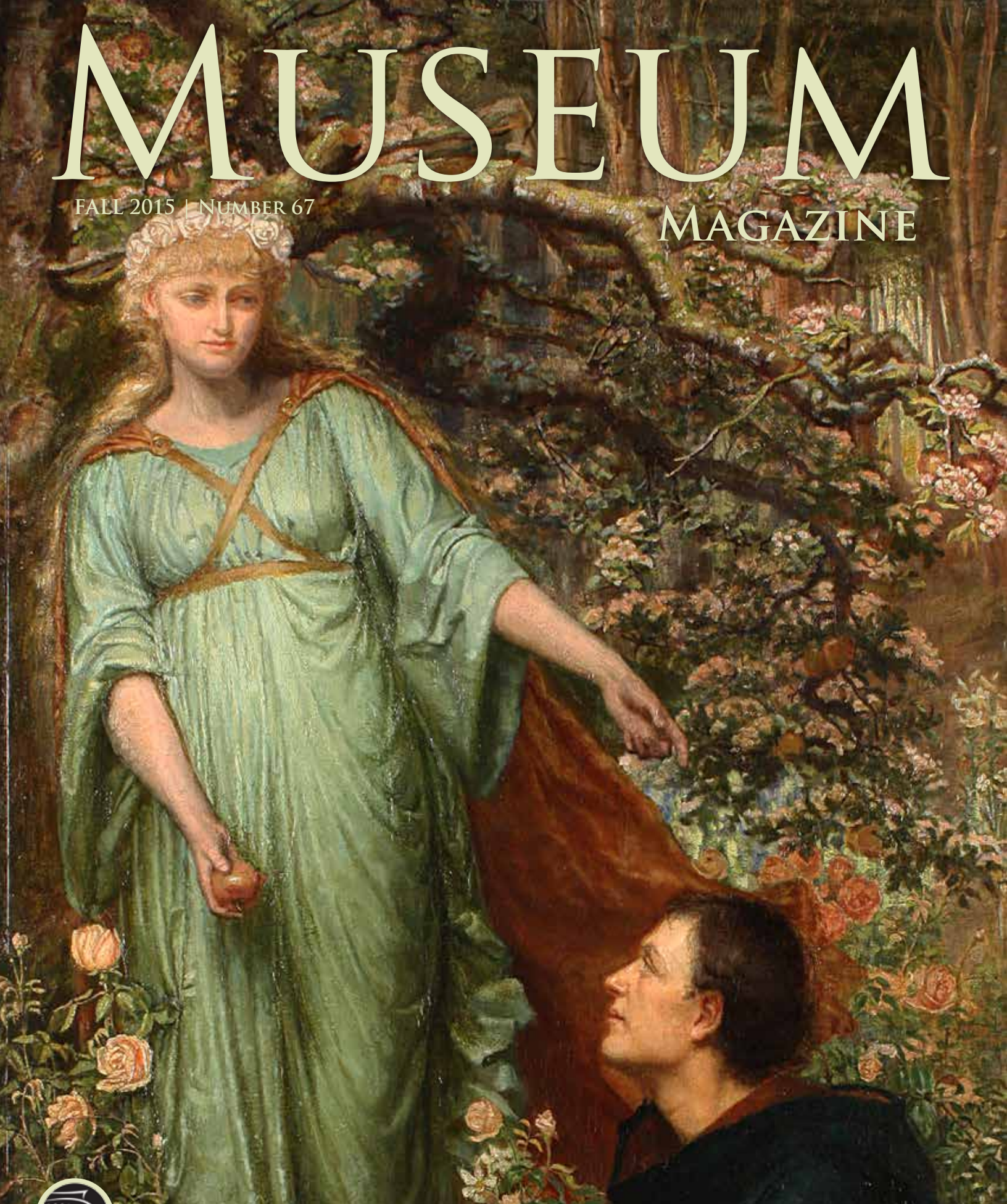


# MUSEUM

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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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In Support of the Museum of Art and Archaeology

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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]  
Marion Reid (British, 1858-1931)  
*The Sorceress*, 1887  
Oil on Canvas  
(2008.2)  
Gilbreath-McLorn Museum Fund



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### Museum Galleries:

Tuesday-Friday: 9am to 4pm  
Saturday and Sunday: Noon to 4pm  
Closed on Mondays and University holidays

### Museum Store:

Tuesday-Friday: 10am to 4pm  
Saturday and Sunday: Noon to 4pm

### Museum Staff Office Hours:

Monday-Friday: 8am-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

The past few months have brought many changes to the Museum—all of them welcome.

