

# MUSEUM

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MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI



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MUSEUM GALLERIES HOURS  
Tuesday–Friday: 9am to 4pm  
Saturday and Sunday: noon to 4pm  
Closed on Mondays and University Holidays

MUSEUM STORE HOURS  
Tuesday–Friday: 10am to 4pm  
Saturday and Sunday: noon to 4pm  
Closed on Mondays and University Holidays

MUSEUM STAFF OFFICE HOURS  
Monday–Friday: 8am to 5pm  
Closed on University Holidays

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 of Art and Archaeology

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

Editorial Staff: Bruce Cox, Editor and Graphic Designer

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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**  
Follower of Pieter Pourbus (Flemish, 1543–1583)  
*Portrait of a Woman*, late 16<sup>th</sup> century  
Oil on canvas  
Gift of Museum Associates (2015.8)



From the Director

One of the pleasures of my job—and there are many—is that I get to visit a lot of museums.

Sometimes I visit as an accreditation reviewer, assessing all parts of a museum's operations and governance. Other times it's through the Museum Assessment Program, visiting to help a museum address a very specific area of practice, like their public dimension or collections stewardship. Sometimes it's to meet with fellow directors or the heads of professional associations to address shared concerns, shape museum standards, or tackle matters of public policy. And sometimes it's just because I can imagine few better ways to spend a couple of hours in a strange city.

Over the past few months I've visited museums for all of the reasons mentioned. Some were smaller museums still struggling with their identity, some world-famous museums with massive collections and financial endowments to match. All struggled with the same problems we face every day.

Here's the best part—I always come back to our Museum and see it afresh. Seeing other museums helps me better appreciate the unique qualities of the Museum of Art and Archaeology. There are no shortcuts in museums, after all. What makes a museum great isn't size but a commitment to the highest standards and, even if one is meeting those standards, a constant effort to improve. Our Museum staff does that every day, and it pays dividends. Through *Muse* our research reaches a global museum audience, and we're in the midst of a federally-funded project to migrate our collections databases to a new system which will allow anyone, anywhere access to any of the works in our collection at any time. Our educational programs touch the lives not only of mid-Missouri's children, but through research articles on museum education also touches the lives of kids everywhere. Our scholarly programs like the Capitoline Initiative have global reach, addressing worldwide issues of cultural heritage in troubled times when these concerns have become more pressing.

In addition to ongoing tours, lectures, and family programs, over the next few months the Museum will partner with the Smithsonian Institution to present National Museum Day (September 24), and with the Archaeological Institute of America to present International Archaeology Day (October 15). As always, we offer these programs working closely with other entities across campus, including the Textile and Apparel Management Program, the Museum of Anthropology, and many more.

But one familiar face will be absent; Jeff Wilcox, who has been part of the Museum for more than forty years, has retired and will be deeply missed. Linda Endersby (PhD, MIT), will take his place as our new Registrar. Linda comes to us from the Michigan Historical Museum, where she served as director, but her roots here are deep. She previously served as director of the Missouri State Museum in the state capitol building in Jefferson City, Mo., and her family has remained here in Columbia. She'll be re-establishing her ties with the Missouri Association of Museums and Archives (she's a former president), and will serve on the national program committee of the American Association of Museums meeting in St. Louis, Mo., in 2017.

Yes, it's nice to visit some of the world's greatest museums, like New York's Metropolitan Museum of Art. It's even better when their director already knows of our programs and wishes to emulate them.

Alex W. Barker  
Director





# DISTINCTION:

## Five Centuries of Portraiture

July 29–December 23, 2016



Earl Cavis Kerkam  
(American, 1890–1965)  
*Self-portrait No. 1*, ca.1957  
Oil on Masonite  
Gift of Dr. and Mrs.  
Martin H. Stein (68.424)

Cornelis Visscher  
(Dutch, ca. 1629–1658), after a  
painting by Pieter Claesz. Soutman  
(Dutch, ca. 1580–1657))  
*Portrait of Magdalena Moons*, 1649  
Engraving on laid paper  
Gift of Museum Associates (2012.3)



**Rebecca Rupp**  
Graduate Research Assistant

We are living in the age of the “Selfie,” but recording the physical appearance of oneself and others has always been a significant part of the artistic endeavor. The exhibition *Distinction: Five Centuries of Portraiture* explores the human image from 1586 to today in painting, print, photography, and textile.

One of the earliest works in the exhibit is a portrait of Magdalena Moons, known for her role in saving the Dutch city of Leiden (shown over her right shoulder) during the Eighty Years War in 1574. The woman stands in an ornate period dress with puffed sleeves, pearl and chain jewelry, and a coif covering her hair. The daughter of a judge for The Hague, Moons was introduced to the

commander of the invading Spanish army, Francisco Valdez, and a romance ensued. The city of Leiden had been cut off from supplies by a Spanish siege for many months and was nearing defeat. Upon learning of her lover’s imminent plans to invade the city, Magdalena Moons begged him to hold off for a little while longer, promising to marry him in exchange for this mercy to her family who had not yet escaped the town. The additional time allowed for a fleet of ships to reach Leiden, resupply the city, and repel the Spanish attack.

Pieter Soutman commemorated the heroes of the Battle of Leiden in a series of four painted portraits. Soutman’s student Cornelis Visscher then produced engravings of the portraits in order to share them throughout the country in print form. The text at the base of the portrait is the Latin and Dutch translation of a poem written by Peter Scriverius

praising the heroic acts of Magdalena Moons.

Known for his musically titled paintings such as *Arrangement in Grey and Black No. 1* (1871), popularly called *Whistler’s Mother*, James Abbott McNeill Whistler also revitalized the skill of etching as an artistic movement that thrived in Britain and France during the turn of the twentieth century.

