

# MUSEUM

WINTER 2011 | NUMBER 58

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

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## 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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### Museum Galleries:

Tuesday through Friday: 9am to 4pm  
Thursday Evenings until 8pm  
Saturday and Sunday: noon to 4pm

### Museum Store:

Tuesday through Friday: 10am to 4pm  
Thursday Evenings until 8pm  
Saturday and Sunday: noon to 4pm

### Closed:

Mondays  
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

## Museum Associates

In Support of the Museum of Art and Archaeology

### Officers:

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## Museum of Art and Archaeology

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The magazine is published biannually by the Museum of Art and Archaeology, University of Missouri-Columbia, and is paid for through membership fees, donations and gift contributions to Museum Associates.

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.



MU does not discriminate on the basis of race, color, religion, sex, sexual orientation, national origin, age, disability or status as a Vietnam Veteran. For more information, call Human Resources Services at: (573) 882-4256 or the U.S. Department of Education, Office of Civil Rights.

University of Missouri is an equal opportunity/ADA institution.

### [Cover]

George Caleb Bingham (American, 1811–1879)

*Portrait of Thomas Withers Nelson* (detail), ca. 1844–1845

Oil on canvas

(2003.5)

Gilbreath-McLorn Museum Fund



# From the Director

This past semester I've been teaching a graduate seminar in museum studies. As their final project the students designed exhibitions, presenting them (and defending them) to the rest of the class. I placed no major constraints on topics or design, except that they needed to be able to justify the choices they made in terms of the technical constraints on particular kinds of objects, the needs of audiences, and the didactical limitations of exhibition labels. I think—I hope—they learned a lot. I know I did.



The students addressed a wide range of topics, from the ambiguity of gender and identity in the works of contemporary artist Cindy Sherman to the effects of pesticide and prospects for controlling pests using natural means, and from cuisine in ancient Rome to a powerful and disturbing treatment of racism and lynching. All of them had areas of special strength, and each of them had one or more “aha!” moments of resonance and wonder.

Stephen Greenblatt—one of my favorite authors—argues that this is the proper role of museums; we are purveyors of resonance and wonder, and these are the currencies by which value in museums is measured. “Resonance,” he argues, is the ability for an exhibition to engage us, to find a way to connect with us at an immediate and human level. It’s the common ground that makes an exhibition relevant to us as individuals or communities. “Wonder” is the magical ability of exhibitions to transport us out of our time and place to appreciate new ways of seeing, to experience ancient worlds long faded to dust, or to imagine new worlds not yet born.

Over the next year the Museum of Art and Archaeology will mount a series of exhibitions that offer the chance to travel to faraway or long past worlds, to see the world through other eyes, and to return to our own with a fresh perspective—in other words, exhibitions of resonance and wonder. We begin with *A Midwestern View: The Artists of the Ste. Genevieve Art Colony*, which examines an influential but now little-known art colony in southeastern Missouri. Next is *Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan*, an exhibition of watercolors by one of the most acclaimed Taiwanese artists of the 20th century. And we follow that exhibition with an examination of commerce in the ancient world. *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity* traces the far-flung trade connections that made the economics of the Greco-Roman world profoundly international in both scope and character.

We'll also be offering a smaller numismatic exhibition curated by collections specialist Kenyon Reed. *CIA: Counterfeits, Imitations and Alterations of Ancient Coins* looks beyond more traditional presentations of ancient coins and examines the ways they were faked, altered, and manipulated in antiquity. This exhibition and Benton Kidd's *Mediterranean Melting Pot* in Fall 2011 bring into sharper focus similarities between the ancient world and our own. And along the way we'll also mount a small exhibition celebrating the life of George Caleb Bingham, examining themes of sentiment and loss in his portraits.

We have ourselves experienced losses that leave all of us saddened. Herb Brown, husband of the late Betty Brown and a familiar face at Museum functions, passed away earlier this year. And Jean McCartney, an active Museum docent and regular patron of all of the arts institutions of the area, died suddenly in December. Both will be very deeply missed; both remind us to hold our friends and family—another source of resonance and wonder—all the more tightly.

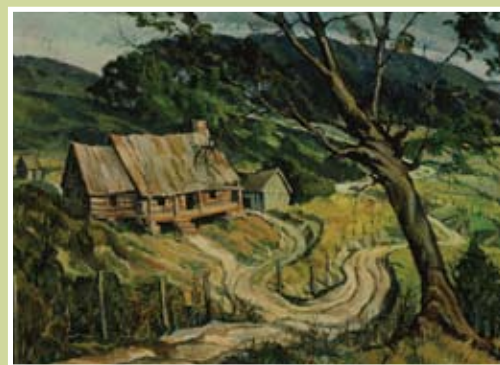
See you at the Museum!

Alex W. Barker  
Director

# A Midwestern View

## THE ARTISTS OF THE STE. GENEVIEVE ART COLONY

January 29 – May 15, 2011



From 1932 until 1941, several like-minded artists gathered every summer to create art in Ste. Genevieve, the oldest town in Missouri. The time the artists spent at the Colony was often one of experimentation. While in many such colonies artists frequently worked in a similar style, the artists at Ste. Genevieve showed their individualism and wide-ranging artistic knowledge as they worked in numerous manners. This exhibition explores the diversity of these artists and the richness of their art, as well as the important role of Missouri in Midwestern art.

Located only 65 miles south of St. Louis on the west bank of the Mississippi River, Ste. Genevieve was a peaceful refuge, which still provided access to a major urban center with talented artists who could serve as faculty. In addition, the area provided a bountiful supply of local art students as well as audiences for group exhibitions. The numerous examples of picturesque French Colonial architecture and the town's proximity to the river, farmlands, and lime industry promised a variegated landscape with differing qualities of light and air.





