

# MUSEUM

FALL 2014 | NUMBER 65

MAGAZINE



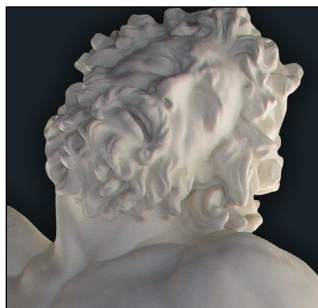
MUSEUM OF ART AND ARCHAEOLOGY



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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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.



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### Cover [detail]

Fred Shane (American, 1906–1990)

*University of Missouri*, 1946

Oil on Masonite

(2014.97)

Gift of Scruggs-Vandervoort-Barney, Inc.;

transferred from the Office of the Vice Chancellor for Operations, MU



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### Museum Galleries:

Gallery of Greek and Roman Casts

Monday through Friday: 9am to 4pm

All other galleries temporarily CLOSED for renovations

### Museum Store:

Monday through Friday: 10am to 4pm

### Museum Staff Office Hours:

Monday through Friday: 8am to 5pm

### Closed:

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

It probably seems a bit obvious to say that the Museum has been a busy place. Moving a major collection, renovating areas, unpacking and reorganizing collections, and all the other tasks associated with uprooting and relocating a museum would keep any staff rather busy. But that's only part of the story.

While the move occupied much of our attention, the Museum's collections continue to grow. We added six new works by Andy Warhol to the collection through the generosity of the Andy Warhol Foundation for the Visual Arts, and a series of eighty-six works from the estate of noted artist and MU faculty member Robert Bussabarger through the generosity of his family. A total of ninety-eight regionalist paintings and drawings comprising the Scruggs-Vandervoort-Barney "Heart of the Nation" collection were transferred from Jesse Hall to the Museum's permanent collection; that transfer was something I'd sought since my first months at the University. Two works were added by purchase through the Paintbrush Ball and Museum Associates, and another important regional work, *American Tragedy* by Albert Pels (depicting the aftermath of a lynching), was acquired through the generosity of Alex and Robin LaBrunerie. Nor have our acquisitions been limited to modern, two-dimensional works—we also acquired a lovely pre-Columbian jaguar-effigy grinding slab as a transfer from the Missouri State Museum.

We've been equally active in other areas. Rachel Navarro and Cathy Callaway have been working on new educational programs intended to reach schools that may find our new location less accessible, including a new "A Portrait of the Museum in 30 Objects" online module, which includes study questions and information placing the works into context <http://maa.missouri.edu/slideshows/30objects/>. Cathy's also been working with me on a redesign of the Museum's website to better serve the needs of our audiences.

Everything about the move has been informed by the need to take even greater care of our irreplaceable collections and ensure that investments we make now can come with us when we return to campus. All of our new and upgraded cabinetry and storage racks were selected with this in mind, and this autumn we're implementing new wireless temperature and humidity sensors to help us be even better stewards of the more than 16,000 objects in our collections.

And while the new galleries don't allow for the same temporary exhibition space as was available at Pickard Hall, we are nevertheless beginning planning for both permanent installations and temporary exhibitions. Even before the main galleries are completed we'll host a temporary exhibition of drawings, guest-curated by Matthew Ballou of MU's Art Department, and we're already planning a 2016 traveling exhibition featuring works by American artist Simon Dinnerstein, organized by the Museum and informed by a symposium held here at Mizzou examining his work.

Perhaps our most exciting news is that we've been negotiating with the Capitoline Museum in Rome for a major project documenting Roman antiquities—and while the official announcement takes place after publication of this issue, readers like you get a sneak preview here. Scholarly study of antiquities has been part of the Museum's character since its founding more than fifty years ago, and this represents a major new chapter in that ongoing mission. Look for more news regarding this project in the months to come.

We'll be reopening soon, and can't wait to welcome you back to the Museum.



Alex W. Barker  
Director

Albert Pels (American, 1910–1998)  
*American Tragedy*, 1936  
Oil on board  
(2013.18)  
Acquired with funds donated by  
Alex and Robin LaBrunerie





# Heart of the Nation Moves to the Museum

Meg Milanick  
Graduate Research Assistant

The *Missouri: Heart of the Nation* collection of ninety-eight paintings has moved from the walls of Jesse Hall to its new home at the Museum of Art and Archaeology. The collection was commissioned by the Scruggs-Vandervoort-Barney, Inc. department store of St. Louis, Missouri, in 1946 and donated to the University of Missouri in 1950. When the collection was housed in Jesse Hall, few viewers were aware that each painting was part of a collection. Why was the collection commissioned by a department store? Who were the artists? How did the collection end up at the University? And most importantly, what overall picture of Missouri did the collection paint?

