

MUSEUM

MAGAZINE



Mission Statement

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

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In Support of the Museum of Art and Archaeology

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Museum of Art and Archaeology

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

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle, at the corner of University Avenue and S. Ninth Street, on the University of Missouri campus in Columbia, Mo.

Museum Galleries:

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

Museum Store:

Tuesday through Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm

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

Closed

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

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University of Missouri is an equal opportunity/ADA institution.

[Cover]

Larry Young (American, b. 1943)

Venus, 1993

Bronze (95.2)

Gift of Museum Associates



FROM THE DIRECTOR



It's been a busy year. Mary Pixley has completed research on one of our new acquisitions (*The Sorceress*, see p.6) and has a manuscript for submission to a scholarly journal. Benton Kidd continues his research on stucco from Tel Anafa and on the geographic sources of the Museum's Greek and Roman white marble sculpture and I just completed the fifth season of my NSF-funded excavations at the Bronze Age tell of Pecica Santul Mare in western Romania. Staff have traveled to Europe, the Middle East and throughout the US on various research trips, and some of our works of art remain on international tour—a Renoir drawing was recently in a retrospective in Rome, and Benton's *Portrait of a Musician* (see p.13)

is in the midst of an international tour with stops in Italy, France and Spain. We completed the year-long self-study portion of the American Association of Museums accreditation process, and are now arranging for a site visit by a team of museum experts to review all of our operations and programs. Our film series continues to expand in scope and popularity, and Cathy Callaway organized a broad range of educational programs for all ages.

The year to come promises to be busier still. We're in the midst of a set of Conservation Assessment Program site visits to help guide collections care and preservation, and are working with University and external consultants regarding Pickard Hall and how to best preserve its historic façade while also preserving the irreplaceable collections it holds—and all the while planning for what the Museum of the future might be like. We're adding new, significant works to the collection, while developing a series of exciting and intellectually challenging exhibitions, as you'll see inside both the covers of this magazine and inside the doors of the Museum. To supplement *The Sacred Feminine, Prehistory To Postmodernity*, Benton Kidd has organized a major academic symposium addressing the many, complex topics raised by the exhibition. And our *Faces of Warhol* show, based on a gift of more than 150 Warhol photographs from the Andy Warhol Foundation for the Visual Arts, continues through the beginning of June, 2010, enriched by detailed and substantive explanations that place his works in deeper context. We're also seeking to place architectural icons of the campus in context—our virtual exhibition on the iconography of the Memorial Union is already online and Arthur Mehrhoff is working now to launch a more ambitious project examining the historic Residence on the Quadrangle. Meanwhile Jeff Wilcox and the collections staff are cataloguing a major acquisition of handmade books published by Ediciones Vigía in Cuba; over seventy books have been purchased by the Museum and another thirty are anticipated to soon enter the collection thanks to a generous gift from a longtime friend of the Museum. They are also continuing efforts to add images to our electronic collections database, so that scholars and audiences around the world will be able to explore our unique holdings.

All of these are parts of a larger effort, to build a stronger and more vibrant museum, better able to achieve its mission and to meet the needs of our diverse and growing audiences. Excellence in museums isn't simply a goal to be achieved, after all, but a process of continuous improvement and change.

I hope we'll see you at the Museum in the days to come, so you can measure those improvements and changes yourself.

A handwritten signature in dark ink, appearing to read 'A. Barker'.

Alex W. Barker
Director

The Sacred Feminine, Prehistory to Postmodernity

Benton Kidd

Curator of Ancient Art



Fig. 1

From antiquity to the present, the world's cultures have formed very specific attitudes toward the role of women in religion. These attitudes have fluctuated immensely, sometimes elevating women to the status of priestess or goddess, sometimes casting them in the extremes of saint and sinner. Moreover, a vast, visual legacy abounds in "sacred feminine" imagery, documenting these many roles and attitudes. This fall's exhibition, *The Sacred Feminine, Prehistory to Postmodernity*, examines this complex and ambivalent history by showcasing a wide range of objects and mediums from both western and non-western traditions, from the Neolithic period to the present. Additionally, a number of categories illuminate historically recurrent roles such as the sacred mother, models of knowledge and power, the dangerous feminine, divine queens, sainthood, other devotees and consorts, the cult of the virgin and postmodern interpretations of women and spirituality.

The Sacred Mother

Cross-culturally, one of the most common roles filled by female deities is that of motherhood and fertility. The earth itself has traditionally been envisioned as a great, nurturing mother, often venerated as a goddess. That concept gave rise to a variety of mother and fertility goddesses throughout history. In the pagan world of the ancient Mediterranean and Near East, goddesses such as Astarte, Isis (Fig. 1), Hathor, Demeter, Aphrodite/Venus are the very embodiments of this domain, and they sometimes govern the corollary realms of love, desire and sexuality. Parallels can still be found today in the Hindu Parvati and African fertility figures.



Fig. 2

Models of Knowledge and Power

While some deities symbolize traditional female roles such as mother, others exemplify principals such as knowledge, power and victory in life. For example, the Greek Athena is the personification of wisdom, but also valor and strength, similar to the Hindu Durga. Like the winged goddess Nike, known as Victoria to the Romans, the Hindu Lakshmi brings wealth and success, while African bush spirits (Fig. 3) and departed ancestors provided spiritual enlightenment to the living.



