

MUSEUM

WINTER 2016 | NUMBER 68

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI

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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



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 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



From the Director

After the tumult of the past two years—moving the Museum, renovating storage and public spaces, reinstalling the collection and opening our galleries to the public—we were just beginning to settle into a routine when the University went through its own period of turmoil. It thus seems an opportune moment to reflect on issues of inclusion, diversity, and access at the Museum.

Since 2007 the Museum has worked to increase its holdings of art by African American artists, including works by Beulah Ecton Woodard, Richard Burnside, Roman Johnson, Joseph Delaney, and Jacob Lawrence, among others. Works have been added that address the black experience in America: in 2013 Albert Pel’s powerful *American Tragedy* depicting the aftermath of a lynching, in 2014–15 Louis Ribak’s *Nocturne*, depicting KKK members fleeing through the woods, and most recently Philip Reisman’s 1930s triptych, *The Negro in American History*. Our next scheduled special exhibitions (opening in February) are *Afro-Cuban Artists: A Renaissance* and *Black American Artists: Envisioning Social Change*.

We have similarly worked to increase holdings by women artists, including Berenice Wood, Kathe Kollwitz, Beulah Ecton Woodard, etc., and works that address the role of women in art, such as works from Daumier’s bluestocking series, or eighteenth-century Gillray prints caricaturing noble Lotharios (published and sold [uniquely] by an eighteenth-century woman printmaker and printseller, Ms. Hannah Humphries). We developed resources discussing women in art, including video-based resources developed in concert with federal agencies and distributed as training materials to federal employees. And we offer special tours focusing on women artists; the most recent (created and presented by museum docents) was offered in November.

At the same time we’ve worked to increase our service to persons with disabilities, including rehanging collections at a lower median height to better comply with ADA recommendations, installing stanchions in galleries that facilitate lower-height placement of three dimensional objects without placing them at risk from bumps or trips, replacing older text panels in some galleries with higher-contrast, larger-type panels, and adopting barrier-free gallery layouts. We’ve presented exhibitions focusing on emerging artists with disabilities, and to support such programs we’ve acquired works which can be touched by visitors, employed braille labels, and used sensor-activated audio labels for hearing impaired visitors. We’ve also offered lecture programs addressing disability in art—the most recent in autumn 2015.

For many years the Museum has offered its “Healing Arts” programs for seniors, particularly seniors with Alzheimer’s. Among other formats, the program worked with visiting patients to identify favorite works of art, establish story lines associated with these works, and then create and place duplicate copies in their rooms to establish and maintain *fil rouge* narrative arcs and memories. The Museum also facilitates campus-wide discussions regarding art and aging through the annual November Symposium, organized by Academic Coordinator Arthur Mehrhoff each year since 2008 (except 2013, when the Museum was in the midst of moving from Pickard Hall).

Certainly there’s much left to do, and we will continue our efforts to make the Museum accessible, welcoming, meaningful, and—most of all—relevant to everyone. If you have ideas of how we can better serve our community and engage our visitors I’d love to hear from you.

I’ll see you at the Museum!

Alex W. Barker
Director

As this issue went to print we learned that two longtime friends of the Museum passed away at the end of 2015. Mike Kraff, longtime docent, and Betty Burdick, former president of the Museum Associates, passed away in December 2015. Both will be very deeply missed.



Afro-Cuban Artists: A Renaissance

Manuel “Mendive” Hoya and Eduardo “Choco” Roca Salazar

Kristin Schwain
Associate Professor, Art History

Manuel Mendive and Eduardo “Choco” Roca Salazar are two of the most celebrated Cuban artists working today. Both men benefited from the educational and cultural initiatives instituted by Fidel Castro following the 1959 Cuban Revolution and receive inspiration from their Afro-Cuban heritage. However, their distinct selections of subject matter and divergent styles underscore the manifold ways revolution and race continue to be interpreted and understood on the island today.

Castro declared 1961 the “Year of Education” and established an enormously successful campaign for universal literacy; in less than a year, the national literacy rate rose to 96%. Mendive and Choco were members of the first generation of artists, often from “the popular classes and the living folklore that surround[ed] them,” educated in the newly nationalized school system (1). Mendive grew up in what he describes as a “marginal” neighborhood in Havana, populated with dock, railroad, and factory workers, and graduated from the prestigious San Alejandro School of Arts in 1963. Choco was born into a family of agricultural workers in Santiago de Cuba, graduating from the National Art School in Havana in 1970. He explicitly links his artistic success to the Revolution, declaring in an undated interview: “The Revolution rescued me. It picked me up, a little country boy, and taught me art.”

As Afro-Cuban artists, Mendive and Choco inherited a rich heritage that has been celebrated as the heart of Cuban national identity; at the same time, they have been subject to an institutionalized racism that pervades all aspects of Cuban culture. In the 1920s and 30s, rising nationalist sentiments, a desire for a native definition of Cubanness distinct from



Manuel Mendive (Cuban, b. 1944)
De la serie Aguas
Watercolor, 2012

United States influence, and an international interest in “the primitive” provided the foundation for the *Vanguardia* and *Afrocubanismo* movements. Cuban intellectuals, visual and literary artists, dramatists, musicians, and composers of all kinds turned to Afro-Cuban folk cultures to shape both the form and content of their scholarly and expressive works. The Revolutionary government continued the celebration of Afro-Cuban culture as part of its “deracialization” project, and in recent years, has used it to encourage tourism to the island. Even though these artistic and political movements helped install *mestizaje* as authentically Cuban and Castro officially renounced racism in the public sphere, it remains part and parcel of Cuban life.