The dry point etching on crème paper *Soupe à Trois Sous* captures Whistler’s commitment to expressiveness of line and balanced form, both hallmarks of his work. The setting for this piece is most likely based on the Café des Pieds-Humides (‘Café of the Wet Feet’), an oft-flooded Parisian eatery where soup could be purchased for three cents by the local laborers. Hats are worn low over their faces and coats remain pulled tight against the chill. While the men may sit at the same table, they appear solitary

and unengaged. Whistler inserts his self-portrait into this humble scene, gazing at the viewer from the left hand side. His confident uncovered face, ample jacket, and stylish tie serve as a stark contrast to the disheveled, slumped patrons sitting at the other tables. Whistler’s graffiti-like signature can be seen scrawled on the center of the wall below a burning gas lamp. Dangling above the capped laborer’s head may be Whistler’s butterfly—a stylized element with which he often signed his works. As a leader of the nineteenth-century Aesthetic Movement, Whistler was a proponent of the philosophy “Art for art’s sake.” Committed to realism, he rejected the tendency to romanticize subjects but rather sought to express their true form. This would come at a price to the portrait sitter, of whom Whistler demanded complete stillness for hours on end.

Earl Kerkam (1891–1965) presents a vibrantly colored, fragmented image of himself in the kaleidoscopic painting *Self Portrait No. 1*. Through the 1920s, Kerkam painted promotional posters for Warner Brothers and other movie studios. He abandoned financial security, as well as his family, in order to pursue a nomadic and ascetic lifestyle, claiming material objects interfered with artistic creativity. He studied under Robert Henri and worked in France and the United States for over three decades, his style

was influenced by Pablo Picasso and Henri Matisse. Kerkam is considered to be a link between the School of Paris and the New York School of modern painting. He developed his own cubist style and is known for his still lifes, nudes, and portraits.

Kerkam employed a unique technique for painting portraits. He would often use several male and female models to create a figure that ended as a composite. He attempted to capture the essence of people in general rather than the features of a specific person. His cubist style for *Self Portrait No. 1* expresses his attention to light and shadow, color and form while disregarding representation or narrative. His work was highly regarded by Jackson Pollock, Willem De Kooning, and Mark Rothko, each of whom saw Kerkam as a groundbreaking figure in modern American art.

In contrast to Kerkam’s abstraction, the contemporary artist Chuck Close serves as an agent of realism. His enormous photograph-like renderings of faces have stunned viewers since the 1960s. Close’s dedication to producing hyper-realistic portraits developed from a condition known as face blindness (prosopagnosia). He is unable to recall or recognize people’s faces.

The sitter for his piece *Phil/BAM* (1991) is the Academy Award nominated



Chuck Close (American, b. 1940)  
*Phil/BAM*, 1991  
Computer-generated woven silk  
Gilbreath-McLorn Museum Fund (98.18)

American composer Philip Glass. ‘BAM’ in the title refers to the Brooklyn Academy of Music where Glass often performs. Close has remade Glass’ portrait many times through the decades in such wide ranging media as photography, print, watercolor, handmade paper, and fingerprints using a stamp pad. This version is a computer-generated tapestry on silk.

For his tapestry pieces, Close begins with a black-and-white daguerreotype, one of the earliest photographic methods. The fabric is not printed but rather is woven of nearly 20,000 threads of varying color saturation. It presents the illusion of a computer generated dot-matrix, softening the sometimes harsh facial features for which Close’s work is known. Close turned to this medium after a spinal blood clot left him nearly paralyzed in 1988. The writing at the base contains Close’s signature and also denotes the Rugal Silk Tapestry Company in China which collaborated with Close to create this edition.

This exhibition includes works by Andy Warhol, Thomas Hart Benton, Käthe Kollwitz, George Caleb Bingham, Salvadore Dali, and others. Through its evocative faces and figures, the show presents the dynamic genre of portraiture. It poses questions of identity and self-worth, social status and admiration, who we are as individuals and as a society. ■



James Abbott McNeill Whistler (American, 1834–1903)  
*Soupe à Trois Sous*, 1859  
Etching  
Gilbreath-McLorn Museum Fund (2016.7)



# Kabuki Performance and Expression in Japanese Prints

Through December 11, 2016



Utagawa Kunisada (Toyokuni III, 1786–1864)  
*Characters from a Kabuki Play*, 1858–1861  
 Color woodblock print  
 Publisher: Kagiya Shōbei (Kagishō)  
 Blockcutter: Koizumi Kanegorō (Hori Kane)  
 Gift of Mr. and Mrs. Henry Hamilton (65.354 a, b, and c)

Alisa Carlson

Curator of European and American Art

Kabuki is one of the four major forms of historical theater in Japanese culture, along with Noh, Kyogen, and Bunraku, and it is the genre likely most familiar to Westerners. Although today kabuki is often synonymous with traditional or classical Japanese theater—much like Shakespeare is to English theater—it was not always so. Like Shakespeare's works, kabuki plays were avant-garde, popular, and sometimes subversive performances that criticized social customs and threatened systems of authority. Even the modern writing of the word kabuki (歌舞伎) has been changed to have a more elevated and dignified meaning than the original version of the word. The three characters of the written word used to be “song,” “dance,” and “prostitute,” but the last character has been replaced with “skill” since the Meiji period (1868–1912), to denote the craft of acting and to eliminate any immoral connotation.

The term *kabuki* is derived from the verb *kabuku*, meaning “to incline” or “to tilt,” and it was used figuratively as early as the seventeenth century to refer to individuals or activities that were considered counterculture. Such notions relate to kabuki's origins, which can be traced specifically to 1603, when a woman named Izumo no Okuni performed in men's clothing in Kyoto and, later, in Edo (called Tokyo since 1868). Performances by women in male roles continued in the early seventeenth century, when an enterprising group of women acted out narrative scenes with musical accompaniment on a stage they built in the brothel district of Kyoto. A culture of hedonism and immorality came to be associated with their performances, and Japan's military government, the Tokugawa shogunate, cracked down in 1629 by barring women entirely from acting.