After long effort and anticipation the Museum's collections are back on display. We formally reopened the galleries on April 19th to excellent reviews, and have had a steady stream of individuals and groups in the ensuing months. Few changes could be more welcome; as we continued to pursue other dimensions of the Museum's mission while the galleries were closed, a central part of our mission, mandate, and character was absent when we couldn't share our collections with all of you.

We've also added some important new acquisitions, further enriching the Museum's distinguished holdings. One of the new acquisitions is featured in this issue—a seventeenth-century vanitas-themed still life which, like the Museum, is more than meets the eye.

In addition to various physical security upgrades, we've also added several new security guards to the Museum staff. We're pleased to welcome Leland Jones, Will Fish, and Ron Bates—new faces to greet you when you visit, and to ensure the safety of both our visitors and our art. In addition, Pete Christus, who joined the staff during the move and assisted in the reinstallation of the collections, has transitioned to a guard position—and serves as a bit of a “utility infielder,” able to assist in several areas as needed.

Two skilled craftsmen, Matt Smith and Travis Kroner, helped with finish work in the galleries and installation of the collections. Travis has now joined the staff of our neighbor, the Museum of Anthropology, to assist them with their installation. Matt Smith has joined the Museum's permanent staff, assisting Chief Preparator Barb Smith in her myriad duties. A native Missourian, Matt trained as a geologist and worked for the US Geological Survey before turning his hand (literally) to craft. He may be a familiar face to many of you from his work with the True/False Film Festival.

And most recently we completed a national search for the position of Associate Curator of European and American Art at the Museum. We had chosen to leave that position vacant during the move and reinstallation, so that the candidate selected would have a clearer idea of our prospects and plans. In some ways, I suppose, that was a calculated risk, but it has paid off. The search committee was thrilled with the quality of the applicants for the position, and we're even more thrilled that Dr. Alisa Carlson—our consensus choice—has now joined the Museum staff. Dr. Carlson brings a recent doctorate from the University of Texas and a background in both Renaissance and African art to the Museum. You can learn more about her in this issue, and I look forward to introducing her to all of you.

It's been a pleasure welcoming so many of you back to the galleries and to the Museum's ongoing suite of public programs. But with so much changing, I encourage you to come by and see all that's new.



Alex W. Barker  
*Director*

# Classical Convergence

## Greek and Roman Myths in European Prints

Exhibition Dates: September 29, 2015 through January 24, 2016

**Cathy Callaway**

Museum Educator

Classical mythology has served as inspiration to artists over the centuries, as seen in paintings, prints, sculptures, and other art forms. The Trojan War was an important story to the ancient Greeks and Romans, a narrative cycle which began after the goddess Eris incited discord by tossing a golden apple inscribed "to the fairest" into a crowd of gods. Three goddesses claimed it (left to right: Hera, Aphrodite, and Pallas Athena; their Roman names: Juno, Venus, and Minerva); a prince of Troy, Paris, had to judge the winner [1]. Helen, the most beautiful woman in the world, was his reward for choosing Aphrodite, and the Greeks launched an attack on Troy in order to retrieve her.

Before the Greeks could set sail for Troy, however, their leader Agamemnon, had to sacrifice his daughter Iphigenia to the goddess Artemis (Roman: Diana). The *Iliad*, which begins in the tenth year of the war, is our source for many Trojan War stories,

but most epics in the narrative cycle of which it was part are lost. The *Iliad* ends not with the conclusion of the war, but when Achilles defeats the Trojan hero Hector and returns his body to his father Priam for a heroic funeral and burial.

These stories were told or sung by a poet and only later did they appear in written form. The *Aeneid*, written by the Roman poet Vergil (70–19 BCE), tells the story of the Trojan hero Aeneas, who escaped the sack of Troy with his aged father slung across his shoulders and holding the hand of his small son [2]. Within Vergil's poem, Aeneas dramatically describes the destruction of Troy, accomplished through the Greek ruse of the Trojan horse. Aeneas was divinely charged to lead a band of refugees in search of a new place (Italy, we learn) and to found a new race with the people there, ultimately the Romans. Aeneas undergoes many of the same adventures on his journey to Italy

1. (At right)  
Giovanni Girolamo Frezza  
(Italian, 1659–ca. 1741)  
After Carlo Maratti  
(Italian, 1625–1713)  
*The Judgment of Paris*  
Early 18th c.  
Engraving  
(76.8)  
Museum purchase

2. (Opposite page, left)  
Ludolph Busing  
(German, 1599/1602–1669)  
After Georges Lallemant  
(French, d. 1635/1637)  
*Aeneas Saving His Father  
from Troy*, mid 17th c.  
Chiaroscuro woodcut  
(64.110)  
Museum purchase

3. (Opposite page, right)  
Johann Jacob Frey  
the Elder  
(Swiss, 1681–1752)  
*The Rape of Proserpina*, 1746  
Engraving  
(97.5)  
Gift of Jeffrey B. Wilcox

4. (Opposite page, top)  
Henri-Arthur Lefort  
des Ylouses  
(French, 1846–1912)  
*Hercules and the Lion*  
Last quarter of 19th c.  
Etching and embossing  
(2013.7)  
Gilbreath-McLorn  
Museum Fund



that the Greek hero Odysseus did.