While the Cuban Revolution and Afro-Cuban culture shape Mendive and Choco’s work, they do so in very different ways. Mendive is an initiate in La Regla de Ocha, a religious worldview and practice popularly known in English and Spanish as Santería, or “the way of the saints.” In the late eighteenth and early nineteenth centuries, over 500,000 Africans crossed the middle passage and landed in Cuba. The majority were Yoruba, members of a once powerful empire in Nigeria and Benin. The remarkable overlap between the African worldview they brought to the New World and the Spanish Catholicism imposed upon them when they arrived enabled them to sustain their religious beliefs and practices. Both traditions boast a supreme being (Olodumare and God, respectively) whose agents (orishas and saints) serve as intermediaries between the earthly and heavenly realms. Throughout his career, Mendive has produced a distinctive body of work predicated on the orishas

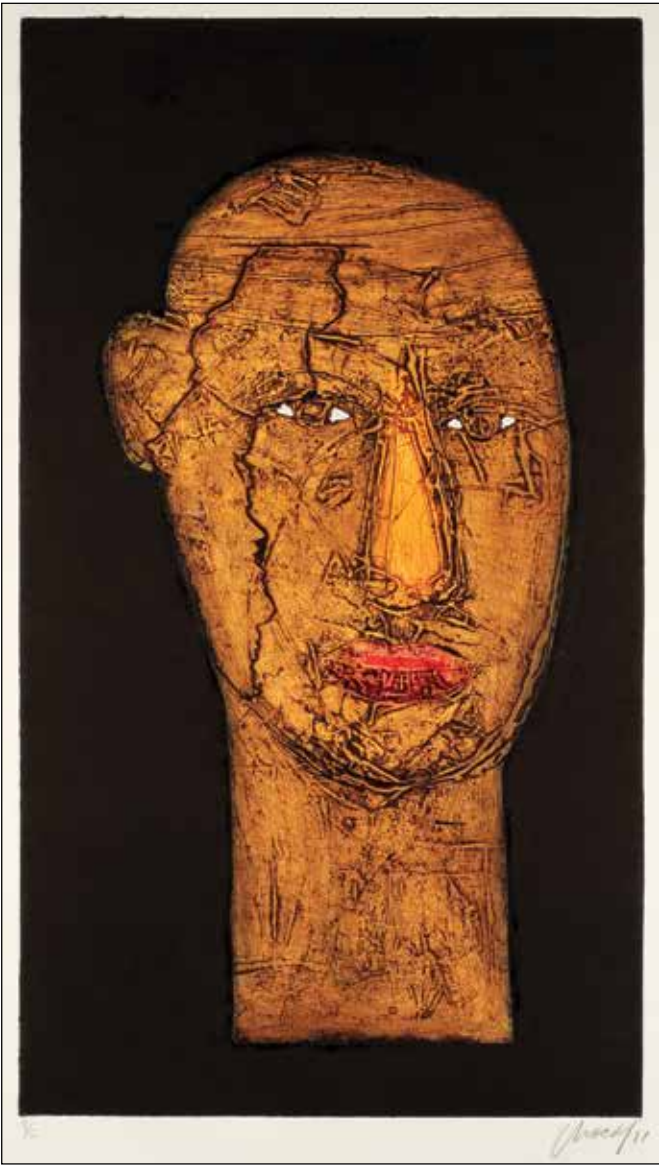


Manuel Mendive (Cuban, b. 1944)
Untitled, #7
Watercolor

and their sacred stories as well as the mythological world they inhabit, characterized by the seamless coexistence of people and animals, nature and culture, the magical and the everyday.

Mendive’s commitment to Afro-Cuban themes permeates his artistic output. He was an active member of Grupo Antillano, a black consciousness art collective active in the mid-1970s and early 1980s, whose purpose was described recently by historian Alejandro de la Fuente as “the search for the origins, the roots, and the expressions of an authentic Cuban popular culture with a Caribbean and African cast” (2). The significance of Yoruban ancestry within his family and his extended stays in Africa have led Mendive to emphasize the Yoruba, rather than Catholic, elements of Afro-Cuban religions in his artworks and performances. In a painting from *De la serie Aguas*, human and animal forms morph into one another. Arms and legs become birds and amphibian feet. The figure on the far left has three breasts, but the turtle between its legs makes its gender as ambiguous as the location itself. Indeed, the painting presents metamorphosis, as animals and humans transform before us. Importantly, the direction of the movement is unknown. In Yoruba iconography, the three-breasted woman is associated with the cross-roads while the human-bird form is linked to the exchange of messages between the human and divine realms.

Choco’s images of *campesinos* in the Cuban countryside garnered considerable critical acclaim in the 1970s, but his international reputation was cemented in the 1980s and 1990s by his collagraphs, a printmaking technique in which a variety of textured materials are placed on a plate, inked, and then pressed. His early images of agricultural workers have given way to more abstracted and generalized figures. In a 2010 interview with the Cuban art critic, David Mateo, Choco asserted: “I refer to the biological, universal man. The person I paint has no particular skin colour or profile. If you look closely, I show them with heterogeneous features, maybe African lips, Chinese eyes, pink or earth skin shades: it is a person that has its ascendancy all over the world.” Choco believes his particular experience as an Afro-Cuban man grants him access to the general human condition.



Eduardo “Choco” Roca Salazar (Cuban, b. 1949)
Untitled, #6
Mixed media

Choco’s dramatic portraits often picture the head of a single figure against a dark background. In *Untitled*, [#6] for example, a male figure with recognizably African traits emerges from a dark background. As in most of his collagraphs, Choco recycles discarded remnants of mass culture in the print, giving it a strong sense of three-dimensionality and texture. In this case, his inclusion of cigar label on the lips of the figure also incorporates a subtle, but significant, cultural commentary. When Cuba became a Spanish colony in 1511, European settlers quickly established tobacco plantations. The Spanish king demanded that all tobacco go through Seville in 1717, establishing a monopoly that lasted over a century. When it was abolished, small and large Cuban firms began to compete for the worldwide market, using enslaved labor until it was abolished in 1886 and mass-produced labels to advertise their brands. These labels typically pictured pastoral scenes of European gentility; allegorical figures; peaceful images of agricultural cultivation by black and white laborers; and/or stereotypical representations of the indigenous peoples and Afro-Cubans. When Castro seized power in 1959, he nationalized the tobacco industry. By using a cigar label to create the figure’s lips, Choco embeds Cuba’s economic history in the black body. He explores the nature of this history further in *Pushing the Wall* and *Behind the Window*; abstracted figures literally composed from the detritus of consumer culture struggle to escape the confines of their physical location and to see through or beyond it.

