

MUSEUM

WINTER 2012 | NUMBER 60

MAGAZINE

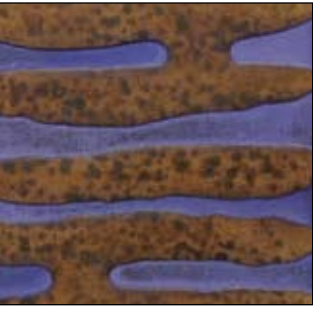


MUSEUM OF ART AND ARCHAEOLOGY



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 *Collecting for a New Century:
Recent Acquisitions*

5 *Black Women in Art
and the Stories They Tell*

7 *Special Exhibitions*

8 *Events Calendar*

10 *Missouri Folk Arts Program:*

12 *Cityscapes: Silkscreen Prints
by Photorealist Artists*

13 *Portraiture, Power, and
Propaganda on Ancient Coins*

14 *From the Educator*

16 *Museum Associates*

18 *Spotlight: Heliodora*

Museum Associates

In Support of the Museum of Art and Archaeology

Officers:

Robin LaBrunerie, President Gary Upton, Treasurer
Jennifer Perlow, President-Elect Terri Rohlfing, Secretary

Directors:

Emilie Atkins	Ken Greene	Vicki Ott
Tootie Burns	Diana Groshong	Stacia Schaefer
Marcela Chavez	Pam Huffstutter	Annette Sobel
Larry Colgin	Patty King	Scott Southwick
Juanamaria Cordones-Cook	Mark Koch	Gil Stone
Pat Cowden	Elizabeth Kraatz	Gary Tatlow
Nancy Gerardi	Jennifer Larmie	Anne Tuckley
	Toni Messina	

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 [details]

Dale Chihuly (American, b. 1941)

Radiant Persian Pair, 2003, *Parrot Green*

Persian, 2001, *Tango Red Persian*, 2004

Cadmium Yellow Persian Set, 2003

glass

(2009.649–652)

Gift of Mr. Mark Landrum

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



From the Director



I confess to being one of those boring souls with a favorite saying, trotted out at every conceivable opportunity. In my own defense it's something I think warrants repetition, something that's too often forgotten or misunderstood. It's this—*museums aren't just collections of things, they're also collections of people*. As a new year dawns I'm profoundly grateful for the efforts of the Museum's staff, its dedicated corps of docents and volunteers, and for the enthusiasm and energy of the Museum Associates Board. They share a common love of art and interest in the human career, and an uncommon passion for communicating their love and interest to others.

Looking back we accomplished a great deal in 2011—re-accreditation by the American Association of Museums, selection for a Kress Foundation study of exemplary college art museums, mounting and presentation of a series of exceptional exhibitions on a range of topics, and continued growth during a period when most museums have struggled. The Museum's efforts to interpret the arts for the people of Missouri were recognized in a special video for the Board of Curators, members of the Museum staff were chosen for high office in museum professional organizations or service on federal committees developing and implementing national cultural policies, and funds were set aside to ensure that each year every member of the Museum staff would have opportunities for further professional development and growth. And we offered a growing array of educational programs, films, and other interpretive offerings for visitors of every age and interest.

No single person achieved all these goals. They represent the combined and continuing efforts of the Museum's outstanding staff. When you visit the Museum I hope you're impressed with the quality, variety and depth of its collections—certainly few towns of our size can claim so rich a resource. But I hope you'll also appreciate the quality and skill of the Museum's staff. They do much with little, and carry it off with a skill and panache that masks how hard they work to accomplish these things. Appreciate, too, our marvelous docent corps, tireless ambassadors for the Museum and selfless volunteers who give the rarest commodity in today's world—time—for the benefit of both the Museum and the community we serve. I'm privileged to work with people like that every day, and they're a constant reminder of why we do what we do. They take pride and ownership in the Museum—it's theirs.

It's also yours. The Museum Associates Board has been working on a series of initiatives to broaden membership, improve the way the Museum presents itself to the public, and to increase public awareness of the Museum and the programs it offers. I'm excited by these developments, and by the creative energy within the Board. I'm most excited that these efforts revolve around a central theme—it's **YOUR** Museum—capturing another message that can't be repeated often enough.

New years are time of reflection, but also of resolution. We're resolved to do even better this year, to build on strengths and at the same time identify and remedy any weaknesses. Over the course of 2012 we'll offer a series of remarkable exhibitions, starting with *Collecting for a New Century*, which showcases some of the exquisite objects added to our collection in recent years. But titles aside, we're not just collecting for a new century. We're also collecting for *you*.

So I'd like to suggest you add another resolution to your new year's list. Come to the Museum. Make it **YOURS**.

And I'll see you at the Museum.

Alex W. Barker
Director

Collecting for a New Century



Recent Acquisitions

January 28–May 13, 2012



Mary Pixley

Curator of European and American Art

Collecting for a New Century: Recent Acquisitions celebrates the continuing addition of important works of art to the collections of the Museum of Art and Archaeology during the twenty-first century. The Museum of Art and Archaeology has acquired many exceptional artworks in the recent years through generous gifts, bequests, and purchases. While some of the works have been included in Museum exhibitions, the vast majority of pieces remain unknown to our Museum visitors. This exhibition showcases the significance and diversity of these new additions to the collection.

Encyclopedic in nature, the Museum continues to expand and deepen its holdings. Thus, this exhibition features objects consisting of a variety of art forms (paintings, sculptures, decorative arts, prints, and photographs), differing materials (ceramic, glass, gold, iron, and marble), numerous cultures (American, European, African, Pre-Columbian, South Asian, and East Asian), and a time span from antiquity to the present.

