

MUSEUM

FALL 2022 | NUMBER 79

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



University of Missouri



A Different Kind of Trust

We know real trust can’t be bought. It’s hard to earn and even harder to keep. You’re trusting us with your future and the future of your loved ones – and we don’t take that responsibility lightly. You need an advisor, someone who shares your values and understands the magnitude of what’s most important to you.

Commerce Trust Company has a team of advisors and in-house resources who help you achieve your personal and financial goals through comprehensive wealth management, investments, and planning services.

Contact a Commerce Trust Advisor today.
LYLE JOHNSON | 573.886.5275
commercetrustcompany.com



NOT FDIC INSURED | MAY LOSE VALUE | NO BANK GUARANTEE

Commerce Trust Company is a division of Commerce Bank.

Contents



- 2 From the Director
- 4 Back to Campus
Moving a Museum: Tidbits and Treats
- 6 Spotlight: Tutu, Son of Pedykhonsu
- 8 Missouri Folk Arts Program
- 10 Relocating the Cast Collection
- 12 Museum Associates

Museum galleries and the Museum Store are currently **CLOSED** while the museum is undergoing renovations to the new space and reinstalling the galleries.

Watch for reopening details on the Museum’s website. Normal hours of operation once the Museum reopens, are listed below:

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 Observed Holidays

CLOSED
University of Missouri Holidays and
Christmas Eve 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

Officers:
Tootie Burns, President
Stacie Schroeder, Vice-President
Valerie Hammons, Secretary
Dan Eck, Executive Vice-President
Carol Deakyne, Treasurer

Directors:
Liz Townsend Bird
Krystin Cooper
Sarah Dresser
Micki Ferguson
Arlene Heins
Adele Holt
Karen John
Julie Middleton
Carolyn Oates
Terri Rohlfing
Louise Sarver
Jeannette Jackson-Thompson
Martha Townsend

Ex Officio Directors:
Bruce Cox, Dan Eck, Benton Kidd, and Barbara Montgomery

Museum of Art and Archaeology
Editorial Office: Room 1, Ellis Library
520 S. 9th St.
University of Missouri, Columbia, MO 65211
Phone: (573) 882-6724
Visit us online: <http://maa.missouri.edu>

Editorial Staff: Bruce Cox, Editor and Graphic Designer
Cathy Callaway, Assistant Editor

The magazine is published biannually by the Museum of Art and Archaeology, University of Missouri-Columbia, and is paid for through membership fees, donations, and gift contributions to Museum Associates.

Museum galleries display art and artifacts from six continents and more than five millennia. Lectures, seminars, gallery talks, and educational programs associated with permanent and temporary exhibitions provide a wide range of cultural and educational opportunities for all ages.

MU The University of Missouri does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, age, genetics information, disability, or status as a protected veteran. The University’s nondiscrimination policy applies to all phases of its employment process, its admission and financial aid programs, and to all other aspects of its educational programs and activities. Further, this policy applies to sexual violence and sexual harassment (forms of sex discrimination) occurring both within and outside of the University context if the conduct negatively affects the individual’s educational or work experience or the overall campus environment. Retaliation directed to any person who pursues a discrimination complaint or grievance, participates in a discrimination investigation, or otherwise opposes unlawful discrimination is prohibited.

Any person having inquiries concerning the University of Missouri’s application of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990 or other civil rights laws should contact MU’s Human Resources Services at: (573) 882-4256 or the U.S. Department of Education, Office of Civil Rights.

Cover
David Ligare (American, b. 1945)
Dido in Resolve, 1989
Oil on canvas
Gift of the MU Student Capital Improvements Committee (89.6)



Copyright 2022 Museum of Art and Archaeology, University of Missouri

From the Director

It may be an overused saying, but it is true: The one constant in history is change. Indeed, art history and archaeology involve discovering, tracking, comparing, and learning from change over time and across locations. And that is where we are right now as a museum—in the midst of change, with both the natural passage of time and a migration to a new home. We are coming out of our own type of intermediate period into some new era, and the good news is that we get to create what type of museum we will be going forward.

Several factors are going to impact our change and what we become. Obviously, our move from Mizzou North back to the heart of campus will be a major factor in our work. We are now in a new (old) location, in a new (old, retrofitted) space, and that means we have no choice but to be different. We do have a choice, however, as to how we react to this move—whether we choose to drive the change or simply let it happen to us. Thus, we are choosing to drive the change, and will embrace our renewed proximity to students and academic departments, our new location, and our new connection with the Ellis Library—the leaders and staff of which have been incredibly supportive and enthusiastic about our arrival.