Both these exhibitions showcase artists whose artistic production is at the heart of an international conference to be held at the University of Missouri from April 27 to 30, 2016, entitled, *Afro-Cuban Artists: A Renaissance*. In addition to the artists themselves, critics and scholars will explore the aesthetic, cultural, and political contexts and influences of Mendive, Choco, and other visual artists who came of age after the 1959 Cuban Revolution. ■

(1) Gerardo Mosquero, “Africa in the Art of Latin America” in *Art Journal* 51, no. 4 (Winter 1992): 37.
(2) Alejandro de la Fuente, “Drapetomania: Grupo Antillano and Cultural Cimarronaje” in *Grupo Antillano: The Art of Afro-Cuba*, ed. Alejandro de la Fuente (Pittsburgh, PA: University of Pittsburgh Press, 2013), page 55.

BLACK AMERICAN ARTISTS: Envisioning Social Change

Exhibition Dates: February 2 through May 15, 2016

Alisa Carlson
Associate Curator of European and American Art

Recent events at the University of Missouri have focused national attention on issues of race and social injustice, as well as the challenges that still confront Black Americans in achieving true equality. The Museum’s focus exhibition *Black American Artists: Envisioning Social Change* presents a selection of works on paper from the permanent collection and considers how different Black American artists have reflected on Black history and experiences and have celebrated, asserted, or subtly implied progressive ideals through their art. In honor of Black History Month, this exhibition runs concurrently with the Museum’s special exhibition *Afro-Cuban Artists: A Renaissance* (see pages 2 & 3).

The works included in *Black American Artists* date from a period of significant political, cultural, and social change in the United States. During this time, the Jim Crow Era eventually gave way—due to groundbreaking struggles in the Civil Rights Movement—to advancements in local, state, and federal laws protecting the rights of all U.S. citizens regardless of race or color. Legislation, such as the Civil Rights Act of 1964 and Voting Rights Act of 1965, officially changed the status of Blacks and other Americans of color. Nonetheless, xenophobic cultural attitudes and systemic racism have persisted and continue to impede paths to equality and inclusivity. The Black artists in this exhibition represent and respond to this period of continual change in various ways through their works of art; some honor Black history and historical individuals and their achievements, some document Black experiences, and some use symbolism and abstraction to express their ideas and aesthetic values. For many Black American artists throughout the twentieth century and today, their choice of profession is itself a statement of profound social change. Conditions have made the pursuit of artistic training and opportunities

for expression and professional recognition far more challenging for Black Americans than their white counterparts. Still, remarkably, several artists have overcome innumerable hardships in order to practice their art and to be acknowledged widely as accomplished artists in their own right.

Several important historical figures appear in the exhibition. Immediately recognizable is Martin Luther King Jr. in the bold portrait by Columbia artist Byron L. Smith. Smith depicts King with an oblique gaze over his right shoulder, in the midst of a transitional moment, immortalized in action. The cool blues of his head contrast with the brilliant gold and orange background, which conveys King’s iconic status in the modern history of civil rights. Faith Ringgold also honors significant Black Americans in *The Sunflower Quilting Bee*



Byron L. Smith (American, b. 1960)
Martin Luther King Jr. 1929–1968
Color serigraph, 1989
Gift of the artist in memory of his grandmother, Laura Garcia Davis (2005.32)



Faith Ringgold (American, b. 1930)
The Sunflower Quilting Bee at Arles
Color lithograph, 1996
Gift of Museum Associates (99.9)



Elizabeth Catlett (American, 1915–2012)
Sharecropper
Linoleum cut, 1958
Gilbreath-McLorn Museum Fund (2003.8)



Elizabeth Catlett (American, 1915–2012)
My Role Has Been Important in the Struggle to Organize the Unorganized
Linoleum cut, 1947
Gilbreath-McLorn Museum Fund (2001.10)



Carrie Mae Weems (American, b. 1953)
Grabbing Snatching Blink and You Be Gone
Gelatin silver prints and color serigraph, 1993
Gilbreath-McLorn Museum Fund (99.10)

at Arles. Holding up a brilliant sunflower quilt, a significant form of folk art for generations of Black women, are such well-known figures as Sojourner Truth, Harriet Tubman, Ida B. Wells, Madam C. J. Walker, Mary McLeod Bethune, Ella Baker, Rosa Parks, and Fannie Lou Hamer.

Other works in this exhibition highlight lived experiences and cultural and social conditions for Blacks in America. Two linoleum cuts by Elizabeth Catlett depict unacknowledged heroes in Black history. Catlett recognized the efforts of innumerable anonymous activists in her 1947 print, *My Role Has Been Important in the Struggle to Organize the Unorganized*. She also portrayed with grace and dignity an unknown sharecropper—an indentured farmer, a common exploitative occupation for Black Americans from Reconstruction through the mid twentieth century. The excruciating history of the African ancestors of Black Americans also resonates in the work of contemporary artist Carrie Mae

Weem. Her photographic and printed triptych, titled *Grabbing Snatching Blink and You Be Gone*, captures the haunting interiors of an abandoned slave holding fort on Gorée Island off the coast of Dakar, Senegal. Weems’ text draws attention to the instantaneous and irreparable interruption of lives throughout the centuries-long institution of the trans-Atlantic slave trade.

Still other artists in this exhibition chose less literal and more symbolic means of conveying Black American identities and experiences in the twentieth century. In *Birth of Spring*, which was the first work by a Black American artist that the Museum acquired, Charles White uses allegory to imbue his work with multivalent meaning. The onset of the spring season has been a subject of the arts for millennia. White represents a woman as an allegorical figure of Spring, which is typical in Western art; however, his choice of a Black woman is novel. She is rendered timeless as an idealized figure in anachronistic garments.

Her forward-leaning posture, elongated arms, and gnarled hands are reminiscent of plants unfurling in the newfound warmth of spring’s air and light. The undulating folds of her robe and veil mimic the implied dynamism of the atmosphere around her. White’s image offers a new, modern interpretation of an ancient theme that both celebrates and universalizes Black identity, thereby reimagining a standard of Western art. Together imagery and title evoke ideas of renewal, regeneration, and hope for what is to come.