Searching to broaden the economic base for art, Reeves Lewenthal, head of Associated American Artists (AAA), approached Frank M. Mayfield, president of the St. Louis department store, Scruggs-Vandervoort-Barney, Inc. (SVB), and proposed a collaborative project. AAA worked with Mayfield and the public relations director, Mary Gamble, to commission for exhibition a collection of almost 100 paintings depicting contemporary Missouri. The timing was propitious: SVB would soon be celebrating the 100th anniversary of their founding in 1850, and Missouri's favorite son, Harry Truman, had become president in 1945. Frank Mayfield wrote in the preface to the catalog that the purpose for commissioning the collection was "to depict for Missouri, and for the world, the charm, the strength, the beauty, the way-of-life of our mid-western Missouri of today."

The *Heart of the Nation* paintings were commissioned at a time when the general feeling among art and business observers was that fine art and commercial art were merging. The broker in that merger was Reeves Lewenthal and Associated American Artists, which he founded in 1934. Lewenthal merged the world of American art with that of middle-class consumerism, by selling art using the modern business practices of production (buying plates, producing prints, commissioning art) and distribution (through department stores, mail order, and his own gallery.) The prints were advertised as "signed originals by America's great artists, one price \$5." Sales boomed and by 1941, AAA was "the largest commercial art gallery in the world," a \$500,000-a-year business (\$8.8 million-a-year in 2014 dollars) with 30,000 square feet of gallery space on Fifth Avenue in New York City. AAA marketed modern American art as a middle-class commodity and a vehicle for corporate publicity. Three other department stores in the U.S. had also collaborated with Lewenthal and AAA, and produced art collections. Of the four department store art collections, the *Missouri: Heart of the*



Frederic James (American, 1915–1985)  
*Missouri Farmer*, 1947  
Watercolor on rag, wove, sized paper  
(2014.71)  
Gift of Scruggs-Vandervoort-Barney, Inc.; transferred from the  
Office of the Vice Chancellor for Operations, MU



Georges Schreiber (American, 1904–1977)  
*Mink Trapper on Finley Creek*, 1946  
Oil on canvas  
(2014.90)  
Gift of Scruggs-Vandervoort-Barney, Inc.; transferred from the  
Office of the Vice Chancellor for Operations, MU





Jackson Lee Nesbitt (American, 1913–2008)  
*Farm Auction*, 1946  
 Egg tempera on composition board  
 (2014.85)  
 Gift of Scruggs-Vandervoort-Barney, Inc.; transferred from the  
 Office of the Vice Chancellor for Operations, MU



Lawrence Beall Smith (American, 1909–1995)  
*Peanut Stand at the State Fair, Sedalia*, 1946  
 Egg tempera on composition board  
 (2014.102)  
 Gift of Scruggs-Vandervoort-Barney, Inc.; transferred from the  
 Office of the Vice Chancellor for Operations, MU

*Nation* collection is the only one that wasn't disassembled and scattered to the winds.

Charles van Ravenswaay, then director of the State Historical Society of Missouri, described Missouri in his introduction to the catalog as the geographic center of the continent, where four mighty rivers meet the mightiest river of all, and therefore also the center of transportation and commerce. Featured prominently on the second page of the catalog is the painting by Lawrence Beall Smith of the bronze sculpture *The Meeting of the Rivers*. Even in the painting featured on the cover, *A Fine Day in Missouri* by Adolf Dehn, one can't miss the forward progress of a freight train cutting through the pastoral farmland scene of a fine day in Missouri. Representing "the strength" of Missouri that Mayfield spoke of in his introduction, the subjects include Monsanto Chemical Company, Union Station in St. Louis, lead and zinc mining in Joplin, Bagnell Dam, Anheuser-Busch, the Kansas City stockyard, and the Mississippi River. Other paintings counter this, showing the "charm" and "beauty" of farms, the Missouri Botanical Garden, horses and mules, Swope Park Zoo, Mark Twain's house, the state fair, and Kansas City's Country Club Plaza. All identify commercial enterprise with Missouri living, Mayfield's second purpose for the commissioning the collection of art.

