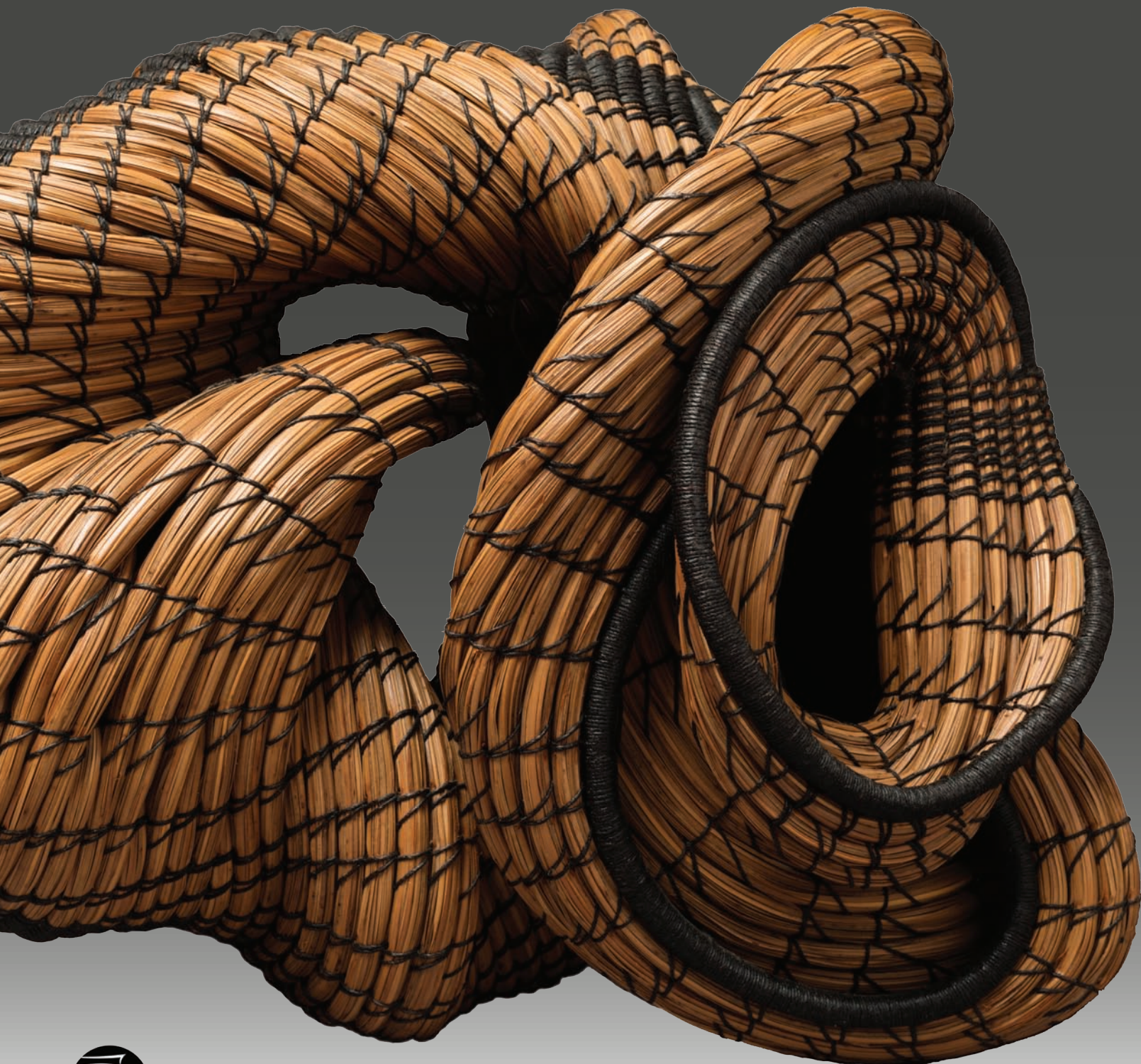


MUSEUM

WINTER 2017 | NUMBER 70

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.

Museum Associates
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
Peggy Wiedemann
Exploring Too
2006



From the Director



Change seems to be the only constant, and for many of us the pace of change just seems to keep accelerating. Sometimes that's good, sometimes it's bad, but it always leaves us wishing we had just a little more time to get things done; a sense that it's harder and harder to keep up with the dizzying speed of events or succession of demands on our time. One can try to get more done, to find another figurative gear so the same effort will generate more progress. Sometimes there's no other way.

But more often than not, the best solution is to slow down. Urgency and importance are not the same thing, and frenetic activity is not necessarily the best way to really get things done. Slow down, take a deep breath and reflect on what's important.

That's where museums play a role. Over the next months, the Museum will be offering exhibitions and programs to make you rethink and recalibrate, to approach topics from a fresh perspective, or just pause to enjoy new works in unexpected forms. That's part of the joy of working in a museum—I can walk into the galleries or through the collections rooms, and let the chorus of objects remind me what matters, and what stands the tests of time.

Rooted, Revived, Reinvented: Basketry in America opens in January, and offers an unprecedented survey of American basketry as seen through an artistic lens. Other articles in this issue of the *Museum Magazine* discuss the exhibit in more detail, but part of the pleasure of watching it come together has been the delightful juxtaposition of creative energy with the sinuous, rhythmic repetition of form that gives basketry its remarkable appeal. I dare you to walk through the galleries with a hurried pace, mind elsewhere. One or another of these works will reach out and entangle you, capturing you in its stakes or spokes, forcing you to slow down and appreciate it on its own terms. You may think baskets are for holding things (or at least you might think so until you see the exhibition), but the one thing all these baskets hold is your attention.

Later in the summer we'll be opening *The Lasting World: Simon Dinnerstein and the Fulbright Triptych*, exploring issues of image and memory in the works of a celebrated New York artist; in connection with the opening, MU will also premiere a new musical work written about Dinnerstein's paintings. And besides that premiere, we'll have the annual Music and Art Concert, plus a series of more intimate gallery-based concerts throughout the spring. Slow down, enjoy beautiful music, powerful art, and the contemplative spaces in between the two.

