

MUSEUM

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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.

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

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Cover [detail]
William Blahd (American, b. 1952)
The Labyrinth, 1988
Oil on canvas
(91.259)
Gift of Museum Associates



From the Director

The Museum's move out of Pickard Hall has been completed successfully—ahead of schedule, under budget, and without loss. From the movers' perspective that's largely because the collections were so well organized and the staff so well prepared for the move. From our perspective it's largely because the movers were so skilled, flexible, and professional. Either way a monumental project was completed with far fewer hiccoughs than one might have reasonably expected.

Over the holidays the staff took a deep collective breath, and we're now busy with the move into the new spaces at Mizzou North. The Cast Gallery should be open by the time you receive this issue, and I encourage you to come see the casts in their new home. Next we'll be beginning the process of unpacking and storing the collections into new cabinets and storage fixtures—a process that will likely take months.

Renovations of what will become the public galleries will take the longest, and Campus Facilities tells us they don't anticipate turning those areas over to us until fall of 2014. That's certainly a disappointment—we'd hoped to reopen the galleries by summer—but in part this reflects a more aggressive renovation plan that should make the resulting galleries taller, more open, and more attractive as a public art venue. But because it is a new plan, Museum staff members are busily redesigning the art spaces based on these new constraints.

As an academic museum we certainly hope to be able to return to campus soon, as we play an important role in the intellectual life of the campus, and a significant strategic role as a gateway between campus and the larger community. But since we're here in Mizzou North we're working to make our new location a successful and engaging place to confront and contemplate authentic works of art from six continents and more than seven millennia.

These have been challenging months for the Museum's staff. As a public museum we're not used to being closed for long periods of time, and one of the unalloyed joys of museum work is sharing the collections with the broadest range of public audiences. We look forward to reopening our galleries and welcoming you back. That's our mission, and it's why all of us chose this line of work. Our reward comes when you walk through our doors and are moved to other places and other times, when you see the world around you differently after seeing works in our galleries, or peer into the distant past and see someone very like yourself looking back.

That reward will come, and all of our activities in the interim are with that day in mind. I look forward to welcoming all of you to the new Museum.

Alex W. Barker
Director



New storage cabinets



New painting racks

The Alluring Lady Hamilton

Danielle Gibbons, Graduate Research Assistant

Although the Museum's collection is currently in storage and awaiting installation in its new location at Mizzou North, research on artworks is still underway. One example involves the Museum's *Portrait of Lady Hamilton* (Figure 1) by the British artist George Romney. In the spring of 2013 the Museum was contacted by the London-based art historian Dr. Alex Kidson, who holds the title Senior Research Fellow at the Paul Mellon Centre for Studies in British Art. Kidson is writing a complete catalogue raisonné of all the known paintings by Romney. After his initial contact, Kidson and Jeff Wilcox, Curator of Collections and Registrar with the Museum, exchanged several more e-mails, and through those communications not only did the Museum learn of a previous owner of our painting, but we were able to provide Kidson with some additional information on our piece of which he was unaware. He also informed us that our portrait had been mentioned in the now-outdated 1904 two-volume catalogue raisonné by Humphry Ward and W. Roberts. While that catalogue does not specifically mention the Museum's painting by title, a brief description, along with measurements,

a list of exhibition locations, and a previous owner's name all match our painting and the original labels that are attached to its back. Dr. Kidson is one of the foremost scholars of Romney's work. In 2002 he published the catalog *George Romney 1734–1802* that accompanied a three-venue Romney exhibition, which was shown in Britain and the U.S. His now-in-progress catalogue raisonné is planned for publication in 2014, and it will include the Museum's portrait of Hamilton. The publication is certain to shed new light on the Museum's painting and on Romney's oeuvre as a whole.

With the scholarship presently underway on the Museum's Romney painting it is interesting to point out that the Museum owns another portrait of Lady Hamilton, *Portrait of Lady Hamilton as a Bacchante* (Figure 2). This second painting is attributed to a contemporary of Romney's, the equally well-known eighteenth-century British artist who specialized in portraits, Sir Joshua Reynolds. The Museum's two paintings, though quite different in style, both depict Lady Hamilton (1765–1815, née Amy Lyon, and later called Emma Hart)—

a woman who gained wide popularity in the eighteenth century and continues to be a subject of much fascination today. Details of Hamilton's early life are unclear but it is known that she was a maid for a short time and later performed as an actress. She became a hostess and entertainer-for-hire at private parties, and on one such occasion she met and later became the mistress of Charles Francis Greville. It was during this time that Romney became acquainted with Emma, when Greville commissioned him to paint a portrait of her; thus began Romney's lifelong obsession with her. Emma later became mistress to and eventually married Sir William Hamilton, the British envoy to Italy, and lived for a time in Naples. Later still she became the mistress of the famous British admiral, Lord Nelson.