In addition to tales related to the Trojan War, this exhibition also reflects other mythological subjects, many of which are told so famously by the Roman poet Ovid (43 BCE–18 CE) in the *Metamorphoses* and other poems. One of his most dramatic stories is his description of Pluto's (god of the Underworld; Greek: Hades) abduction of Proserpina (Greek: Persephone) [3]. In accordance with its very nature, Classical mythology is filled with hundreds and hundreds of memorable heroes and creatures. Some of the most famous stories surround the hero Hercules (Greek: Herakles). One of Hercules' first labors was to slay the Nemean Lion, and in doing so he provided himself with one of the attributes we use to identify him—the lion skin [4].

Prints, which are more easily mass produced than other art forms, and thus are more affordable and widely disseminated, have served as an ideal medium for artistic expression. With the selection of printed imagery in this exhibition, woodcuts, engravings, and etchings, viewers can sample some of the different approaches artists have chosen for depictions of scenes from Classical mythology, ranging from the fifteenth to the nineteenth centuries. ■



# Recent Acquisitions: Warhol

One of the most famous and controversial artists of the twentieth century, Andy Warhol (American, 1928–1987) is synonymous with the Pop Art Movement and America's fascination with celebrity. These full-size Warhol serigraphs were proofs for the artist and are annotated with his printing instructions. These gifts from the Andy Warhol Foundation for the Visual Arts, like previous gifts from the Foundation, illustrate not only the iconic images for which Warhol is best known, but also his working techniques. Previous gifts included silver gelatin Warhol photos and the ubiquitous Polaroids from which his larger works were produced.



*Sitting Bull, 1986*  
Serigraph  
(2013.25)



*Goethe, 1982*  
Serigraph  
(2013.21)



*Hans Christian Andersen, 1987*  
Serigraph  
(2013.23)



*Hans Christian Andersen, 1987*  
Serigraph  
(2013.23)



*Sunset, 1972*  
Serigraph  
(2013.19)

# New Curator Of European and American Art

The Museum of Art and Archaeology is pleased to announce the addition of Alisa Carlson to the staff as Associate Curator for European and American Art. "This position is an ideal fit for my background and ambitions, and finding this right place is the result of several years of hard work and passion for art and its history," states Carlson.

Carlson has been fascinated with art since she was a teenager. She grew up in Cannon Falls, Mn., and although her high school was small, she was fortunate to have had strong programs in visual arts and humanities. "Through the humanities classes I took, I was able to go on a group trip to Europe. I'm still so grateful to my parents for making that trip possible for me, when it was hard for them to afford." The trip included two weeks in southern Germany and one week in northern Italy, visiting museums, churches, and historical sites. Experiencing works of art and architecture firsthand was both intellectually compelling and moving to Carlson, "I knew then that I wanted to work in some way with art."

In college, while taking art history classes, Carlson found her niche. "I thoroughly enjoyed my studio arts classes, and even did a minor in printmaking, but it was the investigation of the historical, cultural, social, and religious contexts of art that were truly compelling to me." A class on African art in particular piqued her curiosity. She was awarded a scholarship to intern at the Museum for African Art in New York during the summer before her senior year. "From that experience, I learned that working in a museum and being able to study artworks firsthand was a major goal for me." In 2002, Carlson graduated with her BA from Hamline University in Saint Paul, Mn., and then was hired on as a Curatorial Assistant at the Museum for African Art back in New York.

After a few years saving money for graduate school, Carlson attended Case Western Reserve University in Cleveland, Oh., for its joint program in Art History and Museum Studies with the Cleveland Museum of Art. "I was still interested in African art, but graduate seminars on medieval and early modern European art were too captivating for me to ignore, and I began to be pulled toward the study of the northern European Renaissance." She did internships at the Cleveland Museum of Art in three different curatorial departments: African Art, Medieval Art, and European Paintings

and Sculpture, 1500–1800. At that time, the museum was closed for a major renovation and expansion project, so she had the rare opportunity to observe the inner-workings of a museum and to contribute to the research and reinterpretation of such diverse areas of the collection.

