

MUSEUM

FALL 2011 | NUMBER 59

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

Contents



Mission Statement

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

- 2** *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity*
- 5** *Museum Achieves National Reaccreditation*
- 6** *Collecting for a New Century: Recent Acquisitions*
- 8** **Events Calendar**
- 10** **Missouri Folk Arts Program: Mapping a Community Scholar Network in Missouri**
- 12** **New Acquisitions**
- 14** **From the Educator**
- 16** **Museum Associates**
- 17** **Spotlight: Mardi Gras Scene**

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:

Robin LaBrunerie, President
Gary Upton, Treasurer

Terri Rohlfing, Secretary

Directors:

Emilie Atkins
Tootie Burns
Marcela Chavez
Juanamaria Cordones Cook
Pat Cowden
Robert Doroghazi

Jeannette French
Ken Greene
Pam Huffstutter
Mark Koch
Elizabeth Kraatz
Jennifer Larmie
Gail Metz

Vicki Ott
Jennifer Perlow
Susan Reynolds
Annette Sobel
Scott Southwick
Gil Stone
Anne Tuckley

Ex Officio Directors:

Alex Barker, Museum Director and Executive Vice-President
Bruce Cox, Assistant Director, Museum Operations
Mary Pixley, Curator, European and American Art
Anne Stanton, Chair, Department of Art History and Archaeology
Ingrid Headley, Docent Representative

Honorary Directors:

Patricia Atwater, Libby Gill, Osmund Overby, and Patricia Wallace

Museum of Art and Archaeology

Editorial Office: 1 Pickard Hall

University of Missouri-Columbia, Columbia, MO 65211

Phone: (573) 882-3591 Fax: (573) 884-4039

Visit us online: <http://maa.missouri.edu>

Editorial Staff: Bruce Cox, Editor

Kristie Lee, Graphic Designer

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]

Funerary Stele of Heliodora

Roman, 2nd–3rd c. CE

Egypt, Terenouthis (Delta region)

Limestone with traces of paint (2011.25)

Weinberg Fund and

Gilbreath-McLorn Museum Fund



From the Director

Some folks think of museums in terms of big things—blockbuster exhibitions and monumental images. But I'm partial to the little things.

Consider, for example, our latest exhibition, *The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity*. Curator of Ancient Art Benton Kidd examines the far-flung trade relationships that knitted together the ancient world, ranging from international grain shipments and commodities trading to the circulation of exquisite and exotic luxury goods. It includes fantastic objects, yes, but it also includes everyday objects illustrating past lives that are at once utterly foreign and yet uncannily like our own. I find those smaller objects some of the most compelling in the exhibit, in part I suppose because they're at a more immediate and human scale—quotidian objects of daily life that remain engaging because they're relevant to us and our own latter-day lives. Thousands of years may separate us from the original owners of the objects displayed, but we can imagine them applying their perfume or seasoning their food in exactly the same way we do today, making the distant past seem somehow immediate and familiar.

But when you visit, I hope you'll also notice other little things, executed by Museum staff with meticulous care. Barb Smith, Larry Stebbing, and George Szabo—the Museums' preparation staff—always do an outstanding job, but often their magic goes unremarked because it's most successful when least apparent. Ancient amphorae appear to rest on the sand of a seabed, but are actually supported by hidden cradles. They're further protected by a shield, cleverly held under tension in a smooth curve, which eliminates corners and shadows that might otherwise interrupt the visitor's appreciation of what's inside.

In a nearby case an ancient perfume flask—an *amphoriskos*—lies on its side in artful informality, but closer inspection reveals tiny clear wedges to prevent movement and assure the safety of the piece. In another case a black figure kylix, decorated with sphinxes and panthers, reveals its designs by being casually propped at an angle, its delicate lip resting against the back of the case. Of course it's actually supported by a custom-made mount that holds it in place at an appropriate viewing angle, with no pressure at all on the lip or base. Nor is any of this by accident; Benton, Barb, Larry, and George have developed scale models and worked through multiple iterations of sketched layouts for every case, with the position and relationships of every object debated and determined in advance.

For me these small details are one of the deep and quiet joys of museum work. The hallmark of a great museum isn't just the number of visitors in its galleries or the number of works of art on its walls, but how carefully it does the little things that might otherwise go unnoticed.

I hope you'll visit our newest exhibition twice. The first time I hope you visit that ancient world that Benton has recaptured in *The Mediterranean Melting Pot*, focusing on the story and the objects themselves. And the second time, I hope you'll notice how carefully the objects have been arrayed, mounted, and presented, focusing less on the story than on how it's been told.

And I'll see you at the Museum.



Alex W. Barker
Director



The Mediterranean Melting Pot

Commerce and Cultural
Exchange in Antiquity

September 10–December 18, 2011

Benton Kidd

Curator of Ancient Art

As early as the 7th century BCE, the Greeks had already cast their commercial net widely, ultimately encircling the Mediterranean with colonies that stretched as far west as Spain, across North Africa, and through western Asia and southern Russia. The result was an expansive nexus of towns and cities that bought and sold oil, wine, marble, and luxury goods such as perfumes, ivory, gemstones, and precious metals. After Alexander's conquests, and during the subsequent Roman Empire, the trade network expanded even further, sprawling into central Asia, India, and Arabia. Along with the unprecedented movement of material goods, new ideas and customs continuously swept the Graeco-Roman world, particularly influencing the religious realm where the worship of foreign gods spread internationally. This exhibition examines material evidence for commercial and cultural interchange during the apogee of Graeco-Roman civilization, covering a span of roughly 1,000 years.