During her time in Naples, Emma developed her famous "Attitudes," in which she struck various theatrical or classical poses. It has been suggested that Emma developed a taste for these "Attitudes" through her early passion for the theater. This new form of charade entertainment depicting characters from the classical past quickly became popular with European guests and made the young Emma a sensation. Lady Hamilton's fame was also augmented by the dozens of sketches and paintings depicting her by Romney and Reynolds, as well as by other artists.

This attention to theatrical poses can be seen in both of the Museum's portraits. In Romney's portrait Emma wears a light colored dress with three-quarter-length sleeves and a head sash; she leans on a table with her elbows. She crosses her arms, posing one hand near the side of her face, while the other rests under her chin. Looking over her left shoulder, the viewer is not greeted by her gaze but is instead left to admire the young woman, as if unnoticed by her. Another version of this same composition by Romney, titled *Emma, Lady Hamilton*, is in the collection of the National Portrait Gallery in London. This version has a lighter color palette and seems to have been executed with finer lines and more delicacy. Because the date of our Museum's piece is unknown, it is impossible to discern which of the two paintings came first, though it may be likely, based on the differences in refinement, that the Museum's portrait served as a study or preliminary work to the London version. Interestingly, in the 1904 catalogue of Romney's works both the London and Museum's portraits fit the exact description of what is termed one of Romney's many "Bacchante" paintings. If this is the case, both of our Museum's paintings, the one by Romney and the other by Reynolds, depict Lady Hamilton in the guise of a bacchante.

In the Museum's painting by Reynolds one sees Emma in a perhaps more characteristic and recognizable depiction of the mythological character of a bacchante. Bacchantes, in Roman mythology, are female followers of Bacchus, the god of wine and intoxication. They are not only the symbol of ecstasy but also of destruction. In Reynolds' painting, she wears a gold silk dress with a white shawl or fabric that wraps over her shoulder and ties at the back. Her hair is loosely pulled up and adorned with a wreath, and she coyly looks over her right shoulder at the viewer with her hand near her lips. Although Emma is not depicted semi-clothed or in animal skin, as is typical for a bacchante, the vine wreath in her hair (an emblem of the wine

god Bacchus) and her flirty smirk indicate the free spirit of a the mythological character. The natural verdant background along with the ominous turbulent sky points to bacchantes' associations with nature, fertility, and the dark riotous behavior in which they engaged during their festivals in honor of Bacchus.

It is interesting to note that in each of the Museum's paintings, both Reynolds and Romney seem to have given special attention to Emma's hand placement. In both, her arm bends in front of her body, in a way pointing back at herself. Almost as a self-reflexive gesture, she points to and frames her visage, thus emphasizing the role she has assumed. While Romney's Hamilton looks away from the viewer, Reynolds' Hamilton looks directly out at the viewer. Alex Kidson notes that Romney's Emma portraits were often "visualized as chaste and demure—the epitome of the unavailable." These qualities were perhaps an extension of Romney's feelings about women in general, or at the very least his feelings about Emma in particular. On the other hand one may say that Reynolds, in his portrait, emphasized not only the unbridled character of Emma in her guise as a bacchante, but also her scandalous personal life in her role as an unashamed mistress.

When viewed side-by-side, *Portrait of Lady Hamilton* by Romney and *Portrait of Lady Hamilton as a Bacchante* attributed to Reynolds, seem to illustrate counterpart aspects of Emma. The former shows Hamilton as the chaste, demure woman Romney saw as his muse, and the latter depicts her as mistress and beautiful entertainer, the way in which Reynolds and the public at large envisioned her.

When the Museum reinstalls its galleries at Mizzou North, patrons will be able to view one, if not both, of the Lady Hamilton paintings and see for themselves this alluring woman who so captured the attention of eighteenth-century socialites, lovers, artists, and the public at large.



Figure 1. George Romney (British, 1734–1802) *Portrait of Lady Hamilton*, ca. 1785–1795
Oil on canvas (79.103)
Gift of Mr. J. Russell Forgan



Figure 2. Attributed to Sir Joshua Reynolds (British, 1723–1792) *Portrait of Lady Hamilton as a Bacchante*, ca. 1780–1790
Oil on canvas (79.106)
Gift of Mr. J. Russell Forgan

Selected Readings

Baily, James, and Thomas Herbert. *Emma, Lady Hamilton a Biographical Essay with a Catalogue of Her Published Portraits*. S.I.: London: W. G. Menzies, 1905. <http://www.archive.org/details/emmaladyhamilton00bailuoft>.

