodblock prints on the prints of European and American artists, including Mary Cassatt (1844–1926), Arthur Bowen Davies (1862–1928), Henri Rivière (1864–1951), and John Taylor Arms (1887–1953). Their works will be juxtaposed with prints by Japanese predecessors and contemporaries, including Utagawa Kunisada (1786–1864), Andō Hiroshige (1797–1858), and Kawase Hasui (1883–1957). Overlapping with the Museum's exhibition *Impressions of Modernity: Prints from 1870 to 1945* (August 22–December 10, 2017), *Japonisme in Print* will highlight an essential facet in the development of Modernist aesthetics and idioms. ■



Henri Rivière (French, 1864–1951)
Hiver (Winter), 1890
 Color lithograph
 Gilbreath-McLorn Museum Fund (2010.16)



Andō Hiroshige (Japanese, 1797–1858)
Gourds and Japanese White-eye (above),
Peonies and Finch (below), 1832–1834
 Two uncut color woodblock prints
 Gift of Mr. Alvin John Accola in memory of his wife Katharine Mize Accola (68.25)

Page-Turners

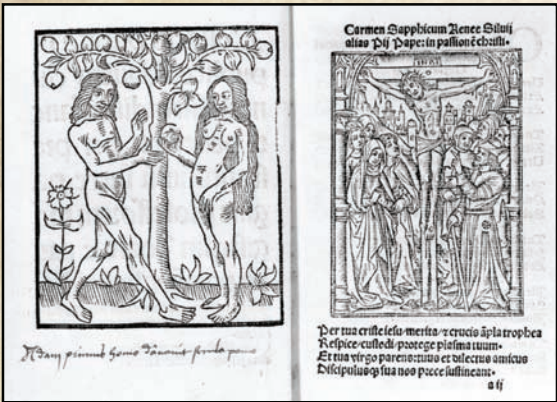
Medieval and Early Modern Illustration

December 19, 2017–May 13, 2018

Alisa Carlson
Curator of European and American Art

Presenting illustrated narratives and decorated pages, this exhibition will investigate different functions of images as well as the interplay between text and image in Medieval and Renaissance books and prints. Selected works will be interpreted in terms of the experiences of reading and viewing them. In order to arrive at an understanding of these experiences, the following essential questions will be asked: How did one view or handle these materials in their historical context, and what is the perspective of the reader/viewer? Which episodes of a narrative are represented, and why might they have been chosen over others? How are texts and images laid out on the page, and how does the arrangement of elements affect one's understanding of a narrative? How are images in series connected to one another? By concentrating on the reader/viewer's experiences of each object, this exhibition will consider how words and pictures tell stories differently, and how words and pictures can be used reciprocally to reinforce ideas.

The selection of objects will include leaves from illuminated manuscripts, early printed books and folios, and broadsheets. Due to the limitations of such light-sensitive works, they will be rotated once, with a display of new selections starting on March 6, 2018. ■



Jean Raulin (French, 1443–1514)
Guy Marchant (French, ac. 1483–1505/06)
Geoffroy de Marnef (French, d. 1518)
Collatio de perfecta religionis plantatione, 1499
Printed text with woodcut illustrations
in a vellum binding
Gift of Mr. and Mrs. Marvin Small (73.257)



Anonymous
(German, early seventeenth century)
Broadsheet Depicting the Gunpowder Plot, 1606
Engraving
Gilbreath-McLorn Museum Fund (2017.8)



Anonymous
(French, early sixteenth century)
Page from a Book of Hours, ca. 1500
Ink, tempera, and gold on vellum
Gift of William A. Scott (2009.637)



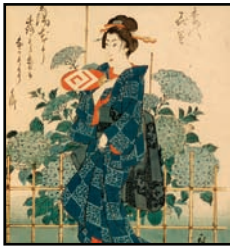
Wolfgang Kilian (German, 1581–1662)
King Nebuchadnezzar's Vision from the Second Chapter of the Book of Daniel, 1623
Engraving
Gilbreath-McLorn Museum Fund (2013.4)

Special Exhibitions

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

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

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



Courtiers, Courtesans, and Crones: Women in Japanese Prints

Through October 29, 2017

This focus exhibition investigates depictions of women in Japanese woodblock prints and considers the limited identities and confining roles associated with women during the Tokugawa period (1603–1868). While women may have had diverse roles in Japanese society, only a few conventionalized identities were chosen for representation by the all-male artists, carvers, printers, and agents producing and distributing woodblock prints. Several prints in the exhibition have never been displayed before.