In order to pursue her interest in Northern Renaissance art, Carlson began her PhD program in 2008 at the University of Texas at Austin, studying with Jeffrey Chipps Smith. After completing her coursework and comprehensive exams, she was awarded a full year Fulbright grant to Germany to conduct dissertation on the portrait drawings of Hans Holbein the Elder (ca. 1465–1524). Most of Holbein's drawings are preserved in Berlin, but others can be found in Basel, Paris, and Chantilly, where she also travelled. "My husband, J.J., and I were fortunate to be together the entire year in Germany, experiencing life in the remarkable city of Berlin and occasionally visiting other regions. It was an extraordinary experience, both professionally and personally."

After returning to the U.S. in 2012, Carlson split her time between writing her dissertation and serving as a teaching assistant or instructor of art history classes at the University of Texas at Austin. "I found I truly enjoyed teaching and working with undergraduate students, especially when I could lead them through museums and special exhibitions." While completing her dissertation, Carlson applied for the position at the Museum of Art and Archaeology. "It seemed an ideal opportunity for me to combine my newfound appreciation for education and my fascination with the firsthand study and interpretation of works of art. My interviews with Museum staff and University faculty during my brief visit to Columbia in early July confirmed my assumptions about the position, and I very enthusiastically accepted it."

When she's not busy studying and writing about art, Carlson enjoys spending time with her husband and their three small dogs. "We are both dog-lovers, have been involved with a rescue group in Austin, and we hope to help with a rescue in Columbia. I enjoy walking our dogs, going on hikes, practicing yoga, swimming, and reading novels. J.J. and I are both delighted to be settling in Columbia." Carlson will be joining the Museum staff in her new position beginning in September, 2015. ■



Alisa Carlson in Augsburg, Germany, in front of the site of the former residence of Hans Holbein the Elder, whose portrait drawings (background image) were the subject of her dissertation.

# Spotlight: Is this a Vanitas?

Alex Barker

Director



Attributed to Cornelis Mahu (Flemish, 1613–1689)  
After Willem Claesz. Heda (Dutch, 1594–1680)  
*A Nautilus cup, peeled lemon, and a meat pie with a roemer  
and other wine glasses on a partially draped table*  
17th c.  
Oil on wood panel  
(2015.7)  
Gilbreath-McLorn Museum Fund

One of the most distinctive forms of seventeenth-century Dutch and Flemish painting is the Vanitas. Named from a passage in Ecclesiastes (“vanity of vanities, all is vanity”), Vanitas paintings are highly symbolic works reminding the viewer that earthly pleasures are fleeting. Vanitas paintings developed as a rich mix of Calvinist doctrines, wealth derived from burgeoning Dutch mercantilism, and from the meticulous realism characteristic of Dutch Golden Age painting. After a long search we’ve finally been able to add a Vanitas-themed painting to our permanent collection.

Our example depicts a partially draped

table with three different kinds of fine drinking glasses, a meat or mince pie on a decorated metal plate, a peeled lemon, and an overturned nautilus-shell drinking cup. The peeled lemon (symbolic of illusory pleasure—lovely in appearance but bitter) rests on a pewter plate teetering on the table’s edge, and kept from falling by the overturned nautilus shell cup. Cups of this kind were central elements at opulent feasts, reflecting both a craze for rare natural oddities and an indirect reference to Dutch trade in the East; the overturned cup and partially draped table indicate an interrupted meal, and along with the counterbalanced plate connote the transience of fortune

and pleasure. The opened meat pie further emphasize luxury and impermanence. Religious symbolism appears in subtler forms, as the counterpaned windows reflect on the roemer and tazza glasses as crosses, repeated in the sharp creases of the table’s drapery. The reflections, the luminance of the nautilus shell and the burnished glow of the plates, knife, spoon and cup base, and the crisp cloth allow the artist to demonstrate technical skills in depicting light and texture—while the symbolic meaning of the painting may be to distrust sensuous pleasure, it is itself a lush and visually sensuous treat strangely at odds with its ostensible message. ■

# Calendar of Events

## SEPTEMBER

18 Friday

### Crawfish Boil

5:30–8:00pm

Food prepared by Brook Harlan  
and The Wine Cellar & Bistro

Live music by Swampweed

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

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

RSVP by September 14, 882-6724

24 Thursday

### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Lefevre Hall

Lecture 5:30pm, 112 Lefevre Hall

*"Digging up the Past: Tales from an  
Archaeological Dig at Moore's Mill."*

Cinnamon Brown, Assistant Professor of History  
Westminster College

26 Saturday

### Museum Day in Conjunction with the Smithsonian

1:00–3:00pm, Mizzou North Lobby

(Limit two children per accompanying adult)

No preregistration required

29 Tuesday

### Exhibition opening

*Classical Convergence  
Greek and Roman Myths in European Prints*

Exhibition runs through January 24, 2016

## OCTOBER

(Humanities Month)

17 Saturday

### International Archaeology Day sponsored by the American Institute of Archaeology

1:00–3:00pm, Mizzou North Lobby

(Limit two children per accompanying adult)