Kidson, Alex, Walker Art Gallery, National Portrait Gallery (Great Britain), and Archer M. Huntington Art Gallery. *George Romney, 1734-1802*. Princeton, N.J.: Princeton University Press, 2002.

Postle, Martin, ed., Palazzo dei Diamanti (Ferrara, Italy), and Tate Britain (Gallery). *Joshua Reynolds: The Creation of Celebrity*. London: New York: Tate Pub.; Distributed in the United States and Canada by Harry N. Abrams, 2005.

Sontag, Susan. *The Volcano Lover: A Romance*. New York: Farrar Straus Giroux, 1992.

Ward, Thomas Humphry. *Romney: A Biographical and Critical Essay, with a Catalogue Raisonné of His Works*. London; Manchester [etc.]: New York: T. Agnew & Sons; C. Scribner's Sons, 1904.

Building a Collection

Ancient Glass at the MAA

Antone Pierucci
Graduate Research Assistant

The Museum's collection of ancient glass is indebted to the work of Gladys Davidson Weinberg, who not only left behind a legacy of the highest scholarship in glass studies but also developed the bulk of our glass collection. Dr. Weinberg looms so large in the history of the Museum's glass collection that it is impossible to speak of one without mentioning the other. Since the founding of the Museum of Art and Archaeology in 1961, Egyptian, Greek, and Roman glass vessels have played key roles in the art historical and educational fabric of the Museum.

Egyptian core-formed glass flasks (*aryballoi* and *alabastra*) represent the formative years of glassworking in the Ancient Near East and Egypt (Figure 1). These small vessels, executed in opaque blue glass, serve as exemplars of the core-forming process. In this technique, the glassworker first created the core of the desired vessel by manipulating a glob of dung and clay into the desired shape around the end of a metal rod. Heated glass would then be repeatedly wrapped around this rod-supported core and smoothed on a flat surface (a process



Figure 1. Aryballos, ca. 500–475 BCE (85.42)

called *marvering*) in order to evenly distribute the glass around the core. Additional details, like yellow and aquamarine threads, could be added by applying heated trails of glass to the vessel's exterior and leaving them in relief or marvering them flat. Once the vessel was complete and cooled, the dung core would then be dug out with tools, leaving the shell of glass intact, thus forming the vessels we find today in the Museum's collection.

The wonder of each glass vessel housed in the Museum lies as much in its aesthetic value as in recreating for viewers the fascinating and sometimes peculiar method of its creation. One piece in particular, acquired by the Museum in 1977, serves as a unique example of superb craftsmanship and intricate technology (Figure 2). The bowl of gold leaf "sandwich" glass was a technical marvel of its day and must have graced the

table and subsequent tomb of an elite man or woman from the Hellenistic Near East. This vessel was made by sandwiching thin pieces of gold foil decoration between two closely fitting cast, ground, and polished vessels, which were then fused. For centuries various colors of glass had been created by alterations in the atmosphere of the furnace and by the addition of various elements to the mixture of raw materials (such as cobalt for dark blue or tin for opaque white). The addition of manganese and antimony created a clear glass that was used for the creation of such striking vessels as the gold foil "sandwich" bowl currently in the Museum.



Figure 2. Gold Leaf "Sandwich-glass" Bowl, Early 3rd Century–Late 2nd Century BCE (77.19)



Figure 3. Unguentarium, 1st century BCE–1st Century CE (2002.11)

Although the Museum's holdings of glass stretch the geographical expanse of antiquity, from the shores of the German Rhine to those of the Persian Euphrates, the lion's share of its glass was created in the Roman Mediterranean. Dozens of vessels have been acquired by the Museum over the years to form a collection that, while perhaps not exhaustive in its range of forms, is superb in its technological and historical scope. The discovery that glass could be shaped by the power of the human breath sometime in the last decades of the first century BCE forever altered the role of glass in antiquity. Whereas the laborious and more expensive methods of core-forming and casting created vessels for a relatively wealthy clientele, the cost-effective method of glass blowing allowed for the spread of glass vessels across the Mediterranean and into the homes of a wider caste of people. From color-band *unguentaria* to the cone-shaped lamps that were popular in the fourth and fifth centuries CE, the Museum's collection contains many examples of Roman innovation in glassworking since the discovery of glass blowing (Figures 3 and 4).

Just as the Museum's collection of ancient glass benefited from the expertise of Dr. Weinberg, so too did our understanding of where and how such vessels were created. Her research into glass production centers in Greece, Cyprus, Crete, and Israel remain, decades later, immutable examples of superb scholarship and continue to provide insights into the very kinds of vessels that form the Museum's collection. But for the average visitor to the Museum of Art and Archaeology, and indeed to the scholars who continue to benefit from the overall collection, the glass bottles, flasks, and jars acquired over the years remain the most enduring example of Gladys Weinberg's legacy.