Jessie Beard Rickly (1895–1975)  
*Still life, Lilies and Fruit*  
 Ca. 1930  
 Watercolor  
 Lent by the John and Susan  
 Horseman Collection

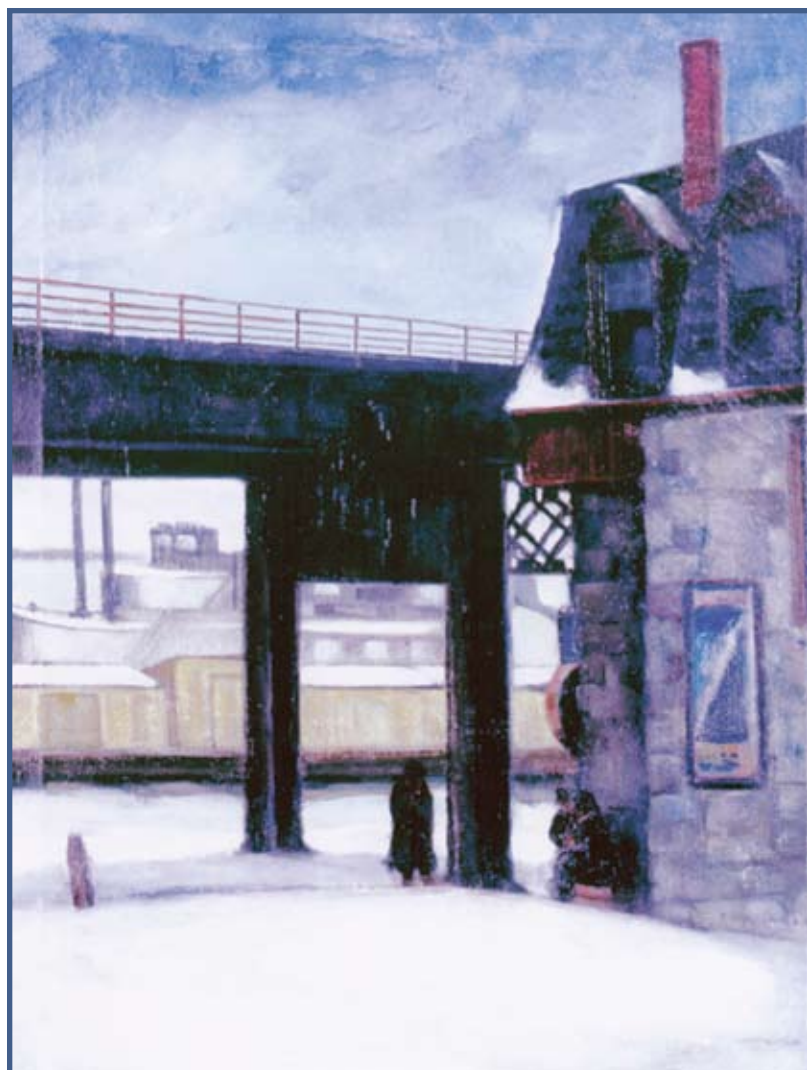
E. Oscar Thalinger (1885–1965)  
*The Old Rock House, or  
 Ste. Genevieve in Winter*  
 Ca. 1932  
 Oil on canvas  
 Lent by the John and Susan  
 Horseman Collection

◀ Left to right: Martyl Schweig (b. 1918) *Erosion*, ca. 1942, oil on masonite; Miriam McKinnie (1906–1987), *Women Gathering Greens*, ca. 1937, oil on canvas; Bernard E. Peters (1893–1949), untitled (landscape), ca. 1930, oil on canvas; all lent by the John and Susan Horseman collection.

This atmosphere would have appealed to Aimee Schweig and Jesse Rickly, the founders of the Ste. Genevieve Summer School of Art, who had learned the *plein air* (French for open air or outside) method of painting under Charles Hawthorne at the Provincetown art colony in Massachusetts. With a program inspired by that of Provincetown, they hoped that their school would increase the appreciation of art in the Middle West as well as “perpetuate Midwestern life by the preservation of its scenes and types in paint.”

While much of the art produced at Ste. Genevieve showed American life portrayed in a naturalistic vein, to categorize the colony as a center for only Regionalist and Social Realist art denies the artistic pluralism that thrived there. The artists at the colony were often well traveled and aware of artistic trends on the East Coast, in the American Southwest and Mexico, as well as much of Europe including Madrid, Paris, and Munich. They used their knowledge to paint scenes of the Midwest in a variety of deeply personal styles.

A view of the riverfront in St. Louis by Joe Jones shows him painting in a temperate modernist vein. The hard edged and simplified forms with smooth surfaces and restrained modeling reflect his knowledge of the Polish artist Tamara de Lempicka, Georgia O’Keeffe, and the pure geometric forms of precisionist art. Miriam McKinnie was also known for her moderate modernism, but her painting *Women Gathering Greens* reveals a remarkable sculptural quality as she transforms a Renaissance triangle construction into a powerful composition showing women hard at work outside on their knees.





Joseph Paul Vorst (1897–1947)  
*Sharecroppers' Revolt*  
 Ca. 1940  
 Oil on panel  
 Lent by the John and Susan  
 Horseman Collection

Joseph Vorst used an expressive style, reflective of his study with Thomas Hart Benton (Benton spent only one day teaching at the colony), to portray and call attention to poverty along the Mississippi. His *Sharecroppers' Revolt* painted in 1939 shows the plight of jobless tenant farmers. Evicted from their housing, they must now live in a makeshift house made of quilts during the cold of winter. In *The Old Rock House* of 1932, Oscar Thalinger shows unemployed workers huddling for protection near an abandoned residence at the river's edge as they wait for day labor on a barge. He exhibited at the Museum of Modern Art a year later. The richness of his coloring, which so effectively evokes the ambience of this scene, reflects his study with Hermann Groeber in Munich.

Several of the artists chosen for this exhibition were of major importance to the success of the art colony. Bernard Peters was at the colony from the beginning, encouraged by Frank Nuderscher, who also painted at Ste. Genevieve and served as Director of the Ozark School of Art. A highly educated artist, Peters had studied in England, France, at St. Louis University, and at Harvard University. His studies at Gloucester in Massachusetts, however, perhaps proved the most influential as he adopted the similar broken application of paint used by Frederick Mulhaupt (also from Missouri), who was a leading painter of this port city.

Both Schweig and Rickly hoped that the colony and school of Ste. Genevieve would help focus the artistic ambitions of the

participants and provide opportunities for collegial gatherings and interesting artistic discussions, as well as encourage interest in the art and artists who participated. The art colony succeeded in achieving these goals and its vitality can be seen in the diversity of themes and responses to contemporary artistic and political issues. The works chosen for this exhibition, while not all produced at the colony, illustrate the creativity and experimental nature of many of the participating artists, who saw beauty just as readily in the commonplace as in the artistic process itself. This exhibition illustrates the diversity of the art produced in Missouri, the reality of which has been clouded by the dominance of the style of Regionalism propounded by Benton and his circle.