1. Bowl
Egyptian, 5th–1st c. BCE
Agate (60.12)
Chorn Memorial Fund



2. Gold Leaf 'Sandwich-Glass' Bowl
Early 3rd–late 2nd c. BCE
Glass and gold (77.198)



3. Attis
Roman, 1st–3rd c. CE
Turkey
Bronze (76.32)

4. Perfume Bottles (from left to right)

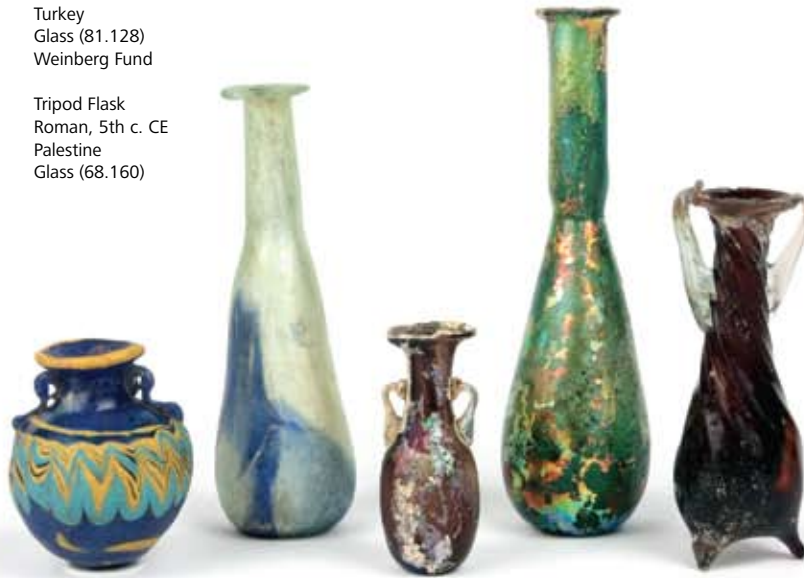
Aryballos
Greek, 500–475 BCE
Turkey
Glass (85.42)

Flask
Roman, 1st–2nd c. CE
Turkey
Glass (81.128)
Weinberg Fund

Flask
Roman, 1st c. CE
Glass (79.128)
Gift of Lucy Miller

Tripod Flask
Roman, 5th c. CE
Palestine
Glass (68.160)

Amphoriskos
Roman, 1st–2nd c. CE
Glass (79.122)
Gift of Lucy Miller



Luxury Goods

Greeks of the Bronze Age (3000–1100 BCE) were already trading with foreign lands for precious materials. As time progressed and territories expanded, the demand for luxuries by the wealthy increased to staggering proportions. While slaves labored in mines to supply the Roman Empire with gold and silver, vigorous commerce supplied the elite with ivory and gemstones from Asia, India, and Egypt. Egypt also produced luxury stones such as alabaster, rock crystal, and agate (Fig. 1), which were frequently carved into exquisite vessels. Other precious objects included extravagant glassware (Fig. 2), which could be colored with precious minerals or embellished with gold or silver.

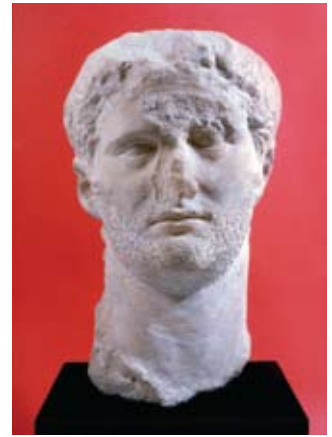
International Gods

Alexander's conquests ushered in the Hellenistic Age (3rd c. BCE), a period when Greeks progressively mixed with non-Greeks as never before. The Greeks of Alexandria were particularly subject to the influence of Egyptian cults, and this cultural intermingling gave rise to Sarapis, an amalgamative deity with the attributes of Osiris and Hades. Sarapis was the quintessential syncretistic god, created to appeal to both Greeks and Egyptians alike, but his worship was transplanted to many cities of the Roman Empire. Other

imported gods include Mithras from Persia, whose mystery cult swept through Italy especially. The cult involved the slaughter of a bull and drenching initiates in the blood. It probably symbolized death and regeneration, the core ideology of most "mystery" religions. The Anatolian Great Mother, sometimes known as Kybele, was also transported to Italy with her eunuch consort Attis (Fig. 3). Fanatical adherents to the cult engaged in ritual castration, and the primacy of female fertility was emphasized in these mystery rites.

Perfumes, Cosmetics, and Medicines

For cities that grew prized flowers or other plants, perfumes, medicines, and cosmetics could be their lifeblood. For example, Cyrene (Libya) produced the most desired species of rose, while Epidamnus (Albania) grew the Illyrian iris, famed for its fragrant root. Worn by elite men and women, perfumes were a sign of status and could be extraordinarily valuable. Though difficult to distinguish, perfume and cosmetic bottles (Fig. 4) survive in great numbers today, attesting the popularity of their contents. We can suggest that plainer bottles may have held medicines or cheaper products. Many were deposited in graves and in religious sanctuaries.



5. Nero
Roman, 54–68 CE
Parian marble (62.46)
Gift of Mr. T.E. Bachman



6. Hadrian
Roman, probably after 138 CE
Aphrodisian marble (89.1)
Gilbreath-McLorn Museum Fund and
Gift of Museum Associates

Marble

White marble was another valuable commodity. Italy, Greece, and Asia Minor (Turkey) were famed for their white marble quarries, which produced many varieties. Brightly colored marbles in reds, greens, yellows, and blacks were also highly desired. Excavated wrecks of ancient "freighters" have revealed that they carried hundreds of tons of marble alone. The portrait of Nero (Fig. 5), from Egypt, is made of Parian marble (Greece), while the head of Hadrian (Fig. 6), perhaps from his villa at Tivoli in Italy, is fashioned of Aphrodisian marble (Turkey).

Wine and Oil

Ancient Greece and Italy were not agriculturally diverse. The olive was indigenous to the region, while the cultivation of the grape was imported from the Near East. Indeed, Greek and Roman culture introduced the vine to some of today's most famous winemaking regions in Spain, France, and Germany. Olive oil fueled lamps, formed a base for perfumes, served as a soaping agent, and comprised a sizeable portion of the daily diet. The myriad uses of the two liquids created an enormously lucrative industry that fueled economies throughout the Mediterranean basin. Numerous varieties of vessels demonstrate the large demand for these liquids (Figs. 7 and 8).