This early history of kabuki is instructive for understanding

what this form of theater came to be like during the mid-nineteenth century, the period represented in this exhibition. Due to the sustained prohibition of women from performing, only men were actors; a specialist in female roles was known as an *onnagata* (literally “woman type”). Moreover, kabuki retained its affiliation with disreputable aspects of culture. Plots often featured illicit love affairs, courtesans and their patrons, as well as crimes of passion, and theaters were usually located in the so-called “pleasure district” or *ukiyo* (literally “floating world”) of a city. These thematic and geographical associations did not hinder interest in kabuki, but rather fueled it. Audiences representing a wide range of society flocked to plays and closely followed theaters' repertoires and actors' careers. Occasionally, the fame of a particular narrative so captivated the public that plays sparked cultural trends, inspiring clothing, hairstyles, and even behaviors. The shogunate frequently issued regulations aimed at curtailing extravagances of costumes and sets. At times, certain fads inspired by plays—such as couples' suicides or youths running away—so alarmed officials that they banned performances.

Visual artists, like Utagawa Kunisada (1786–1864), whose prints dominate this exhibition, capitalized on the immense popularity of the theater by producing numerous kabuki-themed designs. These include climactic scenes from favorite plays and portraits of famous actors, usually in character. Like kabuki performances, prints representing plays and characters were targets of governmental scrutiny and censorship. Each print shown here features a censor's stamp, which indicated official approval for publication. These prints became an essential part of the consumer culture of kabuki, much like today's magazines and posters featuring performing artists. The survival of such prints, therefore, is remarkable, since they were literally used up by eager theater-going audiences in Japan. ■



Utagawa Kunisada (Toyokuni III, 1786–1864)  
*Actors in the Kabuki Play Hachiman Matsuri Yomiya no Nigiwai*  
 (The Moonlight Night Bustle at the Hachiman Festival), 1860  
 Color woodblock print  
 Publisher: Jōshūya Kinzō  
 Blockcutter: Sugawa Sennosuke (Hori Sennosuke)  
 Gift of Mr. and Mrs. Henry Hamilton (65.371)



Utagawa Kunisada  
 (Toyokuni III, 1786–1864)  
*Scene from the Kabuki Play*  
 Date Musume Koi No Higanoko  
 (The Firey Love of a Greengrocer's Daughter), 1858–1861  
 Color woodblock print  
 Publisher: Yokokawa Takejiro (Hori Take)  
 Gift of Mr. and Mrs. Henry Hamilton  
 (65.352 B and C)



# Recent Acquisitions



Jacob Lawrence (American, 1917–2000)  
*People in Other Rooms (Harlem Street Scene)*, 1975  
Color screenprint  
Acquired with funds from the estate of Holly Burgess (2015.17)



Romare Bearden (American, 1911–1988)  
*Carolina Blue*, 1970  
Color screenprint with collage elements  
Gilbreath-McLorn Museum Fund (2015.16)



Philip Reisman (American, 1904–1992)  
*The Negro in American History*, 1934  
Tempera on Masonite panel  
Gilbreath-McLorn Museum Fund (2015.13)



Anonymous (Flemish)  
*St. Anne with the Virgin and Child*, ca. 1500–1520  
Oak  
Gift of Museum Associates in honor of Jeffrey B. Wilcox on the occasion  
of his retirement after forty years of service to the Museum (2016.9)

# Special Exhibitions

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

**Museum Gallery Hours**  
Tuesday–Friday: 9am to 4pm  
Saturday and Sunday: noon to 4pm  
  
CLOSED on Mondays and  
University of Missouri Holidays  
Christmas Day through New Year's Day



## ***Drawing Inspiration: Renaissance and Drawings from the Permanent Collection*** Through October 9, 2016

In the early modern period, drawings assumed a new status among 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*** Through December 11, 2016

Continuing the Museum's series on Japanese color woodblock prints, this exhibition explores the popular art of kabuki theater in the 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.



## ***DISTINCTION: Five Centuries of Portraiture*** Through December 23, 2016

This exhibition challenges the basic definition of a portrait as a likeness, by considering the meaning behind the image—how physical form and individual identity are conveyed in various poses, attitudes, emblems, and artistic styles. Exploring the history of early modern, modern, and contemporary portraiture, *DISTINCTION* features approximately thirty European and American artworks mostly from the permanent collection, including several recent acquisitions and works that have never been displayed before.



## ***Picturing Black American Families*** October 18, 2016–February 26, 2017

This focus exhibition presents photographs of African-American families drawn from three remarkable collections preserved here in Columbia, Mo. Spanning the latter half of the twentieth and early twenty-first century, the selection of images captures both continuity and change in local communities, portrayed within the more intimate setting of daily family life.



## ***Rooted, Revived, Reinvented: Basketry in America*** January 28–May 14, 2017

This exhibition visually chronicles the history of American basketry from its origins in Native American, European, and African traditions to its contemporary presence in the fine art and craft worlds. The baskets convey meaning and interpret American life through the artists' choices of materials; the techniques and forms they select; and the colors, designs, patterns, and textures they employ.