Classical antiquities stand at the heart of the Museum, and significant new acquisitions continue to enrich these outstanding holdings. The addition of a colorful Roman ribbon glass bottle hearkens back to Dr. Gladys Weinberg, co-founder of the Museum of Art and Archaeology and a foremost expert in ancient glass. A remarkable life-size bust of a Roman empress and a rare Egyptian funerary stele combining Greek and Roman



Opposite page, left to right:

- Standing figure, Mexico, Teotihuacán III
Ca. 300–600 CE
Terracotta (2009.149)
Gift of William A. Scott
- Polychromed tripod vessel with rattle feet
Mexico, Oaxaca, Mixtec
Late Postclassic period, ca. 1200–1520 CE
Pottery (2009.180)
Gift of William A. Scott
- Dharmapala astride a lion, Tibet
18th century
Gilt bronze with traces of paint (2008.178)
Gift of William A. Scott
- Effigy vessel, Northern Peru, Chimú
Ca. 1100–1450 CE
Pottery (2010.35)
Anonymous gift
- Askos with plastic decoration depicting
Skylia, South Italy, Apulia, probably Canosa
Late 4th century BCE
Pottery (2008.172)
Weinberg Fund and Gilbreath-McLorn
Museum Fund

Above, clockwise from top:

- Jacques Stella (French, 1596–1657)
Miracle of the Martyrdom of St. Catherine of Alexandria, ca. 1625
Oil on jasper (2009.126)
Gilbreath-McLorn Museum Fund
- Andrea Cagnetti "Akelo"
(Italian, b. 1967)
Strange Mechanism #3, 2010
Iron (2011.26)
Gift of the artist
- Dale Chihuly (American, b. 1941)
Radiant Persian Pair, 2003
Parrot Green Persian, 2001
Tango Red Persian, 2004
Cadmium Yellow Persian Set, 2003
Glass (2009.649–652)
Gift of Mr. Mark Landrum
- Zhou Ding Fang (Chinese, b. 1965)
Old Bag 98, 1998
Pottery (2009.657)
Gift of Mr. Mark Landrum

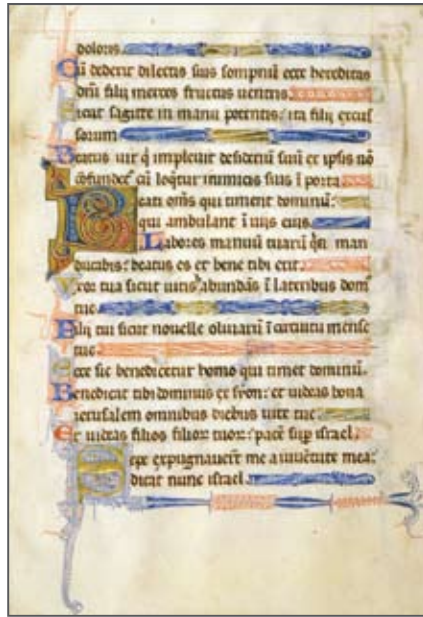
- Roger Weik (American, b. 1949)
Light and Reflection, 2007
Oil and acrylic on canvas (2007.38)
Gift of the Artist

Center:

- Figure with elaborate headdress
Mexico, Toltec
Early Postclassic period
Ca. 900–1200 CE
Terracotta (2009.159)
Gift of William A. Scott



Adja Yunkers (American, b. Latvia, 1900–1983)
The Gathering of the Clans, 1952
 Colored woodcut
 (2011.294)
 Gift of Katharine C. Hunvald



Illuminated manuscript page from a psalter in Latin
 Ca. 1200–1210
 Ink, pigments, and gold on parchment
 (2002.15)
 Gilbreath-McLorn Museum Fund



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



cultural elements featuring an independent and learned woman named Heliodora represent some of the important sculpture additions. Other outstanding accessions advancing this distinguished collection include a fine South Italian red-figure rhyton (a vase for libations or drinking) in the form of a griffin and an unusual South Italian askos (a type of vessel in the shape of a wineskin) surmounted by a molded figure of Scylla with an undulating sea serpent's body.

The European and American collections include artworks from the thirteenth century to the present, and new additions continue to elevate and expand this part of the Museum. A few of the numerous impressive artworks that will be shown include a French medieval illuminated manuscript page, a large woodcut of the *Crucifixion* by the renowned printmaker Dürer, a seventeenth-century painting on stone showing the execution of St. Catherine of Alexandria, a French Impressionist etching and drypoint by Cassatt, and a lithograph by the Mexican artist Rivera. Other striking pieces include an expressive woodcut of the *Expulsion from Paradise* by Rohlf's (who was declared a degenerate artist by the Nazis), and radiant glass creations from the Persian series by the contemporary artist Chihuly.

Donations continue to significantly enrich the Museum's holdings of non-Western art. East Asian highlights of the exhibition include pieces from the fourteenth through eighteenth centuries: several Tibetan bronzes, whose gilding is believed to enhance the figurines' magical effectiveness, a gilded and painted Chinese Guanyin (Buddhist bodhisattva of

compassion), a Thai bronze of a seated Buddha posed in the gesture showing he has attained supreme enlightenment, and a Korean bodhisattva seated on a lotus throne in a teaching pose.

The Museum's collection of Pre-Columbian artifacts was significantly strengthened with more than 500 objects all from one donor. A small representation of this outstanding gift includes a Late Preclassic Colima (Mexico) vessel in the form of a dog, an iconic form of funerary vessel from west Mexico, a vessel in the form of a seated captive warrior made by the Moche (Peru) that gives a glimpse into the world of ancient sacrificial rituals, and a fascinating urn in the form of a figure with elaborate headdress from Oaxaca (Mexico) that probably represents a venerated human ancestor. Aztec pieces from Mexico include a model of a temple and a statuette of the goddess of childbirth Chalchiuhtlicue.

Because there are many more recent acquisitions to the Museum than our special exhibition galleries can accommodate, and because several of these are already on display in the permanent galleries, the labels of these other new additions will be marked [with a special insignia] so that visitors can continue their voyage of "Collecting for a New Century." This exhibition highlights the Museum's ongoing efforts to build on a remarkable collection of art and artifacts, advancing the knowledge and appreciation of art and the world around us, as well as our common cultural heritage. Since the inception of the Museum, the collections have grown each year to create the third largest visual arts museum in the state of Missouri.