Fig. 3

The Dangerous Feminine

At once gentle and nurturing, the female principle has also been frequently perceived as dangerous and unpredictable. In the Graeco-Roman pantheon, for example, female deities are among the most important, but mythology teems with cunning and deadly female monsters such as Medusa (Fig. 2), Skylla, Harpies, and the Sphinx, all a sinister threat to the male order. In Hindu religion, the fearsome goddess Kali (Fig. 4) embodies death and destruction.



Fig. 4

The Divine Queen

From antiquity onward, queens and empresses have styled themselves after favorite goddesses, particularly emphasizing important feminine roles such as motherhood and fertility. Cleopatra, for example, identified herself with Isis, while various Roman empresses chose Venus. Even later Christian queens continued to liken themselves to pagan goddesses such as Athena and Hera. In the Duchange print (Fig. 5), an analogy is being drawn between Henry IV and Marie de Medici and Zeus and Hera. Ironically, the marriage of Henry and Marie was not a happy one. Like the goddess Hera, Marie complained constantly about her husband's mistresses.

Female Sainthood

With the growth of Christianity in the West, the pagan goddesses were destined for history, but vestiges of their personalities remained in the female saints who proliferated in both religious doctrine and the accompanying artistic record. Among the most controversial of these has been Maria of Magdala, known more commonly as Mary Magdalene (Fig. 6). While an apocryphal gospel identifies her as the most important apostle, the Catholic Church currently recognizes her only as a saint.



Fig. 5



Fig. 6

Other Devotees and Consorts

Images of the human devotees of religion have also proliferated in the art of all periods, portraying priestesses, nuns and laywomen. Moreover, human and divine consorts of the gods are as frequent, often destined to bear fantastic offspring and savior-heroes. This formula formed the basis for the account of the Virgin Mary. In Hinduism, the mortal woman Radha (Fig. 7) peaked the interest of the god Krishna with her enchanting beauty. Radha infrequently appears alone in visual representations as her identity is largely defined by her relationship to Krishna. Today there are temples dedicated to the worship of Krishna and his beautiful consort.



Fig. 8

abstract and symbolic. Other artists, such as Nancy Spero (Fig. 9), have approached the sacred feminine subject more broadly, creating “spiritual” and provocative compositions without traditional direction.

The long-standing worship of the sacred feminine attests women’s integral role in religion. This role has not waned with time, but has remained a prominent force in religious culture over the millennia. *The Sacred Feminine, Prehistory to Postmodernity* captures the long history of that presence, and the exhibition’s many themes are designed to give visitors a cross-cultural, cross-temporal view of the similarities and differences between cultural attitudes toward the place of women in religion. Whether benevolent, obedient, or threatening, the woman’s sacred status in world religion is indicative of her key role in enabling the vitality and persistence of societies.

Fig. 1 Sarcophagus Fragment with the Goddess Isis
Egypt
Late Ptolemaic Period, ca. 100–50 BCE
Wood, gesso and polychrome (82.433)
Gift of Philip Pearlstein

Fig. 2 Mask of Medusa
South Italian, late 4th c. BCE
Terracotta (81.266)
Weinberg Fund

Fig. 3 Female Bush Spirit
Ivory Coast
Baule, mid 19th c. CE
Wood, gold, steel and feathers (62.47.1)
Gift of Mr. Richard Miller

The Cult of the Virgin

The cults of virgin goddesses and maiden priestesses held great popularity in the ancient world. While the formidable goddesses Athena and Artemis held sway in many cities, Rome’s Vestal Virgins were famed far and wide. As Christianity grew in power, the Vestals were replaced by nuns styled after them. The Immaculate Conception, the Annunciation (Fig. 8) and the birth of Jesus led to Mary’s emergence as the most powerful of the virgin goddesses. Her veneration ultimately usurped that of all her pagan predecessors. Contrarily, the concept of the “virgin goddess” is largely absent among the many goddesses of the Hindu pantheon.

Contemporary Interpretations

The post-modern movement brought new approaches to art and representations of women and religion. Traditional subjects linger, but their representations are frequently more

Fig. 4 Kali Standing on Shiva
India, Orissa, Puri
Hindu, mid 20th c. CE
Paint on sized cloth with lac coating (68.4)
Gift of Dr. and Mrs. J.M. Poehlman

Fig. 5 Gaspard Duchange (French, 1662–1757)
La ville de Lion va au-devant de la Reine (The city of Lyons meets the Queen), from the *Medici Cycle*, early 18th c., after a drawing by Jean-Marc Nattier (French, 1685–1766) based on a painting by Peter Paul Rubens (Flemish, 1577–1640)
Engraving on paper (81.268.13)
Gift of Donald S. Dawson in memory of his wife, Ilona Massey Dawson

Fig. 6 Gerard Edelinck (Flemish, 1640–1707)
The Repentant Magdalene, 1657–1682, after a painting by Charles Le Brun (French, 1619–1690)
Engraving on paper (65.184)



Fig. 7



Fig. 9

Fig. 7 Radha
South India
Hindu, 16th–17th c. CE
Bronze (66.291)
Gift of Mr. J. Lionberger Davis