Figure 4. Conical Lamp with Blue Blobs, Second Half of 4th Century CE (68.415)

FEBRUARY
(Black History Month)

6 Thursday
Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Lefevre Hall, Lobby
Lecture 5:30pm, Lefevre Hall, Room 106
“Padded Dancers, Pottery, and Local Identity in Archaic Corinth”
Angela Ziskowski, Assistant Professor of History, Coe College

7 Friday
Cast Gallery Opening
Mizzou North
Reception, 5:30–8:00pm

15 Saturday
Art Lab for Middle Schoolers
(Grades 6–8) 10:00am–12:00pm, Mizzou North
Preregistration required 882-3591

27 Thursday
Art After School
(Grades, K–8) 3:30–5:30pm, Mizzou North
Make Your Mark
(Limit two children per accompanying adult)
Preregistration required 882-3591

MARCH
(Women’s History Month)

3 Monday
Annual Music and Art Concert
6pm, Missouri Theatre
Museum of Art and Archaeology and MU’s School of Music Chorale

4 Tuesday
Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Lefevre Hall, Lobby
Lecture 5:30pm, Lefevre Hall, Room 106
“Digging Homer: The Exciting Discovery of a New Mycenaean Palace Near Pylos”
Michael Cosmopoulos, Professor of Greek History and Archaeology, University of Missouri-St. Louis

13 Thursday
Museum Lecture Series
Lecture 5:30pm, Mizzou North
Reception Following
“History of Sculpture Casts”
Lauren DiSalvo, PhD Student, Department of Art History and Archaeology, University of Missouri

15 Saturday
Art Lab for Middle Schoolers
(Grades 6–8) 10:00am–12:00pm, Mizzou North
Preregistration required 882-3591

20 Thursday
Art After School
(Grades, K–8) 3:30–5:30pm, Mizzou North
Art in Bloom
(Limit two children per accompanying adult)
Preregistration required 882-3591

APRIL
10 Thursday
Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Lefevre Hall, Lobby
Lecture 5:30pm, Lefevre Hall, Room 106
“Setting the Table at Hellenistic Gordion”
Shannon Stewart, Assistant Professor of Classical Studies, Depauw University

12 Saturday
Family Art Event
1:00–2:45pm, followed by a public event from 3:00–4:00pm
Celebrate Thomas Hart Benton’s 125th Birthday
State Historical Society of Missouri
(Limit two children per accompanying adult)

MAY
3 Saturday
Annual Paintbrush Ball
5:30pm, Silent Auction/Happy Hour
7:00pm, Dinner, Silent Auction, and Dancing
Donald W. Reynolds Alumni Center
Entertainment by Big Band, Kapital Kicks
Tickets: \$75/person or \$140/couple
Museum Associate Tickets: \$70/person or \$130/couple
RSVP by April 25, 2014

8 Thursday
Art After School
(Grades, K–8) 3:30–5:30pm, Mizzou North
Food in Art
(Limit two children per accompanying adult)
Preregistration required 882-3591

JUNE
9–13 Monday–Friday
Art Summer Camp
(Grades 3–5) 9:00am–3:00pm, Mizzou North
Preregistration required 882-3591

19 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
Experimenting with Color
(Limit two children per accompanying adult)
Preregistration required 882-3591

26 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
Art in 3D
(Limit two children per accompanying adult)
Preregistration required 882-3591

JULY
10 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
Pinch Me, I’m Dreaming!
(Limit two children per accompanying adult)
Preregistration required 882-3591

17 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
Art Rocks!
(Limit two children per accompanying adult)
Preregistration required 882-3591

24 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
Mixed Media Self-Portraits
(Limit two children per accompanying adult)
Preregistration required 882-3591



31 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
What a Relief!
(Limit two children per accompanying adult)
Preregistration required 882-3591

AUGUST
7 Thursday
Kids Series: World of Art
3:30–5:30pm, Mizzou North
Warhol Pop
(Limit two children per accompanying adult)
Preregistration required 882-3591

AD HOC FILM SERIES
The following films will be shown in the Leadership Auditorium (upstairs from the bookstore) on the second floor of the Student Center (formerly Brady Commons; on the corner of Rollins and Hitt Street)
All films shown at 7:00pm FREE and open to the public

MARCH
20 Thursday
Meet Me in St Louis (1944)
Directed by Vincent Minnelli
Starring Judy Garland and Margaret O’Brien
APRIL
17 Thursday
All That Heaven Allows (1955)
Directed by Douglas Sirk
Starring Rock Hudson and Jane Wyman

MAY
15 Thursday
Diva (1981)
Directed by Jean-Jacques Beineix
Starring Frédéric Andréi and Wilhelmenia Fernandez



In the summer, films will be shown at Mizzou North. See website for details closer to the time.