The exhibition includes two of the Museum’s latest acquisitions of 2015: *Carolina Blue*, a color serigraph with collage elements by Romare Bearden; and *Other People’s Rooms (Harlem Street Scene)*, a color serigraph by Jacob Lawrence. With these new additions to the permanent collection, the Museum continues its efforts to develop a diverse collection that is representative of the voices and experiences of all humanity. ■



Charles White (American, 1918–1979)
Birth of Spring
Charcoal on paper, 1961
Gift of the Childe Hassam Fund of the American Academy of Arts and Letters (63.33)

Recent Acquisitions: A German Renaissance Portrait

Alisa Carlson
Associate Curator of European and American Art

Recently this portrait emerged from a private collection, and as such, its secrets are still being revealed. The Latin inscriptions and the coat-of-arms in the upper right corner, which are original to the sixteenth century, yield essential clues, and the sitter has been identified as Martin Klostermair. In the inscription to the right, “MKD” is an abbreviation for “Martin Klostermair Doctoris,” while “Ætatis A[nn]o LX” indicates his age is sixty. The inscription on the left dates the painting to 1561.

Klostermair completed his training as a physician at the University of Ingolstadt in 1530. He became Munich’s Stadtarzt (city doctor), the leading civic official of public health affairs. From 1547 to 1561 he served as court physician to the Dukes of Bavaria, Wilhelm IV (r. 1508–1550) and Albrecht V (r. 1550–1579). Perhaps, this portrait honored Klostermair at the end of his service at court in 1561. Less certain is the painting’s attribution to the artist Hans Mielich, although further research may

allow for confirmation of this hypothesis. Mielich was a busy portraitist indeed to the upper and noble classes in Munich; almost eighty portraits are attributable to him, his workshop, and his followers. Mielich was also active at the Bavarian ducal court, as he became court artist to Albrecht V around 1545. Mielich’s primary employment as a portraitist and his and Klostermair’s concurrent involvement in Albrecht V’s circle are compelling pieces of evidence for ascribing this portrait to Mielich. ■



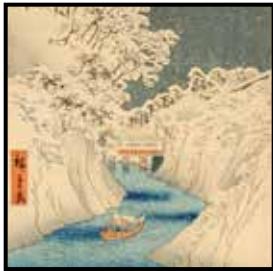
Attributed to Hans Mielich (German, 1516–1573)
Portrait of Martin Klostermair
Oil on panel, 1561
Gilbreath-McLorn Museum Fund (2015.14)

Special Exhibitions

Admission is FREE and open to the public
Museum is ADA Accessible

Museum Galleries
Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
Closed Mondays and University Holidays

Museum Store
Tuesday through Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm



Experiencing Landscapes in Japanese Prints Through February 7, 2016

This exhibition features color woodblock prints of landscapes that depict specific sites in Japan, such as different views of Mount Fuji, particular settings in the city of Edo (called Tokyo since 1868), and stops along the Tokaido, or “East Sea Road.” The artists included in this exhibition are Utagawa Hiroshige I, Utagawa Hiroshige II, Kawase Hasui, and Yoshida Hiroshi.



Black American Artists: Envisioning Social Change February 2–May 15, 2016

Showcasing works on paper by Black American artists in the Museum’s permanent collection, this exhibition both honors Black History Month and complements the concurrent spring exhibition, Afro-Cuban Artists: A Renaissance. Important modern and contemporary artists represented are Romare Bearden, Elizabeth Catlett, Jacob Lawrence, Charles White, Faith Ringgold, Richard Hunt, Carrie Mae Weems, and Byron L. Smith. See pages 4-5 for more information.



Afro-Cuban Artists: A Renaissance February 23–May 1, 2016

This special exhibition focuses on two of the most celebrated Cuban artists working today, Manuel Mendive and Eduardo “Choco” Roca Salazar. Both men draw inspiration from their Afro-Cuban heritage. However, their choices of different subject matter and divergent styles underscore the manifold ways revolution and race continue to be interpreted and understood in Cuba. A collaboration between Kristin Schwain (Associate Professor of American Art) and Juanamaria Cordones-Cook (Catherine Paine Middlebush Professor of Romance Languages), this exhibition is the centerpiece of an international conference to be held at the University of Missouri–Columbia from April 27 to 30, 2016.



Drawing Inspiration: Renaissance and Baroque Drawings from the Permanent Collection May 24–October 9, 2016

In the early modern period, drawings assumed a new status works of art – as unimpeded expressions of artistic creativity – despite most of them continuing to serve as tools of artists’ and workshops’ processes. Rather than view art and utility as mutually exclusive, this exhibition examines different types of drawings, the functions they served, the creative processes behind them, and the masterful artistic achievements they embody.



Kabuki Performance and Expression in Japanese Prints Summer opening to be announced

Continuing the Museum’s series on Japanese color woodblock prints, this exhibition explores the popular art of Kabuki theater in the late eighteenth and nineteenth century. Now considered classical Japanese drama, Kabuki was an avant-garde and subversive form of theater that challenged social customs and governmental authority. The prints in this exhibition depict famous actors and scenes from plays beloved by Japanese audiences.

Calendar of Events

FEBRUARY

(Black History Month)

2 Tuesday

Exhibition Opening

African American Works on Paper

Exhibition runs through May 15, 2016

9 Tuesday

Focus Exhibition Tour

Black American Artists: Envisioning Social Change

12:00pm, Exhibition Gallery

Alisa Carlson, Exhibition Curator

13 Saturday

Family Event

1:00–3:00pm, Mizzou North

Experimenting with Color

No Preregistration required

Art of the Book Discussion

The House Girl

2:00pm, Mizzou North, Room 123

14 Sunday

Docent Led Theme Tour

2:00pm, All Galleries

16 Tuesday

Art of the Book Brown Bag and Discussion

The House Girl

12:00pm, Mizzou North, Room 123

17 Wednesday

Art of the Book Presentation

2:00pm, Mizzou North, Room 707

“Slavery and the Underground Railroad”