Other Forms of Artistic and Cultural Interchange

The progressive mingling of Greeks, Romans, and foreigners resulted in a remarkable interchange of ideas that also influenced art, architecture, and various socio-cultural practices. Egypt and the eastern Mediterranean are particularly rich in evidence for the fusion of western and oriental elements. Egypt was one of the ancient Mediterranean's most well known cultural melting pots, especially in the Greek-founded cities of the Nile Delta. Both art and architecture from Egypt's Graeco-Roman period show an inventive combination of Greek and Egyptian elements. The learned woman named Heliodora, whose grave marker is exhibited (Fig. 9 and cover), had a Greek name though she wears an Egyptian hairstyle. The architectural niche in which she reclines shows both Greek and Egyptian characteristics, which are also attested in large-scale architecture. Commerce and conquest also exposed Greeks and Romans to exotic peoples such as Africans, who subsequently appeared in art in a number of contexts (Fig. 10).



**7. Oil Vessels
(from left to right)**

Aryballos
Greek, ca. 550–500 BCE
Made in Rhodes (Greece) or Naukratis (Egypt)
Found in Cerveteri, Italy
Faience (67.46)

Black-Figured Lekythos
Greek, 6th c. BCE
Pottery (59.59)

Calenian Black-Glazed Relief
Ware Guttus
South Italian, mid 4th c. BCE
Pottery (68.132)



**8. Wine Vessels
(from left to right)**

Kylix
Greek, 3rd–2nd c. BCE
Silver (77.182)

Gnathia Ware Skyphos
Apulian, ca. 4th c. BCE
South Italy
Pottery (67.3)

Arretine Sigillata Krater with
Relief Decoration
and the Stamp of the Potter
M. Perennius Bargathes
Roman, ca. 30 BCE–14 CE
Pottery (85.130)



9. Funerary Stele of Heliodora
Roman, 2nd–3rd c. CE
Egypt, Terenouthis (Delta region)
Limestone with traces of paint (2011.25)
Weinberg Fund and Gilbreath-McLorn Museum Fund



**10. Juglets in the Form of
African Heads**
Roman, 2nd or 3rd c. CE
Pottery (80.356, 81.274)
Gift of Boss Partners

Museum Achieves National Reaccreditation

We are proud to announce that the Museum of Art and Archaeology has been reaccredited by the American Association of Museums.

“Accreditation is the gold standard for museums.”

Of the more than 17,000 museums of all kinds across the country only 700 have achieved accreditation. The accreditation process involves a year-long self-review examining all aspects of museum operations and performance, a lengthy reporting process, review by accreditation program staff, an onsite inspection and review by a visiting committee, and a final decision by the national accreditation commission. All dimensions of museum practice are assessed, from collections stewardship to research, from financial accounting and personnel management through exhibitions and programs to public accountability and leadership.

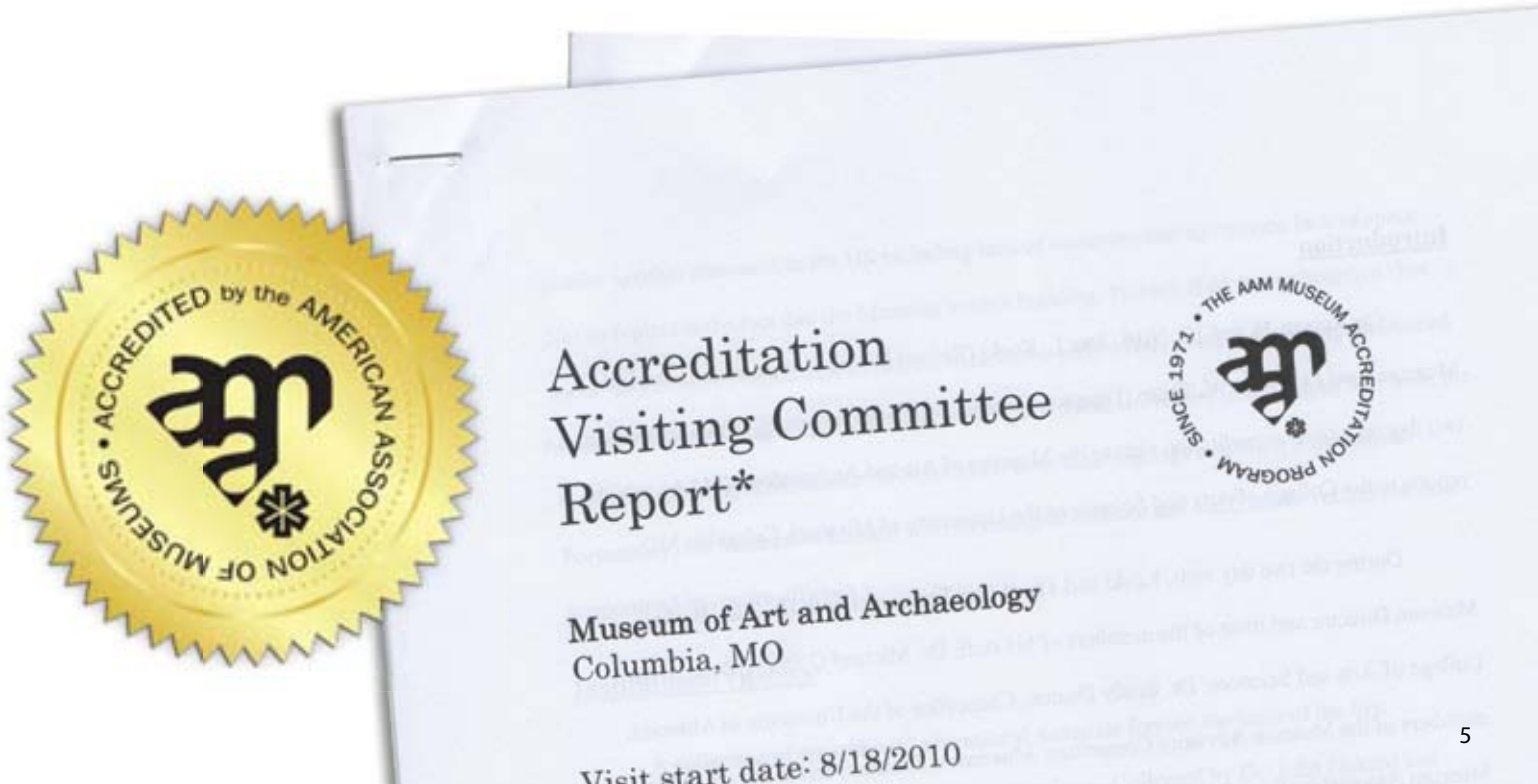
In their accreditation report the visiting committee recognized the museum staff for pursuing what it called “the highest professional standards as outlined in both the museum and academic realms,” and characterized its achievements as “admirable.” The committee also cited the efforts of Museum