Moving a Museum! On September 30, 2013, Pickard Hall closed its doors to the public. In order for the building to undergo remediation from radiation contamination from the early 1900s, the Museum of Art and Archaeology had to move out. MU administration moved the Museum to “Mizzou North.” Beginning October 1, 2013, two professional art moving companies were contracted by MU to pack and move the more than 15,000 objects in the Museum’s collections.



Missouri Folk Arts Program

Lisa L. Higgins
MFAP Director

The Missouri Folk Arts Program has been on the road the last year, working extensively in southwest Missouri in Lawrence, Newton, Jasper, McDonald, and Barry counties. From August 2012 to September 2013, staff visited the region nine times to explore, document traditional artists, attend festivals, coordinate workshops, and meet folk arts allies. Staff, almost always accompanied by a community scholar or a University of Missouri graduate student in Folklore, spent about forty days in the field and logged thousands of miles, hundreds of digital images, and hours of video. Nearly sixty artists were identified in the region, and over thirty were documented—about twenty extensively in face-to-face interviews in communities like Ash Grove, Carthage, Cassville, Halltown, Joplin, Monett, Neosho, Noel, Oronogo, Pierce City, Pineville, Stotts City, and Southwest City.

In just the month of May, Folk Arts Specialist Deborah Bailey and Community Scholar Caryl Posada-Stillings of Ava, Missouri, documented two Cinco de Mayo events in Monett. Leaders at St. Lawrence Catholic Church estimate Latinos now represent about thirty percent of the town’s population. While in the Lawrence County town, Bailey and Posada-Stillings also visited two large *mercados*, a Mexican restaurant, and La Duranguena, a dress shop specializing in *quinceanera* dresses. On a second trip that month, Bailey and Community Scholar Jami Lewis of Mt. Vernon met knife- and blade-smith Richard Ramsey at his rural Neosho workshop where he also adorns knife handles and other objects with intricate scrimshaw. The next day, Bailey and Lewis attended the 5th annual Pierce City Arts Festival. The 2013 theme was “Draw Pierce City,” with a contest for artists of all ages. Bailey and Lewis, however, attended to photograph a painting exhibition by

graffiti artist Vincent “A.J.” Alejandro (#1), who was commissioned by the city to produce a mural. Three days later, Bailey was joined once again by Posada-Stillings. They traveled to the home in Oronogo of cowboy poet D. J. Frye, a regular at regional festivals, who shared a few poems before they returned to Neosho to meet young fiddler Nathan Lee McAlister in a restored one room school house (#2). He was accompanied by Lee Ann and Jack Sours, who played second fiddle and rhythm guitar. McAlister was so intent to fiddle that day that he defied the latest Tornado Alley weather warning, calmly and passionately playing tunes for MFAP’s audio recorder. Posada-Stillings recalls photographing this jam session and simultaneously scouting out safe shelter.

Also in May, Folk Arts Director Lisa Higgins criss-crossed paths with Bailey, traveling some of the same highways and many different county roads with Community Scholar Sarah Denton of West Plains, who photographed artists, landmarks and landscapes. They visited the farthest corner—where Missouri, Arkansas, and Oklahoma state lines are marked by a monument dedicated by the Ozark Culture Club in 1915. Here, as in much of southwest Missouri, those borders and residents blur culturally. In Southwest City, Highway 43 turns into Main Street with cross streets that signify more cultural diversity: Cherokee, Creek, Choctaw, Chickasaw, and Comanche. At the corner of Choctaw and Broadway, Higgins and Denton visited “The Future Home of the Southwest City Arts Center,” a former Presbyterian church built in 1886. The banner over the door says “future home,” but the local arts organization had already screened a silent movie; coordinated cowboy poetry, *a cappella*, and roots music concerts; and was in production for summer theater. The Center’s vice president also happens to be a traditional coiled basket weaver. Robin

Reichardt was raised in Tulsa, tends her small herd of cattle near Southwest City, and lives just over the Arkansas border. She upcycles and recycles materials into her baskets, making scraps and found objects into functional pieces (#3). Recently, Reichardt started weaving with orange twine salvaged from hay bales required to feed her cattle during the 2012 drought. She also invited John Spurling to join us (#4). A young guitarist who identifies as an “Americana” musician, Spurling hails from Southwest City, lives in Reed Springs, and plays gigs in Branson. A flat pick guitarist, Spurling explained that he took lessons at the local music store from a Cherokee man from Oklahoma. Spurling covers John Melencamp and Kris Kristofferson’s songs to earn tips, and he picks fine versions of traditional rags and fiddle tunes, all the while documenting local culture in his original songs and lyrics. He played us a timely, compelling original song he calls “The Pep Talk” about the scourge of methamphetamine in a region where “417” is not only the area code but folk speech for “meth.”