Daniel Domingues, Assistant Professor of African History

MU Department of History

20 Saturday

African American Gospel Music Concert

2:00pm, E&A Galley

Master Doris Frazier and Apprentice Peyton Boyd

Missouri Folk Arts Program

21 Sunday

Museum Gallery Concert

MU Guitar Quartet Performance

3:00pm, E&A Gallery

25 Thursday

Exhibition Opening

Afro-Cuban Artists: A Renaissance

5:30pm, Cast Gallery

MA Members ONLY Opening Reception

26 Friday

Annual Music and Art Concert

7pm, Missouri Theatre

Free and open to the public

Museum of Art and Archaeology and

MU’s School of Music Chorale

MARCH

(Women’s History Month)

10 Thursday

Archaeological Institute of America Lecture (AIA)

Lecture 5:30pm, 112 Lefevre Hall

“Frightening the Frightful:

Grotesque Visages in Iron Age Cyprus”

Erin Walcek, Assistant Professor of Archaeology

Creighton University

13 Sunday

Docent Led Theme Tour

2:00pm, All Galleries

18 Friday

Art in Bloom

5:30–7:00pm, Cast Gallery

Florist and MA Members ONLY Opening Reception

Art in Bloom Opens to the Public

7:00–9:00pm

All Galleries

19 Saturday

Art in Bloom

9:00am–4:00pm

All Galleries

Art in Bloom for Kids

1:00–3:30pm

(Limit two children per accompanying adult)

Preregistration required 882-3591

20 Sunday

Art in Bloom

9:00am–4:00pm

All Galleries

People’s Choice Awards

3:30pm, Room 707

APRIL

4 Monday

Museum Lecture Series

5:30pm, 707 Mizzou North

“Provenance: Exploring the ‘Other’ Art History”

McKenzie Mallon, Provenance Specialist

The Nelson-Atkins Museum of Art

7 Thursday

Archaeological Institute of America Lecture (AIA)

Lecture 5:30pm, 112 Lefevre Hall

“Border War and Disruption: The Transformation of Trans-Regional Trade Networks in Late Antique Central Italy”

Jeffrey Stephens, Postdoctoral Teaching Fellow

MU Department of History

9 Saturday

Family Event

Artists’ Visions

1:00am–3:00pm

(Limit two children per accompanying adult)

Preregistration required 882-3591

10 Sunday

Docent Led Theme Tour

2:00pm, All Galleries

14 Thursday

Art After Dark

7:00–9:00pm, Cast Gallery

Sponsored by MACS

16 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: \$90/person or \$170/couple

Museum Associate Tickets: \$85/person or \$160/couple

RSVP by April 13, 2016

22 Friday

Then and Now Master Fiddler Performance

5:30pm, E&A Gallery

John P. Williams, Jr, Master Fiddler

Missouri Folk Arts Program

27 Wednesday

Afro-Cuban Artists:

A Renaissance International Conference

5:30pm, Cast Gallery

Conference Attendees Opening Reception

27 Wednesday–30 Saturday

Afro-Cuban Artists:

A Renaissance International Conference

Various locations around MU campus

MAY

5 Thursday

Museum Lecture Series

5:30pm, 707 Mizzou North

“The Conservation of Paintings:

Historical and Technical Discoveries”

Barry Bauman, Art Conservator and Elected Fellow

The American Institute of Conservation

8 Sunday

Docent Led Theme Tour

2:00pm, All Galleries

14 Saturday

Family Event

1:00am–3:00pm

Landscapes

(Limit two children per accompanying adult)

Preregistration required 882-3591

JUNE

11 Saturday

Acoustic Jam Concert

2:00pm, Mizzou North Outdoor Gazebo

Thorn Verdott and Will Scherer, Luthiery Team

Missouri Folk Arts Program

12 Sunday

Docent Led Theme Tour

2:00pm, All Galleries

16 Thursday

Kids Series: World of Art

2:00–4:00pm, Cast Gallery

Art Rocks!

(Limit two children per accompanying adult)

Preregistration required 882-3591

20 Monday–24 Friday

Summer Camp

9:00am–1:00pm, Cast Gallery

Kids Dig Art!

(Limit two children per accompanying adult)

Preregistration required 882-3591

JULY

7 Thursday

Kids Series: World of Art

2:00–4:00pm, Cast Gallery

Pyramid Power

(Limit two children per accompanying adult)

Preregistration required 882-3591

10 Sunday

Docent Led Theme Tour

2:00pm, All Galleries

14 Thursday

Kids Series: World of Art

2:00–4:00pm, Cast Gallery

Books, Tablets, Manuscripts, and Scrolls

(Limit two children per accompanying adult)

Preregistration required 882-3591

21 Thursday

Kids Series: World of Art

2:00–4:00pm, Cast Gallery

Stories in Quilts

(Limit two children per accompanying adult)

Preregistration required 882-3591

28 Thursday

Kids Series: World of Art

2:00–4:00pm, Cast Gallery

Masks in the Museum

(Limit two children per accompanying adult)

Preregistration required 882-3591

AUGUST

4 Thursday

Kids Series: World of Art

2:00–4:00pm, Cast Gallery

Picasso

(Limit two children per accompanying adult)

Preregistration required 882-3591

14 Sunday

Docent Led Theme Tour

2:00pm, All Galleries



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

FEBRUARY

18 Thursday

The Help (2011)

Directed by Tate Taylor

Starring Emma Stone, Viola Davis,

and Octavia Spencer

MARCH

17 Thursday

Being There (1979)

Directed by Hal Ashby

Starring Melvyn Douglas, Shirley MacLaine,

Peter Sellers, and Jack Warden

APRIL

21 Thursday

Buena Vista Social Club (1999)

Directed by Wim Wenders

Starring Ibrahim Ferrer and Compay Segundo

MAY

19 Thursday

Amarcord (1973)

Directed by Federico Fellini

Starring Armando Brancia, Pupella Maggio,

Magali Noël, Bruno Zanin

JUNE

16 Thursday

The Secret of the Grain or Couscous (2007)

Directed by Abdellatif Kechiche

Starring Habib Boufares and Hafsia Herzi

JULY

21 Thursday

McCabe and Mrs Miller (1971)