Associates, and recognized their high level of dedication to the Museum and its mission. Overall, they concluded that the Museum serves as an excellent example of a University museum serving both the campus and its larger community, and is “blessed with an energetic director and staff, active volunteers, and supportive University officials.”

“We’re deeply honored by the Accreditation Commission’s decision and by the conclusions in their report,” says Museum of Art and Archaeology Director Dr. Alex Barker. “Given all the day-to-day distractions and demands, it’s easy to forget how much has been accomplished—how much has been achieved over the past few years. I’m proud of how far we’ve come, and excited about where we’re going.”

“Accreditation assures the people of Columbia that the Museum of Art and Archaeology is among the finest in the nation,” said Ford W. Bell, President of the American Association of Museums. “As a result, citizens can take considerable pride in their homegrown institution for its commitment to excellence and for the value it brings to the community.”

The Museum of Art and Archaeology is the only accredited museum in mid-Missouri. In addition to its recent reaccreditation, over the past two years the Museum has also completed a Conservation Assessment Program review of its collections stewardship and facilities, and was selected as an outstanding campus art museum by the Samuel H. Kress Foundation as part of a study of what makes University-based museums successful.



Collecting for a New Century

Recent Acquisitions

January 28–May 13, 2012



Nam June Paik (American, 1932– 2006)
Anten-nalope, 1996
Sculpture
(2000.2)
Gilbreath-McLorn Museum Fund



William Hogarth (British, 1697–1764)
Marriage à la Mode - Plate I (The Marriage Settlement), 1745
Etching with engraving on paper
(2008.16.1)
Gift of Museum Associates



Byron L. Smith (American, b. 1960)
Martin Luther King Jr. [1929–1968], 1989
Serigraph on paper
(2005.32)
Gift of the artist in memory of his grandmother, Laura Garcia Davis



Anonymous (French)
Stained-Glass Quatrefoil from a Window,
mid-13th c.
Colored glass, paint, and lead
(2005.11)
Gilbreath-McLorn Museum Fund



Toltec
Standing Figure with
Elaborate Headdress,
ca. 900–1200 CE
Ceramic Terracotta
(2009.159)
Gift of William A. Scott



Dale Chihuly (American, b. 1941)
Radiant Persian Pair, Parrot Green Persian, Tango Red Persian, Cadmium Yellow Persian, 2003, 2001, 2004, 2003
Glass
(2009.649–652)
Gift of Mr. Mark Landrum

Mary Pixley

Curator of European and American Art

Collecting for a New Century: Recent Acquisitions celebrates the addition of important works of art to the collections of the Museum of Art and Archaeology during the twenty-first century. While some of the works have been included in the Museum's previous exhibitions, the vast majority of pieces have not been placed on view. Paintings, sculptures, works on papers, and decorative art pieces in a variety of media representing cultures from around the world from antiquity to the present will be

on display. In addition to featuring ancient Greek and Roman objects, and Pre-Columbian and South Asian pieces, some of the artists represented include: Baskin, Cassatt, Catlett, Chihuly, Daumier, Dürer, Rivera, Tamayo, and Warhol. The exhibition will showcase the quality and wide diversity of acquisitions enriching the Museum's wide-ranging collections, and will highlight some of the collecting strengths of the Museum.



Congratulations! This year marks a very special anniversary—the 50th anniversary of the Kress Collection. In 1961 the Samuel H. Kress Foundation selected the MU Museum of Art and Archaeology to receive a remarkable collection of Renaissance and Baroque masterworks, transforming what had been a study collection of classical archaeology into the nucleus of an important art museum. Today the Museum—YOUR Museum—holds more than 15,000 works from all periods in its permanent collection, bringing the world of art to Columbia and mid-Missouri. We congratulate the Museum on this milestone, and look forward to its continued success. —MUSEUM ASSOCIATES



September

1 Thursday

Art After School

(Ages 5 and older) 4:00–6:00pm

What a Relief!

(Two children per accompanying adult)

Preregistration required, 882–3591

8 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 4:45pm, Cast Gallery

Lecture 5:30pm, Room 106

"A Sit Down Orgy for Forty: Screening Roman Sexual Deviance Since 'Quo Vadis'"

Monica Cyrino, Professor of Classics
University of New Mexico



9 Friday

Exhibition Opening

The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity

MA Reception 5:30pm, Cast Gallery

Exhibition Preview 6:15pm,

Exhibition Galleries

(Galleries close at 8:00pm)

14 Wednesday

Gallery Talk

12:15–1:00 pm, Exhibition Gallery

Exhibition Tour of The Mediterranean Melting Pot: Commerce and Cultural Exchange in Antiquity

Benton Kidd, Curator of Ancient Art

15 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

Crawfish Boil in the Shadows of the Columns

5:30–8:00pm

Food prepared by Brook Harlan

Live music by Stomp Weed

\$25/person (\$22.50 for MA members)

\$40/couple (\$36 for MA members)

RSVP by September 12, 882-6724

24 Saturday

Family Event

In Conjunction with the 7th Annual Smithsonian Museum Day

(All Ages) 2:00–3:30pm

What Makes a Museum?