Calendar of Events

SEPTEMBER

11 Sunday  
Docent Led Theme Tour  
“The Greek and Roman Cast Gallery”  
2:00pm, Greek and Roman Cast Gallery

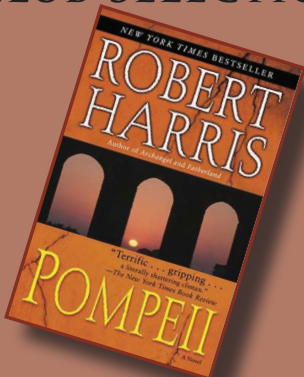
21 Wednesday  
Exhibition Tour  
DISTINCTION: Five Centuries of Portraiture  
12:00–1:00pm, Exhibition Galleries  
Museum Curator Alisa Carlson

23 Friday  
Current Special Exhibitions  
Museum Associates Reception  
5:30pm, Greek and Roman Cast Gallery  
Members **only** event  
(Galleries open until 8:00pm)

24 Saturday  
National Museum Day  
1:00–3:00pm, Mizzou North

- Mo Folk Arts Presentation  
Michael Massey, Saddle Maker  
and Leather Carver
- Textile and Apparel Management
- State Historical Society
- Ellis Library Rare Books
- Mizzou Botanic Garden
- Museum of Anthropology
- And more

NOVEMBER 2016  
ART OF THE BOOK  
CLUB SELECTION



OCTOBER

(Humanities Month)

9 Sunday  
Docent Led Theme Tour  
“Clothing in Art”  
2:00pm, All galleries

14 Friday  
Annual Crawfish Boil  
5:30–8:00pm, Mizzou North  
Food prepared by Brook Harlan  
and The Wine Cellar & Bistro  
Beer provided by Flat Branch Pub & Brewing  
Live music by Stomp Weed  
\$40/person (\$35 for MA members)  
\$75/couple (\$65 for MA members)  
RSVP by October 10<sup>th</sup>  
Purchase tickets on line or call 882-6724

15 Saturday  
International Archaeology Day  
In conjunction with the American  
Institute of Archaeology  
1:00–3:00pm, Mizzou North

- Department of Art History  
and Archaeology
- Textile and Apparel Management
- Confucius Institute
- Deutsheim State Historic Site
- Museum of Anthropology
- And more

18 Tuesday  
Exhibition Opens  
Picturing Black American Families  
Exhibition runs through February 26, 2017

27 Thursday  
Archaeological Institute of  
America Lecture (AIA)  
Reception 5:00pm, 101 Swallow Hall  
Lecture 5:30pm, 101 Swallow Hall  
“The Ark Before Noah”  
Irving Frankel, PhD  
The British Museum

NOVEMBER

1 Tuesday  
Art of the Book Club  
Pompeii Brown Bag and Discussion  
12:00pm, 123 Mizzou North

4 Friday  
Museum Associates Annual Meeting  
Meeting 5:30pm, 707 Mizzou North  
Reception following, Cast Gallery  
(For MA members with active membership)

5 Saturday  
Show-me Folk School: Music  
1:00–3:00pm, 707 Mizzou North

6 Sunday  
Docent Led Theme Tour  
“Wine in Art”  
2:00pm, All galleries

12 Saturday  
Department of Art History and  
Archaeology Student Colloquium:  
Presentations on Works in the  
Museum’s Collections  
1:00–5:00pm, 101 Swallow Hall

13 Sunday  
School of Music Concert  
Graduate String Quartet  
3:00pm, European Gallery

17 Thursday  
Art of the Book Club  
Presentation and Documentary on Pompeii  
Museum Curator Benton Kidd  
7:00pm, 707 Mizzou North

DECEMBER

1 Thursday  
National Day Without Art  
Day of observance recognizing the  
disproportionate number of arts  
community members who have  
died or are living with AIDS

Archaeological Institute of  
America Lecture (AIA)  
Reception 5:00pm, 101 Swallow Hall  
Lecture 5:30pm, 101 Swallow Hall  
“Pictures with Words: Reading the  
Apse Mosaic at S. Agnese f.l.m (Rome)”  
Dennis Trout, Professor of Classics  
University of Missouri

7 Wednesday  
Museum Associates Annual  
Evening of Holiday Celebration  
Buffet 6:30pm, Cast Gallery  
Central Methodist University  
Opera Ensemble Performance  
7:15pm, European Gallery  
\$40 per person/\$70 per couple  
RSVP by December 2<sup>nd</sup>  
Purchase tickets on line or call 882-6724  
20% discount on Museum Store  
purchases

11 Sunday  
Docent Led Theme Tour  
“Mythology”  
2:00pm, All galleries

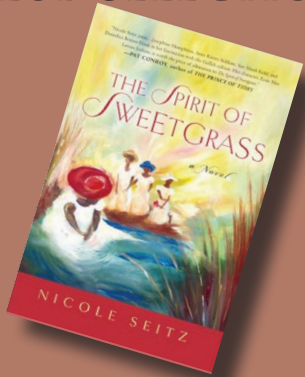
JANUARY

8 Sunday  
Docent Led Theme Tour  
"What Art is Made Of"  
2:00pm, All galleries

27 Friday  
Exhibition Preview Opening  
Rooted, Revived, Reinvented:  
Basketry in America  
MA Members Reception  
5:30pm, Cast Gallery  
Members **only** event  
(Galleries close at 8:00pm)

28 Saturday  
Family Event  
“Basket Bombing”  
Drop-in Sessions (Grades K-8)  
1:00–3:00pm, 2<sup>nd</sup> Floor Lobby  
(Limit two children per accompanying adult)

FEBRUARY 2017  
ART OF THE BOOK  
CLUB SELECTION



Ad Hoc  
Film Series

All films shown at 7:00pm  
Mizzou North, Room 707 (unless otherwise noted)  
FREE and open to the public

SEPTEMBER

9 Friday  
Away From Her (2006)  
Directed by Sarah Polley  
Starring Julie Christie, Michael Murphy, and  
Gordon Pinsent  
101 Swallow Hall  
Sponsored by the Daniel Boone Regional Library  
in connection with the One-Read selection