Directed by Robert Altman

Starring Warren Beatty and Julie Christie

AUGUST

18 Thursday

My Dinner with Andre (1981)

Directed by Louie Malle

Starring Andre Gregory and Wallace Shawn

Missouri Folk Arts Program

Lisa Overholser
Guest Author

Folklorist Lisa Overholser celebrates one year as the director of the St. Louis Storytelling Festival, a program of University of Missouri Extension, in January 2016. Missouri Folk Arts Program staff sought Overholser as one partner in our new project, **Then & Now: Apprentice Journeys**. With **Then & Now**, staff will coordinate two oral histories with public performances annually featuring former Traditional Arts Apprenticeship Program apprentices who ultimately achieved master artist status and lead their own apprenticeships. In this article, Overholser introduces us to **Then & Now** artist Loretta Washington. [Lisa L. Higgins, director, Missouri Folk Arts Program]

Loretta Washington never intended to be a storyteller. Like most traditional tellers, she absorbed the stories and tales she heard from her family and community as she was growing up. Born in what



Loretta Washington

was then St. Mary’s Infirmary, an African American teaching hospital in St. Louis, Loretta nevertheless spent her formative childhood years in Wardell, Mo., after her mother moved her to the small town in the Missouri “Bootheel.” There, she passed the time when not in school listening to

stories from her great-grandmother Ellen (“Mama” as Loretta lovingly calls her), grandmother, and mother. Loretta was riveted by the tales of how her family escaped sharecropping life in Mississippi in the 1930s and 40s; the struggles they went through upon moving to Missouri; the humorous animal tales Mama would tell; and an occasional story with a moral lesson for good measure.

Loretta returned to St. Louis and transplanted as a young girl back to a major urban center. As an adult, she worked in corporate administration while raising her family. Her family’s tales drifted deep into her subconscious. When Loretta started to volunteer at the St. Louis Storytelling Festival and attend workshops, her interest was piqued. She admired what she heard, though she recalls: “I never thought I was a storyteller, or even good at public speaking.” She did, however, apply what she learned about public speaking for career advancement.

Then, Loretta met Gladys Caines Coggsell, a well-known regional storyteller who also documents the stories of Missouri’s African-American communities. During informal conversations with Loretta, Gladys found out that Loretta remembered wonderful stories from her childhood in the Bootheel. Gladys encouraged Loretta to share these stories, and that relationship led to Loretta’s 2003 apprenticeship with Gladys in the Traditional Arts Apprenticeship Program, which provides opportunities for master practitioners of traditional arts to work in deeply focused ways with apprentices to pass on traditional knowledge.

For Loretta, the apprenticeship program was transformative. She drove from St. Louis to Gladys’ home in Frankford, Mo., often over the next few months to learn from Gladys. Loretta had been telling stories for four to five years at that point, though with little personal connection to her repertoire. Suddenly,



Washington performs at the Ste. Genevieve, Mo., Welcome Center in 2014.

she remembered the stories from her female elders, and she excavated that rich repository from her subconscious. Gladys taught valuable techniques, like story structure and story development, and she also emphasized that Loretta must make the stories her own. Loretta says: “Gladys taught me to branch out. She taught me that there is value in sharing the stories of your own experiences, and she opened my eyes to

the gift that was inside me.” In the fall of 2009, Loretta’s involvement with TAAP came full circle when she and apprentice Breia Jefferson were selected by panelists for participation. And, Loretta participated in TAAP again in 2014 with apprentice Mary Thomas. Loretta thinks very highly of the apprenticeship program, noting that she also learns in the teaching role of the partnership: “The apprenticeship

is a process; it emphasizes the process, which can take time. But that’s valuable.” She sees the program as a way of giving back to her community, a community that helped foster a deeper connection with her past and, ultimately, a deeper sense of community. Please join us for the St. Louis Storytelling Festival, when we partner with the Missouri Folk Arts Program, to present Loretta Washington at The Stage at KDHX. ■

then
and
now

Apprentice Journeys

Loretta Washington, storyteller
TIME, Friday, May 6, 2016
The Stage at KDHX
3524 Washington Avenue,
Saint Louis, Mo.

John P. Williams, Jr., fiddler
TIME, Date
Museum of Art & Archaeology
115 Business Loop 70 West,
Columbia, Mo.



Washington and her apprentice Breia Jefferson, who met through their church, practice storytelling at Washington’s dining table in Ferguson, Mo., in 2010.



Washington (left) and master artist Gladys Caines Coggsell perfect stories at Coggsell’s kitchen table in Frankford, Mo., in 2003.

Photos: Courtesy of St. Louis Storytelling Festival, Deborah A. Bailey

Photos: Robert Mueller, Deborah A. Bailey

From the Museum Educator

Cathy Callaway
Museum Educator

These are exciting times at the Museum. At the end of December, six docent trainees will have completed the first semester’s training in the ancient gallery, thanks to curator of Ancient Art Benton Kidd. We will start a new cohort in August of 2016; please contact me if you are interested. The docents have continued their usual tours (if you can call any docent tour at the Museum usual), but are also offering themed tours once a month on Sundays: jewelry and the Bible have been the two most recent. Our new European and American curator, Alisa Carlson, has presented two enrichments for the docents already, one on her exhibition of Japanese landscape prints and one on the techniques of printmaking in general. Earlier in the fall, Brick Johnstone gave a talk on disabilities in art, and Meg Milanick spoke in August on the Missouri: Heart of the Nation collection, which the Museum recently acquired.

In conjunction with the Daniel Boone Regional Library’s One Read selection *Station Eleven*, the Museum showed the film *The Dresser*, but also created a “Museum of Civilization,” reflecting a museum in the book. The exhibit contained a Walkman, Polaroid camera,

manual typewriter, and other objects that a twenty-two year old may not recognize. Despite the difficulties of getting MU students to the Museum now that we are two miles away from campus, several new opportunities have opened up, including a collaboration with Hickman High School. Their AP World History class (with 150 students) has visited twice this fall, and the teachers are planning two more trips next semester. Fifty-six Lee Expressive Arts Elementary School fifth graders visited in October to do research on their chosen objects for a “Classroom Curators” program: they will create a mural of clay tiles for the Museum as well as present their objects in a Junior Docent program. Assistant Educator Rachel Straughn-Navarro teamed up with Art Education professor (and new Museum Associates board member!) Kathy Unrath to bring Columbia Public School art teachers to the galleries. They received an introduction to the new location, input on gallery teaching (such as Visual Thinking Strategies), and an invitation to return with students. Please call the Museum if you have a group you would like to bring.

