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 presenting, enhancing, and providing access to the collections for the benefit of present and future generations.

From the Director

I’ve always been fascinated by how museums communicate information about the works they exhibit. Sometimes they overload you with information, other times they leave you crying for more, or leave your most pressing questions unanswered. But one of the things I find most interesting is the different information that an individual will choose to say (or choose not to say) about a given work. This fall we’ll be highlighting those choices.

The Lasting World: Simon Dinnerstein and The Fulbright Triptych follows a thirty-year arc of works by New York-based artist Simon Dinnerstein, and features his best-known work, *The Fulbright Triptych* that New York Times art critic Roberta Smith described as a “cracking, obsessive showboat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death.” Organized by the Museum of Art and Archaeology, the exhibition is accompanied by a catalogue (available through the Museum Store and online), and features the July premier of a musical work by noted composer Robert Sirota, inspired by several of Dinnerstein’s drawings, as well as a September scholarly symposium on Dinnerstein’s works (which will later be published), and a November book club visit by Dinnerstein to discuss one of his favorite books, novelist John William’s *Storer*, set at the University of Missouri campus.

At first glance Dinnerstein’s work seems based on a simple one-point perspective, but as you look closer matters become more complex—different objects in the same image may be shown in subtly different perspectives, and the converging lines communicate more than the appearance of shapes in space. Instead of offering viewers a single viewpoint—a single perspective, if you will—we asked scholars from different disciplines or with different kinds of expertise to write their own labels for Simon’s works. You can follow a single person’s views throughout the exhibition, or consider the contrasting views of different experts when looking at a single work. After its debut here at the Museum, the exhibition and its multiple-point perspectives will travel to additional venues in New York and Nevada.

Or come see Courtiers, Courtesans, and Cranes: Women in Japanese Prints, the latest in our cycle of focus exhibitions showcasing eighteenth-nineteenth century Japanese woodblock prints. Here curator Alisa Carlson examines the ways that artists, carvers, printers, and publishers—all male—chose to depict women in Tokugawa-period Japan. The conventionalized roles and stereotypes of eighteenth-nineteenth century Japanese art are interpreted through the lens of contemporary feminist scholarship. During the same period we’ll also present another focus exhibition, Impressions of *Modernity: Prints from 1870–1945*, featuring works by Grosz, Kollwitz, Kandinsky, Manet, and Vlaminck, among others. This exhibition examines works of avant-garde modernist artists as printmakers. Courtiers will be followed by another woodblock exhibition, examining the influence of *Japonisme* on European art.

The Museum now offers a drop-in sketch group (third Tuesday of each month, 10-11:30am). You can join friends new and old, discover or hone your sketching talents, and explore your own perspectives on the works currently displayed.

Fall is also festival time at the Museum. In addition to signature Museum Associates events like the Crawford Ball—art museums are sometimes pilloried as elitist or snobbish institutions, but trust me, no one can be elitist or snobbish while eating mudbugs—we will also be celebrating both National Museum Day (in collaboration with the Smithsonian Institution) and International Archaeology Day (in collaboration with the Archaeological Institute of America).

Come join us! The only perspective missing is yours.

Alex W. Barker
Director

Museum of Art and Archaeology
University of Missouri-Columbia

The Museum is ADA Accessible
I was first attracted to the work of Simon Dinnerstein by things that weren’t there.

Perhaps I’m drawn to forms of expression that give the promise of understanding reality from the things it leaves in its wake. After all some of the things I’m most interested in as an archaeologist, like time, are never actually found but are instead inferred from other things. In my day job I try to understand a dynamic and fleeting world, full of life and ephemeral meaning, from the lasting world it leaves behind.

The exhibition title “The Lasting World” is from an essay on Simon’s work by Rudolf Amheim, an art theorist who once argued that images don’t imitate reality, they hint at it. At first glance the realism of Simon’s work seems to imitate reality, but instead it playfully confounds it, offering meaning less in what is seen than what is supposed.