(Two children per accompanying adult)

No preregistration required

13 Thursday

Art After School

(Ages 5 and older) 4:00–6:00pm

I Can Fly!

(Two children per accompanying adult)

Preregistration required, 882–3591

27 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"The Temple of Zeus at Olympia: An Archaeological Biography"

John G. Younger, Professor of Classics
University of Kansas

Haunted Museum Tour

29 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

October

(Humanities Month)

6 Thursday

Museum Lecture Series

Sponsored by the Museum Advisory

Council of Students (MACS)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"Abbot Suger's 'Precious Chalice' and the Agate Bowl from Coptos in the Museum of Art and Archaeology, University of Missouri"

Jasper Gaunt, Curator of Greek and Roman Art

Michael C. Carlos Museum,
Emory University

November

10 Thursday

Art After School

(Ages 5 and older) 4:00–6:00pm

Hold Everything!

(Two children per accompanying adult)

Preregistration required, 882–3591

11 Friday

Museum Associates Annual Meeting

Meeting 5:30pm, Room 106

Reception 6:30pm, Cast Gallery

(For MA members with active membership)

16 Wednesday

Department of Art History and Archaeology Student Paper Presentations on Works in the Museum's Collections

Reception 4:00pm, Cast Gallery

Presentations 5:00pm, Room 106

December

1 Thursday

National Day Without Art

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



7 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

8 Thursday

Art After School

(Ages 5 and older) 4:00–6:00pm

Who Wants to Be An Archaeologist?

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

January

12 Thursday

Art After School

(Ages 5 and older) 4:00–6:00pm

Lions, and Tigers, and Boars . . .

(Two children per accompanying adult)
Preregistration required, 882–3591

27 Friday

Exhibition Opening

Collecting for a New Century: Recent Acquisitions

MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:15pm,
Exhibition Galleries
(Galleries close at 8:00pm)

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

8 Thursday

Quo Vadis (1951)

Directed by Mervyn LeRoy

Starring Deborah Kerr, Robert Taylor,
and Peter Ustinov

Sponsored by the Archaeological
Institute of America (AIA)

22 Thursday

The Green Butchers (2009)

Directed by Anders Thomas Jensen

Starring Nikolaj Lie Kaas and
Mads Mikkelsen

In Conjunction with the Food and
Society Lecture Series

OCTOBER



7 Friday

Animal Crackers (1930)

Directed by Victor Heerman

Starring The Marx Brothers

20 Thursday

Demetrius and the Gladiators (1954)

Directed by Delmer Daves

Starring Ernest Borgnine, Susan Hayward,
and Victor Mature

Sponsored by the Archaeological
Institute of America (AIA)

NOVEMBER

4 Friday

Exit Through the Gift Shop (2010)

Directed by Banksy

Starring Banksy and Thierry Guetta



17 Thursday

Land of the Pharaohs (1955)

Directed by Howard Hawks

Starring Joan Collins and Jack Hawkins

Sponsored by the Archaeological
Institute of America (AIA)

DECEMBER

2 Friday

Fellini Satyricon (1969)

Directed by Federico Fellini

Starring Hiram Keller and Martin Potter

Sponsored by the Archaeological
Institute of America (AIA)

15 Thursday

In the Electric Mist (2009)

Directed by Bertrand Tavernier

Starring Ned Beatty, John Goodman,
and Tommy Lee Jones

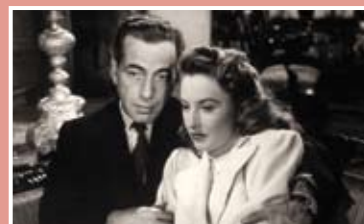
JANUARY

6 Friday

Dangerous Liaisons (1988)

Directed by Stephen Frears

Starring Glenn Close and John Malkovich



19 Thursday

The Two Mrs. Carrolls (1947)

