

MUSEUM

WINTER 2015 | NUMBER 66

MAGAZINE

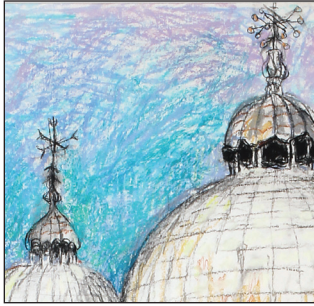


MUSEUM OF ART AND ARCHAEOLOGY



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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In Support of the Museum of Art and Archaeology

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Museum of Art and Archaeology

Editorial Office:

115 Business Loop 70 West
Mizzou North, Room 2021
Columbia, MO 65211-8310
Phone: (573) 882-3591 Fax: (573) 884-4039
Visit us online: <http://maa.missouri.edu>

Editorial Staff:

Bruce Cox, Editor
Cassidy Shearrer, 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.



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Cover

Robert F. Bussabarger (American, 1922–2013)
Bull
Earthenware with slips and glazes
(2014.183)
Gift in memory of
Robert F. Bussabarger from his family.



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Museum Galleries:

Gallery of Greek and Roman Casts

Monday through Friday: 8am to 5pm

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

Our new galleries have already moved me to tears.

In December our colleagues from U.S. Art Company returned to help us install some of the larger and heavier works from the permanent collection—the nineteenth-century marble *Bathing Nymphs*, for example, and the Roman *cippus*, or funerary monument. Since we also needed to determine the eventual location for a pair of polychrome statues which were planned to flank our painting of *Abraham Sacrificing Isaac*, we decided we should hang all the works along that wall to make sure the spacing, sight lines, and lighting would work as envisioned.



So in addition to the monumental *Abraham*, after Rembrandt (The Hermitage in St Petersburg has the original with more detail in the background, and the Alte Pinakothek in Munich holds a version with the angel approaching from a different orientation), we also installed *Noli me Tangere* (ca. 1630, circle of Rubens), and Nuvolone's marvelous *Portrait of Giovanni Battista Silva* (ca. 1660), filling one wall.

You've probably had the experience of focusing on details and not fully appreciating the whole until all the parts are finished. After everything was up on that single (and fairly short) wall, I experimented with sight lines, imagining how a visitor would enter the gallery, and what they would see, and what would immediately draw their gaze. For the first time I could do more than imagine the way art might look installed, the play of the new colors chosen for the gallery walls, and for a long moment I was transfixed.

We've been closed for more than a year—the artworks stored away safely but far from sight, inaccessible to the audiences we serve. That has been a sore trial for Museum staff who take profound joy both in the works themselves and in the ability to introduce and interpret those works to the broadest possible public. Finally seeing works, no matter how few, on the walls of the new galleries was surprisingly moving for me. It was a glimpse of normalcy after a long and unsettled period of transition.

We have much left to do before we can open our doors to the public. We have hundreds of works to install, construction to be completed (our own, rather than renovations by contractors), new labels and label brackets for all of the ancient galleries, additional security, environmental controls to configure and test, and myriad details requiring thought, attention, and decision. Under other circumstances we'd have gotten a head start and begun fabrication of labels and mounts even before gallery renovations were completed, but unfortunately the renovation of our fabrication shop and work areas was on the same schedule, and they too have just become available to us. It is only now, as the year draws to a close, that the galleries and shop areas have been transferred to us so we can begin our remaining tasks. We'll be diligent and have the galleries ready as quickly as possible.

My goal is still to return to campus or a location adjacent to campus at the earliest opportunity. That's where our mission and mandate demand we be. But we'll do so by succeeding here, by being so bright a jewel that all concerned demand we return to a more central and accessible location, serving our proper role as both a physical and conceptual gateway between campus and community.

Look for an announcement of our opening date in the weeks to come, and an invitation to be among the first to see the new galleries in all their splendor. I hope they affect you as deeply as they did me.

See you at the [Museum](#)!

Alex W. Barker
Director

Jun Kaneko's large-scale ceramics

Heather Smith

Graduate Research Assistant

The Museum of Art and Archaeology has acquired three works by Japanese-American ceramics artist Jun Kaneko. *Egyptian King*, *Egyptian Queen*, and *6' Dango* were a gift to the Museum from Mark Landrum of Columbia. The gift was an incremental donation, initiated in 2009 and completed following Landrum's untimely death in 2012. Kaneko's striking work has earned him a place as one of the most popular and well-known contemporary American ceramic artists. He is best known for his monumental and abstract sculptures. Kaneko has also worked in smaller-scale sculpture, painting, drawing, textile design, and glass, as well as costume design for several operas. His work is featured in dozens of museums and galleries worldwide, and he has completed numerous public art commissions.

Kaneko was born in 1942 in Nagoya, Japan. He began to draw and paint as a teenager, and his artistic pursuits were encouraged by his parents, who arranged for him to study with painter Satoshi Ogawa. Ogawa eventually suggested that Kaneko could enhance his education by going abroad, so he headed to California to study art in 1963. Kaneko was fascinated by the ceramics collection that crowded the home of his American hosts, Fred and Mary Marer, and he fondly remembers there being virtually nowhere to walk inside their house because every inch of the floor was covered with artworks.