The artists chosen by AAA for the project were among America's premier and best known. The initial roster of ten artists included: Howard Baer, Thomas Hart Benton, Aaron Bohrod, Nicolai Cikovsky, Adolph Dehn, Ernest Fiene, Peter Hurd, Fletcher Martin, Georges Schrieber, and Lawrence Beall Smith. Although Benton was in the original line-up, he withdrew. Five Missouri artists replaced Benton: Fred Conway, Fred Shane, and three former students of Benton's: Wallace Hendon Smith, Frederic James, and Jackson Lee Nesbitt. All of the artists were educated in elite art academies in the U.S. and/or abroad. Eight of the fourteen had just returned from work as artist-war correspondents from the many theaters of WWII, employed

by commercial enterprises such as *Life Magazine* and Abbott Laboratories. Each artist was assigned general areas and topics in the state with great latitude for specifics in execution. Artists made field notes and sketches, returning home to complete their paintings in their studios. Studios for seven of the fourteen artists were located in New York City.

The collection premiered at the AAA galleries on Fifth Avenue in New York City and then toured from August 1947 through December 1949, opening first at the City Art Museum in St. Louis. Along with art museums other venues included colleges and universities, clubs, and a department store, for a total of nineteen venues in Missouri, Illinois, and Kansas. Addressing the eventual need to find a permanent home for the collection, several officials at SVB argued it should be dispersed, but Shane, one of the artists and a professor of art at the University of Missouri worked to secure the entire collection for MU. He enlisted the help of Elmer Ellis, then dean of the College of Arts and Science. Ellis argued persuasively to Mary Gamble, who went to bat for the University in discussions at SVB. University President Frederick A. Middlebush accepted the collection on behalf of the University at a ceremony in 1950 at the Hotel Statler in St. Louis.

For sixty-four years, the paintings in the *Missouri: Heart of the Nation* collection hung in the halls and offices of Jesse Hall, which posed challenges for their conservation and security. Visitors to Jesse Hall may have noticed some of the paintings, and successive administrators may have moved their favorites into and out of their offices, but through this author's research, it is clear that the paintings are not well known to scholars, since little has been written on the collection as a whole or on individual paintings. By moving to the Museum of Art and Archaeology, the paintings can join the oeuvres of each of the artists. Students and scholars can research and write about the paintings within the context of history, and the visiting public can contemplate and enjoy the paintings within the shifting kaleidoscope of future exhibitions at the Museum.

# “Beware of Greeks . . .”

Cathy Callaway Museum Educator

The Museum of Art and Archaeology completed its move to Mizzou North in mid-December, 2013, and we anticipate a grand opening of the new galleries in the next few months. The Gallery of Greek and Roman Casts on the first floor, however, was opened to the public in February 2014. This seems a perfect time to review some information about the casts and to focus on one of them that has caused great interest for centuries.

The term “cast” refers to a plaster or metal replica made from a mold taken directly from an original sculpture or relief. This practice was invented in ancient times, and subsequent interest in antiquities led to the collection of casts in bronze and plaster in Europe as well as in America, where many nineteenth and early-twentieth century universities, museums, and academies built extensive cast collections.

The University of Missouri owns approximately 100 plaster casts of sculpture, mainly Greek and Roman, but eleven casts represent later periods. Four of the casts were gifts of the Nelson-Atkins Museum of Art in 1973, but the bulk of the collection was acquired for the University in 1895 and 1902 by Dr. John Pickard (1858–1937), a professor of Classical Art and Archaeology.

A cast of the “Laocoön group,” the original of which is now in the Vatican Museum, especially attracts the attention of visitors. The group has been the subject of admiration and controversy over the centuries. It was excavated in Rome in 1506 and provided great inspiration to the sculptor Michelangelo (1475–1564; there is even a theory that the entire sculpture was a forgery BY Michelangelo). At the time of its discovery, several parts were missing, including Laocoön’s right arm; Michelangelo suggested that the missing right arm was originally bent back over the shoulder. According to Vasari (1511–1574; a biographer of Renaissance

artists) there was an informal contest, judged by the artist Raphael, to replace the arm. An outstretched arm won, but was not attached until 1532, when a pupil of Michelangelo added an even straighter version. In 1906, Laocoön’s original right arm was discovered, but the Vatican Museum did not reassemble the statue with the missing arm attached until 1957. So the Museum’s plaster cast, since it was copied from the nineteenth-century version, shows the “winning” arm and not the original bent arm.

The drama depicted in the sculpture, along with the contorted faces and straining muscles, suggests the Pergamon School, best represented by the Great Altar of Zeus. The Museum awaits the arrival of its plaster copy of a panel of the altar, which, at the time of this writing, is still installed at Pickard Hall.