Time and again, what we found along the highways, county roads, and main streets of southwest Missouri surprised us, from fledgling but highly productive arts organizations in Southwest City and Mt. Vernon, to the elaborate Vietnamese Marian Days Festival in Carthage that attracts tens of thousands of pilgrims in August’s triple digit heat. In Noel, Missouri,—a “Christmas City” and “canoe capital”—a Mexican restaurant and an African grocery sit opposite each other on Main Street, both catering to workers at a chicken processing plant. Off Highway 96, Jami Lewis and Folklore graduate student Darcy Holtgrave documented Gary Turner (#5), who personally sustains the legacy of Route 66 with his private collection of memorabilia, legends, and tourist information, and Lowell Davis, who has planted historic buildings in a

whimsical village, where there are regular music jams on Saturdays and gospel music on Sundays. Just to the south in Stotts City, Charles and Vicky Stearns transform vintage furs, wool coats, “letterman” jackets, and military uniforms into teddy bears that hold family folklore and reimagine local legends (#6). A little to the east in Ash Grove, Fr. Moses Berry (#7), the descendent of African slaves and Nathan Boone, reclaimed his family’s Century Farm, established an Eastern

Orthodox church, successfully placed his family’s cemetery for “Slaves, Indians, and Paupers” on the National Historic Register, and briefly ran the small, but powerful, Ozark Afro-American History Museum on Main Street.

At the outset, MFAP staff had little idea where the roads would lead and what was in store. Several months later, we are confident that we only scratched the surface.



1. Vincent “A.J.” Alejandro at the Pierce City Arts Festival. Photo by Deborah A. Bailey
2. Lee Ann Sours and Nathan Lee McAlister in Neosho. Photo by Deborah A. Bailey
3. Robin Reichardt’s wrapped coil basket in Southwest City. Photo by Sarah Denton
4. John Spurling outside the arts center in Southwest City. Photo by Sarah Denton
5. Gary Turner at his Route 66 shop near Halltown. Photo by Darcy Holtgrave
6. Stearns Bears shop in Stotts City. Photo by Pete Bradshaw, Ozark Light Writer
7. Fr. Moses Berry at his museum with Deborah Bailey and Clarence Brewer. Photo by Pete Bradshaw, Ozark Light Writer
Background image: County road near historic Goss Cemetery, Lawrence County. Photo by Sarah Denton

From the Museum Educator

Cathy Callaway

A great deal has happened since the last issue of this magazine. On September 30th, the last day the Museum was open at Pickard Hall, a flash mob gathered in the Museum galleries until Jeff Wilcox locked the doors to the public (#1). “May you live in interesting times” has taken on a new meaning! And interesting they are. The film series continued, since the auditorium in Pickard remained open for classes. The final film shown in December was the 1967 comedy *Bedazzled*. Check the *Museum Magazine* calendar and the Museum’s website for current information about the new *Ad Hoc Film Series*.

In September Tom Huck gave a wonderful lecture on his artwork in the Museum’s exhibition *14 Rural Absurdities*. Dale Fisher delivered a talk entitled

“Moving a Museum” in October, focusing on the University of Iowa Museum of Art’s move in 2007 due to flood. Dale’s concern and advice have been much appreciated. The Museum Advisory Council of Students (MACS) sponsored an outstanding lecture by Nicole Myers, Associate Curator at the Nelson-Atkins Museum of Art, in December. MACS continues to offer a campus presence for the Museum: don’t miss the fourth annual *Art After Dark* this spring.

The docent cadre is impatient for the Museum to reopen so they can resume offering excellent tours. They kept busy with a film of the Museum galleries just before the move, and will participate in the *Music and Art* event in March. In November they visited the Cox Gallery at