Even though the colony thrived and was viewed as a notable addition to the artistic scene, the summer school disappeared after 1938. Schweig and other artists from St. Louis continued to visit Ste. Genevieve, but they did so in diminished numbers, and with the entry of the United States into World War II the colony disintegrated. Fortunately, the story does not end there. Several of the artists associated with Ste. Genevieve continued to have very productive careers, as they won prizes in painting competitions, were selected for important exhibitions, and sometimes even had solo exhibitions in important cities. Despite the continued prominence of the artists of the Ste. Genevieve Art Colony, they are not widely known today.





# Love, Life, Death and Mourning

## Remembrance in Portraits by George Caleb Bingham

February 1 – April 17, 2011

### Mary Pixley

*Associate Curator of  
European and American Art*

The portraits selected for this exhibition commemorate family, love, and life. They were created on various occasions to celebrate a conjugal union or to mourn the passing away of a beloved. While traditional statements of position, power, and the social institution of marriage, they also reveal the sentimentalism of an age in which death of family members—especially wives and children—was a familiar part of the social landscape.

Bingham combined a unique mixture of accuracy and idealism in his portraits, which made him a very popular portraitist throughout his career. He typically arranged his subject in a three-quarter pose with the person gazing directly at the viewer. Looking back at the viewer, Bingham's sitters establish a personal and vivid link with us. Whether painted early or late in his career, Bingham's portraits show a frank and unpretentious likeness that defined the American character.

The representations of single individuals shown in this exhibit relate in differing ways to associated portraits of family members, both living and deceased. In pendant or paired portraits, the torsos of the husband and wife typically turn toward each other



Photos: above, left to right, *Mr. and Mrs. Henry Sheffie Geyer* (details), both ca. 1839, oil on canvas, lent by the University of Missouri School of Law; *Mrs. and Mr. Robert Beverly Price* (details), both ca. 1862, oil on canvas, lent by Albert M. and Margaret J. Price; center: *Mrs. George Caleb Bingham and son Newton*, 1842, oil on canvas, lent by Dr. Robert M. Doroghazi.

as they represent the core of the family. While the 1839 portraits of Mr. and Mrs. Henry Sheffie Geyer (Joanna Easton Quarles) clearly mirror each other, those of Mr. and Mrs. Robert Beverly Price (Emma Prewitt) do not. Emma's face is not turned toward her husband's to the same degree. With a subtle change in angle, Bingham indicated a disharmony between the two family members, which in this case signaled the fact that Emma had passed away three years prior to the painting of these two portraits.

A posthumous or mourning picture of a deceased family member was fairly common in the nineteenth century. In an interesting twist, the portrait of Thomas Withers Nelson (pictured on the cover) shows the sitter wearing a piece of mourning jewelry featuring a large piece of jet. While husbands were not expected to wear mourning clothes as wives were, Thomas chose to have himself portrayed respectfully mourning the loss of a loved one. Bingham's double portrait of his first wife Sarah Elizabeth and their son Isaac Newton first served as a lasting memorial of his recently deceased son, and six years later as a remembrance of his deceased wife. Capturing and preserving glimpses of family life and history, these portraits served as mementos in life and in death.

# CIA: COUNTERFEITS, IMITATIONS AND ALTERATIONS OF ANCIENT COINS

**Kenyon Reed**  
Collections Specialist

February 19 – July 31, 2011

Every object in the museum tells a story, and this is especially true of coins. Most of the coins on permanent display in the Museum tell a similar story, one that is short, sweet, and relatively simple: they were struck at a mint, passed through a relatively small number of hands, and then were lost or hidden away until they came to be on display in the Museum. Their stories are often of luxury and privilege, beauty and grace, refinement and class. But the coins in this exhibition tell a different story. Their stories are often longer, more convoluted, and complex, and are often full of trickery and deceit, envy and imitation, violence and pain. The exhibition *CIA: Counterfeits, Imitations and Alterations of Ancient Coins* examines these coins in greater depth in an attempt to better tell their stories.

Counterfeit coins tell the story of trickery, deceit, and greed. Counterfeits have been around as long as coins, and counterfeit bullion was one of the reasons coinage was invented. Ancient counterfeits were designed to cheat the ancient consumer. *Fouree* coins, with a base metal core encased in either silver or gold, could circulate for years until their true worth was discovered, while mold cast coins were mixed into bags containing official currency, and probably went unnoticed by the general population (Fig. 2). With the renewed interest in antiquity that occurred during the Renaissance came a renewed interest in counterfeiting ancient coins, this time to cheat collectors, an activity that, unfortunately, continues to this day.

Imitations tell the stories of desperation, impersonation, and hope. Coins were imitated for a number of reasons. Some coins were imitated because of their popularity and respect in international trade, a respect the issuers hoped to gain by copying these revered types. Others were imitated out of desperation, in order to provide coins in regions where they were lacking. Some imitations tell the story of cultural influence, others the story of cultural or political changes, and still others of a yearning for the good old days. Imitations of ancient coins



Fig. 1

made during the Renaissance speak both of helping collectors fill gaps in their collections and of the maker's ideas about coins that should have existed in antiquity, but didn't.

Alterations tell the story of violence and pain inflicted by a wide variety of physical changes made to coins after they left the mint. Some alterations were practical, such as test cuts to determine the purity of the metal (Fig. 1); halving a coin to provide much needed small change; countermarking to revalue or confirm the coin's legitimacy; and overstriking, which was used to recycle worn coins, to revalue earlier issues, and to reinforce imperial authority (Fig. 4). Not all alterations were utilitarian in nature; some were aesthetic. Large bronze coins were sometimes hammered around the edge to create proto-contorniates, which were then used as decoration on armor or containers, or as pieces for board games. Coins of all metals were turned into pieces of jewelry. Bronze and silver coins were often just pierced through so they could be suspended from a chain, but gold coins and medallions were usually provided with at least an added loop, and were sometimes set as the centerpiece for extremely elaborate creations (Fig. 3).

All of the stories told by the coins in this exhibition are rarely told in regular displays. Some of the stories overlap, some merge together, but all help to bring to life the vivid and intriguing life of ancient coins.

