Theatre makes a difference

Join us at the Rhynsburger Theatre and Studio 4 for Spring productions and the 2019 Larry D. Clark Summer Repertory Theatre
Museums are stewards for our past, for our collective memory, and our shared identity. Beyond their mission and mandate to interpret their collections for public benefit and the common weal lies the explicit need to preserve their collections for future generations. In the best of times that’s a constant challenge—time is inexorable, its ravages irredeemable, and holding its effects at bay to preserve that legacy requires extraordinary effort and care.

We’ve had stark reminders of the delicacy of the legacy, including the devastating fire at the Museu Nacional in Brazil. But many of the threats stalking the world’s heritage are less dramatic than fire—changing environments, physical decay, the effects of light, mold, and inattention all conspire to place heritage at risk.

Here at the Museum of Art and Archaeology, we take such risks very seriously. We use a network of wireless data loggers to record temperature and relative humidity throughout the galleries and storage areas, backed up by standalone recorders monitored by collections staff; guards can and do check ambient displays showing temperature and humidity in the galleries and report variations, and the system automatically notifies several of us by email if conditions vary outside nominal ranges. We monitor for particulates on an ongoing basis, and record both visible light and the more damaging light in the ultraviolet range of the spectrum; to minimize both UV and heat we’ve switched to LED lighting, and use motion sensors so storage areas remain dark unless staff are present. Some exhibits require the user to press a button to illuminate the object, so that accumulated light damage is limited.

We monitor for pests of all kinds, setting and checking traps on a continuing basis through all Museum areas. Both smoke monitors and building sprinklers are tested on a regular schedule, and all staff complete live-fire fire extinguisher training on a periodic basis.

Five years ago we upgraded all of our collections cabinetry to meet or exceed all applicable standards—the cabinets have canopy tops to channel water away from the contents, minimizing the effects of leaks (or sprinkler activation), doors are sealed with neoprene gaskets, each cabinet has filter inserts to minimize the ingress of particulates or pollutants, and shelves are lined with closed-call archival foam to cushion objects. Even the color was chosen to simplify monitoring for pests and make it easier to assess objects for changes in condition. We have ongoing federal grants from the Institute of Museum and Library Services to add additional cabinetry to reduce crowding of collections objects.

Of course we keep copious records, both on-site and off-site. We just completed a grant-funded upgrade of our collections management system (CMS); the most obvious result is that all of our collections are now accessible online to anyone, anywhere (go to http://maacollections.missouri.edu), but we’ve also scanned our paper catalogue cards, both so any handwritten annotations are accessible in the digital database, and as a backup against potential loss. We keep multiple backups of both the electronic and paper records, as well as other key documents.

Chances are you don’t see many of these efforts—we do our best to keep them unobtrusive, as part of the behind-the-scenes operations central to museum work but largely hidden from view. But they’re crucial to our mission and to ensuring that our irreplaceable collections are here for the enjoyment and instruction of future generations. In the end, there’s no better yardstick for the professionalism and competence of a museum than how carefully they care for the collections in their care.

I hope you’ll come to enjoy our exhibitions and programs—but while you’re here, take note of the safeguards all around you, all designed to ensure we continue to serve as thoughtful stewards of our past and for our future.

Alex W. Barker
Director

Become a Friend:
Help Preserve Art for the Future

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.

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

It’s easy to join on-line!
Representations of the nude female form are as old as art-making. Some of the earliest prehistoric images are found female figurines, and many ancient cultures around the world depicted the female nude. Portrayals of nude women are pervasive throughout European and American art, from historicizing images that seek to honor an ancient past to modern images that were intended to shock with their unabashed realism. Even the subject of ‘the artist and his model’ became a sub-genre of art from the early modern to modern periods. The associations linking female/model with male/artist are so strong, that ‘male model’ and ‘woman artist’ are linguistically marked terms. Many images of the nude allude to eroticism, not only because of some subject-matter (e.g. love affairs of Classical mythology), but largely because of men’s privileged gaze and the subjection of women to that gaze. Objectification of the female form occurred as the figure was studied and represented, and is perpetuated each time these images are viewed anew.