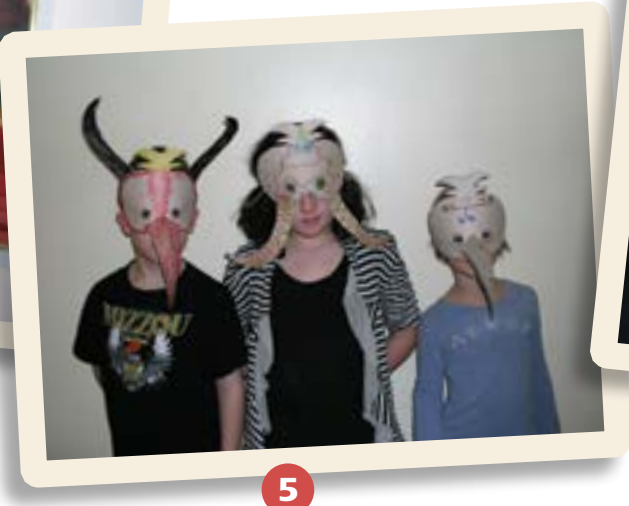
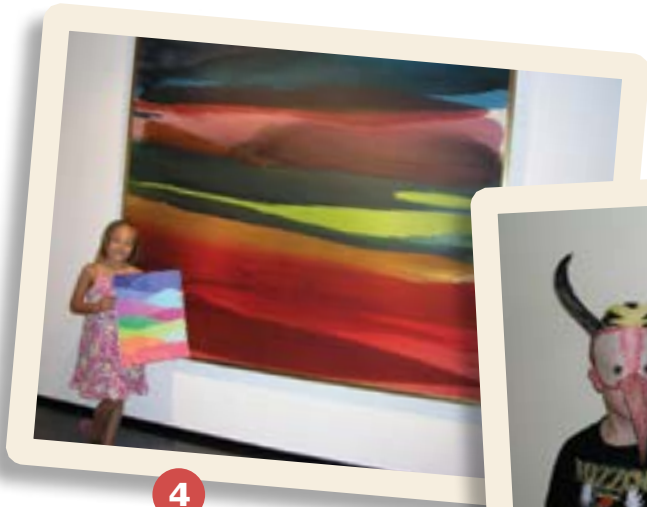
William Wood University in Fulton, viewing the faculty art show there and learning more about the Visual Thinking Strategies method and how it relates to the new Common Core Curriculum Standards, thanks to Mary Franco (#2).

The summer family events included programs on ancient coins by Kenyon Reed (#3) and “Matisse” (#4). Kids made masks in the fall, courtesy of the Museum of Anthropology, which offered us space and expertise so the show could go on (#5).

National Museum Day on September 28th was a huge hit, offered in conjunction with Joan Stack and the staff at the State Historical Society of Missouri. We had several stations at the Museum, where kids could create toys from the period, courtesy of Sarah Poff, or write letters similar to those from the Civil War (#6). At the SHS, Dr. Stack, dressed as Mrs. Bingham, presented Bingham’s painting, *Order Number 11*, along with activities designed to make that time come alive for the audience.

Rachel Navarro continues as part of the educational team and we are lucky to have her. She offered an Educator event in September and continues her focus on outreach for the public schools and other community organizations. Thirty art works from the Museum’s collection will be available on our website for teachers and other interested parties, including information and questions about each. In addition, Rachel has planned an ambitious set of family events for the spring and summer, including a week-long summer camp in June. See the calendar in this magazine as well as the website for details.

Speaking of the website, the new site should be launched sometime in 2014, thanks to Tammy McNiel, our gifted and patient Web Communications Coordinator. We welcome your input about what you would like to see on the site and appreciate your patience while it is under construction at maa.missouri.edu or callawaycl@missouri.edu.



From the Academic Coordinator

Arthur Mehrhoff

The mission of the Academic Coordinator is to expand the learning web of the Museum across campus and communities. Pictured here is my Friday, November 15 presentation entitled “Metamorphosis of a Museum” to nearly 100 people at the School of Medicine involved with the Heyssel STEP (Senior Teacher Educator Partnership) program, part of our continually evolving learning collaboration with the Interdisciplinary Center on Aging. For more information about how the Academic Coordinator helps extend the educational reach of the Museum, please go online to <http://faculty.missouri.edu/~mehrhoffw>.



Museum Associates

Scott Southwick

President, Museum Associates

You may have seen the Museum Associates in the news a bit recently.

In December the Museum Associates received a \$25,000 gift from local entrepreneurs Alfredo Mubarah and Beau Aero, of Columbia Safety. The gift was unconditional. But we'd been mulling the idea of creating a building fund, to support the eventual return of the the Museum to campus. We put together a press release for the \$25k gift, announcing that the gift would be used to inaugurate the new building fund.

Both the *Tribune* and the *Missourian* ran big stories on Beau and Alfredo's wonderful gift. But then, within five days of creating the building fund, present and former Museum Associates board members had stepped up with an additional \$75,000 in pledges.

This outpouring of pledges got noticed. Three more articles appeared in the local papers within days, before the Associates

even had time to put together a second press release.

Five articles on our fundraising within a seven day period? I don't think this was simply a case of "slow news week." Many of you have been involved in fundraising before, whether for a public radio station or a beloved local not-for-profit. Whether it's a pledge drive, a kickstarter or a gala, it's *hard* to raise \$100,000. It's even more "astonishing" (the *Tribune's* word!) when you take into account that we hadn't even approached the public for pledges yet.