But we are simultaneously new and old. We have an over fifty-year tradition of meaningful research and academic endeavors, and as an institution accredited by the American Alliance of Museums we also have a history and an obligation, one we willingly assume, to serve the community of Columbia and the surrounding region. Our move to Ellis Library will not diminish our efforts to maintain existing and build new relationships with members of the public, including area schools and educators, as well as other community institutions. But it may all look different.

What will this process and the Museum look like over the next several months? We have a few priorities lined

up. Naturally, reopening the Museum at a high level of quality is at the top of that list. Stay tuned for more information on timing, as construction is still underway in our galleries, and we have quite a bit more unpacking to accomplish in order to safely house our over 16,000 objects. Determining how we meet our service obligations is also on our list. As an academic museum we are dedicated to teaching the next generation of art historians, archaeologists, and classicists, but also within our mandate is sharing the art, history, and culture represented in our collections with the entire community. I believe that to balance these obligations, and to take the right steps over time and to do them well, we need to build a new vision for the Museum—a narrative description of the next successful version of this new/old Museum that will guide our decisions and actions. It is more than a mission statement; it is an aspirational view of the best university museum we can be. More work and information on that vision is yet to come.

So, we have much to do. And that is a good reminder that it is people that make all this happen—our colleagues at the Museum and at the University, our friends and supporters in the community, the people that visit us, and the students of all ages that access our collections and experience our exhibitions. With that in mind, we need to extend our thanks to some of our colleagues. A few months ago, Dr. Alisa McCusker, curator of European and American art, accepted a similar position at the Utah Museum of Fine Arts. For seven years she was an integral part of the Museum team and curated several excellent exhibitions. We have started a national search to find her replacement. Dr. Cathy Callaway, museum educator, retired at the end of July after sixteen years at the Museum. Cathy of course was responsible for countless educational programs, editing *Muse*, and for keeping our docent program vibrant. Cathy will stay in the area for a while, before moving back to



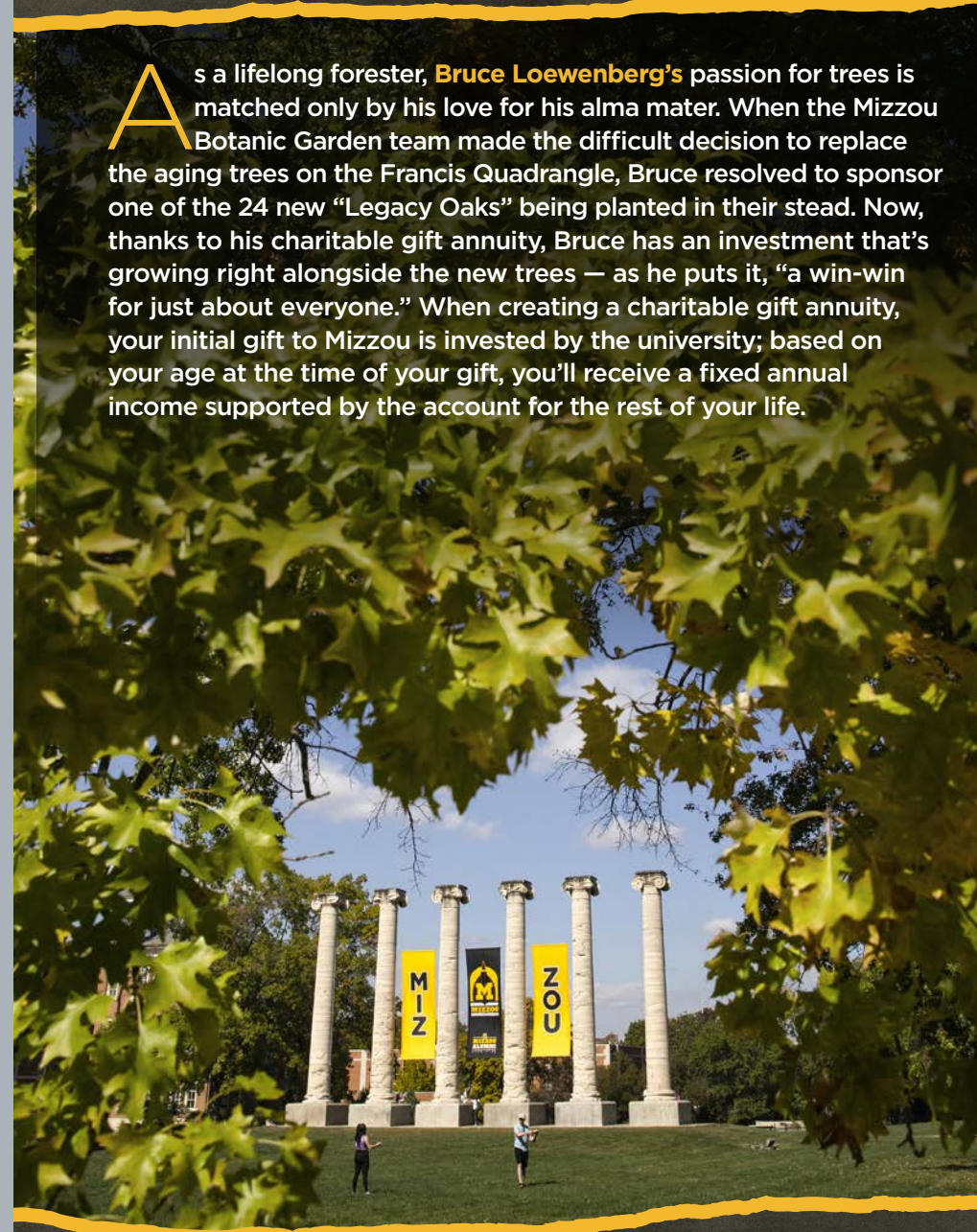
her childhood home city of Milwaukee, Wisconsin. We will certainly miss Cathy's good humor and her enthusiastic and cheerful approach to all challenges, great, and small. We are also searching to fill that position. And last but not least we owe a debt of gratitude to Bruce Cox for serving as interim director during a very interesting and challenging period of time in the history of the Museum. The importance of Bruce's steady hand on the Museum tiller during our move from Mizzou North and then for months after that cannot be overstated. Bruce of course continues in his role as assistant director of museum operations. On behalf of the Museum, thank you Alisa, Cathy, and Bruce—and thank you to the rest of the Museum team as well.