OCTOBER

7 Friday  
Picture of Dorian Gray (1945)  
Directed by Albert Lewin  
Starring Hurd Hatfield, Angela Lansbury, and  
George Sanders

NOVEMBER

11 Friday  
Last Days of Pompeii (1935)  
Directed by Ernest B. Schoedsack  
Starring Preston Foster, Alan Hale, and  
Basil Rathbone

DECEMBER

9 Friday  
Akira Kurosawa's Dreams (1990)  
Directed by Akira Kurosawa  
Starring Mitsuko Baishō, Toshie Negishi, and  
Akira Terao

JANUARY

13 Friday  
Laura (1944)  
Directed by Otto Preminger  
Starring Dana Andrews, Gene Tierney, and  
Clifton Webb



# Missouri Folk Arts Program

**Dorothy Atuhura**  
Doctoral Candidate of English and Fulbright Scholar

In my transition from Uganda to Mizzou as an international graduate student, I brought my own traditions, and my own folk arts, with me to feel closer to home. I brought music, some foods, folktales that I tell my five-year-old son at bedtime, and material pieces that decorate our home here. These traditions have helped me carve out a Ugandan-ness in Columbia. What my folk arts have done for me during transition closely relates to the role of the folk arts for communities and individuals experiencing ‘forced’ transnational transition.

When I started an internship with the Missouri Folk Arts Program (MFAP) in 2014, I keenly became aware of and understood the relevance of folklore outside academia; more strikingly, I understood the role of the folk arts for communities and individuals in forced transnational transition—that involuntary movement of individuals and communities across several national borders. Typically, these individuals and communities are in flight from disasters and threatening situations affecting their country of origin.

Since its inception in 1985, the MFAP has funded several folk artists in forced transition over the years in Missouri’s Traditional Arts Apprenticeship Program (TAAP). The first artist of the kind to participate in TAAP was Saengphet Louangphom, a 1987 master of Kaen, a reed-made instrument used in Laotian traditional music. More artists in forced transition that have participated in the apprenticeship program include: Vanxay and Mone Saenphimmachak, 1989 and 1992 masters of Laotian loom building and Laotian embroidery who first resettled in St. Louis, Mo., from Laos. Haregewoin Kinfu, 1988 master of Ethiopian needlework, from Addis Ababa, and Mahmoud Conteh, 2006 master of *Mandingo* tied fabric dyeing from Sierra Leone, are both now



The author meets Kuku artists at the 2015 Big Muddy Folk Festival in Boonville, Mo.

resettled in St. Louis, Mo.

At the MFAP, I personally was privileged to learn about and meet some recent folk artists in forced transition from southern Sudan who have since resettled in Kansas City, Mo. Two southern Sudanese ethnic groups from this resettlement have participated in TAAP: the Dinka (comprising many sub-tribes) and the Kuku (a much smaller group). Generations of civil unrest in this region have typically evolved from fights for religious-inspired political control, conflict over management of natural resources, and control of political power between warring parties. One adverse effect of this long time civil unrest has been massive emigration out of this region. Whole communities and individuals have been forced to move *through* surrounding countries like Kenya, Uganda, Egypt and other parts of the Sudan in pursuit of safe

spaces. Some of these South Sudanese immigrants were eventually resettled in Kansas City, Mo.

Like the traditional arts that I love, music is a very important cultural tradition to the Dinka and Kuku. Through their transition experience, they may continue to communicate, celebrate, transmit and preserve their cultural identity through song, dance and drumming – traditions that have been handed down to them long before their forced transition. As we have observed at MFAP, displaced and resettled Sudanese continue to share and pass on their vital traditions to community members who were born before, during, and after transition and resettlement. So far, the apprenticeship program has funded three masters from the Kuku tribe and two from the Dinka tribe. For instance, Oliver Kenyi is a master of *murye* traditional dance and drumming;

Photos: Deborah A. Bailey and Heather Rhodes Johnson

Mary Kemir is a master of *bola* dance; and Mulu Evans Wani is a master of *kore* drumming. All three are Kuku by tribe and are formerly from Kajokeji County in South Sudan. Additionally, two master artists from the Dinka tribe have participated in TAAP: Akec Dut Bak is a master of Dinka Ma-Lual song and dance from the Aweil region, and Asunta Bol Arop is a master of Dinka Twic Mayardit songs and dance. All of these master artists tell us that singing, dancing, and drumming have helped them carve out a sense of belonging in every transnational space they have transitioned through, and to.

Traditional songs and dances are usually accompanied by drumming and are performed at celebrations and gatherings of the tribe, such as weddings and festivals. Each tribe has its own kind of songs, dances and drums. When master Kuku *kore* drummer Mulu Evans applied to TAAP in 2014, he explained that within the refugee camp in Kenya, the “Kuku were a much smaller group” compared to other tribes like the Dinka. Singing, and dancing helped unify the Kuku; they “danced *kore* because it reminded [them] of who [they] are” as a tribe; and *kore* helped “keep hopes up.” He also said that they “danced *kore* a lot because there was nothing much to do” in the refugee camps as movement outside the camp was often restricted by United Nations guidelines.

Similarly, Asunta Bol Arop, a 2008 master of Dinka Twic Mayardit songs and dance who is now resettled in the Kansas City, Mo., area, told MFAP Folk



Kuku artists perform in Kansas City, Mo.