This exhibition will consider how we historically contextualize and personally respond to depictions of nudes and the artists who depicted them. Questions about how these historical/cultural and present/personal reckonings are at times consistent and other times at odds with one another will be investigated in light of feminist, queer, and intersectional perspectives on the history of art. The exhibition will feature early modern, modern, and contemporary works drawn mainly from the Museum’s collection. A focal point will be a new acquisition by Katherine Sherwood: an expansive acrylic and mixed media creation, *Blind Venus (for G)*, which reimagines the idealized Renaissance beauty as presented by Titian in his *Venus of Urbino*, ca. 1534 (Florence, Uffizi). The image is painted on the back of sixteen famous artwork reproductions from the art department at the University of California-Berkely, where they were used as instructional aids. Other works in Objectified include nudes by Goya, Fantin-Latour, Picasso, Matisse, and Pearlstein, as well as a highly finished preparatory study by Thomas Hart Benton for his painting of Susanna and the Elders, 1938 (Fine Arts Museum of San Francisco).

Expect numerous conversations surrounding this exhibition. Public and online programs that create opportunities for expression of personal and shared stories and critical consideration of narrative patterns will be developed with university and community partners. As the world continues to examine the issues that have generated social and cultural movements to equalize the position of women in society, such an exhibition as Objectified is opportune in its presentation and subject matter. Hopefully, patrons will view and interpret the artwork presented in a deeper and more socially conscious framework.
The youthful, idealized female nude captivated artists as far back as ancient Greece, when the sculptor Praxiteles created a now-legendary nude image of Aphrodite. While recapturing the erotic mystique of the Praxitelean goddess has enthralled artists for two millennia, others occasionally sought a more realistic beauty, one apart from the classical ideal. By the mid-nineteenth century, a growing number of European artists rejected the classical tradition outright, and continued pursuing alternative forms of beauty.

This focus exhibition highlights portraits of nine women spanning in date from the sixteenth to twentieth centuries, with subjects ranging from young to mature, from humble to affluent, from famous to anonymous. Rather than unrealistic fantasies of perfected beauty, these images are linked by a candor of portrayal and a beauty inherent in strength, wisdom, and maturity.

Among the works included is a woodcut of Katharina von Bora whose resolute love for theologian Martin Luther led to their marriage, which challenged centuries of Church dogma. The careworn face of Käthe Kollwitz is represented in a self-portrait revealing the artist’s profound sorrow and spiritual weariness, while we gaze upward at an anonymous sharecropper empowered with heroic beauty by Elizabeth Catlett. Another portrait depicts an aging Native American, whose delicately rendered face is suffused with a gentle solemnity by Kenneth Miller Adams of the Taos Society of Artists.

Other subjects of the exhibition include an elegant, posthumous etching of author Harriet Beecher Stowe, a French aristocrat whose engraved portrait affirms her marital fidelity, and a photograph of Surrealist artist Leonora Carrington, whose remarkable personality and artistic style are adeptly merged into one composition by photographer Carole Patterson.
In 2017, the Missouri Folk Arts Program (MFAP) kicked off “Show Me Folk,” imagined as a multi-year initiative to identify—then to engage—new-to-us traditional artists across Missouri, region by region, by way of annual field surveys. Supported by Folk & Traditional Arts Partnership grants from the National Endowment for the Arts and matched by the Missouri Arts Council, a consulting folklorist—with staff and local partners—conducts preliminary research. The visiting folklorist then works to identify leads, then to engage—with staff focused the survey to Jackson County, especially to the Historic Northeast Kansas City, where he intends to record a series of video portraits.

Over a year ago, folklorist Mark Livingston, now director of Mid-Continent Public Library’s Story Center, invited colleagues from the Mid-America Arts Alliance, the Kansas City, Missouri Office of Culture and Creative Services, and the Kansas City Museum to meet with MFAP’s director to discuss Show Me Folk. After that meeting, MFAP narrowed the scope of its proposed 2019 metro-Kansas City field survey to Jackson County, especially the Historic Northeast Kansas City, where he intends to record a series of video portraits.

MFAP director Dana Everts-Boehm highlighted older and newer Mexican traditions in the 1990s, like mariachi music and low-rider car customization (graphics, upholstery, and hydraulics). More recently, MFAP’s Folk Arts Specialist has forged relationships with southern Sudan newcomers, including dancers and musicians from the Dinka and Kuku traditions. MFAP’s director assists organizations like Folk Alliance International and the Sugar Creek Slavic Fest with their Missouri Arts Council grants, and our state arts agency funds cultural organizations in the historic northeast with festival and minority arts grants.