We'll also offer lectures ranging from Benton Kidd's discussion of his ongoing research on the Hellenistic murals at Tel Anafa to Gladys Cogswell's storytelling, and from Missouri white oak baskets to Mycenaean archaeology. Or make up your own story at Art in Bloom, our annual marriage of visual arts and floral design.

Each is an opportunity to set the madding world aside, to reflect, and to experience different voices and different visions. Through them you may see new things, or see old things in new ways, and gain a new appreciation of what matters most to you. Maybe that will help you center yourself and find a moment of constancy in an increasingly mutable and transient world. Or maybe it will just be an opportunity to gather yourself, and return to the fray refreshed.

Either way, I look forward to seeing you at the Museum!

Alex W. Barker
Director

Envision, Collaborate, and Create: The Evolution of an Exhibition



Jan Hopkins, *Forbidden*, 2010



Charissa Brock, *Adagio*, 2012



David Paul Bacharach, *Blue II*, 2011

Jo Stealey and Kristin Schwain
University of Missouri Faculty

Rooted, Revived, Reinvented: *Basketry in America* evolved from a unique partnership between the National Basketry Organization (NBO) and the University of Missouri Museum of Art and Archaeology (MAA). The project began in 2012, when Lois Russell, then NBO's president, and Jo Stealey, then chair of its Exhibitions Committee, casually considered a travelling show that would highlight American basketry. The outcome is an exhibition of over ninety baskets that opens at the University of Missouri in January, 2017, and will travel throughout the United States through 2019. The exhibition is enhanced and supported by an interactive website, a scholarly print catalog, and an iCatalog. It is a testament to the vision, enthusiasm, and collaboration of the curators and their graduate students as well as the support of artists, donors, funding organizations, University personnel, and Museum professionals.

Recognizing that a travelling exhibition would require a host institution, Russell and Stealey began contacting museums that might have the interest and resources to collaborate. Alex Barker, Director of MAA, expressed enthusiasm and suggested Stealey contact Kristin Schwain, Associate Professor of Art History. Stealey and Schwain discussed the project and envisioned using it as the basis for three graduate-level Museum Studies courses that married theory and practice. Enrolling students from the departments of anthropology, art, art education, art history and archaeology, classics, and history (among others), the first group developed the exhibition's content and structure; the second focused on the armature of the iCatalog; and the third on object-centered teaching in museums and digital environments. The students' research, writing, and innovative ideas transformed a casual conversation into an expansive, multi-media production with three primary aims: to introduce audiences to the dynamism and variety of contemporary baskets and their makers; to teach viewers how to look at and interpret baskets in relation to their materials, techniques, and histories; and to provide a context for contemporary basketry rooted in American art and culture.

Cultural Origins

The resulting exhibition chronicles American basketry from the Industrial Revolution to its presence in the contemporary fine art world. It is divided into five sections. The first, "Cultural Origins," confirms that American historical baskets were rooted in local landscapes and shaped by cultural traditions, particularly those of Native America, Europe, and Africa. However, the craft has never been static, and with the rise of mass production and the Arts and Crafts Movement, basket makers began to create works for new audiences and markets, including tourists, collectors, and fine art museums. Highlighting this section are a nineteenth century Tlingit rattle top trinket basket; two Lidded Double Weave Cherokee baskets by Eva Wolfe and Rowena Bradley; and a mid-twentieth century Gullah Lunch Basket.



Unknown, *Gullah Lunch Basket*, 1970



Eva Queen Wolfe, *Lidded Double Weave Basket*, 1995

New Basketry

The second section highlights the "New Basketry" movement, which emerged on the scene in the 1960s during an explosion of interest in all craft media. Artists such as Lillian Elliot, Joanne Segal Brandford, Fern Jacobs, Gyöngy Laky, and John McQueen were influenced by a confluence of factors, including the experimentation with architecturally-scaled textiles, the feminist movement's celebration of traditional crafts as art, and back-to-the-landers' creation of hand-made products. Ed Rossbach, who coined the term "New Basketry," is credited with the movement's founding.

Living Traditions

The final three sections, "Living Traditions," "Baskets as Vessels," and "Beyond the Basket," highlight three dominant strains of the contemporary basketry movement. The first showcases artists from the twentieth and twenty-first centuries, whose baskets perpetuate and transform the historical traditions in which they work. Responding to the growth of the art market; the loss of conventional materials caused by environmental devastation; and socio-economic issues facing their communities, artists Katherine Lewis, Leona Waddell, Stephen Zeh, and others maintain basketry as a living tradition. While the baskets echo their historical antecedents and remain functional, artists invest them with their personal styles.

Baskets as Vessels

The energy generated by the "New Basketry" also fueled some artists' exploration into baskets as sculpture. Artists experimented with old and new production methods and embraced a range of materials, from prunings to metals, from thread to filament, from paper to photographs. The works in "Baskets as Vessels" retain their basket-ness, although they are not utilitarian. Rather, the relationship between inside and outside inherent in the vessel form enables artists, like Mary Giles, Pat Courtney Gold, Shan Goshorn, and Lois Russell, to reference the home, the human body, the past, and the psyche, as well as explore conceptual issues such as containment, freedom, identity and functionality itself.