Arts Specialist, Deb Bailey, through a translator, that “songs recount our history and tell us about our ancestors and how we came to be (origin myth)... nothing is written down. Songs also tell us about past events and people from long ago, the good deeds of our ancestors...we sing songs to remind [our children] of who they are so they don’t forget [they] are Dinka Twic’Mayardit.” Her apprentice Adet Bol Arop also told of her personal experience of keeping tradition in transition: she “grew up in the refugee camps,” and she “remembers dancing in the camps even though it was a very hard way to live. It was our culture so we needed to do it otherwise we might stop living.” However, despite their best efforts, Oliver Kenyi sums up the efforts of the South Sudanese noting that “the challenge to maintain [our] traditions is real.”

From my own observations, and from

interacting with TAAP artists, I know that forced transnational transition can be very disruptive and damaging to cultures and traditions. The transition experience of the Sudanese in the Kansas City, Mo., area underscores the role of folk arts in helping communities and individuals reconstruct cultural normalcy, continuity, and cohesion during transition. By providing them an avenue and resources to perform and share these arts in their new contexts, the apprenticeship program contributes to the peaceful and healthy acculturation of these communities into their new world. In addition, the program enables cultural exchange through showcasing their art at festivals, like the Big Muddy Folk Festival, and helps preserve their cultural identities in such deep and profound ways. On her website [www.newcomerarts.net](http://www.newcomerarts.net), anthropologist Amber Dodge stresses that “newcomer artists”—her term for newly resettled refugees and immigrants—participate in public folklore programs and collectives that facilitate smoother integration into their new world. Folk arts help newcomer artists create and sustain a bond between their lived past and their new world—they keep them connected to the beautiful memory of their past while bonding them to a powerful hope of a new future. ■

Three different styles of traditional drums used by Kuku artists for their dances.





# From the Museum Educator

Cathy Callaway

A busy spring semester was topped off with the annual *Art After Dark* event, held by the Museum Advisory Council of Students (MACS). Featuring its annual juried student art contest with cash prizes, a scavenger hunt, buttons thanks to the Craft Studio, pizza and other goodies, the event is popular and well attended.

A new group of docents completed their training in June. They met weekly both semesters. The entire docent cadre attended trainings for special exhibitions, enrichments, and the annual Docent Appreciation Luncheon, which featured a talk by artist Jane Mudd about her career. Ingrid Headley reached the ten year mark, Meg Milanick twenty-five years, and Linda Keown topped thirty-five years! We are so grateful to them and all of the docents for sharing their skills and expertise. Themed tours are now offered by the docents. Check the Museum calendar for dates and times.

The Afro-Cuban Artists conference was held at the end of April, with an opening reception at the Museum where works by Afro-Cuban artists Choco and Mendive were on display. A display in the first floor hallways of Mizzou North featured works by children, who were influenced by the art of Afro-Cuban artists Choco and Mendive.

We began our summer family offerings with *Art Rocks!* presented by Rebecca Rupp, a graduate research assistant in the Museum. The weekly *World of Art* series continued after a break for the week-long, morning summer camp *Kids Dig Art!* directed by assistant museum educator Rachel Straughn Navarro. In June we hosted three large groups of students in the Exploring Educational Excellence (EEE gifted) summer school program of the Columbia Public Schools. Please contact me to schedule a tour for your class or group. ■



Art After Dark audience favorite (selected by attendees) was Renee Brochure, MACC, *Grey Area*, mixed media. First place went to Mackenna Surdyke (*not shown*), MU, *Untitled* (girls with ottoman), digital photography.



Museum curator Alisa Carlson instructs the docents-in-training on specifics in the European and American galleries.



Museum graduate research assistant Rebecca Rupp instructs participants in the summer program *Art Rocks!*



*Kids Dig It!* summer camp attendees are instructed by assistant museum educator Rachel Straughn Navarro.

Photos: Cathy Callaway



Afro-Cuban Conference attendees (left to right): Juanamaria Cordones-Cook, Cuban artist Choco, Michael Cook, Julie Middleton, and MU Interim President Michael Middleton.



Guest curator Kristin Schwain talks to the docents about the *Afro-Cuban Artists: A Renaissance* exhibition.

# From the Academic Coordinator

Arthur Mehrhoff

In order to expand the educational role of the across campus and communities, the Academic Coordinator participates in events such as a presentation at the annual Celebration of Teaching conference held in May of this year. Please contact me if there is a way I can help you link the Museum and your class, group, or event.

In tandem with our educational mission and outreach efforts, the Museum will once again host two important special events this fall. In conjunction with the Smithsonian Institution, we will host our annual **National Museum Day** open house on Saturday afternoon, September 24, from 1:00–3:00pm. This event features the portrait exhibition on display in the galleries and a special museum display in conjunction with the Daniel Boone Regional Library's One Read selection *Bettyville*. Museum Docents will help interpret Museum objects, while several University archives, museums, and special collections will offer highly interactive, family-friendly activities such as writing, storytelling, scavenger hunts, and artwork. We appreciate this opportunity for collaboration and hope you will, too.

The Museum will also host **International Archaeology Day** (sponsored by the Archaeological Institute of America) on Saturday afternoon, October 15, 1:00–3:00pm. In addition to University participants such as the Museum of Anthropology and MU Department of Art History and Archaeology, the Missouri Humanities Council will explain its rapidly developing German Heritage Corridor and the opportunities it offers for both scholarship and heritage tourism. Deutschheim State Historic Site in Hermann, Mo., will present the history,

archaeology, restoration, and interpretation of the Site's Foursquare Garden. International Archaeology Day will feature lively activities for all ages including mapping, a language booth, ancient coins, and costumed characters. The Past comes alive in the fall, and your presence is encouraged! ■



Archaeology Springs to Life: The Restored Foursquare Historic Garden at Deutschheim State Historic Site, Hermann, Mo.