Directed by Peter Godfrey

Starring Humphrey Bogart and
Barbara Stanwyck

Missouri Folk Arts Program

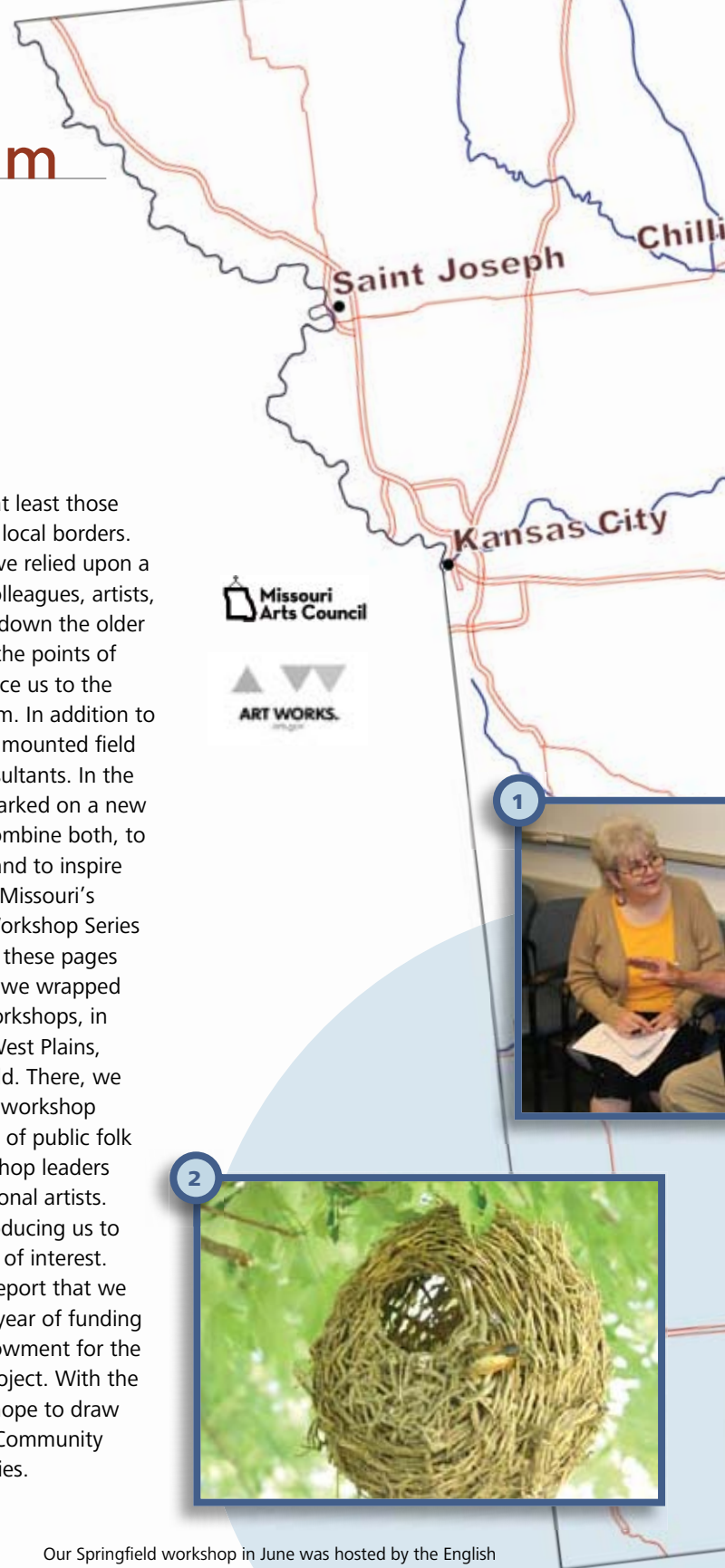
Mapping a Community Scholar Network in Missouri

Lisa L. Higgins
MFAP Director

The most recent edition of the *Journal of American Folklore* arrived, and I opened the cover to find Elaine J. Lawless' article *Folklore As a Map of the World: Rejecting "Home as a Failure of the Imagination."* Lawless, of course, is Curators' Professor of English and Folklore Studies here at the University of Missouri. She was my teacher and dissertation director and has been a long-time advisor to the Missouri Folk Arts Program (MFAP). In the article, Lawless guides me again, providing a metaphor for our current projects. In her writing, she reconstructs a map of her young life in the "Bootheel," that region in extreme southeast Missouri both she and I once called home (though in different counties and separated by a few years). She writes that "[g]enerally, we think of maps as outlining for us the major thoroughfares, the shapes of states, the major cities, the largest bodies of water, the broadest rivers. But maps also mark the lesser roads, the older paths, the tributaries, the points of interest along the way" (p. 144). Lawless' notion about cartography is a good metaphor for folklore, and for the work we strive for here at MFAP. The artists that we have worked with over the years often hail from the lesser roads, even in Missouri's major cities. Often a map is not enough; we need tour guides.

It has long been the work of MFAP to seek out "new" artists, more accurately

"unknown" artists, or at least those unknown beyond their local borders. Time and again, we have relied upon a network of advisors (colleagues, artists, and friends) to lead us down the older paths, to tell us about the points of interest, and to introduce us to the people who define them. In addition to that network, we have mounted field surveys by staff or consultants. In the last year, we have embarked on a new project that seeks to combine both, to revitalize the network and to inspire locally-based research. Missouri's Community Scholars Workshop Series has been mentioned in these pages once or twice. In June, we wrapped up the first series of workshops, in which we traveled to West Plains, St. Louis, and Springfield. There, we introduced thirty-three workshop participants to the field of public folk arts via fourteen workshop leaders and over twenty traditional artists. In return, they are introducing us to new points and people of interest. We are happy also to report that we have received another year of funding from the National Endowment for the Arts to continue the project. With the following images, we hope to draw an outline of the pilot Community Scholars Workshop Series.



Our Springfield workshop in June was hosted by the English Department at Missouri State, where the penultimate documentarian of Missouri old-time music, Gordon McCann (Photo 1), shared stories about jam sessions and musicians he has documented since the 1970s. Our final fieldtrip was taken during the heat of Missouri's cicada summer (Photo 2), when old-time dulcimer musician Don Graves (Photo 3), his wife and grandchildren welcomed us to their front porch in Lebanon. Participants snapped photos and recorded audio and video of Mr. Graves and family sharing songs, accompanied by the drone of dulcimers and thousands of cicadas.

Kirksville

1



2



The Folk School of St. Louis hosted the March workshop, marked by the city's rich diversity. Master storyteller and author Gladys Coggs (Photo 1, center) shared her history of documenting Missouri's African-American traditions, from the Bootheel to Hannibal. Mandingo *gara* artist and new immigrant Mahmoud Conteh (Photo 2) described the fabrics he designs, a skill learned from an aunt in Sierra Leone before civil war forced him from his home. Participants gathered at Geoff Seitz's wonderfully cluttered violin shop where they interviewed him, documenting the visit with digital cameras and recorders (Photo 3).

Saint-Louis

3



1



2



3



The West Plains workshop kicked off in November at the Community Foundation of the Ozarks office on Veterans Day. After introductions, participants poured onto the square to document the parade (Photo 1). This workshop set the standard for all: each features an established community scholar and a fieldtrip to visit a traditional artist. Here, local journalist and singer Marideth Sisco (Photo 2) sings a Missouri tune she recorded for the *Winter's Bone* soundtrack. On Friday, participants traveled to the nearby workshop of long rifle builder Pat Nicholson (left), shown here observing powder horn construction (Photo 3).