We are back in business! ■



Ross Duff, Museum docent, talks with Lee Expressive Arts students.



Two Lee Expressive Arts fifth graders take a picture of the artifact they will reproduce as a clay tile.



Our Museum of Civilization included University of Missouri branded matches, something that one would not find today on the non-smoking campus.



Jeff Wilcox, Museum registrar, shows original wood blocks to Museum docents Bill Wise and Ingrid Headley.

From the Academic Coordinator

Arthur Mehrhoff
Academic Coordinator

Fall 2015 saw a steady stream of lively educational collaborations involving the Museum of Art and Archaeology as it renewed its role as an academic museum.

On September 26, the Museum of Art and Archaeology hosted 150 visitors to National Museum Day in conjunction with Smithsonian Institution’s nationwide initiative. The Museum partnered with numerous university special collections such as Ellis Library Rare Books, Mizzou Botanic Garden, the Museum of Anthropology, State Historical Society, and the Textile and Apparel Management costume collection, as well as with unique museum resources such as the Campus Writing Program, Classical Studies, the Confucius Institute, and the University’s Broader Impacts Network to celebrate museums. Exemplifying the Museum’s traditional educational mission, undergraduate student James Adewumi (African Studies) interpreted cultural artifacts and shared folk tales from his native Nigeria in the Museum’s Non-Western Art gallery to captivated audiences of all ages. The University’s Honors College brought vanloads of highly engaged students, who shared their thoughts and reactions to Museum Day activities through Campus Writing Program prompts or on a free-wheeling poster board.

On October 17, the Museum



David Schenker with students at Museum Day

hosted over 100 visitors for our annual International Archaeology Day. Some of that bright autumn day’s highlights included outdoor archaeological adventures led by Dr. Marcus Rautman of Art History and Archaeology, classical Greco-Roman costumes modeled by Textile and Apparel Management student Gretta Hempelman, as well as displays about: the famed Terra Cotta Warriors at the Confucius Institute, archaeological artifacts from the Museum of Anthropology, and restoration of the German foursquare heritage garden at Deutschheim State Historic Site. Visitors could view actual demonstrations of the cutting-edge archaeological research and artifact dating being done through

a collaborative research project with the Capitoline Museum (Rome) or legendary (aka fictitious) archaeologist Indiana Jones and his father Henry.

Last but not least, the Museum of Art and Archaeology hosted twenty-four guests at its eighth annual Center on Aging November Seminar on November 4 in the beautiful Gallery of European and American Art. Dr. Alisa Carlson provided thought-provoking explanation and analysis of the real and imaginary landscapes depicted in our Romantic painting *The Lake of the Avernus*, which catalyzed a lively Center on Aging seminar discussion about the controversial concept of nostalgia and its role in healthy aging. ■



Textile & Apparel Management student Gretta Hempelman models classical Greco-Roman costumes.



James Adewumi brings African art to life.

Cleaning an Old Master

Alex Barker
Director

Museums are in the business of cheating time. Pigments and canvas, paper and wood are organic materials which change or decay over time. Since we hold our collection as stewards for future generations, however, we do our best to keep the ravages of time at bay through proper environmental controls, care and storage. When damage or decay does occur, individual objects are treated by professional conservators. Barry Bauman, a Chicago-based paintings conservator, recently completed treatment of several works including our seventeenth-century vanitas-themed Dutch still life. The surface was dirty, the varnish was

yellowed and had been abraded in places by the rabbit of an old frame. Here before and after photographs reveal how much impact simple cleaning and removal of yellowed varnish can have on a painting and its visual impact. The services of a professional conservator can be costly, however, and we are fortunate that Barry offers his services to the Museum without charge; we are responsible only for the cost of materials. Conservation of Museum objects is supported by an endowment generously created by longtime Museum docent Nancy Cassidy—the Nancy D. and James T. Cassidy Conservation Fund was established in 2010 to support

conservation of individual works from the Museum of Art and Archaeology’s permanent collection, in order to repair damage, prepare works for exhibition, and to stabilize unstable works to ensure their value for future generations. The Pittsburgh Foundation also makes annual gifts to support conservation in memory of Maura F. Cornman, former Museum conservator, who passed away in 1990. Bauman will offer a lecture at the Museum in early May, describing both details of his work and the information we can learn from physical analysis of museum objects and the materials from which they’re made (see calendar). ■



Before



Before



After



After

Spotlight: The Moon God Mên

Benton Kidd
Curator of Ancient Art

As the Greeks colonized the East (eventually as far as Afghanistan), native traditions were sometimes absorbed and “hellenized” to suit Greek taste. Such cultural syncretism is particularly evident in the assimilation of native gods, and the Greek pantheon would ultimately offer an expansive and cosmopolitan array of religious choices. Thus imports like Isis, Kybele, Attis, and Sabazios were reinvented as Graeco-oriental hybrids, sometimes taking on strange, amalgamative appearances and characters. Even Dionysos, long identified as a “Greek” god and son of Zeus, was probably an Asiatic import whose mysterious, ecstatic rites represented the antithesis of Greek reason and rationality. Nonetheless, these gods were extraordinarily popular. The Romans would also embrace the exotic gods of Egypt and Asia. Another such god, much less well known today, but commonly worshipped in parts of ancient Asia Minor, is the moon god Mên.