# Picturing Black American Families

October 18, 2016–February 26, 2017

Alisa Carlson

Curator of European and American Art

Examining depictions of African-American family life in the twentieth and twenty-first centuries, *Picturing Black American Families* presents photographs drawn from three remarkable collections preserved here in Columbia, Mo. Two of these collections are held in the Museum of Art and Archaeology, and the third is the archive of the Missouri Photo Workshop at the School of Journalism of the University of Missouri.

The first collection from the Museum consists of 151 black-and-white photos from the exhibition *Songs of My People*, which the Smithsonian Institution organized, traveled, and published in 1992. The original project included over ninety photographers whose works document various aspects of the Black American experience, with family naturally being a prominent theme.

The second collection from the Museum is a photo-essay of 1997–98, titled *Commitment: Fatherhood in Black America*, by photographers Carole Patterson and Anthony Barboza. Combining images with quotations from the fathers and children depicted, this project offers poignant insight into the essential roles of fathers in African-American culture.

The third collection from the Missouri Photo Workshop is an extensive photojournalism archive compiled for sixty-seven years and counting; since 1949 the Workshop has annually invited leading national and international photographers to document life in all parts of Missouri, mostly in rural or small-town communities.

Because these collections span the latter half of the twentieth century and the early twenty-first century, they capture both continuity and change in local communities, portrayed within the more intimate setting of daily family life. Through documentary images, this focus exhibition showcases the diversity of family experiences and emphasizes the significance of cross-generational connections in modern and contemporary American life. Finally, the selection of works offers an exceptional opportunity to appreciate the artistry of photography. ■



Carole Patterson (American, b. 1937)  
*Untitled*, 1997  
Gelatin silver print  
Museum Purchase (R-97.29)



Geary Broadnax, (American b. 1952)  
*Widow Allison Leland*, 1990  
Black and white photograph  
Gift of Dr. D. Michael Cheers/New African Visions, Inc. (95.6.23)



Carole Patterson (American, b. 1937)  
*Untitled*, 1997  
Gelatin silver print  
Museum Purchase (R-97.9)

## Spotlight

Benton Kidd

Curator of Ancient Art

### FEMME FATALES OF GREEK MYTH

Classical mythology often reads as a catalogue of horrors, one teeming with mutant creatures that symbolize dark and unpredictable forces good men must confront. Moreover, enduring *agones* (agonizing conflicts) was customary for the Greek hero in his quest for glory. The horrific monsters he battled were often female, a fact that bolstered the Greek view that the female psyche was volatile, erratic, and dangerous (and required masculine control). Such myths are clearly an affirmation of ancient Greece's indomitable patriarchy. In art, however, images of monsters had an apotropaic (protective) function, and thus they were often featured prominently on armor, building façades, coffins, grave goods, etc.

The *femme fatale's* deadly beauty is a recurrent theme in myth. Though it bedevils male protagonists, the woman must pay the heftier penalty, and thus her beauty advances her downfall. Some authors relate that Scylla was a beautiful naiad who had lain with Poseidon or the sea god Glaukos. In either case, a jealous goddess retaliated and turned Scylla into a polycephalous man-eater with feral dogs growing from her midsection—or something similarly hideous depending on what account one reads. She became one of the most formidable monsters of myth, both unassailable in her high cave and unflagging in her hunger for hapless sailors. Her image on the funerary vessel was no doubt meant to ward away evil (from a seaman's grave?) (Fig. 1).

Medusa's story is known in several authors, but the poet Ovid's version had her also pay for a sexual sin—as the victim—after Poseidon raped her in Athena's temple. Enraged at the pollution of her sanctuary, the virgin

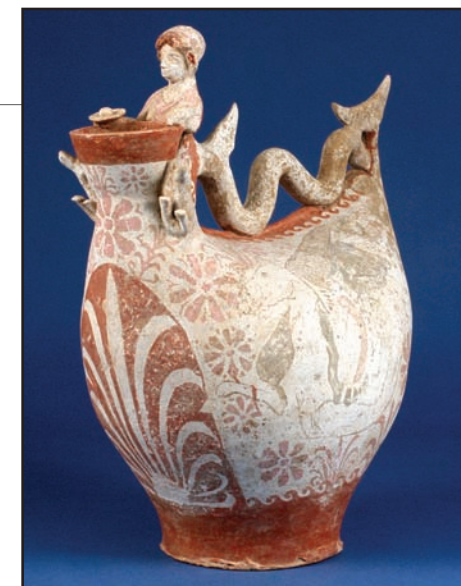


Fig. 1  
Askos with the Monster Skylla  
South Italy (Apulia), probably Canosa  
Late 4<sup>th</sup> c. BCE  
Terracotta  
Weinberg Fund (2008.172)



Fig. 2  
Mask of Medusa  
South Italian, late 4<sup>th</sup> c. BCE  
Terracotta  
Weinberg Fund (81.266)

goddess destroyed Medusa's beauty, and mutated it into something so horrifying that it literally petrified any onlooker. She was destined to be destroyed by a male hero (Perseus), who presented her severed head to Athena (a compensation for Medusa's sacrilege?). Athena placed the grisly memento on her aegis, presumably enhancing its protective ability. The Museum's mask was probably once affixed to a wooden grave furnishing, perhaps a coffin (Fig. 2).

Greek authors conflict on the origins of the Sphinx, but several make Ethiopia her homeland, probably a garbling of the true Egyptian origin. The human-hybrid sphinxes of Egypt were, however, male and benevolent in nature, guardians of magnificent temples. When the Greek gods summoned the Sphinx to terrorize the city of Thebes, the monster had undergone an inexplicable gender change and emerged as another man-eater, now with the body of a lion and the head and breasts of a beautiful woman. Posing her insoluble riddles at the city's gate, she devoured any who could not answer, until Oedipus' male genius defeated her. The Museum's tiny appliqué no doubt also adorned some larger object placed in a tomb (Fig. 3, *not currently on display*). ■



Fig. 3  
Sphinx Appliqué  
Greek, 475–450 BCE  
Terracotta  
(64.22)  
[not currently on display]



# Museum Associates

**Gary Anger**  
President, Museum Associates

September is upon us and Fall will be fast approaching. I hope you had a fabulous summer and that you found creative ways to avoid the heat (such as visiting the Museum of Art and Archaeology).