John McQueen, *Out of True*, 2014



Gyöngy Laky, *Traverser*, 2016



Joanne Segal Bradford, *Shoulder*, ca. 1986

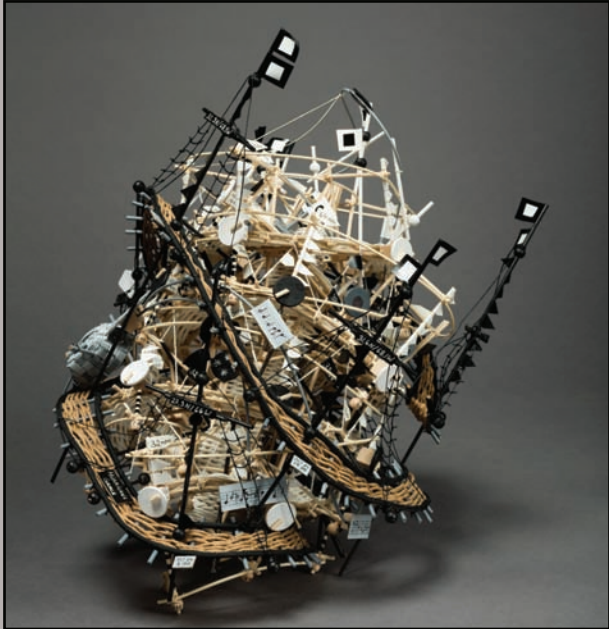


Leona Waddell, *White Oak Egg Basket*, ca. 2004

Mary Giles, *Sunrise Sentinel*, 2007

Beyond the Basket

Still other artists bridge the gap between the craft origins of basket making and the medium's new place within sculpture, textile, and installation art. The final section, "Beyond the Basket," features artists who incorporate traditional and nontraditional techniques and materials and explore scale and dynamic form. These artists, including (among others) Kate Anderson, Jerry Bleem, Carol Eckert, Dorothy McGuinness, Nathalie Miebach, Amanda Salm, and Jane Sauer, interrogate a wide variety of ideas and issues, such as the visualization of scientific data, postmodern appropriation, and cultural and environmental politics. In addition, they address the nature of art itself; how form and materials can be the subject and meaning of art; and how art navigates between and among utility, commodity, and the aestheticized object in the fine art world.



Nathalie Miebach, *The Halloween Grace*, 2015

Rooted, Revived, Reinvented confirms basketry's status as a significant force in contemporary art. It also models a pedagogical approach to exhibition planning and design. Over one hundred faculty, staff, students, and community members have been integrally involved in the exhibition's development over the past four years. One art history PhD student's research appears in the print catalog; a PhD candidate in art education is writing a dissertation on object-centered learning predicated on the show; undergraduate graphic design majors branded the exhibition; and MFA students have designed the website, feedback station, touch panels, and iCatalog. Students who enrolled in the museums studies courses will have their research published in the iCatalog, a project novel in its conception and execution. A few others have become central to the administrative team, serving as a research assistant, assistant curator, budget director, and coordinator of the travelling exhibition.

The exhibition represents, too, a dedicated community of artists and collectors who loaned their works to the exhibition. It relies on the support of individual donors as well as a host of organizations, including the National Basketry Organization, the Center for Craft, Creativity, and Design, and the Windgate Foundation. It compiles the knowledge and insights of critics and scholars from a host of disciplines who brought their expertise to the print catalog: Carol Eckert, Jeannine Falino, Sybil Gohari, Jason Baird Jackson, Jon Kay, Patricia Malacher, Margaret Milanick, and Perry Price. Finally, it embodies the enthusiasm of galleries and museums around the country that will host the exhibition in the next three years. ■



Jane Sauer, *At Last*, 1999



Kate Anderson, *Mickey Mouse Teapot/Warhol-Haring*, 2004

The Romance of Ruins

March 14–August 13, 2017

Benton Kidd
Curator of Ancient Art

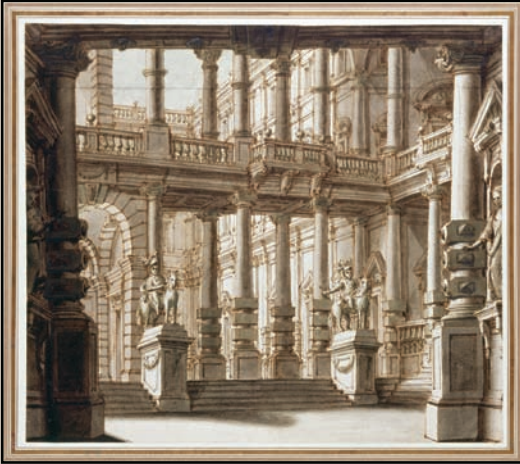


(Fig. 1) Giovanni-Battista Piranesi (Italian, 1720–1778)
Veduta del Sepolcro di Cajo Cestio (View of the Tomb of Gaius Cestius)
From the series *Vedute di Roma (Views of Rome)*
Etching and engraving (2005.1)

The architects of the Graeco-Roman world left behind a vast legacy that was destined to fuel the imaginations of artists and architects for centuries. While the vestiges of classical architecture remained in the Byzantine and medieval periods, the classical styles were reborn on a grand scale in the Renaissance. During the succeeding Neoclassical and Romantic movements, architects continued to imitate classical buildings while painters and printmakers were increasingly inspired to create works based on the ruined grandeur of classical antiquity.

Some artists documented existing sites but exaggerated their decay in an attempt to imbue their images with an elegiac longing for the past, a theme often pursued during the eighteenth and nineteenth centuries (Fig. 1). Others created fantasy structures, inventive “reconstructions” inspired by actual remains such as Roman theater stages (Fig. 2). Bibiena’s design may have actually been built and served as a temporary stage set. Others are no doubt sheer fantasy, nothing more than wistful, imaginary vistas succumbing to the onslaught of nature and time (Fig. 3). As the period progressed, the taste for romantic decay became a mark of the aesthete, and classical nostalgia reached a near mania by the nineteenth century. Images of ruins abounded in books, fine art, furniture, jewelry, and other personal items. They even appeared on textiles and wallpaper. The interest continued into the twentieth century, though in a more documentary style that was less prone to romantic whimsy (Fig. 4).

Today the architectural styles of the Graeco-Roman world are no longer as fashionable as they were in the past, but their timeless allure can still be experienced through the ruins themselves and the countless examples of art and architecture they inspired. ■



(Fig. 2) Antonio Galli Bibiena (Italian, 1700–1774)
Stage Design: Interior of a Courtyard with Equestrian Statues and Columns
Pen and ink, blue and gray washes (76.74)



(Fig. 3) Abbé Jean-Claude Richard de Saint-Non (French, 1727–1791)
Gardens with a Classical Fountain, 1767
Aquatint and etching on a blue-gray paper
Gilbreath-McLorn Museum Fund (90.127)



(Fig. 4) Sir William Russell Flint (Scottish, 1880–1969)
The Temple of Juno at Girgenti, Sicily, ca. 1918
Color lithograph (2005.4)

Courtiers, Courtesans, and Crones: Women in Japanese Prints

Opening summer 2017

Alisa Carlson

Curator of European and American Art

Japan during the Edo or Tokugawa period (1603–1868) was a man's world. Men dominated politics, commerce, philosophy and religion, as well as cultural production and the arts. Society was strictly stratified through two frameworks: one based on social position, and the other based on gender. Within each rank of social class, women were deemed inferior to men.