Thus, here we are, with many boxes left to unpack and walls to paint, and a few open positions. . . and now we—all of us, inside and outside the Museum—can make the change that we want to see. I look forward to meeting you along the way! ■

Dan Eck
Museum Director

“Those pin oaks were a lot smaller when I was on campus. But they only live 70, maybe 80 years. I’m nearly as old as they are!”
— Bruce Loewenberg, BSF '61

As a lifelong forester, **Bruce Loewenberg's** passion for trees is matched only by his love for his alma mater. When the Mizzou Botanic Garden team made the difficult decision to replace the aging trees on the Francis Quadrangle, Bruce resolved to sponsor one of the 24 new “Legacy Oaks” being planted in their stead. Now, thanks to his charitable gift annuity, Bruce has an investment that's growing right alongside the new trees — as he puts it, “a win-win for just about everyone.” When creating a charitable gift annuity, your initial gift to Mizzou is invested by the university; based on your age at the time of your gift, you'll receive a fixed annual income supported by the account for the rest of your life.



Learn more: 1-800-970-9977 | 573-882-0272 | giftplanning@missouri.edu

 **Gift Planning**
University of Missouri

Disclaimer: State and federal laws regulate gift annuities, and regulations differ from state to state. The University of Missouri will provide you with a statement disclosing any information required by state and federal regulations governing your agreement. Certain states have specific disclosure requirements for gift annuities; Annuities are subject to regulation by the State of California. Payments under such agreements, however, are not protected or otherwise guaranteed by any government agency or the California Life and Health Insurance Guaranty Association. A charitable gift annuity is not regulated by the Oklahoma Insurance Department and is not protected by a guaranty association affiliated with the Oklahoma Insurance Department. Charitable gift annuities are not regulated by and are not under the jurisdiction of the South Dakota Division of Insurance. Persons should seek the advice of competent counsel when considering an annuity.

The information on this page is for educational purposes only. Consult your financial and tax advisors before making a gift.

Back to Campus

Moving a Museum: Tidbits and Treats

Bruce T. Cox
Assistant Director/Museum Operations

When word came down from MU campus administration early in 2021 that once again the Museum of Art and Archaeology would be relocated, the news was not a complete shock or surprise. The new location would be back on campus in the lower east level of Ellis Library (previously home to the State Historical Society of Missouri). Rumors had been flying for some time that Mizzou North was scheduled to be shut down and the Museum would be moved back on campus. What was surprising was the timeline we were given to complete the task which was to be out of Mizzou North no later than March 3, 2022. Museum staff were instructed to pack all of the artwork except those too large, heavy and/or fragile to handle; these would be moved by professional art movers. With a heavy sigh and a deep breath the Museum staff began the daunting task of packing in late summer, 2021.

Believe me when I say that packing the Museum was a “labor of love” for all of the Museum’s staff. Carefully and methodically, artifacts were wrapped and placed in padded boxes, while paintings and frames were protected in cardboard corners and encased in plastic wrap to hold them securely while being moved.

Each item was inventoried a

minimum of three times. First when packed, the item was listed on an inventory sheet, with one copy going to the museum registrar and another copy packed inside the box. The object was again checked off as the item was unpacked. Finally, each object was checked off the cabinet inventory list as it was placed in its storage cabinet. Intense doesn’t begin to describe the process!