Impressions of Modernity: Prints from 1870 to 1945

Through December 10, 2017

Prints are often overlooked in histories of Modernism, although many artists in the late nineteenth and early twentieth centuries were also printmakers. This focus exhibition presents an international roster of avant-garde artists and investigates how they used prints to challenge conventions, representation, and style asserting their unique visions of an ever-changing world. Featured artists include George Grosz, Vassily Kandinsky, Käthe Kollwitz, Pablo Picasso, and Diego Rivera, among others.



The Lasting World: Simon Dinnerstein and The Fulbright Triptych

Through December 22, 2017

This exhibition of Dinnerstein's art explores the noted New York artist's creative arc from early, hyper-realist works through more introspective and fantastical later works. *The Fulbright Triptych* is its centerpiece—a monumental painting (fourteen feet wide) that *New York Times* art critic Roberta Smith described as a “crackling, obsessive showboat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death.”



Japonisme in Print: Japanese Style/Western Culture

November 7, 2017–April 1, 2018

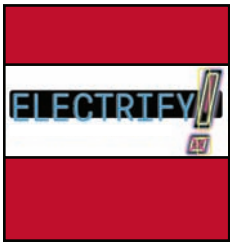
This fourth installment of the exhibition series on Japanese prints considers the impact of Japanese color woodblock prints on the prints of European and American artists, including Mary Cassatt, Arthur Bowen Davies, Henri Rivière, and John Taylor Arms. Their works will be juxtaposed with prints by Japanese predecessors and contemporaries, including Utagawa Kunisada, Andō Hiroshige, and Kawase Hasui.



Page-Turners: Medieval and Early Modern Illustration

December 19, 2017–May 13, 2018

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



Electrify!

January 26–end of winter

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

Calendar of Events

SEPTEMBER

6 Wednesday
Curator-Led Exhibition Tour
Impressions of Modernity: Prints from 1870 to 1945
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

13 Wednesday
Film: *Detropia* (2012)
Directed by Heidi Ewing and Rachel Grady
6:30pm, Daniel Boone Regional Library
Co-Sponsored with DBRL in conjunction with the One-Read Selection, The Turner House

17 Sunday
Gallery Theme Discussion
"Representing History: *The Battle of the Overpass*"
Alex Barker, Museum Director
2:00–3:00pm, American Gallery

21 Thursday
Exhibition and Artist Reception
The Lasting World: Simon Dinnerstein and the Fulbright Triptych
MA Members Reception
5:30pm, 2nd Floor Lobby
(Galleries close at 8:00pm)

22–23 Friday and Saturday
Perspectives on the Lasting World Symposium
Friday:5:30–9:00pm, 101 Swallow Hall
Opening Speaker and screening of the film *The Quince Tree Sun* (1992) with introduction by Simon Dinnerstein

Saturday: 9:00am–12:30pm, 101 Swallow Hall
Speakers and Discussion Sessions

23 Saturday
National Museum Day
1:00–3:00pm, Mizzou North
• Ellis Library Rare Books
• Mizzou Botanic Garden
• MO Folk Arts Program
• Museum of Anthropology
• State Historical Society
• Textile and Apparel Management
• And many more

October
(Humanities Month)

5 Thursday
Museum Lecture Series
"A Printmaker"
Brooke Cameron
Professor Emerita, MU Department of Art and Museum Docent
5:30pm, 101 Swallow Hall

8 Sunday
Docent-Led Theme Tour
"The Human Face"
2:00–3:00pm, Exhibition Gallery

13 Friday
Annual Crawfish Boil
5:30–8:00pm, Mizzou North
Food prepared by Brook Harlan and The Columbia Area Career Center
Beer provided by Flat Branch Pub & Brewing
Live music by Stomp Weed
\$40/person (\$35 for MA members)
\$75/couple (\$65 for MA members)
RSVP by October 9th
Purchase tickets on line or call 882-6724