With the dedicated field survey in Jackson County, MFAP staff now welcomes the opportunity to explore a region that is actively in transition, vividly symbolized by restaurant menus, new storefronts, and historic preservation. For instance, under the direction of Anna Marie Tutera, the Kansas City Museum is in the midst of the first stage of a monumental restoration and renovation, due to reopen in 2020. The property has a storied past, originally built as a lumber baron’s estate in 1910, transformed with WPA assistance of Richardson and our Kansas City liaisons and to assist MCPL’s “Fiddler” Williams taught jazz violin to three apprentices. In the project’s thirty-four year history, especially the first decade, several jazz musicians passed on the city’s unique tradition of jazz to the next generation in vocals, and on saxophone, trumpet, piano, drums, and clarinet. Previous centers and festivals. MFAP’s director assists organizations like Folk Alliance International and the Sugar Creek Slavic Fest with their Missouri Arts Council grants, and our state arts agency funds cultural organizations in the historic northeast with festival and minority arts grants.

With the dedicated field survey in Jackson County, MFAP staff now welcomes the opportunity to explore a region that is actively in transition, vividly symbolized by restaurant menus, new storefronts, and historic preservation. For instance, under the direction of Anna Marie Tutera, the Kansas City Museum is in the midst of the first stage of a monumental restoration and renovation, due to reopen in 2020. The property has a storied past, originally built as a lumber baron’s estate in 1910, transformed with WPA assistance of Richardson and our Kansas City liaisons and to assist MCPL’s “Fiddler” Williams taught jazz violin to three apprentices. In the project’s thirty-four year history, especially the first decade, several jazz musicians passed on the city’s unique tradition of jazz to the next generation in vocals, and on saxophone, trumpet, piano, drums, and clarinet. Previous centers and festivals. MFAP’s director assists organizations like Folk Alliance International and the Sugar Creek Slavic Fest with their Missouri Arts Council grants, and our state arts agency funds cultural organizations in the historic northeast with festival and minority arts grants.

With the dedicated field survey in Jackson County, MFAP staff now welcomes the opportunity to explore a region that is actively in transition, vividly symbolized by restaurant menus, new storefronts, and historic preservation. For instance, under the direction of Anna Marie Tutera, the Kansas City Museum is in the midst of the first stage of a monumental restoration and renovation, due to reopen in 2020. The property has a storied past, originally built as a lumber baron’s estate in 1910, transformed with WPA assistance of Richardson and our Kansas City liaisons and to assist MCPL’s “Fiddler” Williams taught jazz violin to three apprentices. In the project’s thirty-four year history, especially the first decade, several jazz musicians passed on the city’s unique tradition of jazz to the next generation in vocals, and on saxophone, trumpet, piano, drums, and clarinet. Previous centers and festivals. MFAP’s director assists organizations like Folk Alliance International and the Sugar Creek Slavic Fest with their Missouri Arts Council grants, and our state arts agency funds cultural organizations in the historic northeast with festival and minority arts grants.

With the dedicated field survey in Jackson County, MFAP staff now welcomes the opportunity to explore a region that is actively in transition, vividly symbolized by restaurant menus, new storefronts, and historic preservation. For instance, under the direction of Anna Marie Tutera, the Kansas City Museum is in the midst of the first stage of a monumental restoration and renovation, due to reopen in 2020. The property has a storied past, originally built as a lumber baron’s estate in 1910, transformed with WPA assistance of Richardson and our Kansas City liaisons and to assist MCPL’s “Fiddler” Williams taught jazz violin to three apprentices. In the project’s thirty-four year history, especially the first decade, several jazz musicians passed on the city’s unique tradition of jazz to the next generation in vocals, and on saxophone, trumpet, piano, drums, and clarinet. Previous centers and festivals. MFAP’s director assists organizations like Folk Alliance International and the Sugar Creek Slavic Fest with their Missouri Arts Council grants, and our state arts agency funds cultural organizations in the historic northeast with festival and minority arts grants.
Museum is ADA Accessible
and open to the public
FREE

Women of Distinction*  
February 5–June 2, 2019  
While the youthful, idealized female nude captivated artists as far back as ancient Greece, others rejected tradition and turned their attentions to beauty beyond the classical ideal. This exhibition highlights portraits of nine women from the 16th–20th centuries, both in print and photograph, with subjects ranging from young to mature, from humble to affluent, from famous to nameless. All are linked by the emphasis on the subject’s remarkable character, imparting the beauty reflected in their strength, wisdom, and life experience.