It was decided to put packed boxes on pallets, and then to shrink-wrap them to make moving easier on campus movers and keep the boxes secure with little opportunity of shifting or falling. Linda Endersby, museum registrar, sought out and secured pallets that would fit through 34½” doorways. Necessity became the mother of invention!

A handful of qualified students and volunteers assisted with the packing and later unpacking. Their help was invaluable to the success of the move. Extra hands learned to maneuver bubble wrap and packing tape proficiently and gently.

By mid fall most of the artifacts and artwork were packed. Museum staff turned to packing offices and disbursing the Museum’s library which could not come with us to the new location as space was at a minimum. Some of the Museum’s library holdings were taken by Ellis Library as well as by the School of Visual Studies.

While exhibitions are the public view of the Museum, visitors are not always aware of the efforts needed to protect artwork in the Museum’s collections storage. Although we were able to assimilate the state-of-the-art museum quality storage cabinets to hold artifacts of many sizes and types, the racks that hold our framed paintings were a problem. The area designated for painting storage at Ellis Library was not able to accommodate the existing



Framed prints and paintings were individually wrapped, boxed, palletted, and secured for moving.

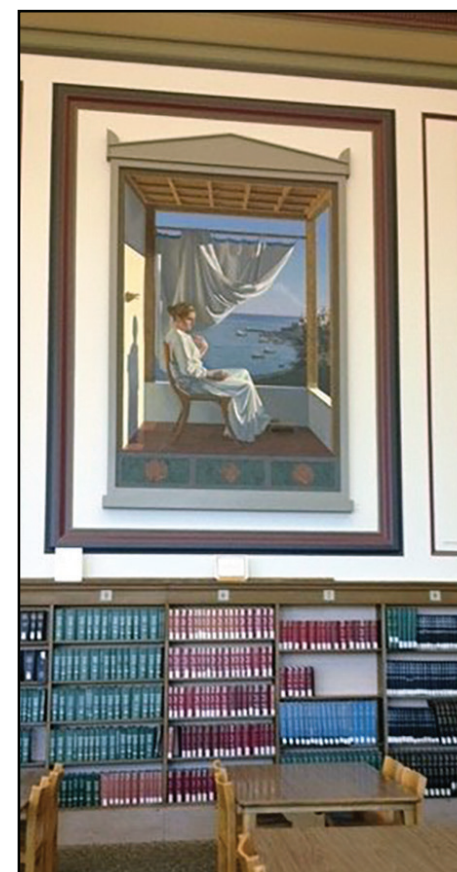
framework that had been disassembled from Mizzou North and moved to the new location. Since the new area has lower ceilings with duct work and pipes running throughout the ceiling, we were left with a major obstacle. The company who manufactured the painting racks had to design a freestanding framework to allow us to use our existing sliding wall racks. The resulting design is far superior to our old design and was created to fit our space requirements. We did however lose four racks, each with two sides.



Professional art movers packed and moved large artworks too heavy or fragile for campus movers to move.



The Museum’s newly redesigned painting storage racks with its free standing top frame.



Dido in Resolve hanging in the second floor reading room at Ellis Library.

David Ligare (American, b. 1945)
Dido in Resolve, 1989
Oil on canvas
Gift of the MU Student Capital Improvements Committee (89.6)

But once again, we were creative and most of those racks are now mounted on walls within the room, minimizing the loss storage.

Many walls in the galleries are plaster over concrete which would prevent us from hanging paintings directly onto the walls. We are now installing a painting hanging system in these galleries. This system will allow us to change paintings and eliminates the time and effort involved in repairing walls. Again, a change for the better.

A plus to being housed in Ellis Library is being reunited with a Museum favorite and symbol of the Museum’s dedication to ancient history: the painting of *Dido in Resolve* which graces the cover of this *Museum Magazine* issue. Always part of the Museum’s holdings, the painting of *Dido* has been separated from the collection due to its size. When the Museum moved from Pickard Hall, where the painting hung in the central stairway, there wasn’t room to hang the massive painting at Mizzou North. Ellis Library generously agreed to allow the painting to be hung in the second floor reading room where it has been since 2015. Once again we share the same roof, and *Dido* is only two floors up from the Museum proper. Patrons can see an

old friend whenever they come to the Museum.

The move has also given us an opportunity to create a study room within the Museum. This room is dedicated space where art and artifacts can be brought out from storage for closer inspection by MU students whose classes come to study specific works in close proximity. There will also be an opportunity for visual storage in this room since objects can be displayed safely within glass cases.

All in all, the changes the Museum staff has been faced with are not all bad. We have had to think in new ways and discover solutions that many other museums have embraced. Budget restraints are always part of relocating into new space and this move was no exception. While campus administration paid for all renovations and construction dealing with collections storage, any gallery renovations had to be paid for by the Museum. I cannot begin to thank enough the Museum Associates Board of Directors for their financial and spiritual support. They not only spearheaded fundraising from the membership at-large, they also donated funds that will allow the Museum to open with four designated galleries instead of only one. The MA board and membership have made this relocation a success.