3



Springfield

West Plains

New Acquisitions

Miriam McKinnie (American, 1897–1987)
Still Life with Art Books, ca. 1925–30
Oil on canvas
(2011.27)
Gilbreath-McLorn Museum Fund



Andrea Cagnetti [Akelo] (Italian, b. 1967)
Strange Mechanism #3, 2010
Iron
(2011.26)
Gift of the artist



Figurine of a standing man with elaborate headdress
Zapotec culture, perhaps Monte Alban III, ca. 300–750
Terracotta
(2011.3)
Gift of Mr. F. Garland Russell, Jr.



Keith Crown (American, 1918–2010)
Easley—Farmland Near the Missouri River, ca. 1985
 Watercolors on paper
 (2011.1)
 Anonymous Gift



Jessie Beard Rickly (American, 1895–1975)
Red Shoes Fantasy, ca. 1932–35
 Oil on Masonite panel
 (2011.24)
 Gift of Museum Associates



Robert F. Bussabarger (American, b. 1922)
Marching Band, ca. 1990
 Ceramic and artificial marble
 (2011.19)
 Gift of the artist and wife

From the Museum Educator

Cathy Callaway



1



2

“Being a museum educator is the best job in the world!”

Attendees to family events have heard that so much they roll their eyes, but it is. The people are the best part: for example, the kids who attend our family events. Their enthusiasm, interest, and knowledge make them an ideal audience. (Photos 1 and 2). Parents often add their own experience

and provide extra information about art, culture, locales, or needed skills for our art projects.

The students from schools, local and sometimes from farther afield, approach art with a sense of wonder and awe that is contagious. Some students participate in our Junior Docent program and convey that sense to others (Photo 3).

Graduates and undergraduates, especially those in the Museum Advisory Council of Students (MACS) are the work force that makes the Haunted Museum so popular (on October 29th this year). They also planned an Art After Dark event in April that was a tremendous success: look for it next April (Photo 4).

Two ninth grade students, Clara and Ella Wright, have assisted with the family events this summer as they did last summer. They are so much help and so smart! Mary Franco, working on her Ph.D in Art Education, brought tours and art projects to a new level for everyone involved (Photo 5).

Our docents, so important to the Museum's mission, provide the tours and give their all, no matter the age of the group visiting. (We celebrated the 20th year mark for 4 docents this year and the 30th year for 2 docents!) Here, a group from the Adult Day Connection on campus enjoy the flowers from Art in Bloom, as docents facilitate (Photos 6 and 7).



5



3



4



6



7

8



9



10



And my own colleagues on the staff at the Museum make the job rewarding. MU Basketball star Kim English read Homer's description of the shield of Achilles to an appreciative audience of young writers from Ridgeway Elementary, thanks to an invitation by the Academic Coordinator (Photo 8). For the event *Who Wants to be an Archaeologist?* Kenyon Reed held the interest of young and old alike as he explained the intricacies of archaeological

excavations and showed photos and finds from Cyprus and Jordan. Then those present experienced the painstaking task of excavating their own "trench," while recording the stratigraphy in a field notebook (Photos 9 and 10).

If this sounds like an account of blessings—it is!

From the Academic Coordinator

Arthur Mehrhoff



This photo depicts conference speaker Dr. Claire Turcotte, Project Administrator for the Getty Foundation Campus Heritage Initiative, and AHA graduate student Lauren DiSalvo at the May 1 opening reception for the Society for Collegiate and University Planning (SCUP) North Central regional conference entitled *Pride of Place: Campus Heritage*. The conference was held here at the University in conjunction with the Pride of Place Campus Heritage Network, which is coordinated by the Academic Coordinator.

The one-day conference brought dozens of campus planners and university leaders to Mizzou for presentations, social events, and walking tours about our campus heritage and how we incorporate

it into teaching, research, and campus master planning efforts. In response to an invitation from the Academic Coordinator, Lauren offered to share with conference visitors her research about the history and significance of our Cast Gallery, very effectively illustrating the conference theme.

The *Pride of Place: Campus Heritage* conference typifies the role of the Academic Coordinator, working collaboratively behind the scenes to raise the profile of the Museum as an educational resource for students, faculty, and the general public. For more information about the activities of the Academic Coordinator, please go to <http://maa.missouri.edu/people/mehrhoff/mission.shtml> on the Museum website.

Museum Associates

Robin LaBrunerie

President, Museum Associates

- *A Lee Elementary Kindergarten student was overheard commenting that the Museum's new acquisition "Jazz Scene," reminded her of a Kandinsky.*
- *A visitor to the current Ran in-Ting exhibit remarked with delight that the vibrant watercolors brought memories of the sights, smells and sounds of her homeland of Taiwan rushing back to her.*
- *A stockbroker hosted a reception for his clients in the cast gallery, in part to elevate their minds and spirits in the wake of difficult financial news.*
- *A Museum Associates member treated his Sunday School students to a visit to the European gallery and its depictions of Old Testament stories, and noted that the story of Abraham and Isaac came alive to him like never before.*

These are among my favorite of many recent and enjoyable moments spent at the Museum of Art and Archaeology over the last several months. Seeing our Museum play host to such varied groups, while feeding the imaginations, minds, and spirits of young and old makes me realize its importance to Columbia. Whether it is an organized event or a spontaneous drop-in, the Museum is a day-in and day-out

destination for Columbians wise enough to know this is a unique place to be.

Museum Associates has many new members, as does the Board and its committees. The energy and ideas of new members result in new events with each turn of the calendar page. In the Spring, the Education Committee, for example, held an inaugural public art-awareness event entitled "Slow Art." Open to the entire community, this event encouraged people to spend time with just a few selected artworks from the collection, to meander slowly through the galleries, or even stand in one place and contemplate one or two works, free to converse with other viewers if desired. We saw many new faces pondering art and conversing felicitously throughout the evening. The event—or non-event as some described it, since it promoted a very personal experience with art—was enthusiastically received by attendees and will be repeated next spring, so watch your calendars.