At first glance works like The Sink or The Fulbright Triptych are deceptive in their exactitude. Because of their painstaking realism they appear almost photographic, a passive representation of how light bounces off the objects in the picture plane. But ponder the works a bit more and their ambiguities—the fault lines along which they can be deconstructed—become more apparent.

In The Sink, for example, strongly-defined lines of perspective position the viewer in front of an alcove containing a small sink. A mirror above the sink reflects the room and part of a doorway, but curiously the artist (or the viewer, for that matter) does not appear in the mirror’s reflection, even though the linear perspective emphasized by the doorway, walls, flooring, and the sink itself all suggest he should. The image frames and points at a figure who is absent; we find the artist not in the image itself but in the ephemeral byproducts (brushes, roller, rings, and cleaning supplies) of his work, by the things he left behind.

Consider The Fulbright Triptych. It seems straightforward enough—a moment in time during Simon’s tenure as a Fulbright scholar studying printmaking in Germany, a triptych in which the tools of printmaking and the view through two windows occupy the central panel, while the artist, his wife and child occupy the wings. The walls are covered with postcards, mementos and works of inspiration or influence attached to a pegboard, to all appearances what Jonathan Lethem called “a scrupulous gaze at one perfect instant.”

But of course it’s nothing of the sort. The squarish casement windows open onto a world that Simone, Simon’s daughter—painted on Renee’s lap—could never have seen, as she was born after the couple returned to America. It's an imaginary time, set in a space that's equally imaginary for all its apparent verisimilitude. The main image and its flanking volets are parallel to the image plane, and all three images are depicted in rigorous one point perspective. Like The Sink, the one point perspective gives the scene a certain timelesslessness. But Simon, Renee, and Simone upset this perspective, the young couple facing the viewer directly while the floorboards under their feet (floorboards based on those in a Brooklyn apartment, not the ostensible German scene depicted) sweep away at oblique angles toward that single point on the hidden horizon. The figures seem slightly out of place, temporary inhabitants of a space dominated by their tangible and timeless residue. Those figures look directly at us, but the layout of the scene focuses our gaze not immediately on them but on the point where all the other lines in the image converge. Like the figures, we know where that point must be but cannot see it, as if lies somewhere behind the ephemera tucked to the wall separating the two windows. Those ephemera define the figures at a moment in time, situating them in terms of family, friends, influences, and as the outcome of a series of constantly unfolding contingent events. They suggest the present as past-until-now, but also occlude the figures’ view of that convergence point.

Throughout Simon’s work there’s lingering attention to surfaces, from the paint splotches on mirrors to worn floorboards, from unrefining portraiture of skin—young and old—to exquisitely rendered gilt backdrops. While on the one hand they’re real surfaces, real forms (one can play ‘spot the shared details’ between many otherwise unrelated works) they’re used less as photographical backgrounds than to hint at the reality Simon seeks to capture. Those backgrounds, and the ephemera that populate his pictures, seem in some ways more lasting than the figures depicted. Figures seem fragile in their mortality and in their constant states of change, likely to vanish from view as does the unseen artist of The Sink. The solidity of figures is greatest when they parallel the picture plane, buttressed and supported by lines of perspective (Arnold, for example, or Marie Bider). In other ways the
figures seem cramped by the picture plane, trapped in a setting not of their choosing (e.g. Renée), passing through the picture plane rather than rooted in it, or overcoming its limitations in dreams.

In Simon’s dream paintings we see a loosening of these constraints of space and linear time, as figures move through or over spaces that recede into nothingness. In his other works surroundings are defined—spaces and ephemera exist, so they’re depicted in detail. Space and spatial juxtapositions become a way of hinting at time, at the constantly evolving lived experiences that cannot be easily captured in two dimensions. The images use their ostensible realism not to depict reality but to hint at it, to suggest the transient qualities of a temporal reality lost in the past before the work of art.

As the fourth installment of the exhibition series on Japanese prints, the Museum will present Japonisme in Print: Japanese Style/Western Culture. This exhibition, recognizing the indelible impression Japanese art made on European and American art, marks the sesquicentennial of fundamental changes both within Japan and in terms of its involvement with the Western world.