15 Sunday
Missouri Folk Arts Presentation
"Fiddler's Dream: Further Explorations of Missouri's Traditional Music"
Howard Marshall, Professor Emeritus
MU Department of Art History and Archaeology
2:00–3:00pm, European Gallery

21 Saturday
International Archaeology Day
1:00–3:00pm, Mizzou North
• Department of Art History and Archaeology
• Department of Natural Resources
• State Historic Preservation Office
• Deutsheim State Historic Site
• Museum of Anthropology
• Textile and Apparel Management
• And many more

NOVEMBER

3 Friday
Museum Associates Annual Meeting
Meeting: 5:30pm, 707 Mizzou North
Reception: 6:30pm, Cast Gallery
(For MA members with active membership)

5 Sunday
Gallery Concert
Graduate String Concert, School of Music
2:00–3:00pm, European Gallery

7 Tuesday
Focus Exhibition Opens
Japonisme in Print: Japanese Style/Western Culture

8 Wednesday
Art of the Book Club
Stoner by John Williams
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

12 Sunday
Docent-Led Theme Tour
"Simon Dinnerstein's *Fulbright Triptych*"
2:00–3:00pm, Exhibition Gallery

16 Thursday
Art of the Book Club
Discussion by artist Simon Dinnerstein on the book *Stoner* by John Williams
3:30pm, Exhibition Gallery

DECEMBER

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

6 Wednesday
Museum Associates Holiday Fête
Reception: 5:30pm
Gallery of Greek and Roman Casts
Museum Store Shopping until 8:00pm
\$40/person or \$70/Couple
RSVP by December 1st
Purchase tickets on line or call 882-6724
15% discount on Museum Store purchases this evening ONLY

10 Sunday
Docent-Led Theme Tour
2:00–3:00pm, Exhibition Gallery

13 Wednesday
Curator-Led Exhibition Tour
Japonisme in Print: Japanese Style/Western Culture
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

19 Tuesday
Focus Exhibition Opens
Page-Turners: Medieval and Early Modern Illustration

JANUARY

14 Sunday
Docent-Led Theme Tour
"Horses"
2:00–3:00pm, Exhibition Gallery

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

26 Friday
Exhibition Preview Opening
Electrify!
MA Members Reception
5:30pm, 2nd Floor Lobby
(Galleries close at 8:00pm)

31 Wednesday
Curator-Led Exhibition Tour
Electrify!
Alisa Carlson, Curator
2:00–3:00pm, Exhibition Gallery

December 23, 2017–January 1, 2018
Museum Galleries are CLOSED

December 28, 2017
Galleries will be OPEN from Noon–4:00pm



Ad Hoc
Film Series

All films shown at 7:00pm
Mizzou North, Room 148 *(unless otherwise noted)*
FREE and open to the public

SEPTEMBER
22 Friday (101 Swallow Hall)
The Quince Tree Sun (1992)

Directed by Victor Erice
Starring Enrique Gran, Antonio López, and María Moreno

OCTOBER
20 Friday
Woman in the Dunes (1964)

Directed by Hiroshi Teshigahara
Starring Kyōko Kishida and Eiji Okada

NOVEMBER
10 Friday
Paterson (2016)

Directed by Jim Jarmusch
Starring Adam Driver and Golshifteh Farahani

DECEMBER
8 Friday
Wings of Desire (1987)

Directed by Wim Wenders
Starring Solveig Dommartin, Bruno Ganz, and Otto Sander

JANUARY
12 Friday
Persona (1966)

Directed by Ingmar Bergman
Starring Bibi Andersson, Margaretha Krook, and Liv Ullmann

Missouri Folk Arts Program

Ryan Habermeyer
MFAP Graduate Assistant

Historical photo of Matt McDaniel's last making shop in St. Louis, Mo., circa 1920. Patrickus bought this business in the early 1980s to start JP's Boots in Camdenton, Mo.