The Museum of Art and Archaeology has a new director in a new location and will reopen with newly designed galleries. It is an exciting time and a new chapter in the Museum’s history. As we slowly and carefully prepare to reopen our doors, the Museum staff look forward to welcoming all visitors back to the Museum. We ask for your patience as we endeavor to give you the best experience possible when we reopen.

Our stories are many, and I have only mentioned a few in this article. I’m sure as the process of reinstalling the galleries and preparing for the public opening continues, there will be more stories. As Jimmy Durante liked to say, “I got a million of ‘em!” ■

Spotlight

Benton Kidd
Curator of Ancient Art

Tutu, Son of Pedykhonsu

The figurine of Tutu, son of Pedykhonsu, represents a mummified or “Osiride” image made for the tomb. In Egyptian tradition, the god Osiris, after being slain by his jealous brother (Set), became ruler of the Underworld and was typically shown in mummy wrappings, thus making his name synonymous with death and mummification. Made of wood, the figurine was also gessoed (a calcium carbonate mix) to supply an adhesive ground for pigments and gilding; a thick gesso crust with gilt remnants is clearly visible on the face. Hieroglyphic inscriptions—one column on the figurine’s front and two on the back—provide Tutu’s identity and invocative prayers for his safe passage to the afterlife.

While gilding suggests a certain social status for Tutu, it may have also had religious significance. Ancient Egyptians described their gods as “golden-skinned” and Tutu’s gilded face, as well as many other gilded faces on funerary images,

are probably references to attaining immortality, or becoming golden-skinned in the afterlife, like the gods themselves. Another funerary monument, in the collection of the Rutgers University Library, may provide further information about Tutu’s lineage. The stele commemorates a priest called Pedykhonsu-iy, whom scholars* believe lived in Akhmim, a city known as Chemmis or Panopolis under the reign of the Ptolemies (ca. 305–30 BCE). Moreover, Tutu was also the name of an Egyptian god that rose to popularity in the Late Period and continued with favor under the Ptolemies. Is it possible that the Museum’s Tutu was from a priestly line who named him for the god?

Vienna-born Egon Bernath (1893–1968) immigrated to New York in 1939 and opened Bernath and Co., an upscale women’s clothier on Madison Avenue, in the 1940s. Various auction records indicate that Bernath and his wife, Marianne (“Anna”), were collecting antiquities by ca. 1950. After becoming acquainted with Saul and Gladys Weinberg, the Bernaths gifted the Tutu figurine to the Museum in 1961. Egon Bernath may have been a relative of Morton Heinrich Bernath (1886–1965), the art historian and art dealer who lived for a time in New York. ■

*B. von Bothmer and H. von Erffa, “An Egyptian Tombstela,” *Journal of the Rutgers University Library* 16.2 (1953) p. 62.

(Detail) Head and face



Figurine of Tutu
Egyptian, Late Period, ca. 600–300 BCE
Wood
Gift of Mr. and Mrs. Egon Bernath (61.61)

M Theatre 2022 - 2023 season

at the Rhynsburger Theatre and Studio 4

Life
&
LITERATURE

the
PROM

MIZZOU
New Play Series

LUCHADORA!

THE
WOLVES

Life and Literature Performance Series 20th Anniversary!

Cutting-edge original and adapted works are featured every fall. For this year’s 20th Anniversary of the series we present four compelling original auto/biographical performances. Come join us as we listen to new voices speaking to and about the world we inhabit.

Dr. Heather Carver, Artistic Director
September 2022, Studio 4

The Prom Mizzou Theatre’s production is a regional premiere!

book by Bob Martin and Chad Beguelin, music by Matthew Sklar,
lyrics by Chad Beguelin, original concept by Jack Viertel

Four fading Broadway stars need a career boost. When they hear trouble is brewing in a small Indiana town because two girls want to attend prom together the press gets involved and so do they. Winner of the Drama Desk Award for Best Musical, THE PROM has all the humor and heart of a classic musical comedy with a message that resonates now more than ever.

directed by Joy Powell
Rhynsburger Theatre, November 2022

Mizzou New Play Series

Our award-winning Writing for Performance Program received a special recognition Gold Medallion from the Kennedy Center American College Theatre Festival. Come and catch part of the process as performance works of art are born and raised at Mizzou. New plays feature a range of themes from silly to serious. Different plays at every performance.