From 1667 to 1868, Japanese political rule transitioned from the military dictatorship of the shogunate to the restoration of the authority of the emperor. Under the leadership of Emperor Meiji (1867–1912), Japan experienced major changes in political and social structures, economics, technology, industry, militarization, and foreign relations. As a signal of its new position in global affairs, Japan sponsored a pavilion at the 1867 Exposition universelle d’art et d’industrie in Paris, the second world’s showcase of its kind. This pivotal event, along with Japan’s burgeoning international trade, exposed European and American audiences to the distinctive materials and modes of representation of Japanese art, creating a furor for things à la Japon. The Western works of art, decorative art, and architecture referencing or imitating Japanese styles have come to be known as Japonisme, a French term in accordance with the trend’s flashpoint in Paris during 1867.

This exhibition considers specifically the impact of Japanese color woodblock prints on the prints of European and American artists, including Mary Cassatt, the Museum will present Impressionism of Modernity: Prints from 1870 to 1945 (August 22–December 10, 2017). Japonisme in Print will highlight an essential facet in the development of Modernist aesthetics and idioms.

Page-Turners
Medieval and Early Modern Illustration
December 19, 2017–May 13, 2018
Alisa Carlson
Curator of European and American Art

This exhibition presents illustrated narratives and decorated pages, this exhibition will investigate different functions of images as well as the interplay between text and image in Medieval and Renaissance books and prints. Selected works will be interpreted in terms of the experiences of reading and viewing them. In order to arrive at an understanding of these experiences, the following essential questions will be asked: How did one view or handle these materials in their historical context, and what is the perspective of the reader/viewer? Which episodes of a narrative are represented, and why might they have been chosen over others? How are texts and images laid out on the page, and how does the arrangement of elements affect one’s understanding of a narrative? How are images in series connected to one another? By concentrating on the reader/viewer’s experiences of each object, this exhibition will consider how words and pictures tell stories differently, and how words and pictures can be used reciprocally to reinforce ideas.

The selection of objects will include leaves from illuminated manuscripts, early printed books and folios, and broadsheets. Due to the limitations of such light-sensitive works, they will be rotated once, with a display of new selections starting on March 6, 2018.

Anonymous
(French, early sixteenth century)
Page from a Book of Hours, ca. 1500
Ink, tempera, and gold on vellum
Gift of William A. Scott (2005.02)

Jean Racine (French, 1639–1694)
Guy Marchant (French, ca. 1649–1699)
Gustave de Laval (French, d. 1516)
Cobalto do perfete regnando illustrations, 1499
Printed text with woodcut illustrations
in a vellum binding
Gift of Mr. and Mrs. Mario Smat (72.227)

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

Courtiers, Courtesans, and Crones: Women in Japanese Prints
Through October 29, 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.

Impressions of Modernity: Prints from 1870 to 1945
Through 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 investigators, how they used prints to challenge genre, representation, and style asserting their unique visions of an ever-changing world. Featured artists include George Grosz, Vassily Kandinsky, Käthe Kollwitz, Pablo Picasso, and Diego Rivera, among others.

The Lasting World: Simon Dinnerstein and The Fulbright Triptych
Through December 22, 2017
This exhibition of Dinnerstein’s art explores the noted New York artist’s creative arc from early, hyper-realistic works through more introspective and fantastical later works. The Fulbright Triptych is its centerpiece—a monumental painting (fourteen feet wide) that New York Times critic Roberta Smith described as a “cracking, obsessive showboat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death.”

Japonisme in Print: Japanese Style/Western Culture
November 7, 2017–April 1, 2018
This fourth installment of the exhibition series on Japanese prints considers the impact of Japanese color woodblock prints on the prints of European and American artists, including Mary Cassatt, Arthur Bowen Davies, Henri Rivière, and John Taylor Arms. Their works will be juxtaposed with prints by Japanese predecessors and contemporaries, including Utagawa Kunisada, Andō Hiroshige, and Kawase Hasui.