Through the Marers, Kaneko became acquainted with important contemporary ceramic artists including Jerry Rothman, Peter Voulkos, and Peter Soldner. He studied under each of these men in the 1960s. Kaneko's interest in ceramics was fostered early on by the group of ceramicists he met on the West Coast, many of whom were associated with the California Clay Movement of the 1950s and 1960s. Members of this group experimented with unorthodox forms, techniques, and glazing methods, moving their work away from its traditional realm of craft and into that of art. These characteristics are especially evident in Kaneko's large-scale works, which he began to produce early in his career.

Kaneko made non-utilitarian, experimental art from the start. Like the members of the California Clay Movement, he rejected the idea that clay should be used to make objects like pitchers, plates, and cups. He tried instead to push the limits of what could be done with clay, sometimes breaking his finished works just to see what they would look like as shattered fragments. His sculptures are often colossal, some weighing as many as five tons and measuring over twelve feet tall. Their walls can be several inches thick, and because of their enormous size they can take months

to build, as much as a year and a half to dry, and several weeks or months to fire. Kaneko cannot produce these works without a crew of assistants and sometimes has to build them inside the kiln, as they are too heavy to be transported before firing.

The Museum's *6' Dango*, dated 2004, is one such massive work. It is over 5 feet 10 inches tall and measures more than 5 feet in circumference at its widest point. Although hollow, it still weighs around 800 pounds. The large size of the sculpture is not meant to intimidate the viewer, however, but to increase its emotional impact. "Dango" is a Japanese word for a sweet dessert dumpling, and it is also used as a term of endearment. Kaneko first began sculpting dangos in 1983 while teaching at the prestigious Cranbrook Academy of Art in Bloomfield Hills, Mich. He continues to make them to this day, and they are some of his most recognizable ceramic creations. Tall and cylindrical or short and bulbous, their large surface areas are perfect for the artist's experimentation with glazes, textures, and patterns. Kaneko's dangos are often covered with polka dots, interwoven lines, spirals, geometric shapes, or stripes. He says that he can only glaze one of his pieces after it "speaks" to him, telling him how it should be painted.

The Museum's *6' Dango* is an excellent example of Kaneko's experiments with glazes, textures, and patterns. Its glossy black surface is interrupted by horizontal bands of gritty, matte gray overglaze. Barely visible metallic flecks in the gray bands suggest the presence of a gold underglaze. Kaneko's use of both smooth and textured glazes emphasizes the different qualities of the dango's surface. The shiny black glaze calls attention to the numerous tiny pits in the sculpture's surface, which contrasts with the small raised bumps in the gray overglaze. The gray bands are separated from the black areas by thin, glossy red lines, which are a hallmark of Kaneko's work and result from his use of a manganese and copper underglaze. This underglaze usually fires to a gold-black matte color, but it produces a thin red line during the firing process if it touches another glaze. Producing the red line is complicated and requires firing the kiln to its peak temperature of around 2200° Fahrenheit, then down-firing it to 1350°F, reducing the amount of oxygen inside, and then dropping the temperature rapidly by another 200 degrees. Kaneko must carefully monitor every step of this process, going to great lengths to ensure that the color turns out as he intended.

The dark surface of *6' Dango* contrasts with the bright colors of the Museum's *Egyptian Queen* and *Egyptian King*. They were made during Kaneko's 1996 working residency at the European Ceramic Work Centre (EKWC) in 's-Hertogenbosch, Netherlands. Their vibrant glazes are characteristic of Kaneko's art produced at the EKWC, which is set up for low-fire clays and glazes (1623–2048°F). Low-fire glazes produce the brightest and most vivid colors in ceramics. Kaneko had never before worked within this firing range, but with it he was able to create an entirely new body of work, experimenting with different forms and colors.