Feet and shoes underpin our daily conversations as fascinating sources of folkloric expressions. How often have you cringed at social gatherings when someone (perhaps acting like a real heel) puts his foot in his mouth? If you're a parent, more than likely you've had to put your foot down once or twice (after all, you're footing the bill for these kids). If you're too stern, don't be surprised if your children don't follow in your footsteps (although, my parents tell me there's real satisfaction in being a grandparent because now the shoe is on the other foot). It's easy to get off on the wrong foot, but good practice to put yourself in someone else's shoes (as immortalized by *To Kill a Mockingbird*). This obnoxious linguistic display giving you a headache? Get footloose.

Joe Patrickus, the semi-retired proprietor of JP's Custom Handmade Boots, is not a character from folklore, but his custom leather boots evoke a bygone era of craftsmanship and artistry. A fifth generation boot-maker and master artist in Missouri's Traditional Arts Apprenticeship Program, Joe has practiced the laborious art in the quaint Lake of the Ozarks town of Camdenton, Mo., for nearly forty years. Though he "retired" almost a decade ago, turning the reigns of the family business over to his former apprentice and oldest son, Joey, he still frequents the shop regularly, if only, he jokes, to "pick up his paycheck."

Walking into JP's is about as magical as anything you'll find in a Grimm tale, though discernibly more rustic American than bucolic Hessian. On a recent visit in May, I was greeted instantly with the delectable smell of aged leather. As I would later learn, JP's doesn't only traffic in your run-of-the-mill cattle or goat skins. Here, the boot connoisseur can dream up any number of exotic materials. With a bit of glee and a charming grin, Joe sorts through a box and lets me handle a dozen skins, rattling off the species at a glance: ostrich, iguana, stingray, butterfly fish, alligator, even South African frog. Seemingly, anything with a pulse can be turned into a boot.

What "magic" is there in boot-making? Joe wonders after I use that word to describe my first impressions of the shop. "We're the second oldest profession in the world," he laughs. If you believe the statistics, Nike makes twenty-five pairs of sneakers every second. Joe takes at least forty hours per pair. So what is it about these custom boots that attracts celebrities and commoners alike to JP's? Can a shoe be magical?

While trying to pinpoint the source of my wonder, I'm admittedly mesmerized by an assortment of shoe "lasts" dangling from the ceiling. "Their placement is a practical decision," Joe tells me. A way to create more space in a small shop, but its old-world charm is aesthetically seductive. Like ghosts of shoes previously created—and those not yet created. These incredibly dense, carved blocks of Canadian maple (back in the Middle Ages cast-iron was used but high-density plastic is now more common), shaped into an abstract concept of a foot, are the most fundamental objects in the cordwainer's trade. The last is the soul of the shoe, and the word comes from Old English, *laest*, meaning footprint. Once a



Custom boot lasts hang from the shop ceiling.



Boot-maker Joe Patrickus at his work table.

cordwainer carves the last, he can use it as a mold, amending raw materials around the last to create a custom, fitted cavity for the individual's foot. Using wood lasts is fundamental, as the process draws out moisture from the applied wet leather, effectively curing the leather to help hold the shape of the boot better.

All puns aside, it's a strange idea—shoes with souls. It lends the last, and by proxy JP's shop, a kind of uncanniness. The Laws of Thermodynamics insist that creation *ex nihilo*, from nothing, is impossible. JP's swings like a pendulum between confirming that principle and turning it upside-down. To watch a boot come to life—painstakingly slow, stitched piece by piece—is to see something appear out of seemingly nothing. In our increasingly mechanized and automated world in which machines beget machines that beget other machines, this kind of craftsmanship is a marvel. Admittedly, there are plenty of machines at JP's, including sewing machines dating back to the 1940s and a leather-stitching machine from the late nineteenth century. Joe sold his 1898 lathe, used to create lasts, several years ago. These machines might have an antiquated romanticism for some, but for this traditional boot-making family, the machines are vital to their artistry.

For a young antiquarian like me, these shoe lasts evoke more than mere carved wood. It feels like touching a past that is centuries old, conjuring in me a nostalgia for worlds



A pair of boots customized with the shop's logo.

