Mission Statement
The Museum of Art and Archaeology advances understanding of our artistic and cultural heritage through research, collection, and interpretation. We help students, scholars, and the broader community to experience authentic and significant art and artifacts firsthand, and to place them in meaningful contexts. We further this mission by preserving, enhancing and providing access to the collections for the benefit of present and future generations.

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

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Cover
Arthur Schuider (American, 1864–1935)
S/N: 0018, c1933
Oil on canvas board
Gift of Mr. George Schwieb (65.245)

From the Director
Audrey Hepburn once said that “living is like tearing through a museum. Not until later do you really start absorbing what you saw, thinking about it, looking it up in a book, and remembering—because you can’t take it all in at once.”

She was equally right about life and about museums, probably in more ways than she intended. Museums are places of memory, both in the sense of celebrating and preserving our shared heritage and different highlights of the human career and in the sense of being an experience that is as vivid and meaningful in retrospect as it is in the moment. Museum experiences stay with you, changing your perception, broadening your understanding, informing your judgment. They open you to other ways of seeing, and to a wider range of ways of responding to the human condition.

That impact is not always immediately apparent. The first time I brought my eldest son to the museum where I worked he seemed barely interested, but years later he recalled every moment, including details I’d never noticed myself. He taught me more than I taught him; museum visits are seeds that may take years to sprout, and many more to bear fruit.

For Hepburn, too, the early experiences she curated as memories and absorbed over time bore fruit. While she became a special ambassador for UNICEF in 1988, she’d begun her involvement three decades before as part of the UN’s 1954 “My Most Unforgettable Child” documentary about children subject to war and strife around the world, informed in turn by her experiences as a child in occupied Amman.

In the months to come we’ll be offering a range of Museum experiences for you to curate as memories and absorb over time. Electify! brings a nationally-juried show of contemporary art from emerging young artists with disabilities, each bringing their own unique experiences to their artwork. Longtime Museum friends will recall that we hosted an earlier version of this exhibition a decade ago. Electify! will be on exhibit until shortly after our always-popular “Art In Bloom.”

Reinstallation of our permanent collections in the modern galleries will follow, and the return of some familiar works—along with some that haven’t been shown before. While we’ve been excited to offer an inspiring series of special exhibitions in the modern galleries (Rooted, Revived Reinvented: Basketry in America; The Lasting World; Simon Dinnerstein and The Fulbright Triptych: Electify!), we’re also exhilarated at the opportunity to reinterpret the permanent galleries for new audiences.

Japonisme in Print: Japanese Style/Western Culture examines the influence of Japanese woodblock prints on western artists, including Mary Cassatt, Henri Rivière, and John Taylor Arms. It’s followed by Pre-Columbian Pottery from the Museum’s Collections: Ancient Peru, the first in a planned series of occasional exhibitions showcasing the rarely-seen Pre-Columbian collections of both the Museum of Art and Archaeology and our sister institution, the Museum of Anthropology.

Page-Turners: Medieval and Early Modern Illustration considers a different kind of influence—the interplay of image and text in illuminated illuminated/illustrated manuscripts, early printed books, folios, and broadsheets.

Each of these focus exhibitions examines artworks from a different perspective, allowing you to experience both the works of art and the Museum in very different ways. You probably can’t take it all in at once. That’s okay—you can come back as often as you like.

And then remember those experiences over the years to come.

Alex W. Barker
Director

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Since January 2016, two of the Museum’s galleries of modern and contemporary art have been sites for a range of enlightening exhibitions of contemporary Afro-Cuban art, European and American portraiture, basketry in America, and works by Simon Denny with labels written from multiple perspectives. Until mid-March of this year, these galleries will feature yet another distinctive exhibition, Electrify!, presenting recent works by young artists with disabilities (see pages 4-5). As this sequence of special exhibitions comes to a close this spring, these two galleries will be rededicated to highlighting extraordinary works from the Museum’s permanent collection. Selections of global art from about 1950 to the present will be reinterpreted for a grand reopening on April 21, 2018.