Courtesans, Courtiers, and Crones: Women in Japanese Prints will consider depictions of women from the eighteenth and nineteenth centuries. These images portray confining identities and roles for Edo women, but also reveal some aspects about women's lives that are otherwise rarely recorded.

One of the oldest Japanese prints in the Museum's collection is by Torii Kiyonaga and depicts a respected courtesan of the *ukiyo* (literally "floating world"), the pleasure district of Edo (Tokyo). She is receiving patrons; they bow before her in accordance with proper etiquette when greeting an elite prostitute.

Another image—a rare or unique impression of a design by Kitigawa Utamaro—represents two elegant women playing music. Music performance was just one of the important skills women cultivated in order to be artful entertainers, and Utamaro featured it in a print series about women's artistic activities.

Utagawa Kuniyoshi created an undulating composition to convey the rhythmic dance of nine women performing *Ise Ondo* (*Ise Chorus Song*). This folk song and dance from Ise in Mie prefecture became widely known across Japan, because pilgrims to the ancient and most revered Shinto shrine at Ise experienced local culture on their journeys and brought knowledge of it back to their native regions.

These works demonstrate how only a few conventionalized identities for women—typically refined, beautiful, and young—were chosen for representation by the all-male artists, carvers, printers, and agents, who produced and distributed woodblock prints.

This exhibition will continue the Museum's series exploring printmaking from Edo Japan. The earliest Japanese prints in the Museum's collection will be included, along with several others that have never been displayed before. ■



Utagawa Kuniyoshi (Ichiyusai, 1797–1861)
Ise Ondo (Ise Chorus Song), 1854
Color woodblock print
Gift of Mr. Alvin John Accola in memory of his wife Katharine Mize Accola (68.28 a, b, & c)



Torii Kiyonaga (1752–1815)
The Clove: A Courtesan of the House of the Clove (Chôjiya)
From the series *Ten Magical Treasures of the Floating World* (Ukiyo jishu hô), 1785
Color woodblock print
Gift of Mr. Alvin John Accola in memory of his wife Katharine Mize Accola (68.38)



Kitigawa Utamaro I (1753–1806)
Playing Music, from the series *Fashionable Brocade Pictures of Various Arts (Fûryû shogei no nishiki)*, ca. 1801
Color woodblock print
Gift of Mr. Alvin John Accola in memory of his wife Katharine Mize Accola (68.42)

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



Picturing Black American Families

Through 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 centuries, 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

Through 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.



The Romance of Ruins

March 14–August 13, 2017

The Graeco-Roman world left behind a vast, artistic legacy that would inspire artists and architects for centuries. Classical nostalgia fueled numerous succeeding movements, and many artists were increasingly inspired to create works based on ruins. The taste for romantic decay would become a mark of the aesthete, and images of ruins abounded in a myriad of media. This focus exhibition explores various themes encompassed by images of ruins from the eighteenth to the early twentieth centuries.



Courtiers, Courtesans, and Crones: Women in Japanese Prints

Opening in the Summer of 2017

This focus exhibition investigates depictions of women in Japanese woodblock prints and considers the limited identities and confining roles associated with women during the Tokugawa period (1603–1868). While women may have had diverse roles in Japanese society, only a few conventionalized identities were chosen for representation by the all-male artists, carvers, printers, and agents producing and distributing woodblock prints. Several prints in the exhibition have never been displayed before.



The Lasting World: Simon Dinnerstein and the Fulbright Triptych

July 25–December 22, 2017

This exhibition of Dinnerstein's work explores the noted New York artist's creative arc from early, hyper-realist works through more introspective and fantastical later works. "The Fulbright Triptych" is its centerpiece, a monumental work (fourteen feet across) that *New York Times* art critic Roberta Smith described as a "crackling, obsessive showboat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death."



Impressions of Modernity: Prints from 1870 to 1945

August 22–December 10, 2017

Prints are often overlooked in histories of Modernism, although many artists in the late nineteenth and early twentieth centuries were also printmakers. This focus exhibition presents an international roster of avant-garde artists and investigates how they used prints to challenge conventions, representation, and style to assert their unique visions of an ever-changing world. Featured artists include Mary Cassatt, George Grosz, Vassily Kandinsky, Käthe Kollwitz, Pablo Picasso, and Diego Rivera, among others.

Calendar of Events

FEBRUARY (Black History Month)

2 Thursday

AIA Lecture (Archaeological Institute of America)
Reception: 5:00pm, 101 Swallow Hall
Lecture: 5:30pm, 101 Swallow Hall
"The Opulent Mural Decoration from the
Phoenician Villa at Tel Anafa (Israel): Final Report"
Benton Kidd, Curator of Ancient Art
Museum of Art and Archaeology

3 Friday

Art of the Book Club
The Spirit of Sweet Grass by Nicole Seitz
Brown bag lunch and discussion
12:00pm, 123 Mizzou North

10 Friday

MO Folk Arts Lecture
"Life Stories in Words and Art"
Folklorists Elaine Lawless and Jon Kay
5:30pm, Orr Street Studios

11 Saturday

Show-Me Folk School: Baskets
9:00am–3:00pm, 707 Mizzou North
(Preregistration Required: 882-6296)

MO Folk Arts Lecture

"Work Baskets and Tourism"
5:00–6:30pm, 707 Mizzou North
Jon Kay, Traditional Arts Indiana

12 Sunday

Curator Led Exhibition Tour
*Rooted, Revived, Reinvented:
Basketry in America*
Led by Co-Curator, Jo Stealey
2:00pm, Exhibition Galleries

15 Wednesday

MO Folk Arts Presentation
"Uncle Pete and Other Family Stories"
Gladys Coggsowell, Storyteller
12:00pm, European Gallery

19 Sunday

School of Music Concert
Mezzo-Soprano Julia Bentley
3:00pm, European Gallery

24 Friday

Annual Music and Art Concert
7:00pm, Campus Lutheran Church
FREE and open to the public
Museum of Art and Archaeology and
MU's School of Music Chorale