No preregistration required

29 Thursday

### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Lefevre Hall

Lecture 5:30pm, 112 Lefevre Hall

*"Stories of Stuff—from Pompeii"*

J. Theodore Peña, Professor of Roman Archaeology  
University of California

## NOVEMBER

7 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

13 Friday

### Museum Associates Annual Meeting

Meeting 5:30pm, Mizzou North, Room 707

Reception following, Cast Gallery

(For MA members with active membership)

14 Saturday

### Family Event: Hold Everything!

1:00–3:00pm, Mizzou North Lobby

*Pots, Pans, and Vases in the Museum*

(Limit two children per accompanying adult)

No preregistration required

## DECEMBER

1 Tuesday

### National Day Without Art

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

2 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

28 Thursday

### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Lefevre Hall

Lecture 5:30pm, 112 Lefevre Hall

*"The Blackfriary Community Heritage and  
Archaeology Project: A new model for site  
preservation and community engagement  
in heritage"*

Stephen Mandal,  
The Irish Archaeology Field School



## AD HOC FILM SERIES

All films shown at 7:00pm

**FREE** and open to the public

ADA accessible

## SEPTEMBER

11 Friday

### *The Dresser* (1983)

Directed by Peter Yates

Starring Tom Courtenay and Albert Finney

106 Lefevre Hall

Sponsored by the Daniel Boone Regional Library  
in connection with the One-Read selection,  
*Station Eleven*

17 Thursday

### *Top Hat* (1935)

Directed by Mark Sandrich

Starring Fred Astaire, Ginger Rogers,  
and Lucille Ball

Mizzou North, Room 707

## OCTOBER

15 Thursday

### *Alice in Wonderland* (1951)

Directed by Walt Disney

Voices of Kathryn Beaumont and Ed Wynn

Mizzou North, Room 707

## NOVEMBER

19 Thursday

### *Monty Python and the Holy Grail* (1975)

Directed by Terry Gilliam and Terry Jones

Starring John Cleese, Graham Chapman, Terry  
Gilliam, Eric Idle, Terry Jones, and Michael Palin

Mizzou North, Room 707

## DECEMBER

17 Thursday

### *Help!* (1965)

Directed by Richard Lester

Starring The Beatles

Mizzou North, Room 707

## JANUARY 2016

21 Thursday

### *The Intouchables* (2011)

Directed by Olivier Nakache and Eric Toledano  
Starring Francois Cluzet and Omar Sy

Mizzou North, Room 707

# Missouri Folk Arts Program

**Lisa L. Higgins**

*Missouri Folk Arts Program Director*

One of the highlights of the Traditional Arts Apprenticeship Program (TAAP) 30th anniversary year was a partnership with Missouri State Parks and Historic Sites. Missouri Folk Arts Program staff and volunteers presented TAAP alumni to audiences at historic sites in Kansas City, St. Louis, and Jefferson City. On May 30, 2015, along the Upper Current River, MFAP presented twelve traditional artists in the park. One week later, we traveled down to southwest Missouri, toured the Roaring River State Park trout hatchery, and presented fourteen artists under a canopy of trees.

These last two events provided occasions to introduce three members of our Community Scholars Network to several TAAP master artists. Pete Bradshaw, Deloris Wood Gray, and Mary Peura stepped in to document these special events with photographs and interviews.

*Current River State Park:* Master quilter **Barbara Culpepper** of Van Buren, Mo., grew up in a family where making quilts was a necessity. If Mom made your clothes, every left over scrap was saved to make quilt blocks, even worn clothing and feed sacks. In rural Missouri, everyone raised chickens, and colorful, printed feed sacks were a great resource for quilting fabrics. Mrs. Culpepper has a beautiful “Airplane” quilt in her collection, made in the 1930s from a *Kansas City Star* newspaper pattern from feed sack material.

When she and her husband Ray married in 1957, Barbara Culpepper continued the family tradition of piecing quilts, but she passed her completed quilt tops on to family members to quilt, or she made a “tied” quilt, rather than hand-quilting herself. As her family had before her, she continued to piece from patterns published in the *Kansas City Star*. Barbara never did take to hand-quilting, though, so her husband gave it a try. He found it to be a good pastime, and so began their quilting partnership. He quilted Barbara’s beautiful pieced tops, which provided necessary bed covers for their family. More recently, as Ray found his dexterity waned, he discovered long-arm quilting machines—and bought one. The Culpeppers continue to turn out beautiful quilts.