BLACK WOMEN in ART

and the Stories They Tell

February 1–April 29, 2012



◀ Elizabeth Catlett (American, b. 1915)
My role has been important in the struggle to organize the unorganized from The Negro Woman series, 1947
Linocut
(2001.10)
Gilbreath-McLorn Museum Fund

Beulah Ecton Woodard (American, 1895–1955) ▼
Maudelle, ca. 1937–38
Painted terracotta with added glaze
(2007.40)
Gilbreath-McLorn Museum Fund



Mary Pixley

Curator of European and American Art

This exhibition explores the stories embodied in art created by black women, as well as the narratives expressed and symbolized in artworks portraying black women, which have been created by artists of differing races and genders. The stories can be quite complicated, especially when artists explore the complexity of the black identity as it relates to white American culture, black American culture, and the African legacies found in the United States. Some images are racially charged as the artist confronts stereotypes and prejudices that resulted in the placement of black women at the very bottom of the hierarchy of race, class, and gender.

Certain pieces provide glimpses into the lives of black women, with each image recounting more about the life of the sitter than just the moment represented. Beulah Ecton Woodard's portrait of the well-known dancer Maudelle reveals the artist's skill at modeling the exotic beauty and graceful bearing of this dancer at the prime of her life, who was painted and photographed by numerous important artists. In contrast, the portrait of *Tillie* by Aimee Schweig shows an older woman. Layering oil paints with a palette knife, Schweig captures the more advanced age and perhaps the trauma suffered by the sitter during the racial violence that took hold of Ste. Genevieve in 1930, resulting in the expulsion of the town's African American population.

The artists in this exhibition use a variety of techniques to tell personal stories and to consider broader universal issues relating

to black women.

Byron Smith portrays a group of pear trees that were planted to celebrate the free birth of his ancestor Ollie Bass. By painting this subject, the artist not only portrayed, but also forged a relationship with his history. For Smith, "painting is a way of having a relationship with history." African, Caribbean, and Cubist elements combine in Romare Bearden's prints of customs, myths, and ceremonies that bind people together. Catlett's striking portrayal of a share-cropper translates the harsh reality of black women's labor. Carrie Mae Weems incorporates actual words into her photographic essay focusing on the African slave trade. And Faith Ringgold's print *The Sunflower Quilting Bee at Arles* includes depictions of a number of historically important African American women.

Although the past can be viewed as a fixed entity of singular truth, the making and viewing of art, like the telling and reception of stories, permits a continuing reexamination of bygone events and people, as well as a reconsideration of their subsequent reverberations. In this exhibition the variety of pieces chosen is meant to reveal the diversity of artistic approaches used to tell the stories of black women in their roles as subject and as creator.

MUSEUM OF ART AND ARCHAEOLOGY'S • EIGHTH ANNUAL

ART in BLOOM

March 16–March 18, 2012

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 16

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 17 and 18

Art in Bloom open from 9:00am–4:00pm

Saturday Art in Bloom for Kids sessions between 1:00–3:30pm
Room 106 (Preregister by March 15, 882-3591)



Experience Art and Flowers in a New Way!

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



Collecting for a New Century: Recent Acquisitions

January 28–May 13, 2012

Celebrating the addition of important works of art to the collections of the Museum of Art and Archaeology during the twenty-first century, this exhibition showcases the wide diversity and quality of Museum acquisitions. While some of the works of art have been included in Museum exhibitions, the vast majority of pieces remain unknown to our Museum visitors.



Black Women in Art and the Stories They Tell

February 1–April 29, 2012

This exhibition explores the stories embodied in art created by black women, as well as the narratives expressed and symbolized in artworks portraying black women created by artists of differing races and genders. Some of the narratives are quite complicated, and the variety of pieces chosen reveals the diversity of artistic approaches used to tell the stories of black women in their roles as subject and as creator.



Museum Art Film: "The Third One" by Rahraw Omarzad

May 5–August 12, 2012

This film sensitively explores through art one of the principle debates for and about Muslim women: the wearing of the burqa, the outer garment that covers the whole face and body. Through the creation of an opening in black fabric to reveal a woman dressed in a burqa, the film carefully inquires into the culture of veiling and the world behind the veil. Using the realm of video, the artist considers issues related to body, gender, religion, and society through this thoughtful film. The film also affirms the power art has to help us understand complex cultural customs on a deeper level, thus opening the way for logical solutions.



Cityscapes: Silkscreen Prints by Photorealist Artists

May 29–September 2, 2012

First and second generation Photorealist artists use the medium of silkscreen prints to explore the urban landscape as they balance realism with an investigation into the pictorial aspects of the photograph. By focusing on the various aspects of illusionism, these prints dissect the illusion of realistic art.



Portraiture, Power, and Propaganda on Ancient Coins

June 12–October 21, 2012

The evolution of portraits on ancient Greek, Roman, and Byzantine coins, the reasons they first appeared, and the social, political, and cultural factors behind subsequent changes in portrait styles will be examined. These changes in style were due to a large number of factors, including current trends, a desire to emulate past rulers, or the wish to distance oneself from preceding rulers or dynasties. This exhibition will draw primarily upon the Museum's extensive collection of ancient coins, supplemented by loans from private collectors.

FEBRUARY

(Black History Month)

1 Wednesday

Focus Exhibition Opens

Black Women in Art and the Stories They Tell

Barton Gallery of Modern and Contemporary Art

2 Thursday

Exhibition Opening Lecture and Reception

Black Women in Art and the Stories They Tell

Lecture/Storytelling 5:30–6:30pm, Room 106
"The Stories I Tell"

Gladys Coggswell, Storyteller

Reception 6:30–8:00pm, Cast Gallery

8 Wednesday

Gallery Event

12:15–1:00 pm, Exhibition Gallery

Exhibition Tour of Collecting for a New Century: Recent Acquisitions

Mary Pixley, Exhibition Curator

9 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106

"The Triumph of Will Over Environment: The Ancient Egyptian Affinity for Megaprojects and Reshaping the Landscape"

Peter Piccione, Egyptologist
Associate Professor, Ancient Near Eastern History, College of Charleston and University of Charleston, SC

14 Monday

Valentine's Day Event

Reception, 6:00pm, Cast Gallery

Film: Sabrina (1954) 6:45pm, Room 106

Starring Humphrey Bogart, Audrey Hepburn, and William Holden

\$15/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!