I've never known. Folklore is rich with stories about shoes and feet. Before Elvis caused teens to swoon with his blue suede shoes, Cinderella danced in fragile glass slippers, and magical seven-league boots allowed heroes in "Hop o' My Thumb" and "Jack the Giant Killer" to leap incredible distances. A lesser-known conclusion to the Brothers Grimm's "Snow White" depicts the wicked queen maliciously forced to dance in red-hot iron shoes until she drops dead. And what would the legendary feline swashbuckler in Charles Perrault's "Puss-in-Boots" be without his boots? Puss-in...fur? Dorothy receives magical ruby slippers to aid her journey through Oz, and in *The Hobbit* the enigmatic woodsman Tom Bombadil sings songs about his sporty yellow boots. Stretching back further, Norse mythology tells of *helskór*—shoes placed on dead warriors enabling them to walk into Valhalla. In Greek mythology, the winged-sandals of Hermes assist Perseus in defeating Medusa and rescuing Andromeda. And let's not forget about poor Achilles who might have benefited from a pair of sturdy JP's boots to cover that delicate heel. ■

Photos: Lisa Higgins



From the Museum Educator

Cathy Callaway

We were so sorry to see the basketry exhibition leave, but know that it will delight other visitors at numerous venues throughout the U.S. Aside from the wonderful works themselves, various events and programs were built around the exhibition, including a "Basket Bombing," where families and college-age students engaged in basket-making activities, thanks to assistant educator Rachel Straughn-Navarro.

The new exhibition featuring artist Simon Dinnerstein was the inspiration for this semester's Ad Hoc Film Series, and you will hear why when you attend one or more of the films. A symposium on Dinnerstein's work is planned for September, along with our annual **Museum Day on September 23**.

April saw the annual Art After Dark, sponsored by the Museum Advisory Council of Students (MACS). More than 100 attendees enjoyed the student art exhibition, music, activities in the galleries, free food; the awesome MU Raptor Rehabilitation Project brought some nocturnal birds. The winners of the art contest received cash prizes, and the second prize winner sold her work! Winners were: first prize Lisa Franco; second prize Megan Osbahr; third prize Jessica Donovan.

The docents were honored with their annual appreciation luncheon in May: Remy Wagner was celebrated for fifteen years of service. After the luncheon co-curator Nicole Johnston provided a tour of the Missouri Historic Costume and Textile Collection's "50 Years, 50 Objects" exhibition.

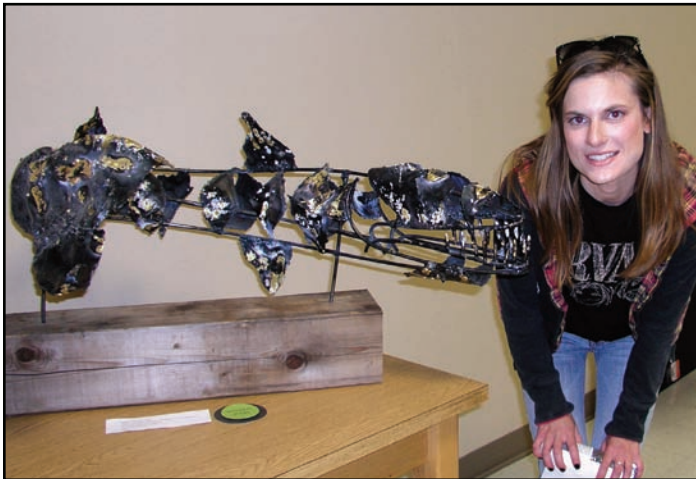
Also in May, the long-anticipated clay tile mural, *Six Continents and Seven Millennia*, created by Lee Expressive Arts Elementary fifth graders and friends, was installed and dedicated. The clay tiles depict artwork found throughout the Museum's galleries. The mural may be viewed on the Museum's second floor lobby. ■



Basket Bombing Event.



Museum director Alex Barker watches as a young visitor is entranced by an owl from the Raptor Rehabilitation Project during Art After Dark.



Art After Dark second prize winner, Megan Osbahr.