Fig. 1. Silver Stater of Datames, Greek, minted at Tarsus, ca. 373–368 BCE (69.234), Museum purchase and partial gift of Mrs. Mary Frances Osborne Davis and Mrs. Susan Ann Davis Aulgur in memory of John H. Townsend

Fig. 2. Terracotta Mold for Casting a Counterfeit Bronze Nummus of Maximinus II, Roman, Near East, ca. 317–320 CE (70.340), Museum purchase

Fig. 3. Gold Medallion with Imitation Solidus, Byzantine, Palestine, Near Hebron, 5th–6th Century CE (68.175 C), Chorn Memorial Fund

Fig. 4. Bronze Follis of Heraclius, Byzantine, minted at Syracuse, 631 CE (69.880), Museum purchase and partial gift of Mrs. Mary Frances Osborne Davis and Mrs. Susan Ann Davis Aulgur in memory of John H. Townsend

Fig. 2



Fig. 3



Fig. 4





# Special Exhibitions

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

## Museum Galleries

Tuesday through Friday: 9am to 4pm  
Thursday Evenings until 8pm  
Saturday and Sunday: noon to 4pm  
*Closed Mondays and University Holidays*

## Museum Store

Tuesday through Friday: 10am to 4pm  
Thursday Evenings until 8pm  
Saturday and Sunday: noon to 4pm



Through–February 6, 2011

### ***Equine Art***

Taking the theme of the horse, this focus exhibition reveals a passion for the horse that can be found around the world throughout time. While revealing a remarkable diversity of artistic approaches, the *Equine Art* exhibition also illustrates the different roles horses have played as they helped to shape human history.



Through–May 15, 2011

### ***A Midwestern View: The Artists of the Ste. Genevieve Art Colony***

During the 1930s and early 1940s, Ste. Genevieve (the oldest town in Missouri, located sixty miles south of St. Louis) was host to an important art colony. Founded by Aimee Schweig, Bernard Peters, and Jesse Rickly, these artists were joined by other Regionalist painters including Thomas Hart Benton, Joe Jones, and Joseph Vorst. These painters hoped to develop an independent view of the world as they responded to contemporary political and artistic issues in various manners. This exhibition will explore the diversity of these artists as well as the important role of Missouri in Midwestern art.



February 1–April 17, 2011

### ***Love, Life, Death and Mourning: Remembrance in Portraits by George Caleb Bingham***

To commemorate the work of nineteenth-century Missouri artist George Caleb Bingham, this exhibition focuses on Bingham's portraits and his unique ability to mix accuracy and idealism in the painting of his subjects. Subjects were painted to commemorate love, life, death and mourning as the cycle of life was captured through Bingham's oil paint and brush strokes. Whether painted early or late in his career, Bingham's portraits show a frank and unpretentious likeness that defined the American character.



February 19–July 31, 2011

### ***CIA: Counterfeits, Imitations and Alterations of Ancient Coins***

This exhibition focuses on aspects of ancient coinage rarely considered in a museum setting. The section on counterfeits investigates coins designed to cheat, either the ancient consumer or the modern collector. Imitations probe the complex relationship of coins to the past and their various meanings. Lastly, the segment on altered coins examines the various physical changes made to coins after they left the mint and the reasons for these changes.



May 28–August 14, 2011

### ***Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan***

This exhibition focuses on the art of the painter Ran In-Ting (Lan Yinding, 1903–1979), one of Taiwan's most famous artists. A student of Ishikawa Kinichiro, Ran developed a unique style that emphasized the changes in fluidity of ink and watercolor. By mastering both wet and dry brush techniques, he succeeded at deftly controlling the watery medium. Complementing this with a wide variety of brushstrokes and the use of bold colors, Ran created watercolors possessing an elegant richness like that found in oil painting.

# February

## FEBRUARY

(Black History Month)

### 1 Tuesday

#### Focus Exhibition Opens

***Love, Life, Death and Mourning: Remembrance in Portraits by George Caleb Bingham***

Corner Gallery

### 2 Wednesday

#### Gallery Event

12:15–1:00 pm, Exhibition Gallery  
**Exhibition Tour of A Midwestern View: The Artists of the Ste. Genevieve Art Colony**

Mary Pixley, Curator of European and American Art

### 13 Sunday

#### Family Event

(Grades, K–8) 2:00–3:30pm

#### **African-American Artists and Art**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 14 Monday

#### **Valentine's Day Event**

Reception, 6:00pm, Cast Gallery

#### **Film: *Three Coins in the Fountain* (1954)**

6:45pm, Room 106

Starring Clifton Webb, Dorothy McGuire, and Louis Jourdan

\$15/per person (MA members \$12/person)

\$25/couple (MA members \$22/couple)

Call 882-6724 to make your reservation by February 10th

Roses for the ladies!

### 19 Saturday

#### Focus Exhibition Opens

***CIA: Counterfeits, Imitations and Alterations of Ancient Coins***

### 24 Thursday

#### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

#### ***"Petra: An Urban Oasis in the Arabian Desert"***

Leigh-Ann Bedel, Archaeologist  
University of Pennsylvania

### 27 Sunday

#### Music and Art Concert

5pm, Jesse Hall Rotunda

Museum of Art and Archaeology and  
MU's School of Music Chorale

# March

## MARCH

(Women's History Month)

### 9 Wednesday

#### Gallery Event

12:15–1:00 pm, Exhibition Gallery

#### **Exhibition Tour of *CIA: Counterfeits, Imitations and Alterations of Ancient Coins***

Kenyon Reed, Exhibition Curator

### 10 Thursday

#### Museum Lecture Series

Reception 5:30pm, Cast Gallery

Lecture/Performance 6:00pm, Room 106

#### **"Music and Culture of Ste. Genevieve and the 'Missouri French'"**

Dennis Stroughmatt, Musician and Historian

### 14 Monday

#### Food and Society Lecture Series

Reception 5:30pm, Cast Gallery

Lecture 6:00pm, Room 106

#### ***"Beyond 'Eating Disorders': Why We Need to Re-think Everything We Thought We Knew"***

Susan Bordo, Professor of English/  
Gender & Women Studies  
University of Kentucky

Co-sponsored by the Museum  
of Art and Archaeology



### 18 Friday–20 Sunday

#### **Art in Bloom**

Mid-Missouri Florists celebrate the  
Museum's artwork with their inspired  
floral designs