While at the EKWC, Kaneko created two monumental ceramic heads, although he had

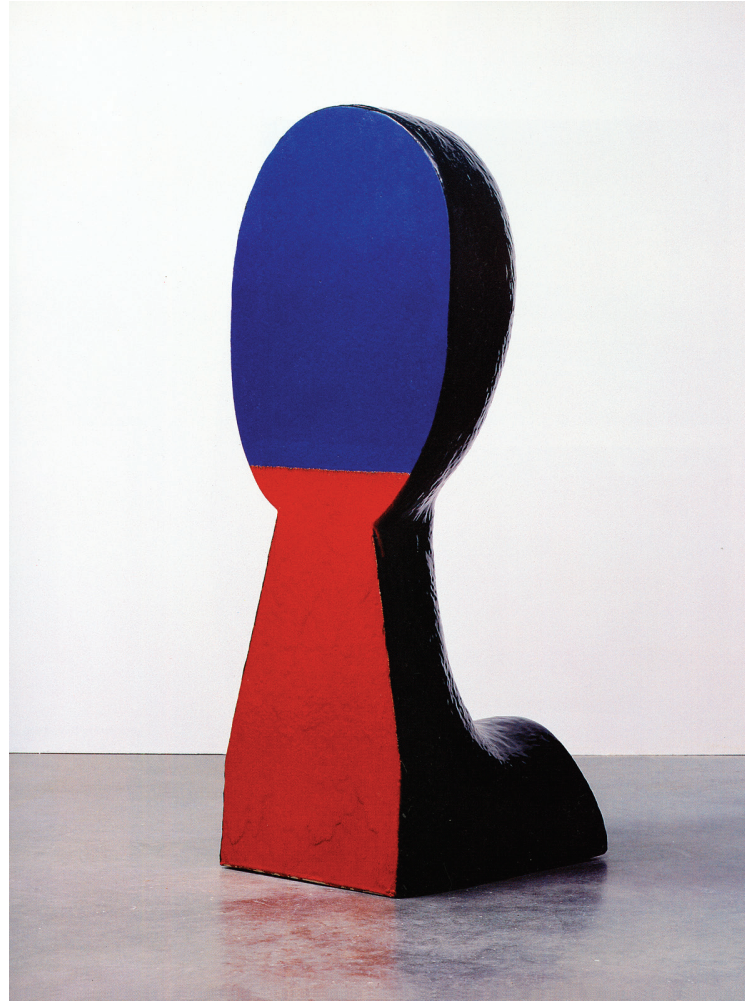


6' Dango, 2004
Glazed ceramic
(2009.676)

Gift of Mark Landrum



Egyptian King, 1996
Glazed ceramic
(2009.677)
Gift of Mark Landrum



Egyptian Queen, 1996
Glazed ceramic
(2009.678)
Gift of Mark Landrum

experimented with this form as early as 1993. The artist usually produces abstract art, he believes that almost every viewer will react to something as familiar as a human head. Further, he feels that recognizable forms will allow the viewer to grow emotionally closer to them, fostering a stronger connection between object and observer. Kaneko's heads are often created as pairs and are exhibited facing one another as if they are in a silent conversation. Although both heads in a pair are recognizable as such, generally one has a defined face while the other's face is smooth and devoid of features such as eyes, lips, and a nose. Nevertheless, the pairs are united by their matching colors or patterns.

Like many of Kaneko's pairs of colossal heads, *Egyptian King* and *Egyptian Queen* are united in a complementary color scheme: red-orange, matte black, and indigo. But instead of forming one pair of complete heads, they perhaps should be understood as two halves of a single head and upper body, divided straight down the middle. This makes *Egyptian King* and *Egyptian Queen* unusual and perhaps even unique in

Although Kaneko usually produces abstract art, he believes that almost every viewer will react to something as familiar as a human head.

the artist's oeuvre. Kaneko appears to have been exploring the theme of opposites in these sculptures. The long, slender neck and sharp shoulder of *Queen* is offset by the tapering shoulder of *King* and the almost nonexistent space between his head and upper torso. *Queen* exudes a sense of graceful airiness while *King*

appears weighty and forceful. The dark indigo exterior of *Queen* contrasts with the bright expanses of vivid red and blue glaze that decorate the inside of her head. The opposite is true for *King*: the bright red exterior of his head contrasts with the dark indigo and matte black glazes of the interior.

Perhaps these two sculptures explore interiority versus exteriority, gender dynamics, or complex psychological states. Perhaps they represent all of the above or none of the above. Regardless, as a group, all three of Kaneko's sculptures are an important addition to the Museum's collection of ceramics and contemporary art. Viewers will hopefully enjoy the "conversations" inspired by *6' Dango*, *Egyptian King*, and *Egyptian Queen*. ■

A Bussabarger Bounty

Cathy Callaway and Jeffrey Wilcox
Museum Educator and Curator of Collections/Registrar

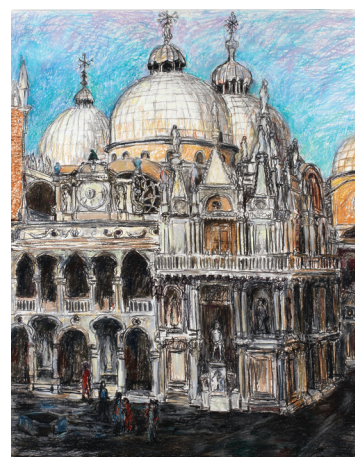
The Museum is the recipient of a recent donation of artworks by the internationally recognized painter, sculptor, ceramicist, and author Robert F. Bussabarger. We are grateful to his family for this generous gift that spans the artist's long career and includes oil and watercolor paintings, pastel and pencil drawings, collages, and ceramic sculptures, totaling nearly eighty works in all. We are also honored to have played a role in helping to facilitate donations of the Bussabarger collection to other local cultural institutions including the State Historical Society of Missouri, MU's Museum of Anthropology, and the Ashby-Hodge Gallery of American Art at Central Methodist University in Fayette, Mo.



Bird-Man, 1970s
Earthenware with slip, stain, glaze, and overglaze
(2014.1779)
Gift in memory of Robert F. Bussabarger from his family



Disparate Combination, 2010
Watercolors and pencil on paper
(2014.124)
Gift in memory of Robert F. Bussabarger from his family



The Doge's Palace, 1991
Pastels on paperboard
(2014.120)
Gift in memory of Robert F. Bussabarger from his family

Bussabarger was born September 17, 1922, in Indiana, where as a child, he first discovered the joy of molding clay into shapes on the land his father farmed. During World War II he was commissioned as an officer in the US Naval Reserve, and after the war he married Mary Louise Sterling. He received his bachelor's degree in art from Wittenberg College in Springfield, Ohio, and in 1947 completed a master's degree in art practice and theory from Michigan State University. Bussabarger had a long career as professor of art, teaching painting and ceramics at the University of Missouri in Columbia for almost four decades, from 1953 until 1990, when he retired with emeritus status. He travelled widely and his art is a reflection of many different locales and cultures. He spent two Fulbright years in India (1961–62 and 1968–69), which inspired his art as well as his interest in Indian folk art. He even wrote a book on the subject, *The Everyday Art of India*, co-authored with Betty D. Robins in 1968. After a long and fulfilling career Robert Bussabarger died on January 22, 2013.