What is the story? The Roman poet Vergil describes the death of Laocoön and his sons in Book II of the *Aeneid*, in which the hero Aeneas describes the fall of Troy at the hands of the Greeks. Laocoön, a priest of Apollo in Troy, rushed down to the group of Trojans, who were deliberating what to do with the large wooden horse the Greeks had left behind. He utters the famous phrase “Beware of Greeks bearing gifts,” (Latin: *Timeo Danaos et dona ferentis*) and warns them that this horse is a trick. The gods, seeking to end the Trojan War, decide to punish Laocoön for telling the truth and send sea serpents to attack the priest and his sons. [There are other versions of this story, as is the case for many myths.] The Trojans, unaware that the huge wooden structure is filled with Greek soldiers, decide this sign from the gods means that they must take the horse inside their walls.

Vergil describes both sons in the throes of death from the serpents before Laocoön arrives, but in the sculpture, the elder son looks alive and perhaps escaping, since he is busy trying to remove a coil of a serpent

from his left foot. There are different versions of the story told by other poets in antiquity: one has Laocoön and only one son perish, and in another version, both sons are killed while Laocoön survives. When the original sculpture was found in 1506, the older son on the right, was detached from the other two figures.

Pliny the Elder (23–79 CE, a Roman author, who died in the eruption of Vesuvius) attributes the original statue to three Greek sculptors\* from Rhodes and describes seeing it in the palace of the Emperor Titus, but does not give a date for the group. Various dates have been suggested, from 200 BCE to the 70s CE. The statue could be an original Roman marble or a marble copy of an earlier Greek sculpture, which may explain the confusion about the dates. The three Rhodian sculptors were known for their skills as copyists, suggesting that the Vatican *Laocoön* is a copy of a Greek Hellenistic bronze, which makes the Museum’s cast a copy of a copy, a not unusual occurrence. Interestingly, many copies have since been made of the *Laocoön*, including a bronze version now in the Uffizi Gallery (Florence), and a bronze casting, now at the Louvre in Paris.

\*Hagesander, Atharodous, and Polydorus

A tradition arose that the University’s casts were exhibited at the 1904 Louisiana Purchase Exposition World’s Fair in St. Louis, but this has been disproved. In fact, a German dealer displayed some of his casts at the World’s Fair, then sold them, and they can now be seen in the Alumni Center of Southeast Missouri State University.





# Rome Project Preview

**Alex Barker**  
Museum Director

*The Museum of Art and Archaeology is partnering with the Capitoline Museum in Rome to launch a major initiative in the scholarly study of ancient art.*

For more than a year officials of the Museum of Art and Archaeology, along with the MU Department of Art History and Archaeology and the Archaeometry Laboratory at the Missouri University Research Reactor (MURR), have been in discussions with the Museum of the Capitoline in downtown Rome (the world's oldest public museum) to plan and launch this project. The project will bring unstudied antiquities to MU for study, documentation, and analysis as part of an unprecedented pilot project to allow American museums access to the previously unstudied heritage of ancient Rome.

Following Italian unification in 1870, large areas of Rome were cleared for new public buildings. The antiquities discovered during this period have been in storage since then, and never fully studied. Now those antiquities will begin coming to the Museum of Art and Archaeology for study, documentation, analysis, and display. Groups of objects will be transferred to the Museum for study by MU faculty, staff and students, as well as compositional analysis at the MURR Archaeometry Laboratory; after analysis is completed these objects—along with the results of the analyses—will be returned to the Capitoline and another group of objects will take their place. Research on these objects and their publication through scholarly reports, theses, and dissertations is actively encouraged, and the Museum may organize displays of objects informed by these studies.



The project offers an unparalleled opportunity for American faculty and students to study archaeological materials from metropolitan Rome at their home institution, and also allows for student and staff exchanges to advance both the study of these objects and the collaborative relationship it represents.

The larger project is framed under a 2011 bilateral agreement between the governments of the United States and Italy, which implements provisions of the 1970 UNESCO Convention. Earlier this summer a Memorandum of Agreement was negotiated and signed between the University and administrative units governing the Capitoline, and in August the formal loan agreements between the Capitoline and the Museum of Art and Archaeology were worked out and executed. Underwriting and sponsorship for the project is being provided by Enel Green Power North America.

The first group of objects—249 black-gloss Roman Republican vessels from the 5th–1st centuries BCE—will arrive at the end of August. The objects will be accompanied by both a team of couriers and an Italian documentary film crew; if all goes according to plan a first cut of the documentary will be available by



September 15, when University officials and officials from the Italian government will hold a public event to announce this initiative. University leaders will also travel to Rome in October, for the Italian announcement of the project.