17 Friday

Annual Music and Art Concert

6:00pm, Missouri Theatre

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

23 Thursday

An Evening with Young Storytellers

6:30–8:00pm, Room 106

Gladys Coggswell, Storyteller with Elementary School Children

29 Wednesday

Gallery Event

12:15–1:00 pm, Exhibition Gallery

Exhibition Tour of Black Women in Art and the Stories They Tell

Misty Mullin, Graduate Research Assistant
Department of Art History and Archaeology

MARCH

(Women's History Month)

16 Friday–18 Sunday

Art in Bloom

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

16 Friday

Museum Associates Opening Reception

5:30pm, Cast Gallery

Art in Bloom opens to the public

7:00–9:00pm

17 Saturday

Art in Bloom open from 9:00am–4:00pm

Art in Bloom for Kids

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

(Preregistration before March 15th, 882-9498)

18 Sunday

Art in Bloom open from 9:00am–4:00pm

People's Choice Award Winners Announced 3:30pm, Room 106

22 Thursday

Art After School

(Grades, K–8) 4:00–6:00pm

No Rules

(Limit two children per accompanying adult)

Preregistration required 882-3591

Museum Lecture Series

Lecture 5:30pm, Room 106

"Beyond Fabergé"

James Curtis, Professor Emeritus

MU Dept. of German and Russian Studies

APRIL

3 Tuesday

Lee Elementary School Jr. Docent Presentations

(MUMAA's Partner in Education)

7:00–8:30pm

All Galleries

5 Thursday

MACS Art After Dark

(Sponsored by the Museum Advisory Council of Students)

7:00–10:00pm

12 Thursday

Art After School

(Grades, K–8) 4:00–6:00pm

Slow Art

(Limit two children per accompanying adult)

Preregistration required 882-3591

Slow Art Event

4:00–8:00pm

All Galleries

21 Saturday

Annual Paintbrush Ball

Wine and Cheese Reception

5:30pm, Cast Gallery, Pickard Hall

Dinner, Silent Auction, and Dancing

7:00pm, 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 16, 2012

26 Thursday

Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room 106

"How Did a Roman Envisage the World? Sundials and Other Clues"

Richard J.A. Talbert, Professor of History
University of North Carolina at Chapel Hill

MAY

5 Saturday

Art Film Opening

The Third One

Barton Gallery of Modern and Contemporary Art

24 Thursday

Art After School

(Grades, K–8) 4:00–6:00pm

What a Relief!

(Limit two children per accompanying adult)

Preregistration required 882-3591

29 Tuesday

Exhibition Opening

Cityscapes: Silkscreen Prints by Photorealist Artists

Long Gallery

JUNE

12 Tuesday

Exhibition Opening

Portraiture, Power, and Propaganda on Ancient Coins

McLorn Gallery

14 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Picasso

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

20 Wednesday

Gallery Event

12:15–1:00 pm, McLorn Gallery

Exhibition Tour of *Portraiture, Power, and Propaganda on Ancient Coins*

Kenyon Reed, Exhibition Curator

21 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Let There Be Light!

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

28 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Photocollage

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

JULY

12 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Found Objects

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

16 Monday–19 Thursday

Kids Series: Week of Art

4:00–6:00pm nightly, Cast Gallery

Books

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

26 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Portraits, Sketches, and Caricatures

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

AUGUST

2 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Koins with Kenyon

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

9 Thursday

Kids Series: World of Art

4:00–6:00pm, Cast Gallery

Dali

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

FILM SERIES



All films shown at 7:00pm, 106 Pickard Hall
Free and open to the public

FEBRUARY

3 Friday

The Art of the Steal (2009)

Directed by Don Argott
Starring Julian Bond, David D'Arcy
and Richard Feigen

16 Thursday

The Autobiography of Miss Jane Pittman (1974)

Directed by John Korty
Starring Cicely Tyson, Eric Brown
and Richard Dysart
(In conjunction with Black History Month)

MARCH

2 Friday

Mostly Martha (2002)

Directed by Sandra Nettelbeck
Starring Martina Gedeck, Sergio Castellitto,
and Maxime Foerste
(In conjunction with the 8th annual Life
Sciences & Society Symposium)

15 Thursday

Green Fingers (2001)

Directed by Joel Hershman
Starring Clive Owen, Helen Mirren,
and David Kelly
(In conjunction with Art in Bloom)

APRIL

6 Friday

The Gospel According to St. Matthew (1964)

Directed by Pier Paolo Pasolini
Starring Enrique Irazoqui, Susanna Pasolini,
and Mario Socrate

19 Thursday

Kings of Hearts (1967)

Directed by Philippe de Broca
Starring Alan Bates and Genevieve Bujold

MAY

4 Friday

Guest of Cindy Sherman (2007)

Directed by Paul Hasegawa-Overacker
Starring Cindy Sherman, Paul H-O, Danny
DeVito, Molly Ringwald, and John Waters

17 Thursday

Madam Curie (1944)

Directed by Albert Lewin, Jacques Tourneur,
and Mervyn LeRoy
Starring Greer Garson and Walter Pidgeon
(Writers included Aldous Huxley)

JUNE

1 Friday

Manhattan (1979)

Directed by Woody Allen
Starring Woody Allen, Diane Keaton,
Mariel Hemingway, and Meryl Streep

21 Thursday

An Evening of Short Films (various dates)

Featuring spoofs, old cartoons, newsreels;
remember when they showed these
BEFORE the film?