Page-Turners: Medieval and Early Modern Illustration
December 19, 2017–May 13, 2018
Presenting illustrated narratives and decorated pages, this exhibition will investigate different functions of images as well as the interplay between text and image in Medieval and Renaissance books and prints. The selection of objects will include leaves from illuminated manuscripts, early printed books and folios, and broadsheets. Due to the limitations of such light-sensitive works, they will be rotated once, with a display of new selections starting on March 6, 2018.

Electric!
January 26–end of winter
The Kennedy Center and Volkswagen Group of America have teamed up for the Very Special Arts (VSA) Emerging Young Artists Program, to recognize and showcase the work of emerging young American artists with disabilities, ages sixteen to twenty-five. This traveling exhibition features fifteen selected artists who have created Electric! The artwork in this exhibition is charged with ideas that act as a conduit for reflection on the past, explores the “now,” and invokes a future full of possibility and inclusivity.
## Calendar of Events

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### DECEMBER

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<td>Women in the Dunes (1964)</td>
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<td>Wings of Desire (1987)</td>
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<td>Persona (1966)</td>
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**Ad Hoc Film Series**

All films shown at 7:00pm
Mizzou North, Room 148 (unless otherwise noted)
FREE and open to the public

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December 23, 2017–January 1, 2018
Museum Galleries are CLOSED

December 28, 2017
Galleries will be OPEN from Noon–4:00pm
Feet and shoes underpin our daily conversations as fascinating sources of folkloric expressions. How often have you cringed at social gatherings when someone (perhaps acting like a real heel) puts his foot in his mouth? If you’re a parent, more likely you’ve had to put your foot down once or twice (after all, you’re footing the bill for these kids). If you’re too stern, don’t be surprised if your children don’t follow in your footsteps (although, my parents tell me there’s real satisfaction in being a grandparent because now the shoe is on the other foot). It’s easy to get off on the wrong foot, but good practice to put yourself in someone else’s shoes (as immortalized by To Kill a Mockingbird). This obnoxious linguistic display giving you a headache? Get footloose.

Joe Patrikikus, the semi-retired proprietor of JP’s Custom Handmade Boots, is not a character from folklore, but his custom leather boots evoke a bygone era of craftsmanship and artistry. A fifth generation boot-maker and master artist in Missouri’s Traditional Arts Apprenticeship Program, Joe has practiced the laborious art in the quaint Lake of the Ozarks town of Camdenton, Mo., for nearly forty years. Though he “retired” almost a decade ago, turning the reigns of the family business over to his former apprentice and oldest son, Joey, he still frequents the shop regularly, if only, he jokes, to “pick up his paycheck.”

Walking into JP’s is about as magical as anything you’ll find in a Grimm tale, though discernibly more rustic American than bucolic Hessian. On a recent visit in May, I was greeted instantly with the delectable smell of aged leather. As I would later learn, JP’s doesn’t only traffic in your run-of-the-mill cattle or goat skins. Here, the boot connoisseur can dream up any number of exotic materials. With a bit of glee and a charming grin, Joe sorts through a box and lets me handle a dozen skins, rattling off the species at a glance: ostrich, guana, stingray, butterfly fish, alligator, even South African frog. Seemingly, anything with a pulse can be turned into a boot.

What “magic” is there in boot-making? Joe wonders after I use that word to describe my first impressions of the shop. “We’re the second oldest profession in the world,” he laughs. If you believe the statistics, Nike makes twenty-five pairs of sneakers every second. Joe takes at least forty hours per pair. So what is it about these custom boots that attracts celebrities and uncommon folk alike to JP’s? Can a shoe be magical?