**Cecil Murray** is a johnboat builder and a paddle maker from Doniphan, Mo. He begins with a plank of wood from a sassafras tree, approximately two inches thick. He draws the basic shape on the plank, cuts it with a band saw, and then the real work of hand carving and chiseling begins. Murray was taught the craft by his Uncle “Punk” Murray, who,



*Barbara Culpepper*

Cecil revealed, did not approve of using band saws. Still, Cecil is certain his now-deceased uncle would be proud of the paddles. In fact, he wished Uncle Punk was around to see the blue ribbon Cecil won at the Ripley County Fair. Uncle Punk taught Cecil an important adaptation he made to the paddles, adding metal strips at the bottom to navigate rocky river bottoms and to push off boulders and logs on shore without destroying the wood.

Besides making paddles, pretty enough to hang on the wall as art, Cecil is more widely recognized for his johnboats, a tradition passed down from his grandfather, father, and uncles, and a tradition Cecil learned as a very young boy. Johnboats are unique water vessels and stretch twenty-six feet long, so long that Cecil has a ninety-six foot shed where he builds them.

—**Mary Peura, Painter and Arts Volunteer**  
*Ste. Genevieve, Missouri*



*Cecil Murray*

*Current River State Park:* **Marideth Sisco**, who lives just north of West Plains, Mo., is a wordsmith, whether sharing stories and songs from stage, on the radio, or in print. At Current River State Park, she entertained the audience with personal experience stories about her “rise to fame” as a musician and actor in the independent film *Winter’s Bone*, for which she provided the opening and closing soundtrack songs. She regaled the audience with an insider’s view to the film set and a brush with cancer that almost cancelled her acting debut. Sisco shared stories of The Blackberry Winter Band that she formed after the film, which traveled across the U.S. and into Canada in what they dubbed the “Amazing Geriatric Hillbilly Tour.”

Sisco also shared her insights into Ozark culture and the regional motto to “use it up; wear it out; make it do; or do without.” From that motto, Sisco has written a song, and she has made another career with a public radio program; several



Marideth Sisco

CDs and books; and an independent record label. Sisco is presently editing a series of gardening columns that she wrote as a newspaper reporter fifteen years ago for an illustrated book project. Another CD is in the works, as she revisits music that she studied and performed as a music scholarship student in the 1960s at Missouri Valley College and then Southwest Missouri State.

Strains of Van Colbert's banjo tunes, Marideth Sisco's stories, and Cliff Bryan's fiddling drifted from the park's portable stage up to **Ray Joe Hastings'** portable forge. The master blacksmith repeatedly heated iron at his fire as he demonstrated the processes for making gigs while bystanders looked on, turning from forge to anvil and back again several times. Occasionally, he was assisted by friend and Doniphan neighbor Cecil Murray. A young visitor eagerly volunteered to hand-crank the forge's fan as Hastings waited for the heat of the fire to increase.

Hastings took periodic breaks from the forge, sitting near an exhibition of gigs—finished and in process—that he assembles as a teaching tool. At this vantage point, Hastings alternately autographed copies of his self-published book *Bow & River Gigs: Used in the Clear Streams of the Ozarks* or swapped "shop talk" with friends and fans. Hastings recalled his training in the apprenticeship program in 1995 with the late Paul Martin of Bunker. Hastings drove to Martin's workshop weekly for six months of lessons, inspired by the elder's craftsmanship and his own collection of gigs from various regional makers. Hastings pointed to the variations in style and function in the gigs in his impressive display. When asked why he needed to make or



Ray Joe Hastings

collect another gig, Hastings replied with a laugh: "I just need one more!"

—**Deloris Gray Wood,**  
**Local Historian and Author**  
*Salem, Missouri*

**Roaring River State Park: Robert "Bob" Patrick,** formerly of Bethel, Mo., got his start in blacksmithing at the age of six when he was trying to make a 'Tarzan knife' for his brother and continued the craft more as a hobby. "We started hammering out stuff cold; then when I was about nine I started heating metal," he recalls, "I read a lot and learned how to do it from National Geographic more than anything else" [at that time]. I saw the African and Asian blacksmiths working from a hole in the ground. I said to myself, 'I can do that!' I was a little kid and there was nothing that could stop me because I was too ignorant to realize I couldn't do it."



Robert "Bob" Patrick

For Patrick, like most of his peers, blacksmithing is a traditional trade and art form that represents an essential aspect of human history. "It is one of the essential trades for human beings," explains Patrick, "Tool making is what sets human beings and a few other animals apart."

Since 1978, **Joseph "Joe" Patrickus II**, who lives at Macks Creek, has been carefully handcrafting custom western boots using tools and techniques dating back to the late 1800s. "I'm fifth generation in the trade, and my son Joey will be the sixth," he says. "We're trying to keep it in the family." The boots that Patrickus and his son create are "a little fancier and a little more upscale than traditional cowboy boots," said Patrickus, "We've got all kinds of artwork on our boots. We do a very basic plain boot to one that is very ornate with gemstones, gold and silver. "I use exotic leathers like Caribbean butterfly fish, African frog skin, and I could go on."