Bussabarger's artwork can be seen all over Columbia, in places such as Ragtag Cinema Café's outdoor patio and the Columbia Public Library. Much of Bussabarger's art embodies wit, whimsy, humor, and drama. The whimsical nature of his art may have translated to his teaching as well.

Art instructor Dr. Ann Mehr, one of Bussabarger's students, shared this exchange between a student and "Bussy," as he was affectionately called, during an art class:

Student: "How do you know when you are done?"

Bussy: "How do you know when you're home?" ■



Untitled [Fish-vehicle], Last quarter of 20th c.
Stoneware with glazes and enamel overglazes, metal, plastic, and wood
(2014.185)
Gift in memory of Robert F. Bussabarger from his family

Linda Keown

A Lady About Art

Bruce Cox

Assistant Director, Museum Operations

Although the Museum of Art and Archaeology is home to a vast variety of artwork, which encompasses civilizations and cultures past and present, ancient and modern, it is also home to a collection of rare individuals who have embraced art as a very special part of their lives. Linda Keown is one such individual. Keown has been involved with the Museum since the early 1980s. “I heard an ad on the radio that the Museum was looking for individuals to serve in the docent program. I’ve always been passionate about art history,” states Keown. Not majoring in art history in college, she never lost her love for art and found a way to express that love at the Museum, and is currently one of the longest-serving docents.

As a retired teacher, from both Columbia Public Schools and the University of Missouri, where she was an assistant professor of Spanish, Keown has a wealth of teaching experience to draw upon when leading individuals through the Museum galleries as a docent. To Keown, art is an all-encompassing area which includes history, politics, religion, culture, geography, and humanities. She enjoys the opportunity to share her passion with students of all ages and receives great pleasure in watching students’ reactions to the artwork. “Many of them who come on tour have never been in a museum, have never actually looked at a real painting or a statue. And then their reactions—the faces with the most awestruck expressions.”

Keown doesn’t stop with simply exposing students to the artwork, she encourages them to think about it, react to it, and interpret it. “At the end of all my tours, I always tell them—I am a teacher, a retired Spanish teacher—and teachers always give tests and there is a test. I always ask if I can have five volunteers and I ask them to tell me one new thing they have learned. The rule is, they cannot repeat one another’s comments. It is always fun to see what children take away and what they learn. And that works especially well with little children. They absorb every word!”

Through her more than thirty years of volunteering at the Museum, Keown has seen how anxious students can become when the fear of interacting with the artwork is removed. “I am accustomed to having them step on my feet; I wait for them to bang their heads against the glass cases. They want to get close to the objects.” Observing Keown leading a tour through the galleries is a pleasurable experience filled with her enthusiasm, the knowledge she shares, and her devotion to the idea of free expression.

Originally from Philadelphia, Keown is not bashful about sharing her personal history. She came to Columbia in 1957

when her father moved the family here so he could form the Department of Anesthesiology at the University Medical Center. As she matured, Keown never lost her desire and love of artwork. She not only volunteers as a docent at the Museum of Art and Archaeology, she has been elected to serve several terms on the Museum Associates Board of Directors, which included a term as its president.

In looking to the future and not having any children of her own, Keown wanted to find a way she might benefit other art connoisseurs and help the Museum at the same time. She met with Museum director, Dr. Alex Barker, to discuss her desires and to brainstorm as to how she might help the Museum in the long-term through a planned gift from her estate. “What we determined was that the gift would go to the Museum to cover costs for traveling exhibitions—either incoming or outgoing,” says Keown. In working with MU’s Development Office, Keown established a planned gift that will create the Keown Endowment Fund providing support to the

Museum of Art and Archaeology.

When asked about her feelings regarding the Museum’s move to Mizzou North from Pickard Hall, Keown is a realist. “The University is renovating the space for a ‘new’ Museum. They are retooling the former operating rooms as galleries. I think that the big advantage here will be the parking, the proximity to the Interstate, and more visibility to the people in Columbia.” With a smile on her face and a tilt of her head, Keown simply states, “Mizzou North is accessible to a different community, a different audience. It will be exciting to see what happens!” ■



Spotlight: Descendants of a Famous Aphrodite

Benton Kidd

Curator of Ancient Art

In his *Natural History*, the elder Pliny tells us that the citizens of the island of Kos once engaged the sculptor Praxiteles to create a statue of Aphrodite for one of the city's temples. Praxiteles created two images: one clothed and one nude. Until this time (mid-4th century BCE), nude statues of the goddess were allegedly unknown, and the outraged people of Kos rejected the scandalous image. The nude statue was, however, purchased by the people of the Karian city of Knidos (Turkey). Installed in an open-air circular temple, so that it could be seen from all its provocative angles, the nude Aphrodite's fame spread far and wide. The exquisite, lifelike beauty of the image purportedly left visitors in dumbfounded awe, and a legend was soon born. According to epigrammatist Antipater of Sidon (2nd c. BCE), even the goddess herself weighed in, quipping "When did Praxiteles see me naked?"