While trying to pinpoint the source of my wonder, I’m admittedly mesmerized by an assortment of shoe “lasts” dangling from the ceiling. “Their placement is a practical decision,” Joe tells me. A way to create more space in a small shop, but its old-world charm is aesthetically seductive. Like ghosts of shoes previously created—and those not yet created. These incredibly dense, carved blocks of Canadian maple (back in the Middle Ages cast-iron was used but high-density plastic is now more common), shaped into an abstract concept of a foot, are the most fundamental objects in the cordonnier’s trade. The last is the soul of the shoe, and the word comes from Old English, Jaest, meaning footprint. Once a

cordwainer carves the last, he can use it as a mold, amending raw materials around the last to create a custom, fitted cavity for the individual’s foot. Using wood lasts is fundamental, as the process draws out moisture from the applied wet leather, effectively curing the leather to help hold the shape of the boot better.

All purrs aside, it’s a strange idea—shoes with souls. It lends the last, and by proxy JP’s shop, a kind of uncanniness. The Laws of Thermodynamics insist that creation ex nihilo, from nothing, is impossible. JP’s swings like a pendulum between confirming that principle and turning it upside-down. To watch a boot come to life—painstakingly slow, stitched piece by piece—is to see something appear out of seemingly nothing. In our increasingly mechanized and automated world in which machines beget machines that beget other machines, this kind of craftsmanship is a marvel. Admittedly, there are plenty of machines at JP’s, including sewing machines dating back to the 1940s and a leather-stitching machine from the late nineteenth century. Joe sold his 1808 lathe, used to create lasts, several years ago. These machines might have an antiquated romanticism for some, but for this traditional boot-making family, the machines are vital to their artistry.

For a young antiquarian like me, these shoe lasts evoke more than mere carved wood. It feels like touching a past that is centuries old, conjuring in me a nostalgia for worlds

I’ve never known. Folklore is rich with stories about shoes and feet. Before Elvis caused teens to swoon with his blue suede shoes, Cinderella danced in fragile glass slippers, and magical seven-league boots allowed heroes in “Hop o’ My Thumb” and “Jack the Giant Killer” to leap incredible distances. A lesser-known conclusion to the Brothers Grimm’s “Snow White” depicts the wicked queen maliciously forced to dance in red-hot iron shoes until she drops dead. And what would the legendary feline swashbuckler in Charles Perrault’s “Puss-in-Boots” be without his boots? Puss-in…? Dorothy receives magical ruby slippers to aid her journey through Oz, and in The Hobbit the enigmatic woodman Tom Bombadil sings songs about his sporty yellow boots. Stretching back further, Norse mythology tells of helmöö—shoes placed on dead warriors enabling them to walk into Valhalla. In Greek mythology, the winged-sandals of Hermes assist Perseus in defeating Medusa and rescuing Andromeda. And let’s not forget about poor Achilles who might have benefited from a pair of sturdy JP’s boots to cover that delicate heel. #

We were so sorry to see the basketry exhibition leave, but know that it will delight other visitors at numerous venues throughout the U.S. Aside from the wonderful works themselves, various events and programs were built around the exhibition, including a "Basket Bombing," where families and college-age students engaged in basket-making activities, thanks to assistant educator Rachel Straughn-Navarro.

The new exhibition featuring artist Simon Dinnerstein was the inspiration for this semester’s Ad Hoc Film Series, and you will hear why when you attend one or more of the films. A symposium on Dinnerstein’s work is planned for September, along with our annual Museum Day on September 23.

April saw the annual Art After Dark, sponsored by the Museum Advisory Council of Students (MACS). More than 100 attendees enjoyed the student art exhibition, music, activities in the galleries, free food; the awesome MU Raptor Rehabilitation Project brought some nocturnal birds. The winners of the art contest received cash prizes, and the second prize winner sold her work! Winners were: first prize Lisa Franco; second prize Megan Osbahr; third prize Jessica Donovan.

The docents were honored with their annual appreciation luncheon in May: Remy Wagner was celebrated for fifteen years of service. After the luncheon co-curator Nicole Johnston provided a tour of the Missouri Historic Costume and Textile Collection’s “50 Years, 50 Objects” exhibition.