JULY

19 Thursday

Atlantic City (1981)

Directed by Louis Malle
Starring Burt Lancaster and Susan Sarandon

AUGUST

3 Friday

Rembrandt (1936)

Directed by Alexander Korda
Starring Charles Laughton, Gertrude
Lawrence, and Elsa Lanchester

16 Thursday

Blade Runner (1982)

Directed by Ridley Scott
Starring Harrison Ford and Rutger Hauer

Missouri Folk Arts Program

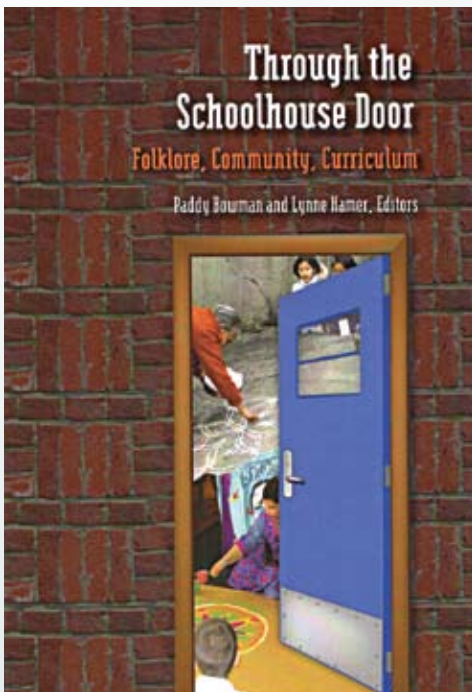
Lisa L. Higgins
MFAP Director

Over the last seven years, the Missouri Folk Arts Program (MFAP) has slowly and surely set out to build projects that connect traditional artists with Missouri's children and their teachers. With public and private funding, as well as the extensive resources of staff, consultants, artists, and partners, MFAP has produced professional development workshops for artists, a guide for educators, and artist residencies for children. With each project, MFAP staff garnered personal and professional rewards on occasions when an artist discovered new audiences, a teacher uncovered local knowledge, and a student recovered passion for learning. Our endeavors in "Folk Arts in Education" (FAIE) appeared to reach a new pinnacle in the fall. MFAP director Lisa Higgins co-authored a chapter in the newly published book *Through the Schoolhouse Door: Folklore, Community, Curriculum* from Utah State University

Press (2011). Almost simultaneously, the Folklore and Education Section of the American Folklore Society bestowed the Dorothy Howard Folklore and Education Prize upon a MFAP publication. *Show-Me Traditions: An Educators' Guide to Teaching Folk Arts and Folklife in Missouri Schools* was written and developed in 2009 by FAIE consultant Susan Eleuterio in collaboration with MFAP staff and master artists. The guide was subsequently revised, and an electronic version is available via PDF at our website: <http://maa.missouri.edu/mfap>. The prize included a small check, which MFAP used, along with a matching contribution from the Museum, to purchase a few copies of *Through the Schoolhouse Door* as

gifts for key Missouri educators, traditional artists, and art education specialists.

No time to rest on any laurels, as MFAP and Museum staff collaborated on an Arts Education grant proposal for the Missouri Arts Council. This February, with grant funds from the state agency (notification is still pending) and the College of Arts and Science, the Museum and the Missouri Folk Arts Program will commemorate Black History Month in a new way. The exhibition *Black Women in Art and the Stories They Tell* explores the myriad ways that visual artists utilize narrative elements, and the exhibit will be paired with a public school residency led by a Missouri artist who embodies the exhibition's theme. Award-winning master storyteller Gladys Caines Coggs will spend a week



at two Columbia elementary schools, teaching the students the elements of narrative, as well as methods for collecting and sharing stories with audiences. The proposed partnerships with West Boulevard Elementary and Lee Expressive Arts Elementary fulfill a key component of the Museum's mission—interpretation. The residency will encourage our young neighbors to "experience authentic and significant art and artifacts firsthand" by using storytelling as a means for children to put the exhibition's paintings, photography, and sculpture into "meaningful contexts."

In the introduction to *Through the Schoolhouse Door*, editors Lynne Hamer and Paddy Bowman explain that FAIE programs "engage teachers and students in critically observing differences, as well as intersections, between elite and popular culture and the folk culture of their communities, thus helping students recognize their 'cultural capital' and agency as equally authoritative as what is promulgated by schools and media" (13). Students at both schools will have opportunities to identify those differences and intersections. They will learn to collect

and share their stories; they will visit the Museum to analyze the narrative driven works in this special exhibit; and finally, they will share their 'cultural capital' at school assemblies and during a special performance at the Museum. Be sure to check the calendar for details. Gladys Coggswell will also present a performance "The Stories I Tell" at the exhibit's opening on Thursday, February 2, 2012.