25 Saturday

Family Event: Basket Cases
1:00–3:00pm, 2nd Floor Lobby
Drop in (Limit two children per accompanying adult)

28 Tuesday

Art of the Book Club Film
Daughters of the Dust (2000)
7:00pm, 707 Mizzou North

MARCH (Women's History Month)

5 Sunday

School of Music Concert
MU Honors Guitar Quartet
3:00pm, European Gallery

12 Sunday

Docent Led Theme Tour
"Human Form in Art"
2:00pm, All galleries

14 Tuesday

Exhibition Opens
The Romance of Ruins
Exhibition runs through August 13, 2017

17 Friday

Art in Bloom
MA Members and Florists Reception
5:30–7:00pm, Gallery of Greek and Roman Casts

Art in Bloom OPENS to the public
7:00–9:00pm, 2nd Floor Galleries

18 Saturday

Art in Bloom
9:00am–4:00pm, 2nd Floor Galleries

Art in Bloom for Kids

1:00–3:30pm, 2nd Floor Lobby
Drop in and create (Limit two children per accompanying adult)

19 Sunday

Art in Bloom
9:00am–4:00pm, 2nd Floor Galleries

APRIL

6 Thursday

Art After Dark
7:00–9:00pm, Mizzou North

9 Sunday

Docent Led Theme Tour
"Prints and Product"
2:00pm, All galleries

13 Thursday

AIA Lecture (Archaeological Institute of America)
Reception: 5:00pm, 101 Swallow Hall
Lecture: 5:30pm, 101 Swallow Hall
"Pottery, Paintings, and Pinakides:
The Latest Dirt from Petsas House, Mycenae"
Kim Shelton, Associate Professor of Classics
University of California at Berkeley

15 Saturday

Family Event: Material Matters
1:00–3:00pm, 2nd Floor Lobby
Drop in (Limit two children per accompanying adult)

22 Saturday

Annual Paintbrush Ball
5:30–7:00pm, Happy Hour/Silent Auction
7:00–11:00pm, Dinner, Live Auction, and
Dancing to the Kapital Kicks Orchestra
Donald W. Reynolds Alumni Center
Tickets: \$90/person or \$170/couple
MA tickets: \$85/person or \$160/couple

29 Saturday

MO Folk Arts: Basket Show and Tell
1:00–3:00pm, 707 Mizzou North

MO Folk Arts Lecture

"White Oak Baskets of Leona Waddell"
5:00–6:30pm, 707 Mizzou North
Brent Bjorkman, Kentucky Folklife Program

30 Sunday

School of Music Concert
MU Honors Saxophone Quartet
3:00pm, European Gallery

MAY

2 Tuesday

Art of the Book Club
In Ruins by Christopher Woodward
Brown bag lunch and discussion
12:00pm, 123 Mizzou North

13 Saturday

Family Event
"Weaving Community"
1:00–3:00pm, 2nd Floor Lobby
Drop in (Limit two children per accompanying adult)

14 Sunday

Docent Led Theme Tour
"Coins of Antiquity"
2:00pm, All galleries

31 Wednesday

Art of the Book Club Film
Roman Holiday (1953)
7:00pm, 707 Mizzou North

JUNE

11 Sunday

Docent Led Theme Tour
"Death, Burial, and Funerary Art"
2:00pm, All galleries

15 Thursday

Kids Series: World of Art
"Women Artists"
2:00–4:00pm, 2nd Floor Lobby
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

22 Thursday

Kids Series: World of Art
"Hold Everything!"
2:00–4:00pm, 2nd Floor Lobby
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

29 Thursday

Kids Series: World of Art
"Who Wants to Be an Archaeologist?"
2:00–4:00pm, 2nd Floor Lobby
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

JULY

9 Sunday

Docent Led Theme Tour
2:00pm, All galleries

10 Monday–14 Friday

Artful Fun: Summer Camp
9:00am–12:00pm, Mizzou North
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

20 Thursday

Kids Series: World of Art
"Money, Money, Money"
2:00–4:00pm, 2nd Floor Lobby
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

25 Tuesday

Exhibition Opens
*The Lasting World: Simon Dinnerstein
and the Fulbright Triptych*
Exhibition runs through December 22, 2017

27 Thursday

Kids Series: World of Art
"The Way Things Go"
2:00–4:00pm, 2nd Floor Lobby
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

AUGUST

1 Tuesday

Art of the Book Club
An Artist in America by Thomas Hart Benton
Brown bag lunch and discussion
12:00pm, 123 Mizzou North

3 Thursday

Kids Series: World of Art
"Heroes and Gods"
2:00–4:00pm, 2nd Floor Lobby
(Limit two children per accompanying adult)
Preregistration required by calling 882-3591

20 Sunday

Docent Led Theme Tour
"Regionalism"
2:00pm, All galleries

22 Tuesday

Exhibition Opens
*Impressions of Modernity:
Prints from 1870–1945*
Exhibition runs through December 10, 2017

24 Thursday

Art of the Book Club Film
PBS: *Thomas Hart Benton* (1988)
7:00pm, 707 Mizzou North



All films shown at 7:00pm

Mizzou North, Room 707 (unless otherwise noted)

FREE and open to the public

FEBRUARY

10 Friday

Guess Who's Coming to Dinner? (1967)
Directed by Stanley Kramer
Starring Katharine Hepburn, Sidney Poitier, and Spencer Tracy

MARCH

10 Friday

A New Leaf (1971)
Directed by Elaine May
Starring Walter Matthau, Elaine May, and Jack Weston

APRIL

14 Friday

Tea with Mussolini (1999)
Directed by Franco Zeffrelli
Starring Cher, Judy Dench, Joan Plowright, and Maggie Smith

MAY

12 Friday

Certified Copy (2010)
Directed by Abbas Kiarostami
Starring Juliette Binoche and William Shimell

JUNE

9 Friday

Senso (1954)
Directed by Luchino Visconti
Starring Farley Granger, Massimo Girotti, and Alida Valli

JULY

14 Friday

Shop Around the Corner (1940)
Directed by Ernst Lubitsch
Starring Frank Morgan, James Stewart, and Margaret Sullavan

AUGUST

11 Friday

El Norte (1983)
Directed by Gregory Nava
Starring Ernesto Gómez Cruz , Zaide Silvia Gutiérrez, and
David Villalpando

Missouri Folk Arts Program

Sarah Denton
Community Scholar

Sarah Denton has participated in MFAP's Community Scholars Network since its inception at the first workshop in 2010. In June, 2016, Denton visited Sugar Creek, Mo., to document an ethnic festival that celebrates the people who immigrated from Eastern Europe to work at the Standard Oil refinery and their descendants. The festival is funded in part with a Missouri Arts Council Folk Arts grant. In anticipation of the festival, June 9–10, 2017, she shares her observations and photographs.