Fig. 8 Francesco Segala (Italian, 1557–1593)
The Annunciation, after 1573
Cartapesta, wood, polychrome and gilding (65.19)
Purchased with funds from the Chorn Memorial Fund

Fig. 9 Nancy Spero (American, b. 1926)
Sacred and Profane II, detail, 1996
Paint, appliques and woodblock prints on silk (2001.2)
Gilbreath-McLorn Museum Fund and Gift of the MU Student Fee Capital Improvements Committee

Faces of Warhol

Mary Pixley

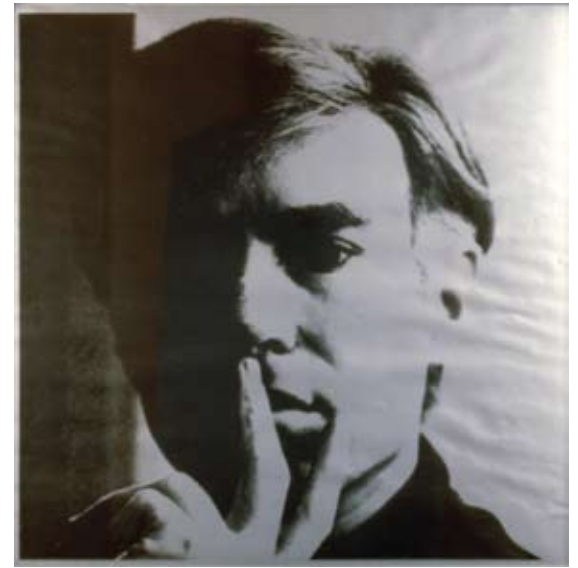
Curator of European and American Art

A focus exhibition in three installments:

- I. Manufacturing Fame: June 9–October 4, 2009
- II. Constructing Gender: October 6–February 7, 2010
- III. Accessing the Private: February 9–June 6, 2010

"People are so fantastic. You can't take a bad picture." –Andy Warhol

One of the most famous and controversial artists of the twentieth century, Andy Warhol (1928–1987) is synonymous with the Pop Art Movement and renowned for his portraits of celebrities. What many people do not know is that between 1970 and 1987, Warhol took thousands of photographs which were never seen by the public. These portrait photographs served as working studies for his large silkscreen paintings. Thanks to a gift from the Warhol Foundation for the Visual Arts, the Museum of Art and Archaeology possesses 152 of these original Polaroid photographs and gelatin silver prints.



Andy Warhol (American, 1928–1987)
Self Portrait, 1967
Serigraph (79.3)
Gift of Mr. and Mrs. James G. Rogers

These photographs contain a great deal of information about Warhol's working method and his sitters. By means of three installations, this year-long exhibition dives deeply into the subtleties of Warhol's portraits by exploring the elements of public and private presentation. They analyze the social conventions of display, the subtleties of personality presented by means of a portrait series, the effects of exaggeration through the subtle variations of a sequence, and the artificiality of gender.

The first installment, "Manufacturing Fame," considers Warhol's fascination with fame and how one represents it. Treated as a commodity, Warhol and his sitters actively cultivated fame, ultimately helping each other in their self-promotion. Following this in October, the second installation, "Constructing Gender," looks at beauty as a social construct through an analysis of pose, makeup and props. The inclusion of a Warhol lithograph of Marilyn Monroe's lips reveals the sexual power, for which she was particularly known. The last installment "Accessing the Private" considers Warhol's representation of the private person. Less studied and artificial, they go beyond the façade of the face to show more intimate moments.

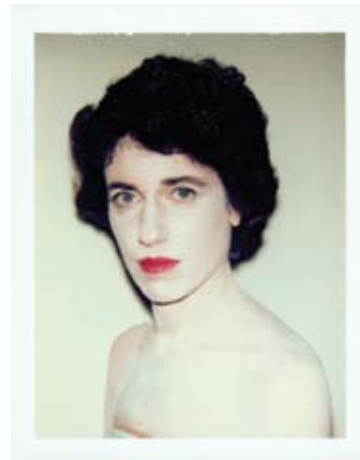
According to Warhol, "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it." The *Faces of Warhol* shows that there is something beneath the veneer. Perhaps more than anyone, Warhol understood the relationship of the public image and the acquisition of fame, which sometimes lasted for only fifteen minutes.



Andy Warhol (American, 1928–1987)
Daryl Lillie, 1978
Polaroid photograph, Polacolor 2 (2008.67)
Gift of The Andy Warhol Foundation
for the Visual Arts, Inc.



Andy Warhol (American, 1928–1987)
Philip J. Kendall, 1986
Polaroid photograph, Polacolor ER (2008.94)
Gift of The Andy Warhol Foundation
for the Visual Arts, Inc.



Andy Warhol (American, 1928–1987)
Enid Beal, 1985
Polaroid photograph, Polacolor ER (2008.40)
Gift of The Andy Warhol Foundation
for the Visual Arts, Inc.



Andy Warhol (American, 1928–1987)
Rhonda Ross, 1981
Polaroid photograph, Polacolor 2 (2008.53)
Gift of The Andy Warhol Foundation
for the Visual Arts, Inc.