There is some debate about the appearance of Praxiteles' masterpiece. Rumor had it that Praxiteles used his hetaira (courtesan) Phryne as a model. The gossip only compounded the statue's titillating reputation as time went on, but no images of the beautiful Phryne exist for our comparison. The positioning of the limbs of the original is also uncertain, but the copies provide us an idea. The subject Praxiteles created was probably a yearly ritual bath taken by Aphrodite to restore her purity. The statue thus showed her preparing for (or emerging from) the bath, shielding her genitals with one hand while handling a piece of drapery with the other. The hand over the genitals was not only a gesture of modesty, but also one that clearly drew attention to her nudity and womanhood. Some have suggested she is meant to be surprised by an unwelcome visitor (who?).

Though we do not know precisely when Praxiteles' original was lost, its influence was profound on succeeding generations. As late as the third and fourth centuries CE, artists were still attempting to capture the erotic mystique of Praxiteles' fabled creation. Alternate versions show the goddess completely



Fig. 3
Medici Venus
Plaster cast after original
of 2nd c. BCE
Lent by Department of Art History and
Archaeology, MU

nude, with only her hands shielding her (Fig. 1), or elegantly drawing the drape around her for cover (Fig. 2). The former type is known in the famous Medici Venus (Fig. 3) and would influence Renaissance artists such as Masaccio and Botticelli, among others. The small bronze and terracotta copies such as the Museum's examples were probably used as votives in graves or sanctuaries, or perhaps for veneration in the home. ■

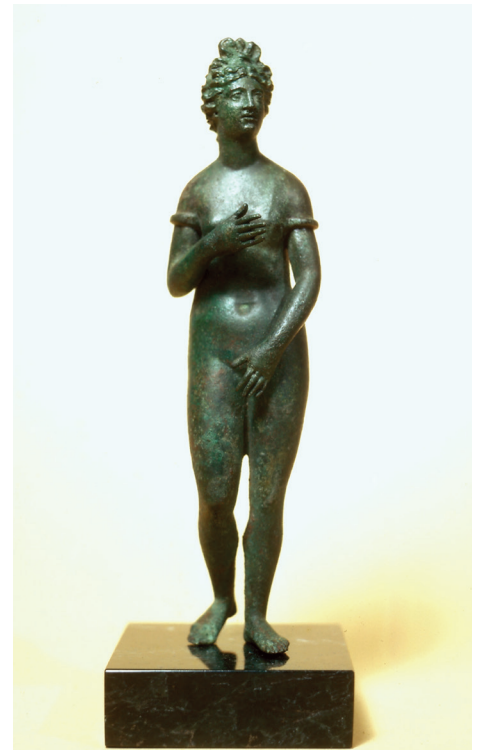


Fig. 1:
Aphrodite or Venus
Roman, 2nd c. CE
Bronze (61.25)
Chorn Memorial Fund



Fig. 2:
Aphrodite
Turkey
Roman, 2nd-3rd c. CE
Terracotta (65.53)
Museum purchase

Calendar of Events

February (Black History Month)

6 Friday

Chancellor's Distinguished Visitors Lecture

5:30pm, 2501 Leadership Auditorium
Student Center

"Effect of the 1959 Cuban Revolution on Racial Relations and on Afro-Cuban Cultural and Artistic Developments"

Alejandro de la Fuente, Professor Harvard University

12 Thursday

Art After School

(Grades, K-8) 3:30-5:30pm, Mizzou North

Stories in Quilts

(Limit two children per accompanying adult)

Preregistration required 882-3591

20 Friday

Annual Music and Art Concert

6pm, Missouri Theatre

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

March (Women's History Month)

12 Thursday

Art After School

(Grades, K-8) 3:30-5:30pm, Mizzou North

Women Artists

(Limit two children per accompanying adult)

Preregistration required 882-3591

21 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 March 13, 2015

April

2 Thursday

Art After School

(Grades, K-8) 3:30-5:30pm, Mizzou North

Animals on the Loose

(Limit two children per accompanying adult)

Preregistration required 882-3591

10 Friday

Art After Dark

7:00-9:00pm, Cast Gallery, Mizzou North

Art contest by MU students, music, and more. Sponsored by the Museum Advisory Council of Students

16 Thursday

Archaeological Institute of America Lecture (AIA)

Lecture 5:30pm, Ellis Auditorium

"Richard III, The King Under the Car Park"

Richard Buckley, Co-director University of Leicester Archaeological Services

May

7 Thursday

Art After School

(Grades, K-8) 3:30-5:30pm, Mizzou North

Monet

(Limit two children per accompanying adult)

Preregistration required 882-3591

June

18 Thursday

Kids Series: World of Art

3:30-5:30pm, Mizzou North

Money, Money, Money

(Limit two children per accompanying adult)

Preregistration required 882-3591

25 Thursday

Kids Series: World of Art

3:30-5:30pm, Mizzou North

Artistic Books

(Limit two children per accompanying adult)

Preregistration required 882-3591

July

9 Thursday

Kids Series: World of Art

3:30-5:30pm, Mizzou North

Masks in the Museum

(Limit two children per accompanying adult)