## SEPTEMBER

### 12 Friday

#### Crawfish Boil

5:30–8:00pm

Food prepared by Brook Harlan

Live music by Stomp Weed

\$30/person (\$27 for MA members)

\$55/couple (\$49.50 for MA members)

RSVP by September 9, 882-6724

### 18 Thursday

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

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, 106 Lefevre Hall

*"Humans' Role in Cattle DNA"*

Jerry Taylor, Distinguished Professor  
Wurdack Chair of Animal Genomics  
Division of Animal Science,  
University of Missouri

### 27 Saturday

#### Family Event

In Conjunction with the Annual  
Smithsonian Museum Day

1:00–3:00pm

Mizzou North Lobby

(Limit two children per accompanying adult)

Preregistration requested, 882-3591

## OCTOBER

(Humanities Month)

### 16 Thursday

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

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, 106 Lefevre Hall

*"Unexpected Choices: Greek Myth  
in Italic Imagery in the 4th Century BCE"*

Tom Carpenter, Ping Professor of  
Humanities and Professor of Classics  
Ohio University

### 18 Saturday

#### Family Event

International Archaeology Day  
In Conjunction with the American  
Institute of Archaeology

1:00–3:00pm

Mizzou North Lobby

(Limit two children per accompanying adult)

Preregistration requested, 882-3591

## NOVEMBER

### 13 Thursday

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

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, Room ?

*"Excavations in Jordan"*

Carrie Duncan, Assistant Professor  
Department of Religious Studies,  
University of Missouri

#### Art After School

(Grades K–8) 4:00–5:30pm

#### Kids in the Cast Gallery

(Limit two children per accompanying adult)

Preregistration required, 882-3591

### 14 Friday

#### Museum Associates Annual Meeting

Meeting 5:30pm, Mizzou North

7th Floor Conference Room

Reception following, Cast Gallery

(For MA members with active membership)

### 15 Saturday

#### Department of Art History and Archaeology

#### Student Paper Presentations on Works in the Museum's Collections

Mizzou North, Room 707

Paper Presentations: 9–11am and 1–3pm

Reception 3–4pm, Cast Gallery

## DECEMBER

### 1 Monday

#### National Day Without Art

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

### 3 Wednesday

#### Museum Associates Annual Evening of Holiday Celebration

Buffet 6:30pm, Cast Gallery

\$30 per person/\$54 per couple

20% discount on Museum Store purchases

## JANUARY

### 29 Thursday

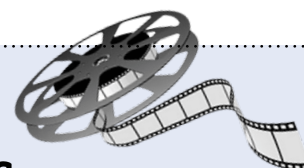
#### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery

Lecture 5:30pm, 106 Lefevre Hall

*"Terracotta Figurines from the Sanctuary of Demeter on Acrocorinth"*

Susan Langdon, Professor Department of Art  
History and Archaeology University of Missouri



## AD HOC FILM SERIES

All films shown at 7:00pm

**FREE** and open to the public

**Location:** at the University of Missouri  
Room 106 Lefevre Hall, on University Avenue,  
across from the University Ave Parking Garage

## SEPTEMBER

### 5 Friday

#### *Rape of Europa* (2006)

Directed by Richard Berge, Bonni Cohen,  
and Nicole Newnham

Narrated by Joan Allen

Sponsored by the Daniel Boone Regional  
Library in connection with the One-Read  
selection, *The Boys in the Boat*

Introduced by Museum Director Alec Barker

### 18 Thursday

#### *Ever After* (1998)

Directed by Andy Tennant

Starring Drew Barrymore and Anjelica Houston

## OCTOBER

### 16 Thursday

#### *Orpheus* (1950)

Directed by Jean Cocteau

Starring Marie Déa and Jean Marais

## NOVEMBER

### 20 Thursday

#### *Jason and the Argonauts* (1963)

Directed by Don Chaffey

Starring Todd Armstrong, Honor Blackman,  
and the special effects of Ray Harryhausen

# Missouri Folk Arts Program

**A. A. Balaskovits**

*Graduate Research Assistant*

For nearly thirty years, the Missouri Folk Arts Program (MFAP) has coordinated and co-produced workshops, concerts, festivals, fairs, tours, demonstrations, and narrative stages that featured the artistic excellence of Missouri's traditional artists. This year, MFAP funded two mid-Missouri teams in the Traditional Arts Apprenticeship Program (TAAP), along with six other teams across the state. This spring, TAAP teams performed and demonstrated at the state capitol, a welcome center, a senior center, a regional festival, and a cultural conference. With the mid-Missouri teams, however, MFAP staff had the opportunity to program events in downtown Columbia as part of Artrageous Fridays, a quarterly celebration of local businesses and the arts. On April 25th, master twined rug weaver Irene Livingston and her apprentice Gretchen Seifert set up shop at the Columbia Art League gallery on Ninth Street to demonstrate their unusual weaving technique. A few blocks away, Broadway

Brewery, one home of a growing hand-crafted beer movement in Columbia, hosted fiddling team John P. Williams and his apprentice Robert Cathey. Kenny Applebee, an accomplished—dare we say, legendary—guitarist, provided rhythm.