This reinterpretation aims to continue the conversation that these recent exhibitions have sparked, by representing diverse voices and viewpoints. Today, the arts comprise multiplicity and hybridity, representative of manifold cultures, ethnicities, social classes, and identities. Moreover, many artists and arts institutions are challenging the hegemony of privileged perspectives that have dominated the arts for centuries—typically European-American, white, affluent, male-gendered, and heterosexual. Artworks from the mid-twentieth century to today in the Museum’s collection contribute to ongoing dialogues about how the arts can both reflect and affect societies, as well as how inclusivity in the art world can further expand.

Seeing Anew
A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection
Opening April 21, 2018

Alisa Carlson
Curator of European and American Art

Grace Hartigan (American, 1922–2008)
The Gallow Ball, 1950
Oil and newspaper on canvas
Gilbreath-McLorn Museum Fund (2002.27)

Koo Kyung Sook (South Korean, b. 1960)
Markings No. 7-3, 2007
Inkjet print on paper

Omar Rayo (Colombian, 1928–2010)
Towel, 1970
Embossed print on watercolor paper, artist’s proof
Gift of Julie Bondeson (2016.42)

Richard Burnside (American, b. 1944)
Turtles and Snakes, ca. 1980s
Enamel paint on plywood panel
Gift of Rex and Mary Campbell (2009.11)

Kara Walker (American, b. 1969)
The Block, Sliming: De-Boning, 2002
Black pigment on stainless steel
Gilbreath-McLorn Museum Fund (2017.16)

Brian McHaeu (American, b. 1964)
Snowy Sunset—Cottonwoods—Flooded Swale III, 2016
Oil on canvas
Gilbreath-McLorn Museum Fund (2016.11)

The Gallow Ball, 1950
Oil and newspaper on canvas
Gilbreath-McLorn Museum Fund (2002.27)
This winter, the Museum will be the first stop on the national tour of Electrify!, an exhibition showcasing the latest artworks by young artists with disabilities. This exhibit has been organized by VSA, the International Organization on Arts and Disability of The Kennedy Center in Washington, DC and sponsored by Volkswagen Group of America. Now in its sixteenth year, this annual juried show spotlights fifteen emerging artists from ages twenty-one to twenty-five. The 2017 winners were selected from a pool of hundreds of applicants by a jury of notable artists and arts educators, curators, and administrators from across the country. The stimulating works in Electrify! feature a variety of media, from oil painting to photography, film to multimedia installation, found-material assemblage to appliqué fabric. In their explorations of this year’s themes to “excite our senses, awaken our curiosity, and electrify our very being,” the artists address prescient issues of identity, alienation, grief, reconciliation, acceptance, empathy, and hope. The winning artworks were selected based on “their artistic quality, proficiency, and enlightening or compelling interpretations” of these themes.

The winning artists are:
Trinity Kai, Little Rock, Arkansas (Grand Prize)
Summer Mason, Los Angeles, California (First Prize)
Haley Macherone, Portland, Maine (Second Prize)
Briana Beck, Chicago, Illinois
Taylor Bielecki, Royersford, Pennsylvania
Kavin Quiles Bonilla, San Juan, Puerto Rico
Rein Brooks, Saint Louis Park, Minnesota
Marieke Davis, Gilbert, Arizona
Rowan Dilola, Santa Barbara, California
Blythe Gurche, Trumansburg, New York
Carly Mandel, Saint Louis, Missouri
Jillian Santora, Toms River, New Jersey
Kendall Schauder, Chicago Illinois
Becca Schwartz, Richmond, Virginia
Esther Woo, Coppell, Texas

“These young artists challenge us to see the world from a different point of view, and through their personal lens,” said Betty Siegel, Director of VSA. “Their work will spark debate and conversation, and ultimately ignite understanding.” Through their individual expressions, these artists speak to our shared experiences of self-discovery and self-awareness as well as celebrate the power of diversity and inclusivity.