### 18 Friday

Museum Associates Opening Reception

5:30pm, Cast Gallery

**Art in Bloom** opens to the public

7:00–9:00pm

### 19 Saturday

**Art in Bloom** open from 9:00am–4:00pm

**Art in Bloom** for Kids

Sessions between 1:00–3:30pm, Room 106

(Preregistration suggested, 882-3591)

### 20 Sunday

**Art in Bloom** open from 9:00am–4:00pm

People's Choice Award Winners

Announced

3:30pm, Room 106

# April

## APRIL

### 10 Sunday

#### Sunday Event

(Children over 10 and adults)

2:00–3:30pm, Fine Art Building

Chinese Brush Painting

(Limit two children per accompanying adult)

Preregistration required 882-3591

### 14 Thursday

#### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

#### ***"The Delphic Oracle: Modern Science Examines an Ancient Mystery"***

John Hale, Director of Liberal  
Studies and Archaeologist  
University of Louisville

### 16 Saturday

#### **Annual Paintbrush Ball**

Wine and Cheese Reception

5:30pm, Cast Gallery, Pickard Hall

7:00pm, Dinner, Silent Auction,

and Dancing

Donald W. Reynolds Alumni Center

Entertainment by Big Band, Kapital Kicks

Tickets: \$70/person or \$130/couple

Museum Associate

Tickets: \$65/person or \$120/couple

RSVP by April 13, 2011

### 28 Thursday

#### Evening Event

(Grades, Pre-K–8) 6:00–7:30pm

#### ***Images of Missouri***

(Limit two children per accompanying adult)

Preregistration required 882-3591

# May

## MAY

### 15 Sunday

#### Sunday Event

(Children, K–8)

2:00–3:30pm, Cast Gallery

#### **On View**

(Limit two children per accompanying adult)

Preregistration required 882-3591

### 28 Saturday

#### Exhibition Opens

***Ran In-Ting's Watercolors: East and West Mix in Images of Rural Taiwan***

## JUNE

### 9 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**The World of Watercolor**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 16 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Puppets**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 23 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Landscapes**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

## JULY

### 6 Wednesday

**Gallery Event**

12:15–1:00 pm, Exhibition Gallery

**Exhibition Tour of Ran In-Ting's  
Watercolors: East and West Mix in  
Images of Rural Taiwan**

Mary Pixley, Curator of European  
and American Art

### 7 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Pyramid Power**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 14 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Animals on the Loose**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 21 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Who Wants to Be an Archaeologist?**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 28 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Books, Tablets, Manuscripts,  
and Scrolls**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

## AUGUST

### 4 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Paper**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

### 11 Thursday

**Kids Series: World of Art**

2:00–3:30pm, Cast Gallery

**Abstract Expressionism**

(Limit two children per accompanying adult)  
Preregistration required 882-3591

## 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)*

## FEBRUARY

### 4 Friday

**Glory (1989)**

Directed by Edward Zwick  
Starring Matthew Broderick, Morgan  
Freeman, and Denzel Washington

### 17 Thursday

**A Clockwork Orange (1972)**

Directed by Stanley Kubrick  
Starring Malcolm McDowell and  
Patrick Magee

(In conjunction with the Seventh Annual  
Life Sciences and Society Symposium)

## MARCH

### 4 Friday

**Mrs. Miniver (1942)**

Directed by William Wyler  
Starring Greer Garson and Walter Pidgeon

### 17 Thursday

**Like Water for Chocolate (1992)**

Directed by Alfonso Arau  
Starring Lumi Cavazos and  
Marco Leonardi  
(In Conjunction with the Food and Society Series)

## APRIL

### 7 Thursday

**Last Supper (Documentary) (2005)**

Starts at 6pm; discussion to follow  
Directed by Mats Bigert and Lars Bergström  
Starring Brian Price  
(In Conjunction with the Food and Society Series)

### 21 Thursday

**A Funny Thing Happened on the  
Way to the Forum (1966)**

Directed by Richard Lester  
Starring Zero Mostel, Buster Keaton,  
and Phil Silvers

(Sponsored by the Museum Advisory  
Council of Students)

## MAY

### 6 Friday

**Paper Moon (1973)**

Directed by Peter Bogdanovich  
Starring: Madeline Kahn, Ryan O'Neal,  
and Tatum O'Neal

### 19 Thursday

**Dinner at Eight (1934)**

Directed by George Cukor  
Starring: John Barrymore, Jean Harlow,  
and Lionel Barrymore

## JUNE

### 3 Friday

**Crouching Tiger, Hidden Dragon (2000)**

Directed by Ang Lee  
Starring Chang Chen, Chow Yun-Fat,  
and Michelle Yeoh

### 16 Thursday

**American Splendor (2004)**

Directed by Shari Springer Berman  
and Robert Pulcini  
Starring Paul Giamatti, Shari Springer  
Berman, and Harvey Pekar

## JULY

### 21 Thursday

**Some Like It Hot (1959)**

Directed by Billy Wilder  
Starring Tony Curtis, Jack Lemmon,  
and Marilyn Monroe

## AUGUST

### 5 Friday

**The Wedding Banquet (1993)**

Directed by Ang Lee  
Starring Winston Chao and May Chin

### 18 Thursday

**Iphigenia at Aulis (1977)**

Directed by Michael Cacoyannis  
Starring Irene Papas, Tatiana  
Papamoschou, and Kostas Kazakos



# Missouri Folk Arts Program

**Lisa L. Higgins**

*MFAP Director*

I recently visited the Daum Museum in Sedalia, Mo., and had the opportunity to spend a short forty-five minutes alone perusing Lupus Garrett's hyperbolic, psychedelic portraits in a solo show titled *Maximalia*. This mid-Missouri artist's creations are assemblages of garish paints and found objects that he layers upon historic, often candid, photographs. I imagine Lupus Garrett as a *bricoleur*, an artist combining found objects, merging past and present together in new ways. He forges, fiddles, and embroiders upon pre-existing palettes. This metaphor extends for me beyond the "fine arts" and encompasses the traditional and vernacular arts of folk artists.