Each June for over three decades, Sugar Creek, Mo., has been home to the Sugar Creek Slavic Festival, which celebrates the shared Slavic culture of the hard-working people who migrated here from the Ukraine and neighboring areas. The all-volunteer Sugar Creek Fair and Festival Board holds the event on the Mike Onka Memorial Building grounds, with proceeds going to support local civic activities and improvements. Thousands of visitors, many of Slavic background themselves, attend this feast of a festival each year, to bask in the rich heritage of the Slavic community through dance, song, craft, and gaiety. Visitors also enjoy plenty of good old-world food and beer.

When we arrived, my companion Gene Weinbeck and I walked the festival grounds, where we were met by the smell of roasting kielbasa and the sounds of rehearsing *tamburitza* musicians. In a covered exhibition area, we visited crafts people and studied a historical display of the Sugar Creek Slavic Festival that included photos, newspaper articles, fliers, and recipes. Then, we observed (and sampled from) traditional meals of *sarma* (cabbage rolls), kielbasa and sauerkraut, cabbage slaw, and Croatian potato salad, as well as *haluski*, *roznijici*, *kolache*, *povitica*, and strudel.



Finished *pysanky* displayed at the artists' booth. The black egg in the foreground is covered in Christian symbols (crosses, stars, and fishing nets).

Gene and I spent quite a bit of time interviewing a mother-daughter *pysanky* team, Irene Thompson and her mother Frieda Kossyk. In their case, tradition followed a somewhat non-traditional path. Irene first took up the tradition of decorating eggs by way of her Ukrainian father. She then taught her mother Frieda. Today, Irene and Frieda have been decorating *pysanky* for more than forty years combined.

As she demonstrated for us, Irene explained that egg decorating is practiced in most Slavic countries and has pagan roots. She told us *pysanka* means “to write” because the designs are written (first with the pencil, then with beeswax), not painted. The tools of *pysanky* are simple and include hollow eggs (chicken, turkey and duck are most common), *kistka* (the drawing stylus), dyes, beeswax, pencil, spoons, cotton swabs, soft cloth or paper towels, and a solvent. Kits and instruction books of designs were available at Irene and Frieda's booth, along with dozens of finished *pysanky*. Irene demonstrated each step: handling the delicate hollow eggshell, penciling in the design, applying black wax, soaking the egg in the dye, and removing the wax with a solvent. We found that even the first stage of the dying process—sapphire blue dye against the stark, black lines of wax on the eggshell—was beautiful.

Irene spoke, too, of the hundreds of designs traditionally used, from early pagan symbols to the incorporation of Christian symbols—and the ways the two interweave. Even the chosen colors or color combinations are symbolic. Symbols vary from curls (for defense or protection) to rows or clusters of dots (tears of Mary at the Crucifixion or stars



Thompson applies design to egg using black wax and stylus.



Pysanky makers Irene Thompson and her mother Frieda Kossyk.

Save the Date!

**The 2017
Sugar Creek Slavic Festival**
Friday and Saturday
June 9-10, 2017
Learn more at
www.slavicfest.com



Traditional Slavic meal consisting of kielbasa and sauerkraut, Croatian potato salad, and slaw.



Women members of the Sugar Creek's Ethnic Dance Troupe set to perform *kolo* dances.

in the heavens), ram's horn (strength and leadership) and many more. Irene told us it is common for a single household to make as many as sixty or more *pysanky* in preparation for the Easter holiday or other special occasion. As the tradition evolves, *pysanky* are sometimes painted at Christmastime with Christian and pagan symbols finding common ground by adorning the same tree. For Irene and Frieda, this detail-oriented tradition is also a fun way to spend long winter hours.

Later, at the portable outdoor stage, Gene and I listened to local and headliner bands: the Sugar Creek Tamburitza, Hrvatski Obicaj, Marina Savage, and Grammy-nominee Alex Meixner. The Sugar Creek Tamburitza, the small city's group of ethnic musicians, has been performing a variety of traditional Slavic songs on traditional instruments since at least 1970, and has toured widely. Sugar Creek's local Kolo Kids, a

youth group learning their community's traditions, performed dances on the street, including the famous Chicken Dance. Local male performers in the more advanced Ethnic Dance Troupe presented high-energy, comedic, nearly-acrobatic dance skills with knives and fighting sticks. All dancers wore traditional costumes, embroidered and hung with colorful ribbons. Women and girls wore the most richly-embellished costumes, from their *vinok* (flower and ribbon headpieces), vests or aprons, to flowing skirts and form-fitting dance shoes and boots.

The evening wound down with full bellies, Slavic beers, dance music, and smiling faces. ■

Photos: Sarah Denton and Gene Weinbeck

From the Museum Educator

Cathy Callaway

This past Thanksgiving reminded me of all I am thankful for, and that list includes those who give their time to the Museum: including docents, students, and my colleagues. The guards are usually on the front lines, and we have knowledgeable and friendly ones, who reinforce the rules with the right mix of humor and professionalism. Speaking of the docents, not only do they give their expertise and enthusiasm to school groups, but they also offer special tours, such as a monthly themed tour, and “Healing Arts” for local retirement communities and care facilities.

I am thankful for the teachers from Lee Expressive Arts Elementary School, Jefferson Middle School, Hickman High School, and all the others I have left out, who go to the trouble of organizing field trips to the Museum. They enrich the lives of their students, but also the lives of those of us who interact with their groups. And thank you to the Assistance League, one of the sources of funding for these field trips.