Also in May, the long-anticipated clay tile mural, Six Continents and Seven Millennia, created by Lee Expressive Arts Elementary fifth graders and friends, was installed and dedicated. The clay tiles depict artwork found throughout the Museum’s galleries. The mural may be viewed on the Museum’s second floor lobby.

Six Continents and Seven Millennia mural created by Lee Expressive Arts Elementary fifth graders and friends for the Museum.
The acquisition of this bold work entitled Mother and Child by Walker Kirkland Hancock contributes significantly to the Museum’s collection of European and American sculpture, an area that has been identified as one to strengthen. Walker Hancock was born and raised in Saint Louis, Mo. After high school, he studied sculpture for one year at Washington University. He transferred to the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia, Pa., where he studied under Charles Grafly from 1921–1925. His talents in sculpting were recognized at the PAFA with several awards, which supported his travels through Europe. In 1926, he received the prestigious Rome Prize and studied at the American Academy in Rome from 1925–1928. After Grafly’s death in 1929, Hancock succeeded his teacher as instructor of sculpture at the PAFA. From 1936–1938 he designed and carved four monumental stone figures for the Soldiers Memorial in St. Louis, Mo. Hancock lived and worked in Gloucester, Mass. until his death in 1998.

In 1942, Hancock was drafted into the U.S. Army. After his promotion to the rank of first lieutenant and then captain, he requested to be transferred to the Monuments, Fine Arts, and Archives section (MFAA), also known as the Monuments Men. He co-authored the guidelines that General Eisenhower signed, authorizing officers to protect cultural monuments during the European invasion. He compiled lists of specific monuments that were to be exempt from military use and protected when planning and carrying out military operations. After the invasion of Normandy and the retaking of Paris, Hancock served as one of only ten MFAA officers to be sent into the field in northern Europe before the war’s end. He assisted in locating numerous Nazi repositories of works of art and supervised their protection during active combat. He also arranged for the safe evacuation of repositories, some of which were in highly precarious circumstances, and the transfer of artworks to collections points run by the U.S. Army. He published an account of his work for the MFAA in the College Art Journal in 1946. After his service in the MFAA, Hancock returned to his teaching position at the PAFA, where he taught until his retirement in 1967. In 1952, he completed one of his most important commissions, the Pennsylvania Railroad World War II Memorial in Philadelphia. He was sculptor-in-residence at the American Academy in Rome from 1956 to 1957. He continued to receive commissions for public monuments and portrait busts until late in his career.

In addition to the Rome Prize of 1925, Hancock received numerous prestigious awards including the Medal of Honor from the National Sculpture Society (1981), the National Medal of Arts (1989), and the Presidential Medal of Freedom (1990).

Recent Acquisition

Alisa Carlson
Curator of European and American Art

Andrea Miller
Graduate Research Assistant

A pupil of the famous Neoclassicist Jacques Louis David, Jean Joseph Éléonore Antoine Aniaux (1764–1840) was celebrated for his paintings of mythological subjects and allegorical portraits. One of seven paintings he exhibited in 1831 at the salon, the annual exhibition of the Académie des Beaux-Arts, is the Museum’s Alexander, Apelles, and Campaspe (on display in the European and American galleries).

The subject of this painting is derived from a tale in Pliny’s Natural History (XXXV, 36). This ancient Roman text tells how Alexander the Great gave his “most beloved” concubine, Campaspe, to the court painter Apelles, who had fallen in love with her while painting her nude portrait. According to Pliny, Apelles was among the most superior artists of classical antiquity, and Alexander’s “gift” of Campaspe signified the ruler’s supreme estimation of the painter’s talents.

The dominant male figure at the center of this painting is Alexander the Great. He is depicted in a scarlet ancient Macedonian tunic and plumed golden helmet. He holds out the hand of Campaspe, seated with her eyes modestly downcast, in a gesture of bestowing her as a gift to Apelles, who gazes up at Alexander in awestruck gratitude.