Trinity Kai, Insight, 2017
Gum Bichromate over palladium (Grand Prize Winner)

Summer Mason, Copper, 2017
Video (First Prize Winner)

Haley Macherone, Hold for Inspection, 2017
Sculpture (Second Prize Winner)

Blythe Gurche
Last Light, 2017
Oil on canvas
**Spotlight**

**THE GOD SARAPIS**

“All good things one could desire are in Alexandria,” wrote Herodand, a poet working in the Ptolemaic capital during its Hellenistic heyday. Herodand did not exaggerate, and the city never failed to impress. It was literally awash in wonders, among which were the Great Lighthouse, the Great Library, the Museum (a research think-tank rather than a gallery), and the “Soma” (royal mausoleum) where the eponymous founder-king rested in lifelike, supernatural stasis, stirring enough to leave Roman emperors weeping at the pathos. Additionally, visitors could see a zoo, exotic gardens, and smaller marvels like coin-operated holy water dispensers. But the spectacle didn’t end there. From a hill in the city’s center rose the sanctuary of Sarapis (Sarapeion), accessed by a grand, 100-stepped staircase. The fourth century CE historian Ammianus Marcellinus marveled at the ostentation of it all, and reported that, among the city’s innumerable temples “pompous with lofty roofs...none were more magnificent than the Sarapeion.” Surrounded by soaring, columned halls filled with statuary and other art, the god’s temple was the centerpiece of the spread, and in it stood his mammoth cult image. Encrusted with jewels and overlaid with precious metals, the glittering, enthroned colossal allegedly left visitors dumbstruck. In the second century CE, the profligate statue drew the disdain of Christian theologian Clement who contemptuously derided it as the “deadliest of illusions.”

Though Clement balked, Sarapis was Alexandria’s most celebrated deity. Visible even from sea, the god’s extravagant, hilltop sanctuary attests to the cult’s importance in a city competing with itself for flashy attractions. Moreover, the Ptolemies realized the necessity for pacifying their unhappy populace (prone to riots) with a god that would appeal to both Greeks and Egyptians alike. Because Greeks had never responded to oriental animal gods, the popular Egyptian Apis bull (a death-and-resurrection god) and Osiris (king of the underworld) were reimagined as one majestic patriarch, who bore an unmistakable resemblance to Zeus and his brother Hades. Sarapis thus emerged as not only a bearded, benevolent father capable of healing the sick, but also a powerful chthonic deity who engendered agricultural fertility and formed a mysterious death-and-rebirth trinity with wife Isis and son Harpokrates. The syncretic new deity was indeed a masterful amalgamation, one-stop religious shopping for all, so popular that a very common name for boys in Egypt thenforward was “Sarapion.” As the cult of Sarapis grew in popularity, it ultimately took root in Asia Minor, Greece, and Italy.

But it was not destined to last. In the late fourth century CE, the wily Christian patriarch Theophilos led an angry mob against Alexandria’s great Sarapeion, where they first assailed the cult statue and decapitated it, and then turned their wrath on the sanctuary itself.

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**Special Exhibitions**

**Japonisme in Print: Japanese Style/Western Culture**

Through April 1, 2018

This fourth installment of the focus exhibition series about Japanese printmaking considers the impact of Japanese color woodblock prints on European and American prints from the late nineteenth and early twentieth centuries. Works by Mary Cassatt, Henri Rivière, Pierre Auguste Renoir, Alphonse Mucha, James Abbott McNeil Whistler, and John Taylor Arms are included.

**Page-Turners: Medieval and Early Modern Illustration**

Through 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.

**Electrify!**

Through March 18, 2018

The Kennedy Center and Volkswagen Group of America have teamed up for the 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.

**Pre-Columbian Pottery from the Museums’ Collections: Ancient Peru**

April 10–Ongoing

Pottery from ancient Peru is justly celebrated for its beauty and technical craftsmanship, combining elements of exoticism and meticulous representation with bold imagination. Reflecting a range of cultures and belief systems spanning more than a millennium, this exhibit highlights ceramic arts from the Chavin, Tiwanaku, Moche, Nazca, Wari, Sican and Chimú cultures. Both the Museum of Art and Archaeology and the Museum of Anthropology hold deep and rarely seen collections of Pre-Columbian art.

**Seeing Anew: A Reinterpretation of Modern and Contemporary Artworks from the Permanent Collection**

April 21–Ongoing

After two years of special exhibitions, two galleries will be rededicated to highlighting extraordinary works of modern and contemporary art. Selections of artworks from about 1960 to the present will be reinterpreted with an emphasis on diversity represented in the permanent collection. Both familiar favorites and recent acquisitions will be displayed, along with a new section devoted to works on paper.