Ancient sculpture with new faces at the Museum during Art After Dark.

Photos: Cathy Callaway, Scott Gilbert, and Matt Smith

Photo: Cathy Callaway



Six Continents and Seven Millennia mural created by Lee Expressive Arts Elementary fifth graders and friends for the Museum.

Join Us! at the Museum of Art and Archaeology



Smithsonian magazine
national museum day

Saturday
September 23, 2017
1:00-3:00pm

ARCHAEOLOGICAL INSTITUTE of AMERICA

INTERNATIONAL
ARCHAEOLOGY
DAY

Saturday
October 21, 2017
1:00-3:00pm

Recent Acquisition

Alisa Carlson

Curator of European and American Art

The acquisition of this bold work entitled *Mother and Child* by Walker Kirtland Hancock contributes significantly to the Museum's collection of European and American sculpture, an area that has been identified as one to strengthen. Walker Hancock was born and raised in Saint Louis, Mo. After high school, he studied sculpture for one year at Washington University. He transferred to the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia, Pa., where he studied under Charles Grafly from 1921–1925.

His talents in sculpting were recognized at the PAFA with several awards, which supported his travels through Europe. In 1925, he received the prestigious Rome Prize and studied at the American Academy in Rome from 1925–1928. After Grafly's death in 1929, Hancock succeeded his teacher as instructor of sculpture at the PAFA. From 1936–1938 he designed and carved four monumental stone figures for the Soldiers Memorial in St. Louis, Mo. Hancock lived and worked in Gloucester, Ma., until his death in 1998.

In 1942, Hancock was drafted into the U.S. Army. After his promotion to the rank of first lieutenant and then captain, he requested to be transferred to the Monuments, Fine Arts, and Archives section (MFAA), also known as the Monuments Men.

Made famous by the recent film, "The Monuments Men," John Goodman's character, Walter Garfield, is based on Hancock.

Hancock's service to the Monuments Men is significant. He coauthored the guidelines that General Eisenhower signed, authorizing officers to protect cultural monuments during the European invasion. He compiled lists of specific monuments that were to be exempt from military use and protected when planning and carrying out military operations. After the invasion of Normandy and the retaking of Paris, Hancock served as one of only ten MFAA officers to be sent into the field in northern Europe before the war's end. He assisted in locating numerous Nazi repositories of works of art and supervised their protection during active combat. He also arranged for the safe evacuation of repositories, some of which were in highly precarious circumstances, and the transfer of artworks to collecting points run by the U.S. Army.



Walker Kirtland Hancock (American, 1901–1998)
Mother and Child, 1938
Bronze
Mounted on a wooden base
(1968 Tallix foundry mark visible)
22½" h. x 22" w. x 11¼" d.

Gift of Museum Associates and Gilbreath-McLorn Museum Fund (2016.16)

He published an account of his work for the MFAA in the *College Art Journal* in 1946.

After his service in the MFAA, Hancock returned to his teaching position at the PAFA, where he taught until his retirement in 1967. In 1952, he completed one of his most important commissions, the Pennsylvania Railroad World War II Memorial in Philadelphia. He was sculptor-in-residence at the American Academy in Rome from 1956 to 1957. He continued to receive commissions for public monuments and portrait busts until late in his career.

In addition to the Rome Prize of 1925, Hancock received numerous prestigious awards including the Medal of Honor from the National Sculpture Society (1981), the National Medal of Arts (1989), and the Presidential Medal of Freedom (1990). ■

Spotlight

Andrea Miller

Graduate Research Assistant

A pupil of the famous Neoclassicist Jacques Louis David, Jean Joseph Éléonore Antoine Ansiaux (1764–1840) was celebrated for his paintings of mythological subjects and allegorical portraits. One of seven paintings he exhibited in 1831 at the Paris Salon, the annual exhibition of the Académie des Beaux-Arts, is the Museum's *Alexander, Apelles, and Campaspe* (on display in the European and American galleries).