The drama of this love triangle is elaborated through Aniaux’s inclusion of numerous details throughout this painting. For example, to the right of Campaspe’s throne-like seat is a brazier supported by three sculpted female figures, representing the Three Graces or Three Charities. As embodiments of the virtues of beauty, joy, and abundance, these figures allude to the bounteous grace and charm of Campaspe and the happiness of the men who admired her.

Other details in this painting allude not to the ancient story, but rather to Aniaux and significant events during his lifetime. The artist’s palette and paintbrushes rest on a console decorated with a relief of a lyre, a symbol of poetry and the fine arts (Fig. 1). In this space immediately next to Apelles and in the intersection between artist and patron, Aniaux signed his painting, thereby equalizing himself with the legendary painter. The canvas behind Apelles shows a preparatory drawing of Alexander and Campaspe embracing (Fig. 2). The nudity of this drawing reveals that the kneeling figure of Alexander is not wearing a helmet as in the scene, but a Phrygian cap, also known as the liberty cap. Like the painter Apelles, the Phrygian cap is of ancient origin, appearing in Greek art from the fourth-century BCE and later, but in the context of nineteenth-century France symbolized the pursuit of freedom through revolution. Aniaux, as the modern version of Apelles, identifies himself as a sympathizer with the French Revolution of 1830, which established the July Monarchy under Louis Philippe I.

With his retelling of an ancient story for modern audiences, Aniaux sought not only to impress the French Academy, but also to champion the ideals of its patrons and declare his position as loyal to the new regime. Like the talented Apelles, Aniaux can be seen as equally deserving of rich rewards and benefits, even those as generous as Alexander’s “gift” of Campaspe.
As I am writing this, the summer of 2017 is well over halfway finished. I certainly hope it has been a safe and enjoyable one for you and your family. It has been a memorable one for ours. I also hope you were able to attend this year’s Paintbrush Ball on April 22nd. As usual, it was well attended with right at 200 guests. This was my third Ball, and it is increasingly obvious how much behind the scenes work and generosity it takes to make an event like this successful. So, let me thank all of you who donated time, talent, and money to make the event such an important evening for the Museum and Museum Associates. Let me also thank all of you who attended this event to encourage and support the mission of the organization. It is an honor to come along side such a prestigious Museum and support it in the many ways we do. Being a detail person I can’t help but talk a little about the specifics of the fundraising effort. This year our main (and pretty much only) fundraiser netted $18,600 after all the bills were paid. Of that amount, guests generously “funded an acquisition” to help purchase the wonderful bronze statue Mother and Child by Walker Kirtland Hancock in the amount of $11,960. Thank you! That amount, combined with $3,640 from the Gilbreath-McLorn Museum Fund allowed for the purchase of this wonderful artwork. Please save the date for next year’s event. It will be held on Saturday, April 21, 2018. The Fundraising Committee has already met several times this summer to plan some new twists for next year. We are excited to refresh and build on the successes of the prior year’s Paintbrush Ball. Let me just say that I will be able to give you lots of details in the next edition of the Museum Magazine in early February. Museum Associates hosted the eleventh annual Art in Bloom in mid-March. Seven florists and garden clubs participated in this always fascinating event that combines the artwork in the Museum with the talent of florists and beauty of flowers. Over 2,000 visitors participated in Art in Bloom. Don’t miss the 2018 event in March. Next to this article you will find a sidebar for the Art of the Book Club for the upcoming months. Please take advantage of the enjoyment found in exploring an art-related book with other avid readers and art lovers. I also want to mention that a sketching group has been started by Stacey Thompson. It meets the third Tuesday of every month from 10:00–11:30am in the Museum. Supplies and sketching stools are available for your use. Feel free to invite your friends and enjoy. Just a reminder that 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 just as Museum Associates. I ask that you be generous and remember the Museum and Museum Associates in your year-end giving. Finally, 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 13, 2017, 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 Museum Magazine. See you soon!
Museum Associates Annual

Crawfish Boil  October 13
5:30–8:00pm

Feast on crawfish, gumbo, muffulettas, pralines, and beer!

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