To bring you up-to-date, Museum Associates Board of Directors held a reception last February to induct four new members into the Herakles Guild. This Guild recognizes those individuals who have donated a minimum of \$10,000 to the Museum in cash gifts and/or endowments. At the reception the following individuals were presented with their individual Herakles Guild plaque and with the placement of their names on the Guild plaque just outside the entrance to the Museum's galleries: John and Pat Cowden, Alex and Robin LaBrunerie, Alfredo Mubarah and Beau Aero, and Dennis Sentilles. We cannot thank these individuals enough for their financial support and continued good will.

We were thrilled to bring Art in Bloom back to the community in March. Visitors always enjoy seeing the creative floral designs the participating florists generously donate to the event. For many, it was the first time they had visited the Museum at its new Mizzou North location.

In April, the Associates hosted a very successful Paintbrush Ball. Attendees numbered 181 and managed to net over \$17,000 to help support the Museum. The first \$10,625 was used to purchase a sixteenth-century painting: *Portrait of a Woman* that is displayed on the cover of this issue of the *Museum Magazine*. It was the Museum Associate's privilege to continue a long tradition of donating artwork to the Museum. Be sure to see this stunning portrait on display for the first time in the current exhibition, *DISTINCTION: Five Centuries of Portraiture*. I would like to thank Bruce Cox and the Paintbrush Ball Committee: Pam Huffstutter, Randy Kilgore, Terri Roling, Pat Cowden, Tootie Burns, and Darlene Johnson for their hard work, as well as all of individuals and businesses who donated the many interesting and valuable silent and live auction items.

I am proud to announce that the Museum Store achieved a record breaking success this past fiscal year by netting its



The Herakles Guild plaque mounted just outside the entrance to the Museum's galleries.



Visitors to the tenth annual Art in Bloom examine a floral design by Janet Lindstrom, *Discovery Garden Club*, Columbia, Mo.



Rebecca Smith (left) and Carol Stevenson (right) read about the flowers used in the Art in Bloom design by Ruth LaHue, *My Secret Garden*, Columbia, Mo., as an onlooker closely examines the fresh flowers.



Jackie Schneider (left) and Scherrie Goettsch (right) enjoy the Art in Bloom design by Sarah Kight, Zoe Parham, and Taylor Strain, *Student American Institute of Floral Design*, Columbia, Mo.

Photos: Tom Scharenborg Photography

highest profits ever. A much larger store location at Mizzou North and wonderful merchandise has paid off. Remember, the Museum Store is owned and operated by Museum Associates and store volunteers. We always need volunteers who will commit two hours a week to help. If you are interested, please contact Bruce Cox at 882-6724 and he will put you on the Museum Store volunteer team.

As you might imagine, Museum Associates membership numbers were negatively impacted as a result of the Museum's move off campus to their new location at Mizzou North. Having the Museum closed for a year and a half caused a reduction in membership and a corresponding reduction in income. While I'm happy to say we are beginning to see a gradual increase in membership with the Museum reopening, we could certainly use your help to bolster the rolls. The Board of Directors and I are asking you to help introduce or re-introduce your family, friends, and associates to our Museum. Here are a few possible approaches:

- Take them with you to the Museum. During Art in Bloom we learned that most people, while being quite familiar with the event, had never been to the Mizzou North location.
- Introduce them to the incredible number of free films, docent tours, lectures, book club events, family events, concerts, and other unique opportunities that help support Columbia's growing arts community.
- Simply ask them to become members of Museum Associates and thereby become Museum supporters. The membership fees are reasonable with varied benefits at every level.

Members, please make it your personal goal to enlist one new member or bring an inactive member back to membership before the end of the year. If all of our members could do this, our membership would double in the next four months. It would make a huge difference financially and in the amount of assistance we can provide to the Museum and the community.

Once again, Museum Associates will be participating in *CoMoGives* through the *Community Foundation of Central Missouri*. This annual campaign helps raise funds for local non-profit organizations. Last year was Museum Associates first involvement with *CoMoGives* and through the campaign you raised \$1,604 for Museum Associates. In December we will again participate in this program and ask for your donations. You will hear more about *CoMoGives* in the coming months.

I hope to see you at the Museum and don't forget to "save the date" for the upcoming annual Crawfish Boil to be held on Friday, October 14, 2016, from 5:30–8:00pm under the front canopy at Mizzou North. All of the information for this event is in the ad on the back cover of this issue. See you soon! ■



Paintbrush Ball flowers by Kent's on Broadway.



Paintbrush Ball attendees (left to right): Cynthia Beverley, Robin LaBrunerie, Jan Swaney, and Daria Kerridge.



Chuck Swaney speaks about the importance of the newly unveiled *Portrait of a Woman* at the Paintbrush Ball.



Folks danced to the Paintbrush Ball sound of the *Kapital Kicks Orchestra*.





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

**Museum Associates  
Annual**

# **CRAWFISH BOIL**



**Friday  
October 14, 2016  
5:30–8:00pm**

**Feast on crawfish, jambalaya,  
muffulettas, pralines, bread  
pudding, and beer**

## **Reservations**

**\$40/person (\$35 MA Members)**

**\$75/couple (\$65 MA Members)**

**RSVP by October 10, 2016**

**Purchase your tickets on line at**

**[http://maamuseumassociates.org/MA\\_Events.html](http://maamuseumassociates.org/MA_Events.html)**

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