As always, the Paintbrush Ball was well-attended by well-heeled Columbians. Many of the heels in fact were red this year as Museum Associates Board members shared their excitement for the new acquisition, Jessie Beard Rickly's *Red Shoes Fantasy* by donning festive footwear.

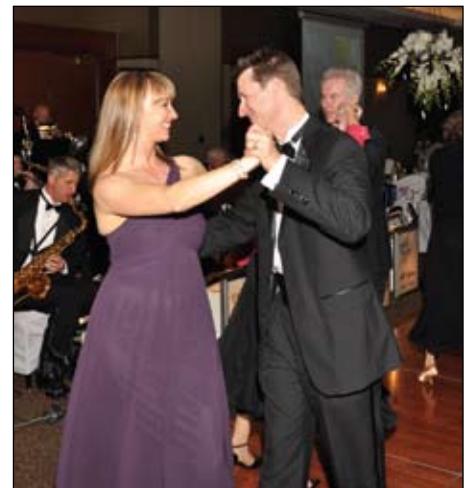
Art in Bloom saw the enthusiastic attendance of over 1,400 visitors. Knowing my friend Jackie had never attended, I invited her to bring her family. Afterward, she said her teenage sons attended under protest, until they arrived in the galleries and saw the stunning floral arrangements, reflecting such unanticipated artwork from the Museum's collections. Her baseball-loving boys suddenly turned their attention to their own carefully considered votes for "Best Design that Reflects the Artwork" and "Best use of Color." Jackie assured us they will return next year with many friends.

There's too much happening to rely on word-of-mouth alone. The best way to keep apprised of your Museum's numerous offerings is to join as members. And the best ways to keep your Museum's offerings diverse and relevant are to bring friends and help us expand membership. If you are not currently a member, please join. If you are a member, please consider joining one of the many committees which support the Associates' work of advancing your Museum.

Soon, you will be showing us even more new ways of enjoying this gem in the heart of Columbia.



Left to right: Scott Christianson and Ava Fajen admire a floral creation at Art in Bloom, Vicki Ott supports the Museum Associates purchase of *Red Shoes Fantasy*, and Kelley and Aaron Marchbanks enjoy at dance during the festivities at this year's Paintbrush Ball.



Spotlight

Mary Pixley

Curator of European and American Art

Conway's Mardi Gras

This painting comes from a series of works Conway created investigating the theme of Mardi Gras. Also known as Carnival, Mardi Gras takes place before Lent, the period preceding Easter that is marked by fasting, abstinence, and penitence in the Christian Church. According to historians, the origins of Mardi Gras go back to pagan spring and fertility celebrations and the Roman festivals of Saturnalia and Lupercalia. French for Fat Tuesday, the term Mardi Gras references the rich diet and bountiful feast eaten on the last day of the festival. Mardi Gras celebrations first appeared in the United States in Louisiana in the late seventeenth century with the arrival of French explorers and settlers. Masked balls and parades were and continue to be an integral part of the festivities.

The Museum's version of this subject is quite complex and a very successful rendition of the theme. Rather than showing a specific moment, the artist helps the viewer experience and feel the evening festivities as they unwind. Masked figures wear harlequin-patterned costumes, hands hold playing cards, and musicians led by a conductor play musical instruments as they march through the streets. As the viewer continues to explore the painting, further details become apparent. A crescent moon balances on the long fingers of a hand in the center of the composition, while the forefinger and thumb of another hand hold a flaming candle in the lower left corner. A clock counts time forward and backward as the night and reveling continue seemingly without end.

Conway's unusual depiction is paralleled by his selection of an uncommon medium, that of encaustic. First used by ancient Greek and Roman artists, encaustic painting involves mixing dry pigments or colors with molten wax. The medium is durable, fast drying, and can be applied in thin glazes and thick impasto; a wide



Fred E. Conway (St. Louis, MO, 1900–1973)
Mardi Gras Scene, ca. 1945–50
Encaustic on Masonite panel
(2011.8)
Gilbreath-McLorn Museum Fund

variety of textural effects can be created. A number of twentieth-century artists embraced encaustic in the Americas and Europe, including Diego Rivera, Georges Rouault, and Jasper Johns, and the technique enjoyed some popularity in the United States in the 1940s. Conway's innovative way of representing the subject of Mardi Gras combines with his inventive use of the encaustic medium to create a modern masterpiece.

A versatile artist with an astounding technical mastery, Conway moved between realism and abstraction with

ease. He spent two years in Europe, during which he studied at the Académie Julian, Académie Chaumière, and the Académie Moderne. Upon his return to St. Louis, Mo., he enrolled at the Washington University School of Fine Arts where Max Beckmann was teaching. Conway recognized the importance of Beckmann at an early moment and followed his teachings closely. The overlaying and stacking of forms, the startling juxtapositions, and the decorative use of color in this painting show the unmistakable influence of Beckmann.



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

Join Museum Associates for the Second Annual

CRAWFISH BOIL

IN THE SHADOW OF THE COLUMNS

prepared by Brook Harlan and friends

FRIDAY, SEPTEMBER 16, 2011 5:30 PM - 9:00 PM



Feast on crawfish, jambalaya, muffelattas, pralines, bread pudding, and beer

Enjoy musical entertainment provided by Swampweed Cajun Band

Slip into some jeans and join us on the west side of Pickard Hall

Reservations
\$25/person (\$22.50 for MA members)
\$40/couple (\$36 for MA members)

RSVP by September 12th
call 882-6724 with credit card information

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle at the corner of University Ave. and S. Ninth St. on the MU campus. Pickard Hall is ADA accessible.

Visit us online at <http://naa.missouri.edu>



Haunted Museum Tour!

Saturday, October 29th 6-8:30pm



Everyone Welcome!

All activities are **FREE**. Children **MUST** be accompanied by an adult. Tours begin in the lobby of Pickard Hall. For more information call 882-3591.

The Museum would especially like to thank the Museum Advisory Council of Students for their help with this event.