This time of year, forging, fiddling, and embroidering are often on my mind, especially as the latest group of artists participates in the Traditional Arts Apprenticeship Program. Once again, Ray Joe Hastings will pass down the art of hand-forged gigs designed especially to fish the shallow, rocky waters of the Current, Jack's Fork, and Eleven Point Rivers in southeastern Missouri. Two generations of fiddlers, from two culturally-distinct regions in Missouri, octogenarian Vesta Johnson and Travis Inman (just half her age), will lead apprenticeships in Kirkwood and Sedalia, Mo., respectively. Dona McKinney will teach her apprentice to design, create, and stitch Southern Plains dance regalia worn at intertribal pow-wows. Meanwhile, Peggy Kinder will teach gourd and peyote stitches, hand-sewing them as an expression of her commitment to conserve the art of traditional Potawatomi ribbon work within her own tribe. Western saddlemaker Martin Bergin returns to the program after a long hiatus to instruct his apprentice in sturdy, intricate stitches and decorative carving for function and flourish. Additionally, Eileen Wolfington's apprentice will learn traditional Mexican



TAAP master artist Ray Joe Hastings of Doniphan begins the process of transforming steel into a "pretty" gig: "A pretty gig is hard to make. A beautiful gig is balanced and pleasing to the touch and has symmetry." Photo by Deborah A. Bailey.



The front gable of the abandoned Olden School, not far from Pomona, Mo., has been transformed over time by weather and an industrious crew of hornets. Photo by Lisa L. Higgins.



Dennis Stroughmatt will share the Missouri French language, culture, and music of “Upper Louisiana” at a lecture-performance on March 10, 2011 in Pickard Hall. Reception at 5:30 p.m.; performance at 6:00 p.m. Photo courtesy of Artists of Note.

dances, and Don Graves will expand the repertoire of tunes his “walking-cane” dulcimer apprentices learned last year. Each of these artists builds upon a historic moment, layering and embellishing tradition with innovations.

Layering also brings to mind Ste. Genevieve, Mo., and its French neighbors in the Old Mines, or “Illinois Country,” region as I work to coordinate a lecture-performance to complement the Museum’s upcoming exhibit *Ste. Genevieve Artist Colony*. The town itself is another kind of assemblage built on former Mississippian lands by French-Canadian colonists, governed forty years by the Spanish, influenced by skirmishes and trade with Little Osage and Missouri tribes, and then flooded by German merchants

after the Louisiana Purchase. Today, Ste. Genevieve markets itself to tourists as a peaceful, historic French-Colonial town, while it is no secret its most popular dish is kniffle—German liver dumplings.

I wonder then if the 1930s newcomers, the Ste. Genevieve Art Colony artists heard of Pete “Pierre” Boyer (1910-2000) who served as a guide to visiting Franco-Ontarian language and folklore scholar Joseph Médard Carrière. Carrière came in 1934 to document folktales around the Old Mines region just to the west in “Missouri French,” a regional dialect (and another example of assemblage) that includes several English words and whole English phrases. Boyer guided and introduced Carrière to local French speakers. Later in life, Boyer was

recognized in the state and nation as a community scholar who helped to document and conserve “Missouri French” culture. Today, French Creole fiddler (and historian) Dennis Stroughmatt follows in Boyer’s footsteps. He will present a lecture-performance at the Museum of Art and Archaeology on March 10, 2011, adding another layer to the audience’s understanding of the cultural fabric that surrounded the artist colony.

While we lose vital community scholars, like Pete Boyer, it is a pleasure to discover and train the next generation of cultural specialists who have a keen interest to document community arts, promote local culture, and share Missouri’s traditions with a wider audience. The Missouri Folk Arts Program has added a new project—locating and training new community scholars through a series of workshops. The first workshop kicked off in West Plains, Mo., in November—a partnership with the local arts council, community college, community action organization, and community foundation. The workshop included intensive instruction, as well as hands-on fieldwork opportunities with visits to long rifle builders, old-time musicians, and a tour of historic Ozark stone buildings. I served as the driver for a tour of structures in Howell County that were originally built as schools, churches, and filling stations in the 1920s and 1930s. These vernacular structures, crafted by builders out of local materials, are works of art themselves reflecting a local aesthetic and the ingenuity of their builders. Over time, the buildings have been transformed and amended by humans and nature. Decades later, a mechanic’s garage and two churches maintain their original functions, while two schools sit abandoned and another has been adapted into a community center. The Olden School, near Pomona, Mo., sits empty today, elaborately embellished—somewhat like Lupus Garrett’s portraits. Mice, hornets and the weather are its *bricoleurs*, forging and embroidering new layers upon a pre-existing palette.



# Ran In-Ting's Watercolors

## East and West Mix in Images of Rural Taiwan

May 28–August 14, 2011



Ran In-Ting (Chinese, Taiwan, 1903–1979)

*Market Day*, 1956

Watercolor

(81.6)

Gift of Margaret Carney Long and Howard Rusk Long  
in memory of the Boone County Long Family

Ran In-Ting (Chinese, Taiwan, 1903–1979)

*Dragon Dance*, 1958

Watercolor

(81.20)

Gift of Margaret Carney Long and Howard Rusk Long  
in memory of the Boone County Long Family



### Mary Pixley

*Associate Curator of European and American Art*

This exhibition focuses on the art of the painter Ran In-Ting (Lan Yinding, 1903–1979), one of Taiwan's most famous artists. Born in Luodong town of Yilan county in northern Taiwan, he first learned ink painting from his father. After teaching art for several years, he spent four years studying painting with the important Japanese watercolor painter Ishikawa Kinichiro (1871–1945).

With a deep understanding of Chinese brushwork and the elegant watercolor strokes of Ishikawa, Ran developed a unique style that emphasized the changes in fluidity of ink and watercolor. By mastering both wet and dry brush techniques, he succeeded at deftly controlling the watery medium. Complementing this with a wide variety of brushstrokes and the use of bold colors, Ran created watercolors possessing an elegant richness like that found in oil painting.

An amalgamation of traditional Chinese painting and western-style art, Ran's works move between the multiple perspectives of the Chinese tradition and the single perspective of Western compositions, which includes a foreground, middle, and background. His works of art thus bear witness to the effects of Japan's colonial rule of Taiwan (1895–1945) as well as his training with the Western-style Japanese artist Ishikawa.

Ran's impressionistic watercolors portray a deeply felt record of life in Taiwan, touching on the natural beauty of rural life and vivacity of the suburban scene. Capturing the excitement of a dragon dance with loose and erratic strokes, the mystery and magic of the rice paddies with flowing pools of color, and the shimmering foliage of the forests with a rainbow of colors and dextrous strokes, his paintings are a vivid interpretation of his homeland.