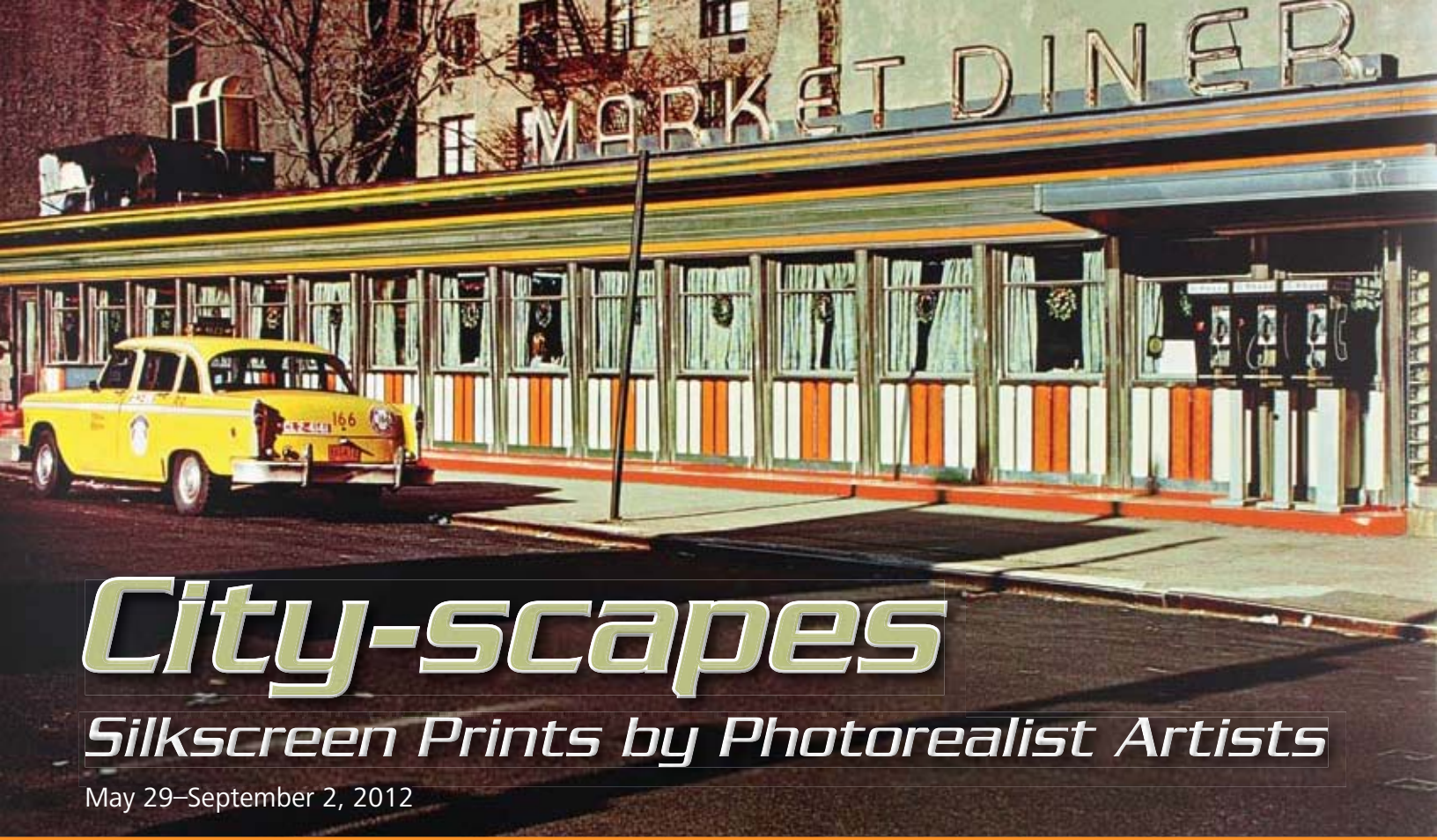


s Coggswell
ses
oggswell, who lives in
n-American community
extensive repertoire of
gas told to her by her great
and boarders who rented
ll's grandmother recounted
d focused especially on
'who was captured in
Uncle Pete told tall tales,
communicate messages
ing to Missouri in the
bout life in Missouri;
e Heart: Missouri's African
sity of Missouri Press.



Above: In December, Gladys Coggswell visited Columbia for planning meetings at each school and at the Museum.

ve, I'm sure. But some of them were so outlandish that I just have
ould be okay. But if we fought other children and made trouble
in the sky in the daytime together
e and th



City-scapes

Silkscreen Prints by Photorealist Artists

May 29–September 2, 2012

Mary Pixley

Curator of European and American Art

City-scapes is a portfolio of prints that utilize photography and the thorough reproduction of detail to create realistic artworks in another medium. In this instance, first and second generation Photorealist artists used the medium of silkscreen to explore the urban landscape. The prints in this exhibition comment on the ability of Photorealist art to precisely reproduce a scene in a style closely resembling photographs.

Photorealism developed in the United States in the mid-1960s when some artists chose to replicate photographs in paint as the subject of their works of art. Seemingly born out of Pop Art, Photorealist art possesses the cool, detached approach to the subject found in Minimalist art, while its concern with intellectual content finds parallel in conceptual art. Popular from the outset, Photorealism appealed to the public's taste for realistic representation.

Silkscreen, also called serigraphy and screen printing, began to be used as an artistic medium in the United States during the 1930s under the Works Progress Administration. It is based on the very old technique of using stencils. The artist first prepares a series of tightly stretched screens, often made of woven silk or nylon. The areas not to be printed are blocked out by filling the pores of the fabric with a varnish-like substance through which ink cannot pass. In the case of Photorealist silkscreens, the use of a light sensitive emulsion and a transparent overlay with the design would be used to create a stencil on the screen exactly duplicating the design. Following this, a piece of paper is placed

beneath the stenciled screen and ink forced through the open mesh using a rubber bladed squeegee. Multiple colors can be used, although each color requires a separate screen.

Silkscreen is one of the most painterly methods of making prints. Colors can be layered and the inks can be printed thickly or thinly. The medium also permits the reproduction and enlargement of photographs. Bold shapes and flat colors frequently further distinguish silkscreen prints.

The silkscreen prints shown in this exhibition rely on the theme of photographic reproduction as they balance illusionism with an investigation into the pictorial aspects of the photograph. Issues considered by the artists include: contrasts of light and dark, color separation, reflections, texture of the grain, gloss and matte finishes, as well as the artistic possibilities of overexposure. Photorealist silkscreen prints tend to feel impersonal owing to the artist's reliance on photographs, flat surfaces, and meticulous detailing. At the same time, the emphasis on particular details combined with the artist's compositional and intellectual choices create a sense of unreality. By focusing on various aspects of illusionism and photography, these prints further dissect the illusion of realistic art.

Above:
John Baeder (American, b. 1938)
Market Diner from the series *Cityscapes*, 1979 [detail]
Serigraph
(2010.19.1)
Gift of the Department of Art, MU

Portraiture, Power, and Propaganda on ANCIENT COINS

June 12–October 21, 2012

Kenyon Reed

Collections Specialist

Even though they are small in scale, coins provide an ideal medium through which rulers can proclaim their power and prestige by the use of various images and propagandistic messages. The exhibition *Portraiture, Power, and Propaganda on Ancient Coins* examines how Greek, Roman, and Byzantine rulers made use of portraiture in order to emphasize their status, to make connections to or distinctions from past rulers, and to make statements about the future.

The earliest coins, issued in the region of Lydia ca. 650 BCE, proclaimed power through the use of lions and bulls, two symbols of regal power. Other cities used images of gods, heroes, minor deities, or personifications to illustrate the message they wished to convey. What they did not use were portraits of living individuals, or even of historic persons; to do so would have meant elevating mortal men to the same level as the gods. Even Alexander the Great (r. 336–323 BCE) did not put his own portrait on his coins, instead opting to show Herakles, his patron god. It was Alexander's successors, each of whom had seized a part of his vast empire and was desperate to prove his own legitimacy to both his new subjects and his new rivals, who put a portrait of Alexander on their coinage. The first to do so was Ptolemy I of Egypt (r. 323–285 BCE), but the most influential portrait of Alexander was struck by Lysimachus, king of Thrace (r. 297–281 BCE). His portrait of Alexander (**Fig. 1**) depicts an individualized but also highly idealized representation, with tousled hair, horn of Ammon over the ear, and eyes gazing up towards the heavens. This style of individual idealism was copied by all the successors of Alexander, and by all of their successors as well. Only in the later Hellenistic period did a new, more realistic portrait style, known as verism, come into vogue.