Spotlight: *The Sorceress* and the Rediscovery of a Victorian Woman Artist

Mary Pixley

Curator of European and American Art



The Sorceress

As the Associate Curator of European and American Art, one of my responsibilities is to find significant and compelling works of art for our Museum. This painting lies close to my heart not only because it follows in the tradition of beloved pre-Raphaelite art, but also because of its contribution to unwritten art history and the history of women in art.

This piece was found at auction in North Carolina, labeled as either American or Continental. The only clue to the authorship was the inscription on the painting: "M. Reid 1887." The painting appeared English to me, and after consulting a number of relevant exhibition catalogues in Washington, D.C., I discovered the title of the piece and the identity of the artist, who was Marion Reid, born in 1858. Her father worked as an East India merchant, which explains why she was born in Colombo, Ceylon (modern day Sri Lanka). Most of her life was spent in England, however. By the age of 19, she was studying art; two years later she was a student at the Royal Academy Schools. *The Sorceress* was produced at the height of Reid's career as a history painter. It is the only work by her hand that is known to still exist. Before the Museum's acquisition of the painting, Marion Reid had completely disappeared from the historical record.

The painting portrays a flowering garden setting with a woman dressed in a classicizing drapery offering an apple to a man wearing a Renaissance costume. Not a representation of any specific scene, the painting is a kind of conversational piece about the *femme fatale*, which was a particularly popular subject in the second half of the nineteenth century. Reid primarily based her figure of the sorceress on a caryatid, which came from the ancient Greek building known as the Erechtheion and could be found on display in the British Museum beginning in 1817. The man, in contrast, feels more like a character plucked out of Shakespeare. Lacking the sensuality of the *femme fatale* archetype, the figure and the composition as a whole show the influence of Aesthetic Classicism.



Detail *The Sorceress*

Like the earlier Pre-Raphaelites, however, Reid devotes great attention to the details of nature. The flowers she portrays provide additional commentary on the theme of love, around which the painting revolves.

While painted almost thirty years after the appearance of the Pre-Raphaelite Brotherhood in 1858, women like Reid helped to sustain the Pre-Raphaelite style of art. Coming from such a significant period in the history of British art, *The Sorceress* fills a notable lacuna in the collection of the Museum of Art and Archaeology and the history of art in general. (The painting will be on display after November in the Museum's European and American Gallery).

Marion Reid (British, 1858–1931)
The Sorceress, 1887
Oil on canvas (2008.2)
Gilbreath-McLorn Museum Fund

Special Exhibitions

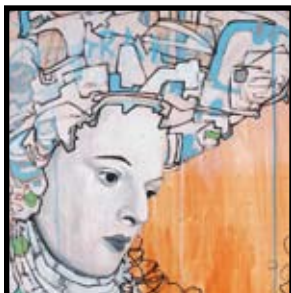
Admission is FREE and open to the public
Museum is ADA Accessible

Museum Galleries

Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
Closed Mondays and University Holidays

Museum Store

Tuesday through Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm



Through December 24, 2009

The Sacred Feminine, Prehistory to Post Modernity

This exhibition examines the role of women in religion as reflected in 7,000 years of the visual record and will thematically address various aspects of women and spirituality. The exhibition spans both East and West, from the pagan cultures of the ancient Mediterranean through early and later Christianity, in addition to parallels in African, Asian and Pre-Columbian religions.



Through Spring, 2010

The Fine Art of Living: Luxury Objects from the East and West

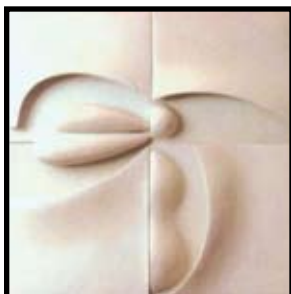
This multicultural exhibition features a selection of luxury arts from the Museum's diverse collections. Like painting and sculpture, these beautiful objects played an important aesthetic role as they communicated social, political, religious, and cultural information about the patron. The realm of the decorative arts is a vast one, involving objects of every shape and material imaginable. The exhibition brings together objects from China, Europe, India, Japan and the United States from the Early Modern period to around 1900.



Through June 6, 2010

The Faces of Warhol (Focus Exhibition)

To celebrate the recent generous donation of 150 "working" photographs from The Andy Warhol Foundation for the Visual Arts, the Museum will present an exhibition devoted to Warhol's study of the face. Through a series of three installations of these photographs, the exhibition will explore Warhol's faces in relation to his artistic process and the issues of identity, fame and portraiture.



January 30–May 16, 2010

Connecting with Contemporary Sculpture

Inhabiting our space, sculpture immediately impacts the viewer. We feel a visceral connection with it not experienced when looking at a two-dimensional painting. This exhibition explores this relationship between the viewer and art object in order to encourage a personal and more profound encounter with pieces of contemporary art that all too often give rise to confusion and alienation. The materials used will be considered as well as the unique qualities of the basic matter selected and the ways in which it is worked by the artist. This is followed by a consideration of the analytical approach chosen by the artist. These pieces will be related to a series of overarching themes that will be considered in relation to stylistic, contextual, and theoretical standpoints as well as the cultural origins of the artist. (Artwork lent by Mark Landrum)