The compositions attract and transport the viewer to the enduring but also changing lands of Taiwan. Created by an artist tied to the past and looking through the lenses of both western and eastern art, these watercolors and ink paintings provide glimpses of the exotic beauty and culture of Taiwan. The artworks in this exhibition come from the Museum's significant collection of this artist's work, one of the largest such holdings in the United States.



# New Acquisitions

Effigy vessel with rayed face  
Northern Peru, Chimu culture, ca. 1100–1450  
Pottery  
(2010.35)  
Anonymous gift



Pair of shoes for bound feet  
China, late 19th or early 20th century  
Silk, linen and other materials  
(2010.20 a and b)  
Bequest of Prof. Pamela McClure



Polly McCaffrey (American, b. 1944)  
*Tulip II*, 2008  
Oil on canvas  
(2010.28)  
Gilbreath-McLorn Museum Fund



Charles-Nicolas Cochin I (French, 1688–1754),  
after Jean-Antoine Watteau (French, 1684–1721)  
*L'Amour au théâtre italien* (*Love in the Italian Theater*), 1734  
Etching and engraving  
(2010.13)  
Gilbreath-McLorn Museum Fund

# From the Museum Educator

Cathy Callaway



The seventh annual Haunted Museum took place in October. Characters portrayed included an Egyptian mummy princess, an ancient Roman businessman, an angel, Lady Hamilton, Cassandra, and a steppe rider from Mongolia. We had almost 300 visitors, who also could view live creatures connected with Halloween. Thanks are due to the Museum Advisory Council of Students, the MU Raptor Rehabilitation Program, and

Richard Daniel, as well as to Dominos, Hyvee, and Mosers for their generous donations.

The Kids Series: World of Art continued weekly during the summer, including programs on *Picasso* and *Metals and Mints*. Two eighth graders served as interns at the Museum, Clara and Ella Wright, who showed a phenomenal knowledge of things





ancient and presented the program *Exploring the Nile*. A Family Event in September celebrated the Smithsonian's National Museum Day and featured a film about kinetic sculpture, the creation of mobiles, and a special visit by Blondie, a miniature horse.

The Docents and other interested people took a tour of Arrow Rock in September, in preparation for the George Caleb Bingham portrait show starting in February 2011 at the Museum (middle right). Dr. Trudi Kawami, the Director of Research at the Sackler Foundation, presented the training for the exhibition *Ancient*

*Bronzes of the Asian Grasslands* to the Docents in October (top left). Specialist Mary Franco introduced the Docents to Visual Thinking Strategies and will continue trainings in this important method.

The Film Series continues its popularity: *The Man Who Came to Dinner* was



▼ Visiting Scholar Marianne Stern, center.



shown in early August and attracted 40 people; Visconti's *The Leopard* followed on the 19th with 30 attendees. Impressive numbers for two very different films, one with Jimmy Durante and the other 3 hours long and in Italian! The Museum truly offers "something for everyone..."



## From the Academic Coordinator

**Arthur Mehrhoff**



The Academic Coordinator continues to pursue an active agenda of presentations, programming, and products. These include *presentations* to LuAnne Roth's Foodways class on The Art of Food, Norman Land's Introduction to the Museum class, helping organize the Docent tour of Arrow Rock, speaking about Healing Art to the Columbia Senior Network, and leading a tour for the Interdisciplinary Center on Aging in conjunction with our annual November Seminar. *Programming* activities included the Pride of Place campus

heritage network, Campus Gallery Crawl, Healing Art, the Food and Society series, and a daylong Community Art workshop with University Extension. *Products* included collaborations on several Mizzou Advantage proposals, working with graduate research assistant Kim Nochi on The Art of Food blog series and her Ellis Library exhibit for the Food and Society series, an online course on urban design for Architectural Studies, and a book entitled *Coming Home Again: A Missouri Journal*.



# Museum Associates

## Bruce Cox

*Assistant Director, Museum Operations*

Museum Associates welcomed in the fall season with a "Crawfish Boil in the Shadow of the Columns" event the first of October. Over 135 guests gathered for this outdoor party held on the Francis Quadrangle side of Pickard Hall. The fall weather was pleasant as guests gathered around lantern decorated tables for crawfish prepared on site by Columbia's own master chief, Brook Harlan (Fig. 1). Other delectable delights included jambalaya, muffedattas, pralines, bread pudding, and a variety of beer (Fig. 2). The air was rich with the musical tones of Swampweed Cajun Band, while inside the Museum visitors could tour the galleries and participate in a "Scavenger Bayou Hunt" as John White performed on his fiddle. The evening was a successful down home festival that Museum Associates plans to make an annual event.

The Associates Annual Meeting was held in mid November. Museum Associates Board of Directors said farewell to outgoing president Gil Stone as he passed the gavel to incoming president Robin LaBrunerie. New directors were welcomed onto the Board: Emilie Atkins, Marcela Chavez, Pam Huffstutter, Mark Koch, Vicki Ott, and Scott Southwick. Welcome to the new president and directors. We wish you a successful and fruitful term.

On December 1st, the Museum of Art and Archaeology decked itself in holiday greens and poinsettias for Museum Associates annual "Evening of Holiday Celebration." Over 100 guests arrived for a full buffet dinner, wine, coffee, and desserts in the Cast Gallery (Fig. 3). While visions of sugar plum fairies danced in their heads, guests strolled through the Museum's galleries to live holiday music performed by Lisa Rose Jazz Ensemble: saxophonist Lisa Rosenkrantz, keyboard Jake Herzog, and soloist Emilie Atkins (Fig. 4). Guests could stop, sit and listen to their jazzy renditions

of traditional and romantic melodies. It was a wonderful way to welcome in the holiday season among friends and inspirational art.

Active membership in Museum Associates is a stable 310 members. The Board of Directors is always looking for new ways to bring in new members and we encourage you to consider giving gift memberships to your friends and family as a way to mark those special holidays and celebrations throughout life. Keep bringing guests to events and remember, it is your support that keeps the Associates and the Museum alive. Your support is vital to the cultural heritage that is your Museum of Art and Archaeology. See you at the Museum!



Fig. 1



Fig. 2



Fig. 3



Fig. 4

# Spotlight

Alex Barker

Museum Director

## Bakongo Power Figure

The late ethnologist Alfred Gell developed an explicitly anthropological approach to art. What makes something a work of art, he theorized, is not the way it looks, its aesthetic properties, or what it means. An object can be identified as art based on what it does.