In the Roman imperial period especially, the worship of Mên flourished in Asia Minor, where a number of cities claimed him as their tutelary deity. His origins are shadowy, however, and he may be an assimilation of the Persian moon god Mao and the Mesopotamian moon god Sin, who was adopted by the Hittites of southwest Asia Minor. Unlike some foreign gods, Mên escaped the mention of Greek and Roman mythographers, and what we know of him must be gleaned from ancient epigraphy. His name was often accompanied by a cultic epithet that sometimes indicated a

location, or was sometimes more obscure. A well-known hilltop sanctuary dedicated to him was located at Antioch in the region of ancient Pisidia (modern Isparta Province, Turkey), where he was worshipped as “Mên Askaenos,” an epithet of uncertain origins. Inscriptions from Pisidian Antioch are plentiful, invoking the god as an all-purposed, supreme protector with exalted titles such as “the great and heavenly” and the “one god in the heavens.” Graeco-Roman representations of him appear frequently on coins, gems, appliques (fig. 1), plaques, and in small-scale figurines (fig. 2). These show him in a tunic and the pointed “Phrygian” cap of the East, usually with a lunar crescent on his shoulders. He is most often shown holding a pinecone, a symbol of immortality and/or male fertility because of its many seeds. Alternately, he can hold fruit as a symbol of agricultural fertility, but this is far less common (fig. 2).

A male moon god would probably have seemed alien to many Greeks whose lunar concept was feminine, personified by goddesses such as Selene and Artemis, and by Diana among the Romans of Italy. But Mên remained strong in his homeland, where he was worshipped by the Graeco-Roman population born and raised with his cult. Mên’s worship probably lasted into the fourth century CE when Christianity began to eclipse paganism. Even today, however, we may be able to trace a vestigial presence of a pagan moon god in this region: Turkish children in some areas are taught to say their prayers to the benevolent “Father Moon.” ■



1. Applique with Bust of the God Mên
Turkey (?)
2nd c. CE (?)
Bronze (89.61)
Weinberg Fund



2. Mên
Turkey
Probably 2nd c. CE
Bronze (83.68)

Museum Associates

Gary Anger

President, Museum Associates

It was great to see everyone who attended the Annual Meeting on November 13 and the Associate's Evening of Holiday Celebration on December 2. After the hors d'oeuvres at the Holiday Event we were treated to a wonderful vocal performance by members of Central Methodist University's opera ensemble. Thank you, Central Methodist!

I am looking forward to 2016 with all the many opportunities it brings. We will start the new year with four new members joining Museum Associates Board of Directors: David Bedan, Carrie Gartner, Linda Harlan, and Kathy Unrath. Five Directors will return to the Board to begin a second term of office: Tracey Atwood, Lisa Eimers, Darlene Johnson, Charles Swaney, and Stacey Thompson. Additional Museum Associate members have volunteered to serve on several committees to help move the Associates forward to the benefit of the Museum of Art and Archaeology. We have several areas of focus to work on this year. We need to continue increasing awareness of the Museum and its new location. We need to increase our membership base so we have more financial support and additional

committee resources. We also need additional volunteers to serve customers in the Museum Store so that it can be open all the hours the Museum is open. In case you didn't know, the Store is funded by the Associate's and all profits are used by the organization to help support the Museum.

Lastly, there are a number of 2016 events I want you to know about so you can plan to attend: **Art in Bloom is Back!** and scheduled from March 18–March 20 at Mizzou North; **Art After Dark** will be held on April 14 from 7:00–9:00pm at Mizzou North; and The annual **Paintbrush Ball** will be held on April 16 beginning at 5:30pm at the Donald W. Reynolds Alumni Center.

You can sign up for a Museum Associate's membership or you can purchase tickets to the Paintbrush Ball online at maamuseumassociates.org.

This past nine months have been an exciting, energizing, and eventful time for the Museum and Museum Associates as the Museum opened to the public after its move and renovations. All are still in the midst of growing pains as we get back on track with events and membership activities. Please bring your friends to see the new galleries and share your love of the art therein. ■



Central Methodist University Opera Ensemble performing at the Evening of Holiday Celebration.

Art of the Book Club Selections

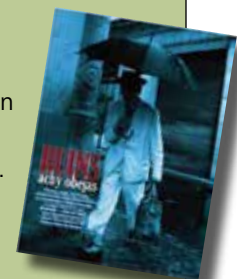
February

In honor of Black History Month the book of choice will be *The House Girl* (a novel) by Tara Conklin. African American history is the focus of this book and encompasses the underground railroad and the reparations due to slaves. The story revolves around an art collection of paintings and drawings done by the mistress of a failing antebellum Virginia tobacco plantation or was the art actually made by her house slave? The author interweaves the stories of two women across time, a runaway slave from the 1850s, and a modern day New Yorker lawyer.



April

The Museum will host a special exhibition on Afro-Cuban contemporary artwork. The book choice will be *Ruins* by Achy Obejas. The story is a mystery with political ramifications and upheaval in 1994 Cuba and the fate of its people. In the center of the story is one man's treasure—a "most extraordinary lamp of multicolored stained glass and shaped like an oversized dome," possibly a genuine Tiffany? Events around this book will be held in the month of May.



The Art of the Book Club will be looking for you. Follow us on Facebook (search for Book Club, Museum of Art and Archeology) and the Museum website for more information about dates and times of the meetings and programs, or contact Christiane Quinn at chrismo@juno.com.

MUSEUM ASSOCIATES ANNUAL Paintbrush Ball



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: \$90/Person (\$85 for MA Members)
\$170/Couple (\$160 for MA Members)

RSVP by March 13, 2016 by calling (573) 882-6724

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

Art in Bloom

Experience Art and Flowers in a New Way!



March 18–20, 2016

Mid-Missouri Florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum's collections

MU's Textile and Apparel Management Department will display costumes with floral themes from the Missouri Historic Costume and Textile Collection

Friday, March 18

Museum Associates and Florist Reception

5:30–7:00pm, Cast Gallery

Art in Bloom opens to the public, 7:00–9:00pm

Saturday, March 19 (9:00am–4:00pm)

Saturday Art in Bloom for Kids, sessions between 1:00–3:30pm
Room 707, Preregister by March 14, 882-3591

Sunday, March 20 (9:00am–4:00pm)

People's Choice Awards, 3:30pm, Room 707

FREE and open to the public



MUSEUM OF ART
AND ARCHAEOLOGY
University of Missouri

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