SEPTEMBER

2 Wednesday

Gallery Talk 12:15–1:00pm

Exhibition Galleries

Exhibition Tour of ***The Sacred Feminine, Prehistory to Post-Modernity***

Benton Kidd, Curator of Ancient Art



11 Sunday

Kids Sunday Event

(Children, Grades 1–8) 2:00–3:30pm

Egyptian Goddesses to European Queens

(Limit two children per accompanying adult)

Preregistration required, 882–9498

13 Friday

Museum Associates Annual Meeting

5:30pm, Room 106

Reception 6:30pm, Cast Gallery

(Members must present their membership card to attend)

15 Sunday

Kids Sunday Event

(Children, Grades 1–8) 2:00–3:30pm

Women Artists

(Limit two children per accompanying adult)

Preregistration required, 882–9498

10 Thursday

Museum Lecture Series

Lecture 5:30pm, Room 106

"Folk Art Factory: Andy Warhol and Vernacular Culture"

Todd Richardson, Ph.D. candidate

MU Department of English

(Galleries close at 7:30pm)

13 Sunday

Kids Sunday Event

2:00–3:30pm, Francis Quadrangle

Corps of Discovery (Lewis & Clark Reenactment)

15 Thursday

Museum Event

7:00pm, Room 106

"Triptych: Faces of the Virgin"

Three one-act performances

by the MU Theatre Dept.

"The Mary Stories," "Blessed Art Thou,"
and *"Wakefield Annunciation"*



DECEMBER

1 Tuesday

National Day Without Art

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

16 Wednesday

Gallery Talk 12:15–1:00pm, E&A Gallery

"The Sacred Feminine—

A Contemporary Artist's Perspective"

Virginia Pfannenstiel, Arts Specialist

Columbia Public Schools

17 Thursday

Annual MU Gallery and Museum Crawl

4:30–8:00pm

Museum of Art and Archaeology

Museum of Anthropology

The State Historical Society of Missouri

The George Caleb Bingham Gallery

The Brady Gallery and Craft Studio

16 Friday

National Symposium

The Sacred Feminine,

Prehistory to Post-Modernity

Opening Reception 5:30–7:00pm

Cast Gallery

Screening of the film *Cleopatra* (1934)

7:00 pm, Room 106

17 Saturday

National Symposium

The Sacred Feminine,

Prehistory to Post-Modernity

9:00am–5:00pm, Room 106

2 Wednesday

Museum Associates Annual

Evening of Holiday Celebration

Reception 6:30pm, Cast Gallery

Performance 7:30pm, E&A Gallery

\$15 per person/\$25 per couple

20% discount on Museum Store purchases

13 Sunday

Kids Sunday Event

(Children, Grades 1–8) 2:00–3:30pm

Who Wants to be an Archaeologist?

(Limit two children per accompanying adult)

Preregistration required, 882–9498

MUSEUM'S

Film Series

All films will be shown

at **7pm**, 106 Pickard Hall

Free and open to the public

Some films are Co-sponsored by:

Museum Advisory Council of Students (MACS)
Archaeological Institute of America (AIA)

SEPTEMBER

4 Friday

Body Heat (1981)

Directed by Lawrence Kasdan

Starring Kathleen Turner and William Hurt

17 Thursday

The Letter (1940)

Directed by William Wyler

Starring Bette Davis and Herbert Marshall

OCTOBER

2 Friday

Annie Hall (1977)

Directed by Woody Allen

Starring Ryan Diane Keaton and Woody Allen

16 Friday

Cleopatra (1934)

Directed by Cecil B. DeMille

Starring Claudette Colbert and Warren William



25 Friday

School's Out! Art's In!

(Grades 1–8) 2:00–3:30pm

Coins and Coinage

(Limit two children per accompanying adult)

Preregistration required, 882–9498, \$5 fee

Museum Event 7pm, Jesse Hall Rotunda

The Chants of Hildegard von Bingen

Performed by Margaret Waddell



31 Saturday

Haunted Museum 6:00–8:30pm

Everyone welcome! An event where families, children, students and grownups tour the Museum and see various artwork come to life.

No Preregistration required

JANUARY

10 Sunday

Kids Sunday Event

(Children, Grades 1–8) 2:00–3:30pm

Every Picture Tells a Story

(Limit two children per accompanying adult)

Preregistration required, 882–9498

29 Tuesday

Presentation and Book Signing

The Galapagos:

Exploring Darwin's Tapestry

Author: John Hess

Presentation: 6:00–8:00pm, Room 106

Book signing will follow presentation

NOVEMBER

4 Wednesday

Gallery Talk 12:15–1:00pm, E&A Gallery

"Threat to the Male Order: the Dangerous Feminine in Ancient Greece"

Olivia Fales, Graduate Student

MU Dept. of Art History and Archaeology



Lent by Mark Landrum

29 Friday

Exhibition Opening

Connecting with Contemporary Sculpture

MA Reception 5:30pm, Cast Gallery

Exhibition Preview 6:00pm

Exhibition Galleries

(Galleries close at 8:00pm)

OCTOBER (Humanities Month)

6 Tuesday

Archaeological Institute of America Lecture

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"The End of Egypt's Pyramid Age from Space"

Sarah Parcak, Assistant Professor
and Director

The Global Health Observation

Dept. of Anthropology

University of Alabama at Birmingham

12 Thursday

Archaeological Institute of America Lecture

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"Treasures of the Royal Macedonian Tombs"