Dr. David Crespy, Artistic Director
February 2022, Studio 4

Luchadora!

by Alvaro Saar Rios

Follow Nana Lupita as she explains to her nieta, Vanessa, how, as a young woman, she had to convince her father to let her enter the colorful, wild, and physical world of Lucha Libre—Mexican wrestling! Young Lupita works to protect her family’s honor as she puts on the mask and steps to the mat.

directed by Adam Flores
Rhynsburger Theatre, March 2023

The Wolves

by Sarah DeLappe

Amidst pre-game stretching and passing drills, the young women on The Wolves navigate big questions and tests of great endurance. In this coming of age story, nine high school teammates in suburban America learn important lessons in love, loss, and identity, while discovering what it means to be a team on and off the indoor soccer field.

directed by Kasey Lynch
Studio 4, April 2023

General Admission Tickets \$12-20 • Mizzou New Play Series \$10

BOX OFFICE HOURS:
Rhynsburger Theatre Lobby Mon-Fri, 9a-12p and 1p-5p, closed noon to 1 pm
Also open one hour before performance
(573) 882-PLAY (7529)

theatre.missouri.edu

Missouri Folk Arts Program

Lisa L. Higgins
Director

The Smithsonian Center for Folklife and Cultural Heritage (SCFCH) and its lead partner Missouri State University Libraries announced in October 2021 that *The Ozarks: Faces and Facets of a Region* would be one of two featured themes at the 2023 Smithsonian Folklife Festival on the National Mall, along with *Creative Encounters: Living Religions in the US*. That announcement followed months of the two lead partners establishing their relationship, negotiating roles, and identifying resources, including practitioners, advisers, and potential funders. The latter task, especially identifying the dozens of artistic and cultural presenters, continues today in earnest.

Eight months after that official announcement, Missouri State University staff and partners, including Missouri Folk Arts Program (MFAP), visited the 2022 Smithsonian Folklife Festival—a first for most, except MFAP’s director Lisa L. Higgins. This year, SCFCH staff-curated concerts, narrative stages, demonstrations, children’s activities, films, and cooking demonstrations exploring two themes: *United Arab Emirates: Living Landscape/Living Memory* and *Earth Optimism x Folklife: Inspiring Conservation Communities*, a thematic area that brought the sciences and tradition together.

In addition to exploring the festival grounds, discovering curators’ research transformed to content, and meeting SCFCH staff in person, the Ozarks team came together for a special Sunday concert teasing the 2023 Ozarks theme. Old-time musicians from Missouri and bluegrass musicians from Arkansas graced the Folklife Studio stage for *Ode to the Ozarks: Looking Ahead to the 2023 Folklife*



Ozarks Alive blogger and project consultant Kaitlyn McConnell captures the region’s landscape and culture, including this photo of a waterway in Douglas County, Mo.



United Arab Emirates weavers at the 2022 festival discussed and demonstrated their traditions from the weaving booth. Photo by Lisa Higgins.

Festival with a special emcee. Barry Bergey shared his deep knowledge of the region gained as Missouri’s first state folklorist in the eighties, followed by three decades in the Folk & Traditional Arts office of the National Endowment for the Arts. Readers can access the full concert with captions and ASL interpretation on YouTube: <https://www.youtube.com/watch?v=p4hwzJcli-w&t=13s>.

The 2023 festival is now less than a year away. An amazing team in Missouri, Arkansas, Oklahoma, Kansas, Illinois, and DC is actively working to bring the traditional arts and lifeways of the Ozarks region—broadly defined—to Washington, DC. Missouri Folk Arts staff is, and has been, thrilled to provide service and advice to our colleagues as they continue to delve into questions about ways to define and represent such a unique region of the U.S. next summer from June 28–July 9, 2023. ■



Sylamore Special, a young five-member band from the Arkansas Ozarks, played a hot Bluegrass set from the Folklife Studio stage on June 26, 2022 for in-person and livestream crowds. Photo courtesy of Missouri State University Libraries.



Missouri old-time musicians (Left to Right) Nathan Lee McAlister, David Scrivner, and David Cavins opened the *Ode to the Ozarks* event. The musicians played and contextualized a set of regional dance tunes passed down through the generations. Photo by Lisa L. Higgins.



Lisa L. Higgins and Barry Bergey enjoyed a Missouri folklorist reunion at the festival. Photo by Cristina Diaz-Carrera, Smithsonian Folklife Festival Curator and Production Manager.

FOLK ARTS
Missouri Folk Arts Program

NATIONAL
ENDOWMENT for the ARTS
arts.gov

SMITHSONIAN
FOLKLIFE
FESTIVAL

Missouri
Arts Council
The State of the Arts

Missouri
State UNIVERSITY
LIBRARIES

Relocating the Cast Collection

Anne Rudloff Stanton, Associate Professor of Medieval Art History
and Associate Director, School of Visual Studies

The historic collection of plaster casts of Greek and Roman sculptures has returned to the center of Mizzou's campus. The casts have long played a central role in humanities education at MU, especially in art history, archaeology, and classics. In the late 19th and early 20th centuries, such cast collections were developed as essential educational resources in universities, museums, and private collections across the U.S. While most of these collections have disappeared since the 1960s, changes in academic and cultural attitudes toward reproductions have prompted re-evaluations of their value to our cultural experience in recent decades. The cast collection at MU has retained its importance as a laboratory for educational and historical scholarship.