**Studies in Classical Beauty**

May 22–September 30, 2018

By the fifteenth century, a small artistic revolution had begun in Italy, where artists rejected the Gothic style and began recapturing the Graeco-Roman aesthetic in architecture and the human figure. Regardless of subject matter, Gothic artifice ultimately gave way to perfected proportions, classical contrapposto, and stoic bearing. This focus exhibition explores various studies in classical beauty, from the sixteenth to early twentieth centuries.
Calendar of Events

February (Black History Month)
2 Friday
Art of the Book Club
An Anthology on Mars by Oliver Sacks
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

9 Friday
MO Folk Arts Program
"Creating and Creative Access for Artists with Disabilities"
Services for Independent Living Staff
2:00–3:00pm, Museum Galleries

16 Friday
Artist Lecture
Electrify! Artist Briana Beck
3:00–4:00pm, European Gallery

17 Saturday
World Anthropology Day
(Sponsored by the Museum of Anthropology)
12:00–2:00pm

18 Sunday
School of Music Gallery Concert
Vocal Chamber Music of the 20th Century
2:00–3:00pm, European Gallery

27 Tuesday
Annual Music and Art Concert
7:00pm, Sacred Heart Catholic Church
105 Waugh St., Columbia, MO
FREE and open to the public
Museum of Art and Archaeology and Mizzou School of Music’s Ars Nova Singers

March (Women’s History Month)
7 Wednesday
Curator-Led Exhibition Tour
Page-Turners: Medieval and Early Modern Illustration (second installment)
Alisa Carlson, Curator
2:00–3:00pm, Focus Exhibition Gallery

10 Saturday
School of Music Gallery Concert
MU Clarinet Ensemble
2:00–3:00pm, European Gallery

11 Sunday
Docent-Led Theme Tour
"Art in Jane Austen’s World"
2:00–3:00pm, Museum Galleries

14 Wednesday
Museum Lecture Series
"Love, Loss, and Life (Eternal): Greek Flower Myths"
Benton Kidd, Curator of Ancient Art
9:30–6:30pm, 707 Mizzou North

15 Thursday
Archaeological Institute of America Lecture (AIA)
"Out of Africa: How Roman Olive Oil Production Created Architectural Innovation"
Lyne Lancaster, Ohio State University
5:00pm, Reception 5:30pm, Lecture 101 Swallow Hall

16 Friday
Art in Bloom
Museum Associates and Florist Reception
5:30–7:00pm, Gallery of Greek and Roman Casts
Art in Bloom Opens to the Public
7:00–9:00pm, Museum Galleries

17 Saturday
Art in Bloom
9:00am–4:00pm, Museum Galleries

19 Monday
Docent-Led Exhibition Tour
"Creating the Monarch and Cultivating the Soul: Flowers in Medieval and Renaissance Art"
Alisa Carlson, Curator of European and American Art
2:00–3:00pm, 707 Mizzou North

20 Sunday
Art in Bloom for Kids
Drop-in sessions: 1:00–3:30pm, 2nd Floor Lobby

21 Sunday
School of Music Gallery Concert
MU Honors Guitar Ensemble
2:00–3:00pm, European Gallery

May
1 Tuesday
Art of the Book Club
People of the Book by Geraldine Brooks
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

2 Sunday
Docent-Led Theme Tour
"Writing and Books"
2:00–3:00pm, Museum Galleries

9–13 Monday–Friday
Summer Camp
(Sponsored by the Museum of Anthropology)

20 Sunday
MO Folk Arts Gallery Concert
Traditional Irish Singing with vocalists
Eimear Arkins and Rowan Elliot
2:00–3:00pm, European Gallery

23 Wednesday
Curator-Led Exhibition Tour
Studies in Classical Beauty
Benton Kidd, Curator
2:00–3:00pm, Focus Exhibition Gallery

June
1 Sunday
Docent-Led Theme Tour
"Glass Through the Ages"
2:00–3:00pm, Museum Galleries

9 Thursday
Kids Series: World of Art
2:00–3:30pm, Museum Galleries
Limit two children per accompanying adult
Pre-registration required by calling 852-3591

16 Thursday
Art of the Book Club Lecture
"Ancient Luxury Glass"
Benton Kidd, Curator of Ancient Art
5:30–6:30pm, 707 Mizzou North

August
1 Wednesday
Art of the Book Club
Portland Vase by Robin Brooks
Brown bag lunch and discussion
12:15pm, 123 Mizzou North