Preregistration required 882-3591

16 Thursday

Kids Series: World of Art

3:30-5:30pm, Mizzou North

Pyramid Power

(Limit two children per accompanying adult)

Preregistration required 882-3591

23 Thursday

Kids Series: World of Art

3:30-5:30pm, Mizzou North

Heroes and Gods

(Limit two children per accompanying adult)

Preregistration required 882-3591

30 Thursday

Kids Series: World of Art

3:30-5:30pm, Mizzou North

The Way Things Go

(Limit two children per accompanying adult)

Preregistration required 882-3591

August

6 Thursday

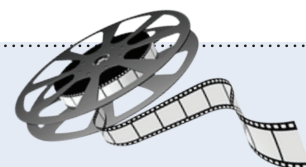
Kids Series: World of Art

3:30-5:30pm, Mizzou North

Henri Matisse & the Fauves: Painting with Scissors

(Limit two children per accompanying adult)

Preregistration required 882-3591



AD HOC FILM SERIES

The following films will be shown in Mizzou North, Room 707 (use west elevators)

All films shown at 7:00pm

Free and open to the public

January

15 Thursday

Z (1969)

Directed by Costa-Gavras

Starring Yves Montand, Irene Papas, Jacques Perrin, and Jean-Louis Trintignant

February

19 Thursday

Do the Right Thing (1989)

Directed by Spike Lee

Starring Danny Aiello, Ossie Davis, Ruby Dee, and Spike Lee

March

19 Thursday

Mr. and Mrs. Bridge (1990)

Directed by James Ivory

Starring Paul Newman and Joanne Woodward

April

16 Thursday

Russian Ark (2002)

Directed by Alexander Sokurov

Starring Sergei Dontsov and Mariya Kuznetsova

May

21 Thursday

The Best Offer (La Migliore Offerta, 2013)

Directed by Giuseppe Tornatore

Starring Sylvia Hoeks, Geoffrey Rush, and Donald Sutherland

June

18 Thursday

Women on the Verge of a Nervous Breakdown (1988)

Directed by Pedro Almodóvar

Starring Antonio Banderas, Carmen Maura, and Julieta Serrano

July

16 Thursday

Jezebel (1938)

Directed by William Wyler

Starring Bette Davis and Henry Fonda

August

20 Thursday

The Graduate (1967)

Directed by Mike Nichols

Starring Anne Bancroft and Dustin Hoffman

Missouri Folk Arts Program

Lisa L. Higgins

Missouri Folk Arts Program Director

At the Missouri Folk Arts Program, we are celebrating “TAAP @ 30,” our shorthand for the thirtieth anniversary of the Traditional Arts Apprenticeship Program (TAAP). In anticipation of the anniversary, graduate assistants surveyed master artists, as well as former TAAP coordinators and administrators. Current staff and volunteers have scoured in-house archives and our collection at the State Historical Society of Missouri, accessing reports, grant proposals, newsletters, and images to research, compose, and share the story of MFAP’s core project.

What was first called Missouri’s Folk Arts Apprenticeship program in 1984 had something of a legendary birth, at least within the cadre of folklorists and staff who have managed the project. Dr. Howard W. Marshall, then director of the Missouri Cultural Heritage Center, has recalled that he received a phone call from Bess Lomax Hawes, the venerable leader of Folk and Traditional Arts (1977–1992) at the National Endowment for the Arts (NEA). Hawes was fulfilling her vision—a nationwide infrastructure of state folk

arts coordinators and traditional arts projects. Missouri already had the former, and she strongly encouraged Dr. Marshall to apply for a grant to fund the latter, a pilot apprenticeship project. He and a Missouri Arts Council colleague put their heads together at Shakespeare’s Pizza in Columbia and scratched out a grant proposal outline on a paper napkin. Marshall notes “the rest is history.”

According to a 1984 report about the project submitted by Barry Bergey, Missouri’s first state folk arts coordinator, over three hundred applications were mailed, and forty-five completed applications were submitted. Staff and an advisory panel reviewed applications and selected ten master artists that first year to teach gospel piano, button box accordion, jazz violin, and seven old-time fiddle traditions. The very first apprenticeship lessons commenced on December 10, 1984, and continued for fourteen weeks. From Hawes’ phone call and that napkin, a project was born that has endured for thirty years. Now known as the Traditional Arts Apprenticeship Program, the project continues as a partnership between the University of Missouri and the Missouri Arts Council,

administered for the last twenty-one years under the auspices of the Missouri Folk Arts Program at the Museum of Art and Archaeology.

In 1985, Bergey left Missouri to join Hawes at the NEA, where he eventually became the venerable leader of Folk and Traditional Arts. Thirty years after Bergey helped establish TAAP in Missouri, he retired in November, 2014. In the years since Mr. Bergey headed to Washington, Missouri’s apprenticeship program has been in the good hands of many folk arts specialists, including Margot McMillen (1985), Keith Frausto (1987), Patrick Janson (1988), Dana Everts-Boehm (1990), and, for almost fifteen years now, Deborah A. Bailey (2000). Each spent hours in the field, documenting master artists as they taught apprentices in lessons and participated in public performances. The results: Nineteen linear feet of archival boxes; several full file cabinet drawers; and hundreds of thousands of megabytes on a public drive (and backed up on archival media). More importantly, the results are sustained traditions, lifelong friendships, and magnified lives. The images below tell a bit of the story. ■



In 1990, Bess Lomax Hawes (right) visited Missouri to address the annual conference of the Missouri Arts Council and celebrate its 25th anniversary, as well as recognize quilter Mabel Murphy (left) of Fulton, who received a 1989 National Heritage Fellowship. In her speech, Hawes noted: “Every individual, regardless of the aesthetic system of his or her family or community, needs to see their aesthetic system treated with respect, appreciation, and genuine understanding. When this happens, the individual can allow him or herself to be open to other aesthetic experiences and become gladdened by variety, rather than frightened or angered.”