Objectified: The Female Form and the Male Gaze  
February 15–July 7, 2019  
This exhibition will ask critical questions about portrayals of the female nude, a prevalent subject throughout European and American art. Do justifications of representing the nude as natural, beautiful, and traditional hold up to critical awareness of the subjugation of women and objectification of their bodies throughout history? How do we reconcile the heroic personae of artists with their mistreatment and abuse of women in their lives, whether models, muses, lovers, or wives?

Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection*  
May 21–October 27, 2019  
The Scruggs-Vandervoort-Barney Collection comprises almost one hundred paintings and drawings capturing rural and urban life in Missouri in 1946 and 1947. Also called the Heart of the Nation Collection, these works survive as notable records of landscapes, cityscapes, ways of life, and folk traditions from across the state. This exhibition will present a selection of watercolors and drawings from this collection.

Impecable Taste: Seventeenth-Century Ornamental Design in Print*  
June 11–November 17, 2019  
Designs for the ornamentation of fabrics, furniture, jewelry, armor, and a variety of other materials are of fundamental importance to the history of Western printmaking. The seventeenth century saw a remarkable flourishing of printed designs, which disseminated elite tastes and sophisticated craftsmanship to wider audiences than ever before. This exhibition will feature an array of printed designs for lavish embellished architectural elements, woodworking and carpentry, jewelry, and other personal luxury objects.

Special Exhibitions  
Admission is FREE and open to the public

Calendar of Events
February 13, Sunday  
Centennial of the Bauhaus: A Design Movement That Changed the World
Directed by John Grotberg  
Starring Janet Montgomery and Alex Smith
FREE
and open to the public

February 10, Sunday  
Tootsie (1982)  
Directed by Sydney Pollack  
Starring Dustin Hoffman and Jessica Lange
FREE
and open to the public

March 10, Sunday  
Adam’s Rib (1949)  
Directed by George Cukor  
Starring Katharine Hepburn and Spencer Tracy

April 11, Sunday  
Blow-Up (1966)  
Directed by Michelangelo Antonioni  
Starring David Hemmings and Vanessa Redgrave

May 12, Sunday  
The Artist and the Model (2012)  
Directed by Fernando Trueba  
Starring Claudia Cardinale and Jean Rochefort

June 9, Sunday  
Vertigo (1958)  
Directed by Alfred Hitchcock  
Starring Kim Novak and James Stewart

July 14, Sunday  
Touch of Spice (2003)  
Directed by Tassos Boulmetis  
Starring Georges Corraface and Ieroklis Michaelidis

August 11, Sunday  
The Adventures of Mark Twain (1944)  
Directed by Irving Rapper  
Starring Fredric March and Alex Smith

*Focus Exhibition: A small thematic exhibition consisting of ten to fifteen artworks.

Ad Hoc Film Series  
All films shown at 2:00pm  
Mizzou North, Room 707
FREE
and open to the public

February 10, Sunday  
Tootsie (1982)
Directed by Sydney Pollack
Starring Dustin Hoffman and Jessica Lange
FREE
and open to the public

May 12, Sunday  
The Artist and the Model (2012)
Directed by Fernando Trueba
Starring Claudia Cardinale and Jean Rochefort

June 9, Sunday  
Vertigo (1958)
Directed by Alfred Hitchcock
Starring Kim Novak and James Stewart

July 14, Sunday  
Touch of Spice (2003)
Directed by Tassos Boulmetis
Starring Georges Corraface and Ieroklis Michaelidis

August 11, Sunday  
The Adventures of Mark Twain (1944)
Directed by Irving Rapper
Starring Fredric March and Alex Smith
When talking about great Missouri artists, George Caleb Bingham (American, 1811–1879) and Thomas Hart Benton (American, 1889–1975) surely come to mind. This year, the Museum was thrilled and honored to have donations of artwork from each artist. Each piece also comes with interesting stories.

Carolyn and Bill Ferguson donated Samuel Tribble Crews, a portrait thought lost by fire in 1930. The painting originally hung in Samuel Crews’ home in Fayette, Mo. His daughter, Margaret Ward Crews and her husband Julius Caesar Ferguson, inherited the painting. The 1986 catalogue raisonné of Bingham’s work lists the painting as “destroyed.” While a house fire in 1930 badly damaged the portrait, it survived. The painting was restored and remained in the Ferguson family until they graciously donated it to the Museum this year.