5 Sunday
Docent-Led Theme Tour
"Glass Through the Ages"
2:00–3:00pm, Museum Galleries

9 Thursday
Kids Series: World of Art
2:00–3:30pm, Museum Galleries
Limit two children per accompanying adult
Pre-registration required by calling 852-3591

I’m Back in April!!
Reinstalled in the Modern Gallery

Ad Hoc Film Series
All films shown at 7:00pm
Mizzou North, Room 148
FREE and open to the public

February
9 Friday
Temple Grandin (2010)
Directed by Mick Jackson
Starring Claire Danes, Julia Ormond, and David Strathairn

March
9 Friday
Awakenings (1990)
Directed by Penny Marshall
Starring Robert De Niro and Robin Williams

April
13 Friday
Suddenly (1954)
Directed by Lewis Allen
Starring Sterling Hayden and Frank Sinatra

May
11 Friday
Name of the Rose (1986)
Directed by Jean-Jacques Annaud
Starring Sean Connery and Christian Slater

June
8 Friday
Maudie (2016)
Directed by Aisling Walsh
Starring Ethan Hawkes and Sally Hawkins

July
13 Friday
Death on the Nile (1978)
Directed by John Guillermin
Starring Mia Farrow and Peter Ustinov

August
10 Friday
Caesar and Cleopatra (1945)
Directed by Gabriel Pascal
Starring Vivien Leigh and Claude Rains

May June July August
9 8 7 6 5 4 3 2 1
Narnia, Malek, 1956
Multi-media assemblage
Gilmore-McLorn Museum Fund (2006-2)
The Missouri Folk Arts Program (MFAP) staff is excited about a new multi-year initiative, dubbed “Show-Me Folk,” to identify, then to engage, new-to-us traditional artists region by region across Missouri. The hope is to engender deeper understanding of both established and emerging cultural communities. We envision a twofold plan, including annual field surveys (alternating annually from rural to urban communities) and opportunities for newly-identified artists to perform, demonstrate, and exhibit their traditions.

With funding from the National Endowment for the Arts, the first step for the Missouri Arts Council and MFAP was to hire a professional folklorist to conduct the field survey. With input from stakeholders, we chose Thomas Grant Richardson, a folklorist, ethnomusicologist, and museum educator, who most recently conducted successful surveys in Utah and abroad.

Richardson drove many rural highways, including this one near Clark, Mo., in Randolph County, home of a vibrant Amish community that makes traditional furniture, baskets, rugs, quilts, toys, and food for purchase by the general public.

During Richardson’s first trip, he explored several highways, including 13, 36, and 63. He visited Kirksville, Macon, Clark, Gallatin, and Hamilton with brief stops in Columbia, Kansas City, and St. Louis. He filled his notebook with leads and has just begun to fill a terabyte hard drive with photographic images, video, and audio. When Richardson submitted his first report from the field, he noted, “My initial findings support my belief that traditional arts are alive and well in every pocket of this county. In Missouri, I met with several fantastic artists and community organizers and witnessed some of the most genuine expressions of dedication to sustainable, community-oriented, traditional arts.”

Now back at home in New Mexico, Richardson is mapping his next Missouri visit. In March, he will return for scheduled stops to document several individual traditional artists in the designated region. Based on his findings, MFAP will co-host a small exhibition and performances at Missouri Valley College (MVC), a partner in the region, to highlight traditions identified in the project. MVC Professor Claire Schmidt (University of Missouri alum) and MVC Honors College students will work with Richardson and MFAP staff to plan the event.

This first field survey represents an annual commitment, as MFAP continues its work to discover regional traditions; to coordinate public activities, featuring local artists with regional partners; and to bolster the strength and infrastructure of Missouri’s folk and traditional arts, artists, and cultural communities. Join us on our website and social media this spring as we answer the questions “Where’s Thomas? Who did he meet and what did he eat today?”

Richardson interviewed members of the Hands of Friendship Quilt Guild, a Kirksville, Mo., organization established in 1996. Andrea O’Brien (left) and Alice Allinson not only showed off their latest quilts and tools, they also shared stories about the tragic December 2016 fire at the Kirksville Arts Association. The organization’s historic building was a total loss, as well as most quilts in a special guild exhibition. Both O’Brien and Allinson lost works in the fire.