Patrickus feels strongly that the craft of boot making should be preserved. He recalls, "We've had apprentices through the Traditional Arts Apprenticeship Program. My son, who [works] with me now, started his apprenticeship years ago. The western boot is truly an American tradition, and it's something we enjoy doing. It's an American craft that can be passed down from generation to generation like a family recipe." ■

—**Pete Bradshaw, Ozark Light Writer,**  
**Freelance Photojournalist**  
*Sarcoxie, Missouri*



Joseph "Joe" Patrickus

# From the Museum Educator

**Cathy Callaway**

*Museum Educator*

On April 19, 2015, the Museum reopened its galleries at its new location after a long eighteen month closure. Little more than a week before, the Museum Advisory Council of Students held *Art After Dark*, an annual event that offered music from KCOU, button-making from the Craft Studio, and a student art contest, juried by local arts professionals. Nate Compton and Shannon Soldner, both MU students, tied for first prize, while Mae Godwin of Moberly Area Community College won the People's Choice award. Thanks to MACS for all their efforts—and keeping the faith!

The Docent cadre had biweekly professional development for three months prior to opening, given by staff and other experts. Docents were ready to engage their audiences as soon as the first tours were scheduled. And scheduled they were! We started off with school visits the week after opening with 180 sixth graders from Jefferson Middle School, and soon after 175 fifth graders from Moberly. ALL Lee Expressive Arts Elementary School (our Partners in Education; 320 students total) visited in early May! A big thanks

to Anthropology Museum staff Candy Sall and A.J. Staley Harrison for helping us manage the crowds. A new group of docents will begin training this fall and we look forward to having an even larger band of dedicated and talented volunteers offering tours.

For Women's History Month, the family programming focused on the works of Faith Ringgold as young artists worked on paper quilts, thanks to the inspiration and help of Graduate Research Assistant Kaitlyn Garbarino. Two of the summer programs covered *Artistic Books* and *Pyramid Power*, where Egyptian burial practices were explained by Ella and Clara Wright. These two have volunteered at the Museum since they were in sixth grade and are now heading off to Bryn Mawr College for their next adventure. A week-long summer camp was once again offered by Assistant Educator Rachel Straughn-Navarro with the theme of story-telling.

Finally, how were the films in our *Ad*



Participating artists at *Art After Dark*

*Hoc Film Series* chosen? Anniversaries: it is the 80th anniversary for *Top Hat*, the 50th for *Help*, the 40th for *Monty Python and the Holy Grail*, and the 150th anniversary of the publication of *Alice in Wonderland*. What better way to celebrate than with Disney's version? Looking at those dates, ask yourself, has it been that long? And then ask yourself: how long since *you* have visited the Museum? ■



Curator Benton Kidd instructs the docents



Ann Mehr from Lee Expressive Arts School instructs the students



Faith Ringgold inspired paper quilting



Artistic Books



Pyramid Power

## Special Upcoming Events!

### Arthur Mehrhoff

*Academic Coordinator*

In conjunction with the Smithsonian Institution, the Museum of Art and Archaeology will host its annual **National Museum Day** on September 26, from 1:00–3:00pm at Mizzou North. This year's participants include characters like Thomas Hart Benton interpreting Museum objects, the Museum of Civilization exhibition (in connection with Daniel Boone Regional Library's One Read program), the Museum of Anthropology, Classical Studies, the State Historical Society of Missouri, the Mizzou Botanic Garden, and the MU Broader Impacts Network. Some special activities include a video and a tea ceremony by the Confucius Institute in their Tea Room, a reprise of Ellis Library Special Collection's popular calligraphy workshop, Campus Writing Program activities focusing on Museum objects, and even

a museum-wide Textile and Apparel Management scavenger hunt.

The Museum of Art and Archaeology will also participate in **International Archaeology Day**, sponsored by the Archaeological Institute of America, on October 17, from 1:00–3:00pm at Mizzou North. Archaeology Day participants include the Museum of Art and Archaeology and the neighboring Museum of Anthropology, and the MU Departments of Art History and Archaeology and Classical Studies. Deutschheim State Historic Site (located in Hermann, Mo.) will describe the history, archaeology, restoration and interpretation of the Site's Foursquare (heirloom) Garden and discuss its relationship to our lives. There will be activities of interest for all ages including mapping, a language booth, characters in costume, coins, and visits to the Rome Project laboratory. ■

# Museum Associates

## Gary Anger

*President, Museum Associates*

It is so nice to be able to write this article with the Museum open for business again. The much anticipated "Grand Opening" was held on Sunday, April 19th. We had an enthusiastic crowd of approximately 800 patrons with us that day. Those who took in the galleries were treated to new, well lit spaces curated with beautiful items from the collection. An article in the *Columbia Tribune* stated: "In spite of the cramped quarters, the collection has been intelligently arranged and the phrase that comes to mind, looking at the work in the space, is world class." We couldn't agree more! We also had 152 individuals take advantage of a new six month trial membership. All in all, it was a great day.