Dr. and Mrs. James G. Rogers donated two untitled drawings by Thomas Hart Benton. They received the drawings from Sid Larson, a student of Benton’s and former art professor from Columbia College. Larson assisted Benton while working on the mural Independence and the Opening of the West for the Truman Presidential Library and Museum. They often discussed art in the evening, since Larson was living with the Bentons. On one such evening, Benton drew two sketches for Larson as demonstrations of El Greco’s cubist analysis of form. Larson attached a signed statement to the back of the framed sketches and presented them to the Rogers, who later donated the sketches to the Museum.

As part of a new initiative, the Benton sketches are on display in the Museum’s entry hallway until the end of February. Unfortunately, not many of our new acquisitions go on public display. We would like to give the public a chance to see more of these newly acquired works of art. Every few months, Museum staff will display a new acquisition or a highlight from the collections. Come check it out and look for upcoming announcements of new artworks on display.

The Museum preserves the Scruggs-Vandervoort-Barney Collection (SVBC), which features ninety-eight paintings, watercolors, and drawings that depict various aspects of life in Missouri from 1946 and 1947. Also known as the Heart of the Nation Collection, these original works of art were commissioned by the Scruggs, Vandervoort & Barney department store in Saint Louis to document life in rural and urban Missouri. Since these works came under the Museum’s stewardship in 2014, having previously been displayed in offices and hallways throughout historic Jesse Hall at the University of Missouri, only a handful of the paintings and a few of the works on paper have been on display.

This focus exhibition will present selections of watercolors and drawings from this unique collection, in order to highlight specific views of Missouri and compare them to their appearances today. Artists involved in the SVBC project sought to capture activities from different locations and in different seasons. Variation and continuity are salient theses of the remarkable collection, and this selection of works with comparable modern-day photographs will echo these themes, demonstrating the sometimes changeability and sometimes persistence of the landscapes and cityscapes around us.

*All Works were Gifts of Scruggs-Vandervoort-Barney, Inc. Transferred from the Office of the Vice Chancellor for Operations, MU

Missouri Nostalgia: Works on Paper from the Scruggs-Vandervoort-Barney Collection

May 21–October 27, 2019

Alisa Carlson
Curator of European and American Art

The Museum preserves the Scruggs-Vandervoort-Barney Collection (SVBC), which features ninety-eight paintings, watercolors, and drawings that depict various aspects of life in Missouri from 1946 and 1947. Also known as the Heart of the Nation Collection, these original works of art were commissioned by the Scruggs, Vandervoort & Barney department store in Saint Louis to document life in rural and urban Missouri. Since these works came under the Museum’s stewardship in 2014, having previously been displayed in offices and hallways throughout historic Jesse Hall at the University of Missouri, only a handful of the paintings and a few of the works on paper have been on display.

This focus exhibition will present selections of watercolors and drawings from this unique collection, in order to highlight specific views of Missouri and compare them to their appearances today. Artists involved in the SVBC project sought to capture activities from different locations and in different seasons. Variation and continuity are salient theses of the remarkable collection, and this selection of works with comparable modern-day photographs will echo these themes, demonstrating the sometimes changeability and sometimes persistence of the landscapes and cityscapes around us.
The response of visitors to the Vasarely exhibition, which illustrates the link between art and science, underscores the effect of art. The theme of reaching for the stars was reinforced by several wonderful concerts in the European Gallery, including one by The Gypsy Jazz Trio. Here are some more reasons to visit: we combined Museum Day with Archaeology Day (MAD), which doubled the fun and more than doubled the crowd. Please plan on attending the next one, Saturday, October 5, 2019. World Anthropology Day is closer: Sunday, February 10th.

This past summer kids were able to experience the art of Picasso, learn sketching techniques, and study modern art and collage, all thanks to docents offering their expertise and capacity for fun. Docents facilitating the Art and Medicine Experience have welcomed medical professionals every week into the galleries. We appreciate Dr. Kevin Craig at University of Missouri Health Care for providing this opportunity.

Check out the Ad Hoc Film Series offered monthly on Sunday afternoons and see if you can guess the reason(s) the films were chosen. Enjoy the Museum Associates-sponsored Art of the Book Club selections and book-inspired events. The Museum offers something for everyone in the cosmos! 