The subject of this painting is derived from a tale in Pliny's *Natural History* (XXXV, 36). This ancient Roman text tells that Alexander the Great gave his "most beloved" concubine, Campaspe, to the court painter Apelles, who had fallen in love with her while painting her nude portrait. According to Pliny, Apelles was among the most superior artists of classical antiquity, and Alexander's "gift" of Campaspe signaled the ruler's supreme estimation of the painter's talents.

The dominant male figure at the center of this painting is Alexander the Great. He is depicted in a scarlet ancient Macedonian tunic and plumed golden helmet. He holds out the hand of Campaspe, seated with her eyes modestly downcast, in a gesture of bestowing her as a gift to Apelles, who gazes up at Alexander in awestruck gratitude.

The drama of this love triangle is elaborated through Ansiaux's inclusion of numerous details throughout this painting. For example, to the right of Campaspe's throne-like seat is a brazier supported by three sculpted female figures, representing the Three Graces or Three Charites. As embodiments of the virtues of beauty, joy, and abundance, these figures allude to the bounteous grace and charm of Campaspe and the happiness of the men who admired her.

Other details in this painting allude not to the ancient story, but rather to Ansiaux and significant events during his lifetime. The artist's palette and paintbrushes rest on a console decorated with a relief of a lyre, a symbol of poetry and the fine arts (Fig. 1). In this space immediately next to Apelles and in the intersection between artist and patron, Ansiaux signed his painting, thereby equating himself with the legendary painter. The canvas behind Apelles shows a preparatory drawing of Alexander and Campaspe embracing (Fig. 2).

Scrutiny of this drawing reveals that the kneeling figure of Alexander is not wearing a helmet as in the scene, but a Phrygian cap, also known as the liberty cap. Like the painter Apelles, the Phrygian cap is of ancient origin, appearing in Greek art from the fourth-century BCE and later, but in the context of nineteenth-century France symbolized the pursuit of freedom through revolution. Ansiaux, as the modern version of Apelles, identifies himself as a sympathizer with the French Revolution of 1830, which established the July Monarchy under Louis Philippe I.

With his retelling of an ancient story for modern audiences, Ansiaux sought not only to impress the French Academy, but also to champion the ideals of its patrons and declare his position as loyal to the new regime. Like the talented Apelles, Ansiaux can be seen as equally deserving of rich rewards and benefits, even those as generous as Alexander's "gift" of Campaspe. ■



Jean Joseph Éléonore Antoine Ansiaux (Franco-Flemish, 1764–1840)
Alexander, Apelles, and Campaspe, ca. 1830–1831
Oil on canvas

Gilbreath-McLorn Museum Fund (86.25)



Fig. 1



Fig. 2

Museum Associates

Gary Anger
President

As I am writing this, the summer of 2017 is well over halfway finished. I certainly hope it has been a safe and enjoyable one for you and your family. It has been a memorable one for ours.

I also hope you were able to attend this year's Paintbrush Ball on April 22nd. As usual, it was well attended with right at 200 guests. This was my third Ball, and it is increasingly obvious how much behind the scenes work and generosity it takes to make an event like this successful. So, let me thank all of you who donated time, talent, and money to make the event such an important evening for the Museum and Museum Associates. Let me also thank all of you who attended this event to encourage and support the mission of the organization. It is an honor to come along side such a prestigious Museum and support it in the many ways we do. Being a detail person I can't help but talk a little about the specifics of the fundraising effort. This year our main (and pretty much only) fundraiser netted \$18,600 after all the bills were paid. Of that amount, guests generously "funded an acquisition" to help purchase the wonderful bronze statue *Mother and Child* by Walker Kirtland Hancock in the amount of \$11,960. Thank you! That amount, combined with \$3,640 from the Gilbreath-McLorn Museum Fund allowed for the purchase of this wonderful artwork.

Please save the date for next year's event. It will be held on **Saturday, April 21, 2018**. The Fundraising Committee has already met several times this summer to plan some new twists for next year. We are excited to refresh and build on the successes of the prior year's Paintbrush Ball. Let me just say that I will be able to give out lots of details in the next edition of the *Museum Magazine* in early February.