The Ad Hoc Film Series has now moved to Friday nights (see *calendar*) and has been complemented thanks to some of the events that Museum Associates Art of the Book Club has sponsored. Documentaries on topics related to exhibitions and artwork and their book choices have proved very popular.

Finally, I am grateful for all the help I receive from my colleagues—especially the collaboration with Arthur Mehrhoff for National Museum Day and International Archaeology Day. But more on that from him... ■



Artist Jane Mudd paints Betty Hodgman's portrait.



"Where there's a Will, there's a way." Will Fish, Museum guard.



Docent Karen John leading a tour with Hickman High School Students.



"A Portrait of Betty:" objects lent by her son, George Hodgman.

Photos: Alex Barker, Jonathan McFarland, and Joyce Williams

Photos: Cathy Callaway



The MU Confucius Institute students and staff, with two intrepid archaeologists, and hoplite, Gamal Castile, at Archaeology Day.

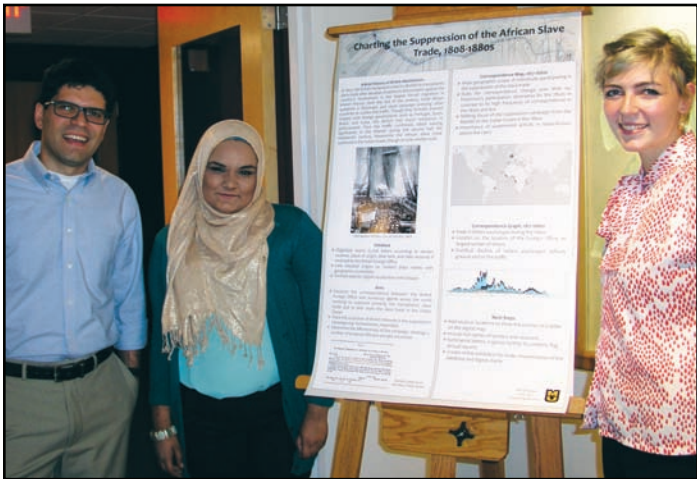
From the Academic Coordinator

Arthur Mehrhoff

The aim of the Academic Coordinator is to enhance the teaching role of the Museum, especially for the University. For example, this past fall saw the development of a podcast around a powerful painting of a lynching in the Museum's collection for a new Honors College race relations course.

The Museum hosted two major events in the fall. Museum Day featured a range of interactive learning activities for the whole family: art conservation techniques, a portraiture scavenger hunt, a calligraphy workshop, Chinese culture, local artist Jane Mudd painting, and a display of personal objects connected to the Daniel Boone Regional Library's One Read selection *Bettyville*. MU students participated in activities such as Campus Writing Program-led responses to the special *Bettyville* display. Arts, Social Science, and Humanities (ASH) Scholars interpreted a triptych by African-American artist Willie Cole, using their research on Visualizing Abolition: A Digital History of the Suppression of the African Slave Trade.

International Archaeology Day also offered a broad spectrum of activities: an armored Greek hoplite warrior, Archaeology 101 workshop, demonstrations of archaeological field techniques, a display about China's famous terracotta warriors, pottery restoration, a coin workshop, and a presentation on the Deutschheim State Historic Site. A display of cultural resources in Missouri state parks and a demonstration of the MU Architectural Studies 3-D Visual



(Left to right) Daniel Domingues, Humera Lodhi, and Katelyn Ziegler during the African Slave Trade poster session.

Simulation rounded out the day.

November featured the annual seminar with the Center for Aging highlighting our Kabuki Japanese prints; the event featured a lecture and lively discussion with Museum curator Alisa Carlson about the challenges of transmitting such a cultural heritage to new generations. I am currently working with the School of Medicine to identify Missouri art and artifacts to incorporate into its new Patient-Centered Care Learning Center. ■

Impressions of Modernity: Prints from 1870 to 1945

August 22–December 10, 2017

Alisa Carlson
Curator of European and American Art

Histories of Modern European and American art often deal primarily with developments in painting and sculpture, while works on paper, decorative arts, and design tend to get sidelined. *Impressions of Modernity: Prints from 1870 to 1945* presents an international roster of avant-garde artists and investigates how these prints served their Modernist goals.

Félix Buhot innovatively combined multiple intaglio techniques in order to achieve the graphic equivalent of the loose brushwork and atmospheric effects of Impressionist painting. *Débarquement en Angleterre* captures his experience of a blustery, rain-swept boardwalk in the seaside town of Ramsgate, where he arrived in England on September 9, 1879. The velvety, richly black marks in drypoint and the ethereal mid-range tonal values in the sky convey the transient appearance of air and light.

Christian Rohlfs took up printmaking late in his career—in 1908 when he was sixty years old—after seeing an exhibition of prints by artists of the German Expressionist group Die Brücke (“The Bridge”). He would go on to make 185 prints over the next three decades, almost all in woodcut or linoleum-cut that he hand-printed. Many of his prints tell biblical stories, such as *Expulsion from Paradise*. Through its stark contrasts between ink and paper and its bifurcated composition, this image evokes the irreparable consequences for the Original Sin of Adam and Eve; their banishment from the Garden of Eden could be interpreted as a metaphor for the destruction and anguish of the First World War.

Vassily Kandinsky, whose paintings represent some of the earliest expressions of pure abstraction in the history of art, also produced lithographs, woodcuts, and etchings of nonobjective imagery. His color lithograph *Unanimité* exemplifies his exploration of harmonious compositional arrangements using foundational elements of line, shape, and pure colors.