Since the opening, we've noticed an increase in attendance and are in the process of determining the impact of being

near the interstate by tracking the zip codes of our visitors. We are also anxious to see how attendance from school groups and the University responds to our new location at Mizzou North this fall.

The Associates have been quite busy. In addition to hosting the "Grand Opening," the Paintbrush Ball was held on March 21. It was an enjoyable evening and a financial success. Not only were we able to raise over \$10,000 to fund the purchase of two paintings, but we also were able to net an additional \$5,000 to assist the Museum in other ways. The Board hosted a thank you luncheon for Museum staff, acknowledging all the effort put into preparing the Museum for the reopening. We had a ceremony to honor 159 Associates who have been members for ten years or more. A specially designed pin was given to each as a thank

you. The Associates are also sponsoring the Art of the Book Club. This group is currently reading its second book. This one is on George Caleb Bingham (see sidebar).

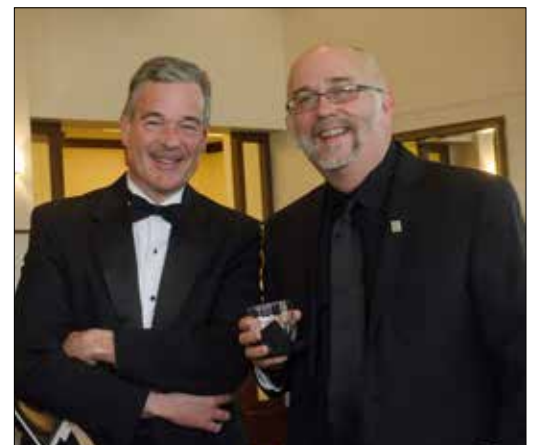
The Associates Board will be making a concerted effort to increase membership and raise some additional funds throughout the balance of 2015. We are very pleased to announce that Museum Associates will be one of the nonprofit organizations included in the CoMoGives campaign in 2015. Last year, the CoMoGives campaign raised almost \$264,000 on behalf of fifty-three Columbia Area nonprofits during December. This year you will be able to directly donate to Museum Associates at the CoMoGives website ([www.comogives.com](http://www.comogives.com)) in December. You will be hearing more about this important opportunity from us later in the year. ■



Charles Swaney  
and Laura Perez-Mesa



Lynn Willbrand, Joan Menser, and Nancy Badger



Robert Wells and John Murray



The tables are set and ready for dinner



Ball attendees peruse silent auction items to make a bid



Left: Leland Jones, Bruce Cox, Lisa Eimers, and Mardy Eimers

## The Art of the Book Club Started Strong!

In May the Art of the Book Club planned six activities: a movie, talks, and gallery tours, plus two options for book discussions for the book, *The Madonnas of Leningrad* by Debra Dean. The Club averaged ten people per activity. Nineteen individuals came for the "Discussion on the Painting of Abraham and Isaac" by a follower of Rembrandt, given by the wonderful Museum Docents.

From the world theme in May, we moved to Missouri in August with our second book *George Caleb Bingham, Missouri's Famed Painter and Forgotten Politician* by Paul C. Nagel. Book discussion options now include Saturdays. Besides talks and gallery tours, there was a movie matinee and a trip to Arrow Rock, Mo., so we could immerse ourselves in Missouri and Bingham's life.

Please join the Art of the Book Club by reading the next book for November, *The Art Forger* by B. A. Shapiro. The story involves one of the largest unsolved art thefts from the Isabella Stewart Gardner Museum in Boston. This is a thrilling novel about seeing (and not seeing) the secrets that lie beneath the canvas, and the difference between a masterpiece and a forgery.

Follow us on social media and the Museum website for more information about dates and times of the meetings and programs, or contact Christiane Quinn at [chrismo@juno.com](mailto:chrismo@juno.com).





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



PLEASE JOIN MUSEUM ASSOCIATES FOR THE ANNUAL

# CRAWFISH BOIL

Prepared by Brook Harlan and The Wine Cellar & Bistro



**5:30-8:00pm, SEPTEMBER 18, 2015**

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 THE SWAMPWEED CAJUN BAND**  
//////

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

**RSVP by September 14**

For tickets go to [http://maamuseumassociates.org/MA\\_Events.html](http://maamuseumassociates.org/MA_Events.html)  
or call **882-6724** with credit card information

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