May Selection
The Painted Girls
by Cathy Marie Buchanan

During the “Belle Époque” of Paris in 1878, the van Goethem sisters find their lives upended after the death of their father. Marie is sent to work at the Paris Opéra, where she will be trained to enter the famous ballet. Marie throws herself into the grueling work of dance and soon is modeling for Edgar Degas. Her image will forever be immortalized as Little Dancer Aged Fourteen.

August Selection
The Adventures of Huckleberry Finn
by Mark Twain

Drawing upon his life growing up along the Mississippi River in Missouri, Twain imaginatively re-creates his boyhood adventures with inspired characterizations. The book tackles understated yet serious themes: “natural” man versus “civilized” society, the evils of slavery, the innate value and dignity of human beings, along with other topics.
Greetings Fellow Museum Associates!

As a ten plus year member of Museum Associates, I am pleased and honored to be serving as president of our organization. The Museum holds a very special place in my heart and I am constantly amazed at the dedication, creativity, and generosity of our members.

The Museum continues to put on meaningful and beautiful exhibits and events. Please take a careful look at this issue of the Museum Magazine, as it contains a wealth of information, dates, and times for Museum happenings and updates on the varied and extensive Museum programming.

Please make sure to mark your 2019 calendars for our popular Art in Bloom, to be held the weekend of March 15–17, 2019. This fabulous event, in its thirteenth year, is one of the Museum’s most popular events. Remarkable florist creations interpreting works from the collection never fail to impress and please visitors of all ages. For many, this event is their first exposure to the Museum and the artwork within the collections.

Consider this a personal invitation from me to you to attend our newly revamped fundraiser, The Canvas Carnaval, to be held at the Columbia Country Club, Saturday April 6, 2019. This cocktail buffet event was a terrific success in its inaugural year in 2018, and plans are already underway for a fabulous evening in 2019. Please contemplate a sponsorship for this event, and gather your friends for an evening of exceptional food and drink, original artwork, and a few surprises! More details coming soon!

If you have not visited our Museum Store recently, you are in for a treat! An array of art inspired items await you. Remember the Museum Store for your Valentine’s Day, Mother’s and Father’s Day, and graduation gift needs. I would also like to thank our gift shop volunteers who take part of their day to keep our Store open. Won’t you consider volunteering in the Store? This worthwhile venture is a major financial support for Museum Associates. Without volunteers, we are not able to have the Store open when patrons to the galleries come for a visit. Volunteers are only asked to serve two hours one day a week. Not only are you able to support Museum Associates by volunteering, but the galleries are only a floor away for a quick visit! To volunteer in the Museum Store, contact Bruce Cox at 882-6724 or email him at coxb@missouri.edu.

MA Members continue to provide meaningful financial support to the Museum. Thank you for your membership and participation. I would like to particularly thank and welcome the most recent members of the Herakles Guild:

- Richard and Tootie Burns
- Gerald and Linda Hazelbauer
- David and Nancy Bedan
- Linda Lyle
- Brian Foster
- David and Ann Mehr

These individuals have generously given a gift of $10,000 or more to the Museum and/or Museum Associates. Their names will be engraved on the large wooden plaque just outside the Museum galleries. A reception and induction into the Herakles Guild will be held in February. If you should see any of these folks, please acknowledge their gift and thank them for their kind stewardship.

And thank you again for your participation and support of the Museum. I wish you a happy and healthy 2019, and will look forward to seeing you at the Museum!

On December 5, 2018 Museum Associates hosted their annual Holiday Fête including a concert in the European Gallery by MU student Tâmila Freitas de Souza, who is an accomplished flutist from Brazil.
### Museum Associates Friends Roster

<table>
<thead>
<tr>
<th>Name</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barbara Wallach</td>
<td></td>
</tr>
<tr>
<td>Aaron and Nikki Krawitz</td>
<td></td>
</tr>
<tr>
<td>Tim and Linda Harlan</td>
<td></td>
</tr>
<tr>
<td>Kee and Diana Groshong</td>
<td></td>
</tr>
<tr>
<td>Richard Edging</td>
<td></td>
</tr>
<tr>
<td>John Adams and Carol Deakyne</td>
<td></td>
</tr>
<tr>
<td>Robert Conrad and Stacie Schroeder</td>
<td></td>
</tr>
<tr>
<td>Herbert and Lynn Willbrand</td>
<td></td>
</tr>
<tr>
<td>Mark and Carol Stevenson</td>
<td></td>
</tr>
<tr>
<td>John and Karen John</td>
<td></td>
</tr>
<tr>
<td>David and Nancy Bedan</td>
<td></td>
</tr>
<tr>
<td>Kathryn Allen</td>
<td></td>
</tr>
<tr>
<td>Perseus Guild</td>
<td></td>
</tr>
<tr>
<td>Bellerophon Guild (&gt;$1,000 Level)</td>
<td></td>
</tr>
</tbody>
</table>