Our casts were made by professional cast makers from the original works in the late 19th century. Some museums, like the Louvre Museum in Paris, had their own casting shops; MU's cast of the *Venus de Milo*, for example, was likely made from a cast of the original at the Louvre. Other casts were purchased from some of the most prominent casting companies of the 19th century – these may include our cast of the *Apollo Belvedere*, from the original work in Rome. The chalky white plaster was inexpensive, relatively lightweight, and could be painted—like the *Charioteer* in MU's collection, which was painted to look like the original bronze object. Whether painted or left white, however, the effect of these objects in their fully three-dimensional form provides a viewing experience that is the closest analogue to visiting the originals.

The impact of these large sculptures, reproduced at the scale of their originals, made plaster casts invaluable as pedagogical objects



The cast collection of ancient Greek and Roman statues were located on the third floor of the west wing of Jesse Hall from 1896 until 1975.

for centuries, and—as Lauren Kellogg DiSalvo noted in a 2013 article in *Muse**—this pedagogical role was the reason our collection was begun in the late 19th century. In 1892, President Richard Henry Jesse hired John Pickard, a classical archaeologist with a recent PhD from the University of Munich, to develop a department of classical archaeology. After he arrived in Columbia, Pickard convinced the Board of Curators that a collection of casts of ancient works of sculpture would act as an essential research laboratory for his nascent department and would, indeed, be a key pillar in building the reputation of the University of Missouri. The Board approved funding from student laboratory fees, and Pickard purchased casts in Europe in 1895, and again in 1902.

By 1896, the first group of casts was installed on the third floor of Academic Hall, now Jesse Hall. In 1902 Pickard's new purchases nearly

doubled the number of casts in the collection. The casts remained in Jesse Hall for many decades, either on display or in storage as the uses of the rooms shifted. In the 1970s, when the department of art history and archaeology and the Museum of Art and Archaeology moved together into the newly renovated and renamed Pickard Hall, the casts were brought together into a gallery on the first floor of the building. Here, the collection was explored by generations of K–12 and MU students studying drawing, classical mythology and literature, art history, and ancient history, and it became a favored venue for campus receptions. When Pickard Hall was vacated in 2013, the cast gallery moved to Mizzou North with the Museum, where it remained a favorite spot for museum-related receptions. It was, however, less frequented by MU classes because of its distance from campus.

When the decision was made to



The Greek and Roman casts were displayed in a first floor gallery in Pickard Hall for nearly forty years.

vacate Mizzou North and move the Museum of Art and Archaeology into spaces on the ground floor of Ellis Library, it was clear that there was not enough room for the cast collection as well. An *ad hoc* committee of faculty from the School of Visual Studies and the department of classics, archaeology, and religion collaborated with the administration of Ellis Library to create a new space in the west reading room on the second floor. Funding from Museum Associates Tootie and Richard Burns enabled construction and renovation of the space, which is expected to open later in the fall 2022 semester; retired and current museum staff, including Jeff Wilcox, David Gold, and Matt Smith, also donated their time and expertise to the installation.

While casts fell out of favor in the 20th century and many were destroyed or allowed to crumble, scholarly and public consideration of reproductions and simulacra has prompted some institutions to display their collections again. MU's casts however have remained on display and in pedagogical use for most of their 120 years on campus. Their new location

Once the renovation and installations are complete, the cast collection will stand majestically in the west reading room at Ellis Library with bookcases full of reference material as a notable backdrop.



Professional art movers moved and reinstalled the casts in their new home at Ellis Library.

will again be easily accessible to the campus community—a gift to our 21st-century community from the 19th-century students whose fees funded the purchase. The new space is larger and more open than the galleries in Pickard Hall or Mizzou North, and its setting in the library—as part of an archive of history—highlights the important legacy of not only the original works of ancient art, but also the impact that such copies have had on the histories of institutions like the University of Missouri.

Mizzou football fans will be

interested to know that Alexander Wilcox, the founder of the Classical Museum at the University of Kansas, was concerned in the late 19th century that they only had six casts, while MU had several times that number.** ■

MU still has more casts than KU!

*Lauren Kellogg DiSalvo, "Situating Classical Archaeology in the Midwest: The Early History of the University of Missouri's Plaster Cast Collection," *Muse* 47 (2013) p. 25–57.