At Columbia Art League, Livingston and Seifert set up two large looms near the gallery's large windows. The weavers also placed smaller looms nearby for visitors to try their hands at twining. Livingston, Seifert, and gallery visitors were surrounded by works from a special exhibition called *Elemental*, where each piece was based on the periodic table. Livingston first met Seifert at the Columbia Weavers and Spinners Guild in 2012. As an experienced weaver, Seifert had experimented with twining rugs was intrigued by the process, and wished to learn more. Traditionally, rug-twining is a working class art form. Livingston explains that the history of rug-twining goes back to the Industrial Revolution, a time when very few people could afford to

buy new clothes every season or replace household necessities. During that time, Livingston notes, nothing went to waste. When people wore holes in their clothes, women stripped the undamaged fabric down to make functional objects, like rugs. Each finished rug takes about twenty hours to complete, but Livingston says it is enjoyable work. "You don't just sit around not doing anything productive," she said, smiling. "You can sit around visiting or watching TV, but you better be working." Several visitors at the Columbia Art League tried their hands at twining, and a few asked Livingston to hold a local workshop for beginners.

At Broadway Brewery, Williams, Cathey, and Applebee were tapping their feet and sawing away at their instruments. Watching these musicians play is mesmerizing; they are living libraries of old-time music tunes. Cathey, the apprentice, brought a set list to refer to, but he only needed the first few notes of a tune, if that, to join the song. The trio met in Hallsville, Mo., at the monthly jam and square dance, still held every second Saturday of the month. The local fiddling community is tight-knit, though as the three musicians noted, not as large as it used to be. During the hey-day of fiddle contests, Cathey explains "there'd be someone out there in the crowd who could play better than the winner." Williams jovially responds that because so many fiddlers had come down to Broadway Brewery, "there's even better ones out there right now." Cathey owns a German fiddle from the late 1800's, passed down from his grandmother. Yet



Apprentice Gretchen Seifert (front) and master weaver Irene Livingston demonstrate twining techniques on floor looms at Columbia Art League. Rather than the usual denim strips, Seifert is experimenting with soft rope in her warp.





Livingston sets up small frame looms with denim warp so visitors could try twining a row or two. Folklorist Darcy Holtgrave (left) enjoyed twining so much, she documented the process with her iPhone and made a small, simple rug later.

the trio insists the fiddle itself is not terribly important, and one purchased for ten dollars at a garage sale will do just as well – the important thing is to have a good bow. The air in the Brewery was palpable with toe-tapping and enthusiasm for the musicians, their instruments, and their tunes.

The Missouri Folk Arts Program is pleased to sponsor such talented and vibrant artists who are active members of the art scene in mid-Missouri and throughout the state. With their contributions, artistic traditions remain alive and strong, especially through engagement in local communities. When local artists engage with their community and their community engages with them, a special sort of magic occurs.



Master fiddler John P. Williams (left) and Kenny Applebee (right) play old-time tunes, while apprentice Robert Cathey (center), the author, and several Broadway Brewery patrons enjoy.



While Williams takes a break, apprentice Robert Cathey (left) and Kenny Applebee (right) play a series of tunes Cathey learned during the apprenticeship. Musicians' family members drove in from Madison, Ashland, and Mexico, Mo. for the performance.



# From the Museum Educator

Cathy Callaway

Outreach has been an important factor in our move to Mizzou North, since all galleries but the Cast Gallery remain closed during renovation. Rachel Navarro, the assistant educator, created a template of thirty objects for educational use which represent the breadth of the Museum's collection and sustain us while we await the opening of the galleries in our new space. Thanks to the education committee, especially Terri Rohlfing, Valerie Hammons, and Lauren Williams, for their contributions to this project. See the objects on the website at <http://maa.missouri.edu/slideshows/30objects/> They will have an even stronger presence when our new website is launched. The docents have been patiently awaiting the opening of the galleries. In the meantime, outreach in the form of powerpoint presentations and hands on boxes, fills the gap.