This veristic portrait style was used during the Roman Republic. The early Romans, like the early Greeks, did not put living individuals on their coins. The Romans saw putting an image of a living person on a coin as the act of a king, and the idea of kingship was repugnant to the Romans. It was not until 44 BCE that the first portrait of a living Roman appeared on a



Fig. 1
Silver Tetradrachm of Lysimachus
Minted at Magnesia
297–281 BCE
(60.31.1)
Museum Purchase



Fig. 2
Silver Denarius of Augustus
Minted at Lugdunum
7–6 BCE
(68.337)
Museum Purchase



Fig. 3
Gold Solidus of Justinian I
Minted at Constantinopolis
545–565 CE
(69.398)
Museum Purchase

coin. Julius Caesar's portrait appeared on coins in February of 44 BCE, which was seen by many as the act of a king, and perhaps the act that was the final straw leading to his assassination in March of that year. However, this act was to set in a motion a trend, and within a few years even the surviving assassins put their portraits on their coins as they fought for supreme power during a brutal civil war.

The ultimate victor and the first Roman emperor, Augustus (r. 27 BCE–14 CE), initiated the first major change in Roman portraits. He abandoned the harsh veristic style of the Roman Republic in favor of individual idealism, the style used by Hellenistic Greek monarchs. He also chose to portray himself as the eternal youth, (**Fig. 2**), symbolic of the newly born Roman Empire. His style of individual idealism was copied by each of his successors in the Julio-Claudian dynasty (27 BCE–69 CE). Although the succeeding Flavian Dynasty (69–96 CE) returned to a veristic style of portraiture, it was a short-lived return, and the style of individual idealism returned and would dominate Roman portraiture for the next two centuries. Diocletian's establishment of the tetrarchy in 293 CE led to a new portrait style, a more abstract and stylized portrait that emphasized the Imperial office over the individuality of the man who held that office. This new style would be the primary portrait style during the final two centuries of the Roman Empire and the first few decades of the Byzantine Empire.

Justinian I (r. 527–565 CE), a man who is sometimes called the "Last of the Romans," made the change from the abstract and stylized profile portrait to the facing portrait, which allowed for greater emphasis on the symbols of the office (**Fig. 3**). This frontal portrait style would come to dominate Byzantine coinage until the final fall of Constantinople in 1453.

From the Museum Educator

Cathy Callaway

In 2009 and 2010 the Museum acquired more than 100 extraordinary works of art made in Cuba. These works, from the collective publishing house Ediciones Vigía, can be viewed on a slide show on the Museum's website at <http://maa.missouri.edu> (#1). A Mizzou Advantage project, led by MU Professor Juanamaria Cordones-Cook, has been established to celebrate these "books," culminating in an international conference November 11–13, 2012, on the MU campus. The Museum, Ellis Library, and the George Caleb Bingham Gallery will all have exhibitions on these books. A series of summer programs is planned at the Museum and the topics will include paper making, assemblages, and altered books. The student-produced works will be displayed in the Daniel Boone Public Library in the fall. In addition, MU Associate Professor Kristin Schwain and I are teaching a Museum Studies graduate course involving these wonderful works of art, as well as their creation and display. Be on the lookout for all the results of this exciting initiative!

This past summer saw a variety of family programs, concluding another successful *Abstract Expressionism* event, thanks to Gary "Jackson Pollock" Beahan (#2). The eighth annual Haunted Museum



event saw almost 400 visitors (#3): more photos can be viewed on the Museum's website. Thanks to all those involved, especially the Museum Advisory Council of Students, whose members run the show! Participants in the *Hold Everything* event (after viewing the many and varied vessels in the *Mediterranean Melting Pot* exhibition) made a Nigerian Wodaabe pouch to hold their own valuables (#4).

Our docent cadre continues to offer outstanding tours tailored to the group visiting. As a small return, they have monthly enrichments, and in October they were treated to a tour of the murals in Jefferson City's Capitol by author Bob Priddy (#5). This past fall Columbia

Independent School seventh graders presented a work of art of their choice as Junior Docents (#6); Lee Elementary fifth grade Junior Docents will present in April.

Thanks to a grant obtained by curator Benton Kidd, the Archaeological Institute of American (AIA) funded four of the films in this semester's film series and a speaker. Monica Cyrino (University of New Mexico) spoke on Roman sexual deviance in the cinema, starting with *Quo Vadis*, the first of those four films.



Opposite page, left to right:

Rolando Estévez Jordán (Cuban, b. 1953)
Fui llevado a un cine de barrio mientras mi madre hacia su maleta [I was taken to a neighborhood cinema while my mother packed her suitcase], 2008
Mixed media: leather, metal, textile, wood, paper, paint, ceramic, lip stick, raffia, plastic, hemp rope, dried flowers, and straw
(2009.4)
Gilbreath-McLorn Museum Fund

Rolando Estévez Jordán (Cuban, b. 1953)
La Virgen es llevada en andas a la Villa del Cobre [The Virgin is carried by waves to the Town of Copper], by Emilio Ballagas, 2007
Mixed media: photocopies on paper with watercolor accents and yarn
(2009.29)
Gilbreath-McLorn Museum Fund

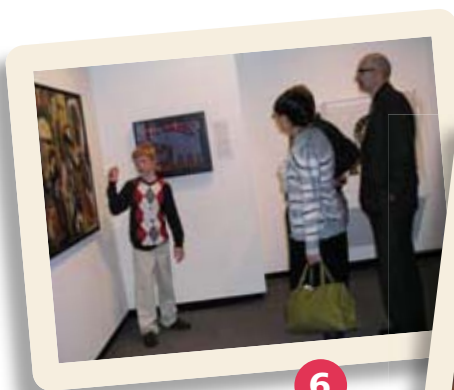
Rolando Estévez Jordán (Cuban, b. 1953)
Mar mediante [The in between sea], 2007
Mixed media: photocopies on paper with watercolor accents, yarn, ink, and satin cloth
(2009.47)
Gilbreath-McLorn Museum Fund



4



5



6



From the Academic Coordinator

Arthur Mehrhoff

The Academic Coordinator works to make the Museum of Art and Archaeology an even more valuable educational resource for the university and our many publics. The Mizzou Audio Tour (shown in the picture) clearly illustrates this role. Launched during Mizzou's 100th Homecoming celebration, the Mizzou Audio Tour helps promote the Museum's mission of making authentic cultural artifacts available to visitors within meaningful contexts. The Academic Coordinator coordinated the activities of an ad hoc group of MU faculty and staff in order to create a heritage walking tour by which visitors can learn about our unique architecture and heritage by calling the number on the strategically located signs around Francis Quadrangle historic district. It's a visible and popular way to extend the Museum's outreach.