For Gell, artworks are objects that are made by their creators then set loose upon the world to do things; artists confer a kind of secondary agency on the works they create that gives these objects the capacity to independently do things in the world.

Last year the Museum of Art and Archaeology acquired a remarkable *nkisi* figure, made by an unknown artist of the BaKongo people of Central Africa, that aptly illustrates Gell's views.

An *nkisi* is a kind of figure used for divination by a wide range of groups associated with the Yombe and Kongo peoples of central Africa. *Minkisi* (plural of *nkisi*) figures can assume a variety of forms, each responding to particular socially-defined needs. *Nkisi nkonde* figures like this one are a particularly powerful kind of *minkisi*, used for moral revelation including the identification and punishment of evildoers, ranging from thieves to witches, and as a covenantal memorial to seal vows.

Individual carvers created the initial form of the *nkisi nkonde*, but ritual practitioners created both the social power and the final form of the figure—including placement of nails or sharp pieces of metal driven into the figure as part of divinatory rituals and to seal covenants—through subsequent use.

But what makes an *nkisi* a figure of power—what gives it its Gellian agency—are certain sacred objects placed in a receptacle in the figure itself, usually in its belly (part of the enclosure can still be seen in our figure). Those sacred objects energize the *nkisi*, giving it the power to do things in the world. It becomes an active subject capable of action, rather than a merely a passive object of regard by a viewer.

Our *nkisi* was itself acquired as something of a covenant, honoring the memory of two longtime friends of the Museum. Anna Margaret Fields worked at the Museum for many years, and Betty Brown served as a docent for decades. One of Betty's favorite presentations was an interpretation of our African collection, and the *nkisi* seemed a fitting tribute to the memory of both.



Power Figure / "Nail Fetish" (*nkisi* or *nkonde*)  
Congo, Bakongo people, ca. 1930s  
Wood, iron, glass and paint  
(2009.645)

Acquired with funds donated in memory of Betty Brown and Anna Margaret Fields, Gilbreath-McLorn Museum Fund, and gift of Mr. and Mrs. James W. Symington by exchange





University of Missouri  
Museum of Art and Archaeology  
1 Pickard Hall  
Columbia, MO 65211-1420

## MUSEUM OF ART AND ARCHAEOLOGY'S



*Seventh Annual*

# Art in Bloom

**March 18 – March 20, 2011**

*Mid-Missouri Florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum's collections*

*MU's Textile and Apparel Management Department will display costumes with floral themes from the Missouri Historic Costume and Textile Collection*

**Friday, March 18**

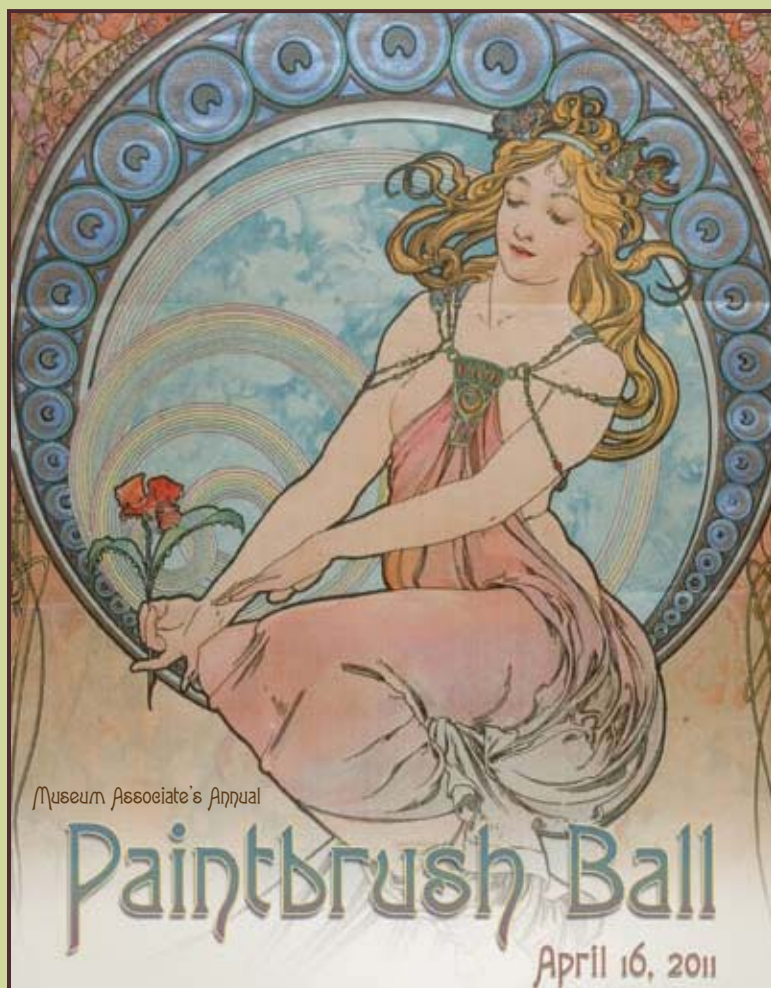
Museum Associates and Florist Reception, 5:30-7:00pm, Cast Gallery  
*Art in Bloom* opens to the public, 7:00-9:00pm

**Saturday and Sunday, March 19 & 20**

*Art in Bloom* open from 9:00am-4:00pm

*Saturday Art in Bloom for Kids* sessions between 1:00-3:30pm  
Room 106 (Preregistration suggested, 882-3591)

*Experience Art and Flowers in a New Way!*



### Schedule of Events

**5:30pm:** wine and hors d'oeuvre reception  
Cast Gallery, Pickard Hall, unveiling of a new acquisition

**6:30pm:** stroll across the historic Francis Quadrangle  
or take a shuttle bus to the Donald W. Reynolds Alumni  
Center for cash bar, silent and live auctions including  
wall of wine raffle

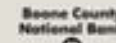
**8:00pm:** dinner and dancing until 11:00pm to the  
big band sounds of the Kapital Kicks Orchestra

Black tie requested but not required

**Tickets:** \$70/Person (\$65 for MA Members)  
\$130/Couple (\$120 for MA Members)

RSVP by April 11, 2011 by calling (573) 882-6724

Sponsored by Museum Associates,  
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**MUSEUM OF ART  
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