The Museum continues to offer special events, such as the opening of the Cast Gallery last February. Lauren DiSalvo gave a very interesting public lecture in March on the history of sculpture casts; some of the information for the article in this issue

came from her research. The Museum Advisory Council of Students pulled off another great Art After Dark event and proved yet again how valuable their support is: by utilizing the Museum's new location, they introduced more people to it. Mary Sandbothe won first place in the art contest with *RuRug*. (#1)

Rachel has been a great addition to the Museum staff: she planned and implemented family programming, including a new Middle School series. Among the weekly summer events were "Art Rocks!" and "Experimenting with Color." (#2) Summer programming also included a week-long summer camp. Activities the campers engaged in reflected the title, "Transformative Experiences in Art." They studied seed growth, ice sculpture, tessellation, and shadow puppets. (#3)

Coming up this fall are the National Museum Day (September 27) and International Archaeology Day (October 18). Check the website for up-to-date information.



# From the Academic Coordinator

Arthur Mehrhoff

The Academic Coordinator has emphasized public outreach and network formation during the Museum's transitional period to Mizzou North. Public outreach activities include the keynote address [left] about our historic campus landscape for the annual Jefferson Day celebration in the Rotunda of Jesse Hall and a July presentation on the mythic landscape of George Caleb Bingham to the Campus Writing Program's annual MU Faculty Writing workshop in Boonville, Missouri. In terms of network formation, the Academic Coordinator represents the Museum in university-wide learning networks about material culture studies and also creativity,

helped program educational activities about Museum artifacts for Columbia public school teachers and the Interdisciplinary Center on Aging's annual November Seminar, attended the intensive week-long Historic Landscape Institute held in June at Monticello and the University of Virginia, and participated in a major research study of the relationship of campus design to twenty-first century learning skills. 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>.



# Spotlight

Jeffrey Wilcox

Curator of Collections / Registrar



Metate in the form of a jaguar  
Pre-Columbian, Costa Rica  
Stone  
800–1500 CE  
(2014.8)  
Gift of the Missouri State Museum

## A New Jaguar Metate from Costa Rica

The Museum recently added to the collection a Pre-Columbian stone *metate* (grinding platform) that provides a glimpse into a long vanished Central American culture, and also has an unusual story on how it came to be acquired. The *metate* was carved from porous volcanic stone in the form of an open-mouthed jaguar with bared teeth. It stands on four solid legs and has a long looped tail. Its upper surface is slightly concave, and around its outer edge is a band of carved geometric ornament. The projecting jaguar head also has an incised geometric motif on its top. The object comes from Costa Rica and dates somewhere from 800 to 1500 CE.

A *metate*, in its simplest undecorated form, is a utilitarian platform on which grain and other substances are ground using a stone pestle. Unadorned *metates* were primarily used throughout the ancient Americas for grinding maize into cornmeal. Maize was a major food staple, but to prepare it for making bread, its dried kernels first need to be ground into meal. Thus the need for a *metate*.

But some *metates*, such as the Museum's newly acquired example, were turned into objects that went well beyond their original utilitarian nature. In Costa Rica, especially, some *metates* were highly

decorated; others were carved into shapes of animals such as birds, reptiles, jaguars, or fantastic composite creatures—all probably having symbolic significance. Certain motifs might have been chosen as emblems of their owners, or were related in some way to ceremonies in which the *metates* were used. Along with decorated pottery and jade objects, *metates* have been found in graves of high status individuals, and it has been suggested that, in addition to being prestige items, they might have served as seats of honor or thrones. Jaguars, feared but also revered, are predators that would have been fitting totems, serving to symbolize the power of an important family or clan. Because many of the religious beliefs and societal practices of the Pre-Columbian peoples of Costa Rica have not survived, we may never have a full understanding of decorated *metates* in effigy form, though we can still recognize them as objects that undoubtedly held much importance for the people who made and used them.

The Museum received the *metate* as a donation from the Missouri State Museum in Jefferson City. That museum received the *metate* as a loan in 1939 from a Mrs. Herman C. Grohe. The state museum has been assessing items under its care, and earlier this year the status of the *metate* was addressed. In that review the curatorial staff decided the object no longer served any meaningful purpose. But the records clearly indicated the item was a loan. Unfortunately all contact with

Mrs. Grohe had long ago evaporated, and no trace of her heirs could be ascertained. Missouri, though, like most states, has an abandoned property law that sets out specific steps a museum can take in order to resolve ownership of abandoned objects: sending a certified letter to the last known address of the owner and publishing notices in major newspapers in the county where the owner was known to have resided. After a required waiting period, if no one has come forward with a legitimate claim, legal ownership of the property passes to the museum. This is the procedure that was followed by the Missouri State Museum for the *metate*.