Richardson suspected that one introduction to the local Mexican community in Sullivan County’s Milan, Mo., would be through footwear. He not only enjoyed a traditional meal at Taqueria San Marcos but struck up conversation with restaurateur Marcos Osorio about Latino traditions in the area. Richardson also gave Osorio’s restaurant top marks—high praise from a food aficionado and resident of Santa Fe, New Mexico.

In early December 2017, Richardson made his initial visit to Missouri, where he met with project partners and advisers in and near this year’s target region—thirteen rural counties north of Interstate 70, including Howard, Adair, Daviess, Saline, and counties between. The highlighted counties historically share geology, settlement patterns, and some traditions. Older immigrants, for instance, hailed from Ireland and Germany, while more recent immigrants arrived from countries including El Salvador, Peru, and central Africa.

Richardson and Folk Arts Specialist Debbie Bailey discussed fieldwork equipment over lunch in the Folk Arts offices at Mizzou North. After lunch, Richardson headed north along Highway 63.

Lisa L. Higgins
Director
From the Museum Educator

Cathy Callaway

This busy fall found some changes in staffing at the Museum, and in specific, in the education department. At the end of September Rachel Straughn-Navarro, the assistant museum educator, took a position at the Spencer Museum of Art at the University of Kansas. Arthur Mehrhoff retired from his position as academic coordinator at the end of October. We miss them both, but know they are enjoying the next chapter of their lives.

The main exhibition this fall was The Lasting World: Simon Dinnerstein and The Fulbright Triptych. We were fortunate to have the artist and his wife Renee visit us several times throughout the duration of the exhibition. After the Friday night and Saturday morning activities surrounding the symposium, which focused on Dinnerstein’s work, Simon visited the Museum that Saturday afternoon, to the delight of the attendees and presenters at National Museum Day (September 23). As part of the programming, members of the Columbia Weavers and Spinners’ Guild displayed some of their creations inspired by works of art in the Museum (see sidebar on page 13).

Archaeology Day was held on October 21. We sincerely thank the participants for making this day interesting, educational, and fun for all attendees. The Museum also hosted school children for a “Blueseum”—a part of the Blues in the School programming—on September 25, with a performance by two blues musicians in the galleries and workshops on music and art the rest of the day. This year, in conjunction with Daniel Boone Regional Library’s One Read choice, the Museum co-sponsored the film Detropia at the public library. We also hosted a discussion about some “difficult” artwork that confronts social issues, thanks to Alyssa Liles-Amponsah, Associate Director of K-12 Programming and Education Equity, Division of Inclusion, Diversity, & Equity at the University of Missouri, and Nikki McGruder, Regional Manager, Diversity Awareness Partnership—Columbia. The opportunity to confront these issues in a thoughtful way is helpful and healthy for the overall community of visitors to the Museum.

Students listen during “Blueseum” in the European Gallery.

Artist Simon Dinnerstein explains elements of his painting, The Fulbright Triptych.

Students draw during “Blueseum.”

Linda Ridgeway meets ancient Greek Hoplite, Coronal Castle, during Archaeology Day.

Museum docent, Yolanda Cicili, creates pottery during Archaeology Day.

Weavers and Spinners’ Guild

Patti Doyle models a lace ruff she created, inspired by the Museum’s Portrait of a Lady.

Nancy Bullock displays her black bowl inspired by the dotted rosettes in the design from a 2nd century BCE Mesopotamian drinking cup.

Jenny Chicone shows her tapestry weaving inspired by Frederic Karoly’s painting, Concerto Grosso Fugue by Bloch-Interpretation.
Gary Anger
President

A big “thank you” to everyone who attended the Museum Associates Annual Meeting on November 3, 2017. I appreciate all who came out to hear about the Associates’ accomplishments in 2017: the success of the Paintbrush Ball, the Crawfish Boil, Art in Bloom, the Art of the Book Club, and the two fantastic acquisitions we were able to acquire for the Museum through everyone’s fundraising efforts. One of the things that was most exciting to me was the increase in membership of the Associates by twenty-six new “friends” of the Museum. That amounted to a fourteen percent increase in just one year. Another was that the Museum Store was finally fully staffed at the time of the Annual Meeting. I would like to thank Bruce Cox and any of you who helped in the areas of membership and Museum Store staffing.