Eugene Borza, Professor Emeritus

Dept. of History

Pennsylvania State University



NOVEMBER

6 Friday

Agnes of God (1985)

Directed by Norman Jewison

Starring Jane Fonda and
Anne Bancroft

19 Thursday

The Garden of Allah (1936)

Directed by Richard Boleslawski

Starring Marlene Dietrich and
Charles Boyer

DECEMBER

4 Friday

Medea (1970)

Directed by Pier Paolo Pasolini

Starring Maria Callas and
Massimo Girotti

17 Thursday

Leave Her to Heaven (1945)

Directed by John M. Stahl

Starring Gene Tierney, Cornel Wilde
and Vincent Price

JANUARY

21 Thursday

Basquiat (1996)

Directed by Julian Schnabel

Starring Jeffrey Wright and
Michael Wincott

Passing It On: Celebrating the 25th Anniversary of the Traditional Arts Apprenticeship Program

Claire Schmidt

Graduate Student Intern, Folk Arts



Sacred and Ceremonial Arts: Master Indian dancer Asha Premachandra of St. Louis, Mo., demonstrates for her apprentice.

Since 1984, the Missouri Folk Arts Program, with annual funding from the Missouri Arts Council and the National Endowment for the Arts, has fostered 343 apprenticeships between master traditional artists and their apprentices. The Missouri Folk Arts Program staff is proud to shepherd forward with seven new apprenticeships in 2010 and a slate of celebrations.

We kick off with a series of slide shows on our newly updated website:

<http://maa.missouri.edu/mfap>. The 173 master artists who have participated in Traditional Arts Apprenticeship Program are featured in slide shows grouped by art forms: Domestic Arts; Music, Dance and Oral Traditions; Occupational Arts; Old-time Music and Dance; Outdoor Lore; and Sacred and Ceremonial Arts. A very small sampling is included here.

Artists also will be showcased at the Festival of Nations in St. Louis' Tower Grove Park this August 29–30 and at the Old-time Music and Ozark Heritage Festival in West Plains, Mo. the weekend of June 18–20, 2010.

With traditions as diverse as old-time fiddling and Sudanese dance, low-rider upholstery and home hog butchering, the Traditional Arts Apprenticeship Program will continue to foster and encourage folk artists to pass on their traditions, new and old, in communities across Missouri.



Music, Dance and Oral Tradition: Master Croatian musician Josef Stulac displays traditional instruments in his St. Louis, Mo., home.

Eighteen TAAP master artists were selected for the program five or more times.

Martin Bergin, Saddle-Maker and Cowboy Poet, Overland, Mo.
Johnny Bruce, Old-Time Fiddler, Bosworth, Mo.
Cliff Bryan, Old-Time Short Bow Fiddler, West Plains, Mo.
Gladys Coggsell, African American Storyteller, Frankford, Mo.
Edna Mae Davis, Ozark-Style Square Dancer and Caller, Ava, Mo.
Patrick Gannon, Irish Musician and Singer, St. Louis, Mo.
John Glenn, Blacksmith, St. Joseph, Mo.
William Graves, Ozark Dulcimer Maker, Lebanon, Mo.
Bob Holt, Old-Time Fiddler, Ava, Mo.
Vesta Johnson, Old-Time Fiddler, Kirkwood, Mo.
Richard Martin, Jazz Tap Dancer, St. Louis, Mo.
Pete McMahan, Old-Time Fiddler, Harrisburg, Mo.
Robert Patrick, Blacksmith, Bethel, Mo.
Joseph Patrickus, Bootmaker, Camdenton, Mo.
James Price, Wood Joiner, Naylor, Mo.
Darold Rinedollar, Blacksmith, Augusta, Mo.
Christa Robbins, German Bobbin Lacemaker, Dixon, Mo.
Arthur Treppler, Slovenian Button Box Accordionist, St. Louis, Mo.



Old-Time Music: Columbia, Mo., master fiddler Taylor McBaine warms up for a fiddle contest.

Five TAAP master artists received National Heritage Awards.

Bob Holt, Old-Time Fiddler, Ava, Mo. (1999)

Claude "The Fiddler" Williams, Jazz Violinist, Kansas City, Mo. (1998)

Mone and Vanxay Saenphimmachak, Lao Loom Weaver and Builder, St. Louis, Mo. (1993)

Henry Townsend, Blues Musician and Songwriter, St. Louis, Mo. (1985)

Four TAAP master artists received a Missouri Arts Award.

Gladys Coggsell, Frankford, Mo. (2005)

Richard Martin, St. Louis, Mo. (1993)

Ahmad Alaadeen, Kansas City, Mo. (1992)

Henry Townsend, St. Louis, Mo. (1987)



Domestic Arts: Master artist Mildred Whitehorn, of Kennett, Mo., demonstrates an African-American hair-braiding technique.



Outdoor Lore: Master gardener Mary Fritz (l) discusses plants in her German four-square garden in Berger, Mo.

Photos were culled from the archives at Western Historical Manuscript Collection.