Museum Associates hosted the eleventh annual Art in Bloom in mid-March. Seven florists and garden clubs participated in this always fascinating event that combines the artwork in the Museum with the talent of florists and beauty of flowers. Over 2,000 visitors participated in Art in Bloom. Don't miss the 2018 event in March.

Next to this article you will find a sidebar for the Art of the Book Club for the upcoming months. Please take advantage of the enjoyment found in exploring an art-related book with other avid readers and art lovers.

I also want to mention that a sketching group has been started by Stacey Thompson. It meets the third Tuesday of every month from 10:00–11:30am in the Museum. Supplies and sketching stools are available for your use. Feel free to invite your friends and enjoy.

Just a reminder that Museum Associates will be participating in *CoMoGives* through the *Community Foundation of Central Missouri*. This annual campaign helps raise funds for local non-profit organizations just as Museum Associates. I ask that you be generous and remember the Museum and Museum Associates in your year-end gift giving.

Finally, I hope to see you at the Museum, and don't forget to "save the date" for the upcoming annual Crawfish Boil to be held on **Friday, October 13, 2017**, from 5:30–8:00pm under the front canopy at Mizzou North. All of the information for this event is in the ad on the back cover of this *Museum Magazine*. See you soon! ■



Art in Bloom design by Amanda Brand, Paisley Bowtique: *A Summer Night's Do*, People's Choice Award for Best in Creative Design.



Art in Bloom design by Lora Schnurbusch, Kent's Floral Gallery: *Interior of a Courtyard with Equestrian Statues and Columns*.

Photos: Tom Scharenborg



Paintbrush Ball attendees: (left to right) Jane Wagner, Laura Perez-Mesa, Darlene Huff, and Cricket Dunn.



On the dance floor at the Paintbrush Ball: Darlene Johnson and Gary Tatlow.



Two ladies at the Paintbrush Ball: Robin LaBrunerie (left) and Museum curator Alisa Carlson (right).

Museum Sketching Group

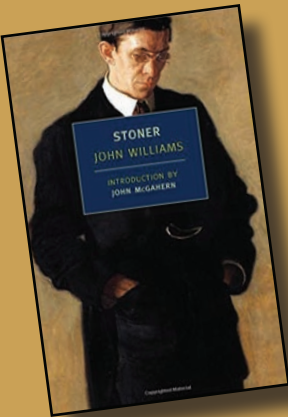
Talent is not a requirement!



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

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

Art of the Book Club



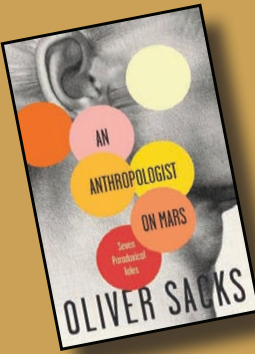
November Selection

Stoner
by John Williams

Stoner tells the fictional story of William Stoner who was born and raised in Boonville, Mo. He was educated at the University of Missouri, initially in agronomy, but fell in love with literature and became a scholar at Mizzou from WWI to the 1950s. He persevered with an unbending stoicism throughout his life of disappointments, triumphs, love, and loss.

Morris Dickstein of the *New York Times* Book Review said, "*Stoner* is something rarer than a great novel—it is a perfect novel, so well told and beautifully written, so deeply moving, that it takes your breath away."

Stoner was recommended most emphatically by the artist Simon Dinnerstein as the book to read with his exhibition, *The Lasting World: Simon Dinnerstein and The Fulbright Triptych*. Besides being placed in Columbia, Mo., and the MU campus, there are additional connections between the book and the artist. Suffice it to say, Dinnerstein feels it is an important book. ■



February Selection

An Anthropologist on Mars
by Oliver Sacks



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

Museum Associates Annual

Crawfish Boil

October 13
5:30-8:00pm



Feast on crawfish, gumbo,
muffulettas, pralines, and beer!



Reservations

\$40/person (\$35 MA Members)

\$75/couple (\$65 MA Members)

RSVP by October 9, 2017

Purchase your tickets on line at

http://maamuseumassociates.org/MA_Events.html

or call (573) 882-6724



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Brook Harlan and
The Columbia Area Career Center

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Slip into your jeans
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