These Modernist prints challenge conventions of subject matter, representation, and style and assert the artists’ unique visions of the ever-changing world around them. Other artists featured in this exhibition include Mary Cassatt, George Grosz, Käthe Kollwitz, Pablo Picasso, and Diego Rivera, among others. ■



Christian Rohlfs (German, 1849–1938)
Expulsion from Paradise, ca. 1915–1916
Woodcut
Gilbreath-McLorn Museum Fund (2011.7)



Félix Hilaire Buhot (French, 1847–1898)
Débarquement en Angleterre (Landing in England), 1879
Etching, drypoint, aquatint, roulette, and spirit ground; State v/v
Gilbreath-McLorn Museum Fund (2016.8)



Vassily Kandinsky (Russian, 1866–1944)
Unanimité (Unanimity), 1939
Color lithograph
Gift of Clotilde Möller (92.63)

Spotlight

Kenyon Reed
Collections Specialist

ANCIENT MOLDS AND BOWLS



Fig. 1

In about 224 BCE the Athenians initiated a new festival called the Ptolemaieia, to celebrate their friendship with Ptolemy III of Egypt. During this festival, bowls of silver and gold, as well as of bronze, were distributed to upper class Athenian citizens. These metal bowls, undoubtedly produced in Alexandria, proved extremely popular, and provided the inspiration for the mold-made bowls (Fig. 1) formerly known as “Megarian.” This would explain the often intricate nature of some of the designs, and the metallic sheen found in many of the glazes. The first mold-made bowls were manufactured in Athens, with production soon spreading to other sites around the Eastern Mediterranean, including the Peloponnesus, Anatolia, and Syria.

The molds (Fig. 2) were wheel-thrown, and are unglazed. Although the exteriors are rough, the interiors of the molds were treated to smooth them and remove all traces of wheel marks. A master craftsman would then apply the stamps and/or any hand-drawn motifs. The molds were then fired, and could be used repeatedly until they finally broke or were simply discarded.

The bowls themselves were produced by placing a ball of clay into the mold and then pressing it down using a wooden plunger. Once this was done, the molds would

be centered and secured on a wheel, the interior would be smoothed, and the rim would be added. The bowls would then

sit in the molds until they hardened and shrank, at which time they were removed. They would then be slipped and fired. Although many of the bowls show evidence that they were stacked and fired in kilns, others (Fig. 3) have mottled slips that indicate they were probably fired in pits.

The decoration of the bowls consists of a central medallion, usually in the form of a rosette, at the base; a calyx around the medallion; the wall, where the primary decoration is located; and the rim pattern, consisting of one or more bands decorated with symmetrical patterns that form the upper border. The majority of the fourteen bowls in the Museum’s collection are decorated with floral and vegetal motifs, with the occasional mythological figure or creature. The notable exception is the only one of the bowls currently on exhibit, on which is depicted a scene from Homer’s *Iliad*.

Production of these bowls stopped sometime in the first half of the first century BCE. In some cases this was due to political and/or military upheaval, for example, the sacking of Athens by Sulla in 86 BCE, but in others it was likely due to changing tastes and styles, as the Hellenistic gave way to the Roman. ■



Fig. 2



Fig. 3

Museum Associates

Gary Anger

President, Museum Associates

It was great to see everyone who attended the Annual Meeting on November 4th and the Associate's Holiday Party on December 7th. Following a buffet dinner at the Holiday Party we were treated to a very nice concert by the Central Methodist University Opera Ensemble in the European Gallery. For those who still had Christmas shopping to do, the 25% discount at the Museum Store came in very handy.

I am looking forward to 2017 with all the opportunities it brings. We will begin the new year with two new Board members: Karla DeSpain and Brian Foster, and four returning Board members: Ken Greene, Jerry Murrell, Christiane Quinn, and Terri Rohlfing. All are ready to move the Associates forward for the benefit of the Museum of Art and Archaeology. If you see any of these folks, please thank them for their willingness to join and/or renew their service for another term as Museum Associate Directors.

As always there are several areas which require our attention and improvement. We need to continue increasing awareness of the Museum at its new location. Please invite all of your friends to visit and enjoy the Museum and its special exhibitions. We'd like to increase our membership base so we have more financial support and additional committee resources. If you have any ideas on how to increase membership, I'd love to hear them. Feel free to contact me at garyanger49@gmail.com. We also need additional volunteers to staff the Museum Store so that it can be open when the Museum galleries are open. In case you didn't know, the Store is fully funded by the Associates and all profits are used by the organization to help support the Museum. Bruce Cox would be happy to schedule you in and train you on the nuances of retail sales.

There are two upcoming events I want you to know about so you can plan on attending: Art in Bloom will return March 17th–19th at Mizzou North and the annual Paintbrush Ball will be held on April 22nd at the Donald W. Reynolds Alumni Center.

You can become a Museum Associates member and purchase tickets to our events such as the Paintbrush Ball online at maamuseumassociates.org.

It goes without saying that without your support of the Museum through membership, attendance at events, and donation of artwork, and financial gifts, the Museum would fall short of being the artistic and cultural center of Mizzou and mid-Missouri. In today's world the value of history and the inspiration found in all periods of art remind us of who we are and where we came from. Art touches the soul and inspires us to remember the past and think to the future. I hope to see you often in the galleries musing over a particular favorite or discovering a new work of art never before experienced. The Museum of Art and Archaeology is YOUR museum! ■



Veronica and Darwin Lemme enjoy wine and dinner at the Holiday Celebration.



Joe Phillips and Veralee Phillips pose at the Holiday Celebration.

Photos: Valerie and Darwin Lemme

Museum Associates Annual Paintbrush Ball

April 22, 2017



Schedule of Events

Donald W. Reynolds Alumni Center

- 5:30pm Wine and hors d'oeuvre reception with cash bar, silent auction, and raffles
- 7:00pm Dinner, live auction, fund an acquisition, and dancing to the Kapital Kicks Orchestra until 11:00pm

Black tie requested but not required

Tickets

\$90/Person (\$85 for MA Members)

\$170/Couple (\$160 for MA Members)

Purchase your tickets on line at:
http://maamuseumassociates.org/paintbrush_ball.html
or by calling (573) 882-6724

RSVP by April 17, 2017

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Linda Keown and Rick Crow



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



Indian Pink
Lambert, published by the Missouri Botanical Garden

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

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

Art in Bloom

March 17-19, 2017

Experience Art and Flowers
in a New Way!

FREE and Open to the Public

March 17th

MA and Florist Opening Reception
5:30pm, Gallery of Greek and Roman Casts

Art in Bloom OPENS to the Public
7:00-9:00pm, All Galleries

March 18th

Art in Bloom
9:00am-4:00pm, All Galleries

Art in Bloom for Kids
1:00-3:30pm, 2nd Floor Lobby
Drop in and create

March 19th

Art in Bloom
9:00am-4:00pm, All Galleries