Once the *metate's* ownership was settled, the state museum contacted the Museum of Art and Archaeology to see if we might be interested in accepting the object as a donation. Our Collections Committee reviewed the offer and decided the piece would be a meaningful addition to the collection. And because the *metate* has a provenance going back to 1939, it does not run afoul of the 1970 UNESCO convention rules on collecting antiquities. The Museum of Art and Archaeology already has in its collection other objects from Pre-Columbian Costa Rica, including two stone *metates*, one of which, although only fragmentary, has a jaguar's head. With the newly-acquired complete jaguar *metate* now in the collection, the Museum can more fully present certain aspects of the long vanished ancient culture from which it came.

# Museum Associates

## Bruce Cox

*Assistant Director, Museum Operations*

For the Museum of Art and Archaeology 2014 began amidst a flurry of crates, boxes, and movers. As Pickard Hall locked its doors and the Museum finished the move to Mizzou North, opinions flew and voices were raised to bring the Museum back to the center of campus. A coalition group of MU campus administrators, City of Columbia representatives, Museum Associate Board members, and Museum Staff formed an advisory group to begin the discussions of how to return the Museum to the central campus. Discussion continues on this very topic and although the future of Pickard Hall hangs in the balance, it is unlikely that the Museum will return to that building even if it survives remediation.

Meanwhile, in February, the new space at Mizzou North for the Gallery of Greek and Roman Casts opened to a lively

swell of attendance including the newly arrived Chancellor, R. Bowen Loftin. Press covered the event and almost 200 guests welcomed the Casts to their new home.

May brought another edition of the Paintbrush Ball. Over 230 guests arrived at the affair full of enthusiasm and excitement. Conversations about the Museum's move could be overheard as Museum Associates Board Member Chuck Swaney talked about the two paintings on display for consideration and purchase funding during the evening. One was an oil painting entitled *Missouri State Fair* by James Penney; the other an oil by Frank Nuderscher entitled *View of the Gasconade* were displayed during the evening. Both paintings raised generous contributions and, with the help of the Museum Associates Board of Directors, were purchased and are now a part of the

Museum's painting collection.

As Museum staff work diligently to unpack and store the Museum's extensive artwork at Mizzou North, construction has begun to transform space into museum galleries. It is a long process; the Board is very much kept informed as it unfolds and continues to lend its support and help whenever needed.

The upcoming year will be full of many firsts for the Museum at Mizzou North. The University Club has opened *Café 115* at Mizzou North and visitors are welcome to enjoy lunch and pay a visit to both the Museum Store and Gallery of Greek and Roman Casts. We hope to see you at the Mizzou North Crawfish Boil in September. Keep your membership support coming and look forward to the galleries grand opening!



The 2014 Paintbrush Ball decorations provided by Patron Sponsor, *Kent's on Broadway*.



Cynthia Beverley and Jonathan Sessions pose for a picture during the event.



Mary Baker (left) and Sue Hoevelman (right) admire a painting during the silent auction





Guests mingle in the Great Room during the Paintbrush Ball's silent auction and cocktail hour.



Museum Assistant Director Bruce Cox (left) and Museum Director Alex Barker (right) flank Santa as folks bid to purchase the man in red.



Paintbrush Ball co-chairs, Pat Cowden (left) and Pam Huffstutter (right), draw attention to the two paintings up for purchase at this year's Fund an Acquisition.



Catherine Rymph places a bid during the Paintbrush Ball's silent auction.



Ball guests (left to right): Tom Payne, Mardy Eimers, Lisa Eimers, and Kee Groshong.





University of Missouri  
Museum of Art and Archaeology  
115 Business Loop 70 West  
Mizzou North, Room 2021  
Columbia, MO 65211-8310

Join Museum Associates  
for the 2014

# CRAWFISH BOIL

**Friday, September 12, 2014**  
**5:30 pm – 8:00 pm**

*Slip into some jeans and join us on the grounds of **Mizzou North**  
Feast on crawfish, étouffée, muffalettas, pralines, bread pudding, and beer  
Enjoy musical entertainment provided by Swampweed Cajun Band*

prepared by  
**Brook Harlan**  
and

*The Wine  
Cellars  
Bistro*  
2013



## Reservations

\$30/person (\$27 for MA members)  
\$55/couple (\$49.50 for MA members)

## RSVP by September 5th

call 882-6724 with credit card information



**MUSEUM OF ART  
AND ARCHAEOLOGY**



University of Missouri

Mizzou North, 115 Business Loop 70 West, Columbia, MO 65211

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