What's next for the building fund? And what are the goals?

It's probably too soon to talk specific locations for the future Museum. We won't know the fate of Pickard Hall for quite some time; and after all, we haven't even re-opened in our temporary location in Mizzou North on the Business Loop. But the goal of the Museum Associates

is a significantly expanded Museum, no matter where it ends up. It needs to be on or adjoining campus, so that it can fulfill its mission as a teaching museum, and to serve as a gateway between the community and the university.

All decisions about the Museum's fate will be made by the University, of course. But our goal is to raise so much money that the University finds it irresistibly easy and pleasurable to start making plans for a large, world-class museum facility.

So we're just starting to put together the public component of our fundraising effort. And you'll be hearing from us! But if we're not moving fast enough for you, or if you have any questions or suggestions, please feel free to contact me directly at scottysouthwick@gmail.com, or 573-999-2420.

Bottom line: regardless of its final location, your art museum doesn't need to be a hidden little gem anymore.

Museum Store

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More space! More unique gifts! More fun!!

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Mizzou North, main floor • 115 Business Loop 70 West

Hours: Monday through Friday 10am–4pm

MUSEUM ASSOCIATES ANNUAL

Paintbrush Ball

May 3, 2014

Schedule of Events

5:30pm: wine and hors d'oeuvre reception with cash bar, silent and live auctions, and raffles at the Donald W. Reynolds Alumni Center

7:00pm: dinner and dancing until 11:00pm to the big band sounds of the Kapital Kicks Orchestra

Black tie requested but not required

Tickets: \$75/Person (\$70 for MA Members) \$140/Couple (\$130 for MA Members)

RSVP by April 25, 2014 by calling (573) 882-6724



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An Unusual Portrait of Hadrian

Born to a noble family with close ties to the emperor Trajan (r. 98–117 CE), Publius Aelius Traianus Hadrianus Augustus (76–138 CE) would go on to become one of Rome's most beloved and memorable emperors. Young Hadrian's fate was sealed when his parents died early, and he became a ward of the imperial court. Reared as a proper Roman aristocrat, he was schooled in Athens where he developed a love for all things Greek. His stay in Athens would leave an indelible mark on his psyche, and his predilection for Greek culture grew so pronounced that he was nicknamed *Graeculus* ("Little Greek"). That interest remained strong and colored many aspects of his life.

When Trajan died, Hadrian was named his heir. For the next twenty years, Hadrian ruled Rome's sprawling empire and traveled to almost all of its provinces. He had a particular fondness for Athens, Asia Minor, and Egypt and would patronize many of these places, bestowing them with magnificent temples, works of art, and other gestures of imperial largesse. His relations with the military were also excellent, and he was known for his habitual military attire and close contact with his legions.

Because of his popularity and subsequent classification among Rome's

"Good Emperors," hundreds of portraits of Hadrian survive today, known in museums spanning four continents. The Museum's portrait of this renowned emperor is an unusual one, however, representing a youthful, romanticized image with a distinctive neck beard. At one point it was thought that the handful of images representing Hadrian in this manner did not represent the young emperor at all, but perhaps another emperor or a god. This head is now thought to show Hadrian in the guise of the Greek hero Diomedes, again pointing to Hadrian's predilection for Greek culture. Diomedes was a Greek leader in the Trojan War, and legend tells us that, after the long siege, he returned to Greece to find his wife an adulteress, a punishment from the goddess Aphrodite, whom he had wounded in battle. Diomedes then left Greece and settled in Italy, where he again became a pivotal leader, founded many cities, and ruled a great and peaceful kingdom. Hadrian must have identified with this wise and diplomatic leader who had long had a cult established in his honor by Hadrian's day.

Recent analysis of the marble from which the Museum's portrait is carved has shown it to be an unusual white marble from the ancient Greek city of Aphrodisias in southwestern Turkey. Only discovered



Hadrian
Roman, probably after 138 CE
Aphrodisian marble (89.1)
Gilbreath-McLorn Museum Fund

in 1999, this quarry supplied the famous school of sculpture at Aphrodisias. As a patron of Greek culture and art, Hadrian must have had a particular fondness for Aphrodisias and its sculptors since he apparently brought some of them to Rome and allowed them to import their own native marble for a number of projects. It is also interesting that an Aphrodisian sculptor was chosen for this portrait and the nearly identical one found at Hadrian's private estate at Tivoli. The neck-beard portraits of Hadrian are thought to be posthumous, perhaps representing the emperor reborn as a youthful hero after death. That an Aphrodisian sculptor was chosen for at least two of these special, commemorative images proves Hadrian's deep admiration for Aphrodisias and its fine sculptors.