Kansas City jazz fiddler Claude Williams and Columbia guitarist Lyles Harris perform at the 1984 Louisiana World Exposition. Bergey recalls that the first year of the apprenticeship program focused on music, primarily Missouri fiddle traditions. “We knew that there were a variety of fiddle styles in the state and that artists had already been identified who could benefit from the program. Knowing that successful apprenticeship programs require intensive personal outreach to, and encouragement of, individual artists, we felt that we could get a program up and running quickly by targeting music.”



Master dulcimer musician William Graves of Lebanon, Mo. laughs during a lesson with his apprentice Stephen Atwell in 1987. The dulcimer was built and passed down from Graves' grandfather, and Mr. Graves shared the tradition with neighbors and family members, including son Don, who led apprenticeships with his grandchildren in 2010 and 2011. Former TAAP coordinator Margot McMillen notes: "Interviewing so many traditional artists made a big impact on my life. I think the thing I really learned was how important the community was to them and to their families . . . I have tried to hold that thought as my own rural community has been threatened by industrialization . . ."



Fardin Karamkhani plays one of his handmade instruments at his St. Louis home during a 2002 site visit. Karamkhani, a Kurdish master musician and instrument maker from Iran, relocated to St. Louis after living in three other countries to escape fundamentalist suppression of secular music. MFAP's current folk arts specialist Deborah A. Bailey, soon to celebrate fifteen years with the program, asserts that: "There is no doubt that traditional artists are my most influential and significant teachers . . . communicating tangible knowledge about their art forms, the creative processes, aesthetics, and the inextricable connections to cultural and regional heritage."



Mildred Whitehorn, gospel solo vocalist, sings with the Homestown Church of God in Christ choir in Pemiscot County, Mo. A 1995 TAAP master artist, Whitehorn was the impetus for a Missouri Masters and their Traditional Arts essay by TAAP administrator and MFAP director Dana Everts-Boehm. Whitehorn is but one of the "inspirational, skillful, eloquent, and amazing people" Everts-Boehm documented during her nine years with the program. Everts-Boehm says: "They sustained me through some of the difficult moments and reminded me that my job was inherently positive and worthwhile."



From the Museum Educator

Cathy Callaway
Museum Educator

How busy can an educator be if their museum is closed? The answer is—very! We have all been getting ready for the galleries to reopen and it looks as if that should be sometime in the Spring at this writing. In the meantime, the docents have been meeting once a month in their own group, where they discuss—what else?—art, books, and their travels. Once a month we have continued the docent enrichments, and some of the topics have included Islamic art presented by Dr. Marcus Rautman (from the Department of Art History and Archaeology) and Dr. Kathleen Slane (recently retired from the same department) on Roman pottery. This last was timed for the announcement of the collaboration with the City of Rome, which will bring antiquities to MU for study and documentation. Kathie Lucas has almost finished a film project about the Museum she worked on with other docents. And all of us are looking forward to developing tours for the new gallery spaces at Mizzou North in the new year.

In November 130 AP World Life and Literature students from Hickman High School visited—they can walk to Mizzou North in fifteen minutes, spend an hour at the Museum, and walk back, fitting their ninety minute block schedule. Hooray!! We couldn't have done this without Valerie Hammons presenting the hands-on-boxes

material in a conference room to half a group at a time. When the galleries are open, this will not be an issue. Valerie has been using these replicas when talking to groups at retirement communities, such as Tiger Place, the Landing, and the Terrace (1). Outreach is alive and well as we wait for our galleries to open.

A program on artist books at the Columbia Public Library preceded the redesigning of the Vigía website; check it out at <http://vigia.missouri.edu/>. The website focuses on art works from the collective of Ediciones Vigía in Matanzas, Cuba. The collection of the Museum is featured, along with an on-line exhibition and catalog *The Art and History of Cuba's Ediciones Vigía*, created by students in a graduate level museum studies course at MU.

In September we screened the film *Rape of Europa*, sponsored by the Daniel Boone Regional Library in connection with the One-Read selection, *The Boys in the Boat*. The film was introduced by Museum Director Alex Barker and sixty-seven people attended. The rest of the fall films were tied in with the Honors class I taught, *Men, Women, Myth, and Media*. The film series returns to Mizzou North beginning in 2015.