New Acquisitions



Ludovic Lepic (French, 1839–1889)
A Stormy Landscape, 1870
 Etching (2008.14)
 Gilbreath-McLorn Museum Fund



Statuette of a Vaishnava Figure
 Bronze (2008.179)
 16 th –17th century, India
 Gift of William A. Scott



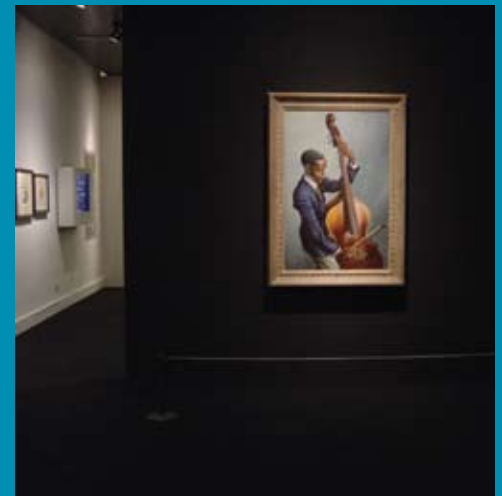
Anonymous
 Illuminated Leaf from an Antiphonary
 Psalms 113 (Laudate Pueri) and 116 (Credidi)
 15th century, Italy
 Ink and pigments on parchment (2008.194)
 Gift of William A. Scott



Rufino Tamayo (Mexican, 1899–1991)
Watermelons II, 1969
 Color Lithograph (137/150) (2009.2)
 Gift of Perry Parrigin in memory of his wife Elizabeth



Statuette of a Dharmapala
 Astride a Lion
 Gilt bronze with traces
 of paint (2008.178)
 18th century, Tibet
 Gift of William A. Scott



Portrait of a Musician currently on display at Centre de Cultura Contemporània de Barcelona, Barcelona, Spain.

Benton in Europe

The Museum of Art and Archaeology's painting *Portrait of a Musician* by Thomas Hart Benton left the Museum on loan in the fall of 2008 for a year-long tour of Europe. The painting is included in a traveling exhibition entitled, *Il Secolo del Jazz* and was on display from November, 2008–February, 2009 in Rovereto, Italy; then March–June, 2009 in Paris, France; and now July–October, 2009 in Barcelona, Spain.

The Museum welcomed the opportunity to have this important painting by a Missouri artist included in this exhibition centering around art and jazz. Not only is the painting being viewed by thousands of Europeans, MU's Museum of Art and Archaeology is represented on an international front. Although the painting has been absent and missed by local viewers visiting the Museum, it will be wholeheartedly welcomed home this winter and will once again hang in a place of distinction at the Museum.

Thomas Hart Benton (American, 1889–1975)
Portrait of a Musician, 1949
 Casein, egg tempera, and oil on canvas (67.136)
 Anonymous gift

From the Educator

Cathy Callaway



Photo 1

Despite the economic situation affecting all areas of our country, state, university and museum, how could the future not look bright? When you look into the faces of the children participating in the various events at the Museum and witness their enthusiasm, wit and ability, you know the world is a wonderful place to them and because of them (photo 1).

This report provides a good opportunity to look at what has been accomplished and what lies ahead. Together with the Museum's wonderful docent cadre we offer tours for all ages, the popular weekly summer Kids Series: World of Art, and high quality monthly programs during the year. The Museum staff and volunteers also help to both create and provide the support for these educational events that are so valuable in serving our mission. Four new docents have been added to our group (photo 2: l to r Amorette Haws, Rebekah Schulz, Jean McCartney and Kent Froeschle); at the annual Docent Appreciation Luncheon in May we honored Averil Cooper for her 20 years of service (photo 3).*



Photo 2



Photo 3



Photo 4

John Brambitt, the gifted blind painter (<http://sightlessworks.com/>), was artist in residence through a grant funded by the Missouri Arts Council in connection with the *Driven* exhibition. His visit was nothing short of transformational, for the staff of the Museum as well the teachers and students who were part of his workshops. Poster paints were mixed with different substances to make them feel different (white with flour; red with sand; yellow with both; blue with nothing), and then the kids (and teachers of art and of kids with disabilities) painted blindfolded. The results were amazing: very moving and freeing for all those involved (photo 4).

Almost twice as many people visited the 5th annual *Art in Bloom* show and children's workshops this year as last year (including a Girl Scout troop from Hallsville, photo 5). We continue to be grateful to Florist Distributing, Inc. for their generous donation of fresh

flowers for the children to arrange. Our Healing Arts program provided a tour on the Monday just before the floral arrangements went down (photo 6).

*We also remembered docent Betty Brown: it would have been her 20th year and we continue our search for a significant piece of African art to add to the collection in her honor.



Photo 5



Photo 6



Photo 7

The film series continues its popularity and there is nothing but success on the horizon with the fabulous selections for the fall. Most have a connection with the *Sacred Feminine* exhibition. Thanks to all for your support, whether in the form of attendance, interest, volunteering or monetary contributions. We couldn't do this without you.

The Junior Docent program is also going strong: Lee Elementary and Columbia Independent School participated again, but this year Grant Elementary joined in. The students are so excited and knowledgeable about "their" artwork; it is hard not to catch their enthusiasm (photo 7). We look forward to continuing and increasing these partnerships in the future.