**DiSalvo, p. 54, n. 24.



Museum Associates

Tootie Burns
President

Hello, everyone! If you are reading this, it means you have received the latest edition of the *Museum Magazine*. We are glad to be back in circulation! It has been almost two challenging and eventful years since our last issue of the *Magazine* was published. Hopefully you and those close to you are doing well. Excitement is mounting as a new chapter in the life of the Museum of Art and Archaeology is about to begin.

I would like to begin by thanking Bruce Cox for taking on the role of interim museum director and for leading us through the past eighteen months. Without Bruce's experience, steady hand, and determination, I am not sure we would be on such sure footing right now and headed toward so many positive outcomes. Bruce and the amazing Museum staff navigated COVID challenges and the huge task of getting the Museum packed and moved to its new home in Ellis Library with precision and professionalism. We are all grateful for our new location back on campus, and those who worked tirelessly to get us there. Thank you Bruce and all of the Museum staff for your hard work and dedication to the Museum!

Our new home continues to be renovated and spiffed up. It is exciting to be back in the heart of campus in the historic Ellis Library building. Entering the Museum from Hitt Street

and seeing the galleries as they take shape is exciting. Sharing the space with the Museum of Anthropology will only enhance a visitor's experience.

The space designated for the Museum Store is a delightful change. The Store is full of natural light from large windows along the outside of the building. We've come a long way from the small, closet-like space we occupied at Pickard Hall years ago. As always, I'm sure Bruce will fill the Store with wonderful merchandise professionally displayed.

Museum Associates is so pleased to welcome Dan Eck, the new museum director, to campus and Columbia. Dan comes to us from Austin, TX, and brings a wealth of ideas for community and campus engagement. Dan's enthusiasm for supporting and celebrating the Museum is contagious, and I look forward to all of you meeting him soon. Dan continues the task of getting the Museum ready for opening in 2023 and has great ideas for new programming that will showcase the Museum to the campus and the community throughout mid-Missouri.

Museum Associates has continued to be active during the move. We have welcomed new board members, created Museum staff appreciation events, and participated in a successful 2021 CoMoGives campaign that raised over \$6,200. Thank you to everyone who has continued to support Museum Associates with your time, talent, and treasure. We will be participating in the 2022 CoMoGives campaign through the month of December, re-engaging with Columbia contributors.

I want to take a moment to ask that all



of the Museum's generous supporters think of ways you can bring new "Friends" to the Museum and Museum Associates through membership. Unfortunately, COVID robbed us of numerous members and with that loss of dear friends, our financial underpinnings have also been affected. Museum Associates was established in 1976 to create a membership avenue to help financially support the Museum of Art and Archaeology. For almost fifty years, Museum Associates members have done just that. I cannot begin to thank you enough for that support. It is a very exciting time to be part of the Museum. Please renew your membership and encourage others to do so as well. MA membership makes a great gift! Please visit the MA website at <https://maamuseumassociates.org> for more membership information or call Bruce Cox at 882-6724.

As November approaches, my term as Museum Associates president will come to an end. It has been my pleasure to serve as MA president over the past few years. I look forward to a very bright future for the Museum and the organization, and to seeing all of you very soon when the "new" Museum opens! ■

Tootie Burns

Tootie Burns, President
Museum Associates, Inc.



Thanks to the generous donations from Museum Associates members, the ancient gallery is now under construction.

Become a Friend!

Help Preserve Art for Future Generations

Linda Lyle, devoted friend of the Museum and longtime Museum Store volunteer, has given financial contributions in excess of \$10,000. In the fall of 2019, Ms. Lyle was inducted into Museum Associates Herakles Guild and honored for her philanthropy.

Museum Associates is a not-for-profit corporation established in 1976 for the purpose of helping to provide financial support to the Museum of Art and Archaeology's educational programs, publications, exhibitions, and acquisitions. Membership is available at varying levels.

For more information on joining Museum Associates, review the membership form inside this magazine or visit our website at <http://maamuseumassociates.org>

It's easy to join online!

**Museum
Associates**
In Support of the
Museum of Art and Archaeology

THE MUSEUM STORE

The Museum Store will again welcome visitors when the Museum opens its doors at the new location in the lower east level of Ellis Library. The store will carry merchandise inspired by holdings in the Museum of Art and Archaeology and the Museum of Anthropology.

[Visit the Museum Store Online](#)

ART INSPIRED GIFTS!

**Museum
Associates**
In Support of the
Museum of Art and Archaeology





Museum of Art and Archaeology
520 S. 9th St.
Room 1, Ellis Library
Columbia, MO 65211



Decorate with Holiday Whimsy!

919 East Broadway
Columbia, MO 65201
(573) 443-0232

www.kentsfloralgallery.com

Monday–Friday: 8am–5pm
Saturday: 9am–3pm
CLOSED Sunday