Visit <http://maa.missouri.edu/people/mehrhoff/mission.shtml> to learn more about Academic Coordinator activities.



Museum Associates

Robin LaBrunerie

President, Museum Associates

Voices

Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning.—MAYA ANGELOU

The voices of laughter dominated this year's Crawfish Boil held in the shadow of the columns. Another voice was that of Brook Harlan, chef for the event, giving instruction on the best method of consuming those freshly boiled mudbugs. And of course the voices of the *Swampweed Cajun Band* musicians beckoned the 170 revelers toward a relaxed, celebratory evening.

Museum Associates Annual Meeting was held in November. New directors adding their voices to the board include: Larry Colgin, Nancy Gerardi, Diana Groshong, Patti King, Toni Messina, Stacia Schaefer, and Gary Tatlow. Returning for a second term are Elizabeth Kraatz and , president-elect Jennifer Perlow.

Beautiful voices were heard in the Museum for the Evening of Holiday Celebration in December as carolers, *The Missourians*, entertained 120 Associates and guests, gathered for food, cheer, shopping in the Museum Store, and enjoyment of the galleries.

Late winter and spring will see a very busy time at your Museum as the Associates host the Valentine's Day event on February 14, Art in Bloom March 16–18, Slow Art April 12 and the Paintbrush Ball April 21.

Last year your Museum was busy 157 days or evenings for community events, University functions and Museum happenings. People are often surprised to know so much happens in Pickard Hall all year long. And some are regretful of not knowing in advance. The best way to keep apprised is to be a member of Museum Associates, read your *Museum Magazine* calendar and check the website often. When you are informed you can inform others.

We would like to ask all Museum Associates to use your voice to invite friends to enjoy what you're enjoying at your Museum. One of our Board members says she finds a way each and every day to refer to our Museum to someone she meets, by mentioning a painting or sculpture she admired recently, an event or lecture she attended or will attend, or an item she purchased in the Museum Store. We can all be doing as she does to spread the good word. It might be as simple as leaving your *Museum Magazine* on your coffee table and mentioning to visitors or neighbors something you love about your Museum. I also challenge every member to bring at least two friends to Art in Bloom. It's free, it's fun, and every one will talk about it to others. More voices raised. Guaranteed!

Thank you for being part of your Museum. I look forward to seeing you—and hearing you—in the galleries!



Kenny Applebee, John White, and Bill Foley played inside the Museum during the Crawfish Boil.



Carol and Mark Stevenson, MU Chancellor Brady Deaton, and Scherrie Goettsch at the Crawfish Boil.



Mark and Ingrid Headley with Sheryl Mehrhoff at the Crawfish Boil.



Pat Cowden, William and Jane Biers, Bill Fisch, Kitty Dickerson, and John Cowden at the Holiday Event.



Joan Menser and Darlene Johnson at the Holiday Event.



MA President Robin LaBrunerie, Secretary Terri and Chris Rohlfing, and Treasurer Gary Upton at the Holiday Event.



Marilyn Upton, Leland Jones, and Tootie Burns at the Holiday Event.

MUSEUM ASSOCIATES ANNUAL

Paintbrush Ball

April 21, 2012

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,
and 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, 2012 by calling (573) 882-6724

For the benefit of the

**MUSEUM OF ART
AND ARCHAEOLOGY**

 University of Missouri

MUSEUM ASSOCIATES, INC. A 501(c)(3) Not-For-Profit Organization

Sponsored by Museum Associates, area businesses and individuals:

Patron Sponsors



Corporate Sponsors



Rick and Pam Huffstutter

Event Sponsors

Frank and Liz Aten



Spotlight

Benton Kidd

Curator of Ancient Art

Funerary Stele of Heliodora

The stele of the woman Heliodora is a remarkable example of Graeco-Egyptian cultural intermingling, illustrating a woman with a Greek name (“gift of the sun”), wearing a Greek costume that is styled like Egyptian linen, and an Egyptian hairstyle. Reclining on a couch in the Greek tradition, she extends a Greek *kantharos* toward the Egyptian jackal-god Anubis. The architectural enclosure is a combination of Egyptian and Greek architecture with papyrus columns, a triangular pediment, and a painted dentil course.

Below the woman is a series of glyphs, framed on either end by Egyptian *djed* columns (symbol of strength). From left to right the other symbols are: unknown (perhaps a loaf), an amphora in a stand, and a tripod (three-legged Greek pot). These symbols probably make reference to objects used in Heliodora’s funerary banquet. Traces of red and black paint remain. Most interesting is the inscription that reads:

“Heliodora, inclined to learning, pure, faultless, virginal, devoted to your brother, about fifty-two years, be of good fortune.”

The inscription implies Heliodora lived



Egyptian, Roman period, 2nd–3rd c. CE
Terenouthis,
Nile Delta region
Limestone with traces of pigment
(2011.25)
Weinberg Fund and
Gilbreath-McLorn
Museum Fund

in one of Egypt’s centers of learning, for which Alexandria is most well known. Terenouthis, where some 200 such stelai were excavated by the Kelsey Museum of Art and Archaeology in the 1930s, was also located in the Nile Delta region and probably fell under Alexandria’s influence. Moreover, the rarity of Heliodora’s stele

lies in the fact that it commemorates a middle-aged, unmarried, female scholar in the tradition of the later Hypatia (ca. 350–415 CE). Alexandria produced a number of pagan and Christian women renowned for their great intellects. No other stele from Terenouthis commemorates such a woman.