From the Academic Coordinator

Arthur Mehrhoff

The Academic Coordinator position involves equal parts public relations, activity programmer and research scholar. The Docent Enrichment workshop (shown right) illustrates this unique hybrid in action. The Docent workshop began with a presentation (actually an article) the Academic Coordinator prepared about historic Francis Quadrangle, the Museum's campus home. It then evolved into a video (produced with the help of Educational Technologies videographer M. Boden Lyon) which appears on the Museum website, then finally into an educational program about production of the video for Museum Docents. So what does the Academic Coordinator do? It all depends on the day of the week...



Museum Associates, 2009

Bruce Cox

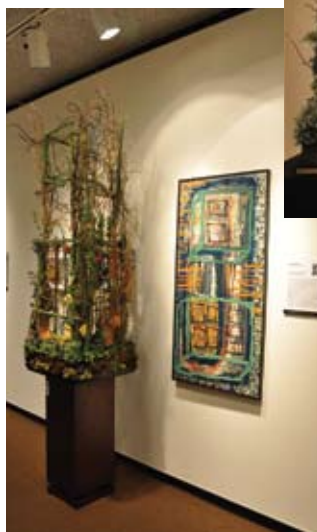
Assistant Director, Museum Operations

Spring 2009 ushered in several exciting events for Museum Associates. March brought the annual *Art in Bloom* event at the Museum that reached a record attendance of over 1,500 visitors who experienced the floral creations that weekend. This year's winners of the People's Choice Awards: *Best in Show* went to Kent Anderson, Kent's on Broadway, Columbia, Mo.; *Best Creative Design* went to Ruth LaHue, My Secret Garden, Columbia, Mo.; *Best Design that Reflects the Artwork* went to Amy Ferguson, Allen's Flowers, Columbia, Mo.; and *Best Use of Color and Variety of Flowers* went to Lora Schnurbusch, Kent's on Broadway, Columbia, Mo.



Paintbrush Ball attendees dance to the sound of the Kapital Kicks orchestra.

In May, Museum Associates hosted their annual fundraising event for the Museum of Art and Archaeology, the *Paintbrush Ball*. Over 200 guests glittered and sparkled throughout the evening as they bid on silent and live auction items—raising over \$41,000. MU's Reynolds Alumni Center Ballroom was elegantly decorated by patron sponsor *Kent's on Broadway* with giant lighted flowering topiaries and table decorations of white flowers among silver candelabra, draped napkins stuffed with a single red rose and white taffeta skirted chairs. The big band sound of the Kapital Kicks orchestra played as guests danced the night away after reveling in a three course dinner. The meal culminated with a dessert especially designed by the Alumni Center's chef for the event. Guests were presented with a decadent chocolate paint can spilling mousse and tri-colored puree and whipped topping, crowned with a chocolate paintbrush. It was an evening full of elegance and fun as Columbia's "Ball of Balls" brought together the community, the University of Missouri and art supporters who continue to value and uphold the quality of the collections housed in the University of Missouri's flagship Museum.



Art in Bloom People's Choice Award recipient for Best in Show



Art in Bloom People's Choice Award recipient for Best Design that Reflects the Artwork



Art in Bloom People's Choice Award recipient for Best Creative Design



Art in Bloom People's Choice Award recipient for Best Use of Color and Variety of Flowers



Paintbrush Ball guests: (left to right) Scott and Teresa Maledy with Allison and Adam Cox socialize at the Ball.



Ball guests Barbara and Handy Williamson enjoy the reception in the Cast Gallery.



Curator Mary Pixley unveiled a new acquisition at the Paintbrush Ball, *The Sorceress* (1887) by Marion Reid.



All are smiles at the *Paintbrush Ball*: (left to right) Darlene Johnson, Darlene Huff and Jolene Schulz.



"What am I bid?" *Paintbrush Ball* attendees examine silent auction items.

Museum Associates Board of Directors is proud and pleased to announce that through the work of Board member, Susan Reynolds, Museum Associates is the recipient of a \$5,000 gift to fund acquisitions by the Enterprise Rent-A-Car Foundation. These funds will be used to begin building an acquisition account which may be increased with gifts from members and donors. If you would like to donate funds to this account, you may do so with a check or credit card by contacting the Museum office at (573) 882-6724.

Museum Associates continue to play a vital and active role in the life of the Museum of Art and Archaeology. Without your membership and financial support, the Museum would not be able to provide the educational programs, publications, advertising and acquisition funding that keeps the Museum of Art and Archaeology a living, growing and important institution serving the community and MU faculty, students and staff. Thank you for all that you do for the Museum and Museum Associates. See you at the Museum!



Guests ascended the stairs at the Museum to gather in the European and American Gallery for the unveiling of a new acquisition as part of the *Paintbrush Ball* festivities.



In fashionable attire: (left to right) Rick Huffstutter, Patti Coble and Chet Breitwieser pose for the camera at the *Paintbrush Ball*.



University of Missouri
Museum of Art and Archaeology
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MU GALLERY AND MUSEUM CRAWL



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Follow the birdie to MU campus galleries & museums to win sweet prizes!

Haunted Museum Tour

Everyone is Welcome!

Tour the Museum of Art and
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artists and ancient ghouls...

Saturday
October 31st

6:00-8:30pm

All activities are FREE. Children must be
accompanied by an adult. Tour begins in the
Lobby of Pickard Hall.

For further information call **882-3591**