In September, the Museum held National Museum Day, in conjunction with the Smithsonian, with almost 100 attendees. Thanks to academic coordinator Arthur Mehrhoff, this year saw more campus groups participating, including Folk Arts, the Missouri Historic Costume

and Textile Collection (2), the Museum of Anthropology, the State Historical Society of Missouri, and MU Libraries Special Collections and Rare Books, along with a special workshop on Visual Thinking Strategies. (3)

International Archaeology Day, held in October and sponsored by the American Institute of Archaeology, was a great success thanks to the planning of Kathleen Slane and the participation of volunteers and attendees. Kids got to “excavate,” create “cave paintings,” color, and put together jig saw puzzles based on antiquities from the Museum. Older visitors could participate in a mapping exercise with a theodolite (thanks to Marcus Rautman again!), attend mini-lectures on Roman baths and trademarks on Roman pottery (4), and see a demonstration of an analytical technique connected with the research for the Rome Project (5 & 6).

Lauren DiSalvo presented the Cast Gallery tour for International Archaeology Day (7). She has lectured on plaster cast collections and just completed a very interesting article on this topic for the next issue of *MUSE*. This scholarly journal is produced by the Museum, thanks to the efforts of editor Dr. Jane Biers. Thanks to all of you who give your time, effort, funds, and especially patience, to ensure that the Museum continues to offer popular educational programming. Just think what we can do when all the galleries are open! ■



Photos: Cathy Callaway



From the Academic Coordinator

Arthur Mehrhoff
Academic Coordinator

The mission of the Academic Coordinator is to expand Museum learning networks across campus and communities, such as the Tuesday, November 14 symposium *The Art of Insight* in partnership with the Interdisciplinary Center on Aging and the current exhibition of student Cast Gallery drawings organized by art professor Matt Ballou. Arranging for John Cuning, Director of Resource Management and Interpretation Program for Missouri State Parks, to

discuss site interpretation with Museum docents created a valuable new learning network. The Academic Coordinator has also facilitated a university material culture studies working group which gave presentations on working with artifacts to university professors (May) and Columbia high school educators (August) and for Museum Days at Mizzou North in September.

For more about how the Academic Coordinator helps extend the educational reach of the Museum, please go online to <http://faculty.missouri.edu/~mehrhoffw/>. ■



Museum Associates

Gary Anger

President, Museum Associates

What an exciting time to be a Museum Associate. In a few short months the Museum of Art and Archaeology will reopen its doors after nearly a year and a half. An incredible amount of work has been done to move the collection from Pickard Hall to Mizzou North. Preparations are underway right now to lay out the galleries in anticipation of the grand reopening expected sometime this Spring. Thanks to everyone who has worked so hard under difficult and trying circumstances to move this treasure. We can't wait to see the result!

Even while the move was underway, the University of Missouri made history in September, 2014, by entering into a collaboration with the Italian government to study for the first time, antiquities that have been stored for decades in the Antiquarium, a unit of the Capitoline Museum in Rome. The first loan of antiquities included 249 black gloss pottery pieces from as early as the fifth

century BCE. Later loans may include mosaics, glass, and metals. Congratulations to everyone involved in securing these great treasures for study.

Museum Associates, Inc. was formed in May, 1976, to support and promote the Museum, to help make it available to students of all ages and the public alike, and to help grow the collections. Our immediate goal is to do whatever we can do to make MAA successful and well utilized at Mizzou North. Along those lines, we can all help by re-contacting our friends and neighbors, to inform them of the upcoming reopening and to make sure they know of the new location. Let's do what we can to re-acquaint the University, Columbia, and our art and archaeology friends from all over the country with MAA.

To those who would like to see the Museum back on campus, we pledge to work with the University and other interested parties to explore the options. While we would like to see the collection physically closer to Mizzou's students, there are many significant practical issues to overcome such as locating and funding

a \$30-\$45 million relocation. We need to do our absolute best work to make sure Mizzou North is successful over the next several years until a move back to campus becomes practical.

The Museum Associates, Inc. has had a long tradition of stewardship and support for MAA. We are anxious to recognize our long-term membership in late Spring. Plans are underway to celebrate and appreciate those members who have been an Associate for ten years or more. Museum Associates Board of Directors are proud to announce that the Associates now have an independent website where members can join Museum Associates, renew their membership, and step inside to view selected merchandise in the Museum Store. Visit the website at: <http://www.maamuseumassociates.org> and see what's new.

So, let's pledge to continue the good work of those who have dedicated their energies to the Museum in the past and embrace the reopening with energy and excitement. MAA is fifty-seven years old and still going strong. ■

MAA Art of the Book Club

Museum Associates would like to invite everyone to join a new Museum Associates Group. The group will select four books and include a variety of events involving arts as part of our discussions in order to reach a broad audience of community, docents, educators, and students to talk, experience, and "see" the art related to the books. The love for reading and art will combine around themes involving Missouri, the US, the world as well as antiquity, so prepare for some lively conversation, visual presentations, and good fellowship. Follow us on social media and the Museum website for more information about dates and times of the meetings; we will soon announce the first book selection, for May, 2015. Please contact Christiane Quinn at chrismo@juno.com for more information.



On September 21st Museum Associates hosted its annual Crawfish Boil, but this time at Mizzou North. Even though the weather took a cool turn that evening, guests flocked to the event. While Swampweed Band played, folks listened and danced to the Cajun sound. Cook Brook Harlan and The Wine Cellar and Bistro prepared crawfish, étouffée, muffalettas, pralines, and bread pudding.



*Museum
Associates
Annual*

Paintbrush Ball

March 21, 2015

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 March 13, 2015 by calling (573) 882-6724



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**MUSEUM OF ART
AND ARCHAEOLOGY**

M University of Missouri

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