**Ticket Prices**

- $55/Person
- $100/Couple

**About the Event**

- **Date:** Saturday, April 6, 2019
- **Time:** 5:30–8:30pm
- **Location:** Columbia Country Club
- **Price:** $55/Person, $100/Couple
- **RSVP:** By March 29, 2019

**Design and Graphics**

- **Graphic Design:** David Lin, Virginia Tech
- **Photography:** Elizabeth Klein, Studio A

**Supporting Organizations**

- **Sponsor:** Bank of America
- **Additional Support:** Virginia Tech Foundation, Virginia Tech League of Donors, Virginia Tech Employee Giving Campaign

**Contact Information**

- **Email:** events@maamuseum.org
- **Phone:** 540-231-5225

[For more information, visit maamuseumassociates.org]
Through seemingly wealthy and extravagant, the Roman Empire offered little public assistance to its citizens. One way the government appeased its neglected populace, however, was through public amenities. Luxurious bathhouses provided cleanliness and fleshly pleasures, while theaters and circuses (chariot race tracks) offered further entertainment. But the most popular of these public provisions were the arenas and their spectacles. Variously referred to as the “games” or “blood sports,” they were ludi in Latin, which generally featured gladiators and venators as their main events.

Scholars suggest as many as 135 days annually were devoted to ludi, often held in conjunction with religious festivals or imperial commemorations such as birthdays or military victories. Staged in mammoth amphitheaters, lavishly appointed architectural marvels, the ludi were known across Rome’s empire. At ancient Thysdrus (modern El Djem, Tunisia) stand the remains of a colossal amphitheater that seated 35,000. The Museum’s small red-slippered jug, a souvenir from a venationes (wild beast hunt), also originates from Thysdrus. Venators, like gladiators, were trained fighters, but their opponents were wild animals rather than men. The jug shows a venator lifting a panther over his shoulders, indicating that he has killed it. Wild cats and bears seem to have been the most popular opponents for venators. Roman North Africa was known for rival schools of venators, while mosaics of the region also show the grisly damnatio ad bestias (“condemnation to the beasts”), an execution method for certain criminals who were placed naked in the arena with wild animals, as venators whipped the beasts into deadly frenzy.

Like venators, gladiators were usually slaves trained to fight in the arena. Gladiators fought other men, usually pairs armed differently. The different weaponry was representative of the men’s various origins, such as Thracians or Greeks or Myrmillones (from Gaul). Many gladiator types are known, but the Museum’s figurine represents a secutor, or pursuer, usually paired with the retiarius, who entered the arena armed only with a net and trident. The secutor had to keep his distance from the net, and therefore pursued slowly, rather than moving aggressively forward like the retiarius, who continuously tried to cast his net over the secutor. Secutors carried the tall square shield and short sword (now broken) seen here. They wore full helmets, which were smooth on the exterior so retiarii could not get a grip on them. The gladiators represented on the lamp are probably hoplomachi or Thraeces who wore long greaves and plumed helmets, while carrying small shields. Regardless of type, it is a myth that gladiators always fought to the death. They were taught to wound and disable, but not to kill unless so ordered by the ludi sponsor. Losing half the fighters was an expensive undertaking, and such decimating events were organized much more infrequently.
Thirteenth Annual

Art in Bloom

March 15–17, 2019

Experience the Art of Floral Design

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

See selections from MU's Missouri Historic Costume and Textile collection with floral themes. These costumes will be accompanied with floral head pieces and jewelry created by students from MU's Wedding Floral Design course.

Friday, March 15th
MA Members 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

Saturday, March 16th
Art in Bloom, 9:00am–4:00pm, All Galleries

Art in Bloom for Kids (Drop in and create!)
1:00–3:30pm, 2nd Floor Lobby

Sunday, March 17th
Art in Bloom, 9:00am–4:00pm, All Galleries

FREE and Open to the Public