As usual, there is much to be thankful for and much to look forward to in 2018. We welcome Tootie Burns, Sandy Neal, Carol Deakyne, and Jane Wagner as new Museum Associates Board Members, beginning their first three-year term at the Annual Meeting. We also thank Diana Groshong and Kristy Bryant for their years of service as they retired from the Board. If you run into any of these folks, please share your appreciation for their dedication to the Museum of Art and Archaeology and Museum Associates.

As you know, the Museum Associates typically has one major fundraiser each year. For ten years it has been the Paintbrush Ball. Over the summer, a large and active committee of Board Members and Associates worked together to rethink what the fundraiser might look like beginning in 2018. As a result, the Paintbrush Ball has been retired and a new fundraiser, the Canvas Carnaval, is being developed and will be unveiled on April 21, 2018, from 5:30–8:30pm. The event will be held at the Columbia Country Club. The Canvas Carnaval will be a less formal event than the Paintbrush Ball with the dress code being cocktail attire. We plan to serve heavy hors d’oeuvres at a variety of food stations in the hall and will have two cash bars in operation throughout the evening. Our fundraising emphasis this year will be in three significant areas for the Museum:

• Art Education
• Art Conservation
• Exhibition Funding

We plan to have three information stations staffed by docents and/or Museum staff explaining each of the areas and answering any questions you might have about the importance of each. Unlike in prior years, we will not be funding an acquisition in 2018. Our focus will be completely on raising funds in these three areas which the Museum has identified as needing financial support. We also plan to have a fantastic silent auction that will be exclusively dedicated to artwork. A painting of the event, painted that evening will be the only live auction item. This event will encourage socializing and will include several games and raffles. So, save the date and come planning to have a good time. Don’t forget your wallets either—this will be the primary fundraiser for Museum Associates in 2018, and I look forward to seeing you there.

Once again, we are planning to hold Art in Bloom from March 16–18, 2018. Last year we hosted approximately 2,000 attendees, and the reviews were universally positive. Please plan to come this year, and bring some friends. The Museum Associates sponsored Sketching Group has been meeting since the summer and has been successful enough to consider establishing a second group. Watch for details and remember you don’t have to have “talent” to participate. The Art of the Book Club has continued to engage individuals with their book choices. Their selections directly correspond with exhibitions in the Museum and register with a variety of interests and backgrounds. We welcome your participation and hope you’ll join the book club.

I want to personally thank our “Friends” for giving the Museum and Museum Associates your financial support and your enthusiasm in spreading the word about all that the Museum has to offer. For the first time, we will begin listing in the Winter edition of the Museum Magazine the names of those active members in Museum Associates. The Museum Associates Board of Directors hopes you will enjoy seeing your name and those of your friends listed as our “Friends.” Remember, the Museum of Art and Archaeology is YOUR Museum. See you at an event or exhibition opening soon!

The Art of Book Club held a book discussion led by artist Simon Dinnertson, who chose the book Stoner by John Williams. The novel’s main character was educated and taught at MU.

Chosen to accompany the Electriﬁx! exhibition, this book explores seven paradoxical tales of neurological disorder and creativity. Sacks’ subjects include an artist who loses his sight, a surgeon with Tourette’s syndrome, and an autistic professor of animal science.

This novel was chosen to accompany the focus exhibition Page Turners: Medieval and Early Modern illustrated manuscripts. The story describes the quest of a rare book conservator to unlock the mysteries of a Jewish illustrated manuscript, the “Saranjevo Haggadah,” produced in Spain over 600 years ago. Follow the manuscript’s travels through history and the people involved in preserving it.

An enigmatic and astonishingly beautiful piece of Roman cameo glass made over 2,000 years ago, “The Portland Vase,” has passed through the hands of a stunning cast of characters. Housed in the British Museum since 1810, the vase was shattered into 200 pieces in 1845 and has undergone three reconstructions to restore it to its original beauty.
Mid-Missouri florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum's galleries.

MU's Missouri Historic Costumes and Textile Collection will display costumes with floral themes. These costumes will be accompanied with floral head pieces and jewelry created by students from MU's Weddings Floral Design course.

Friday, March 16th
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 17th
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

Museum Lecture
"Crowning the Monarch and Cultivating the Soul: Flowers in Medieval and Renaissance Art"
Alisa Carlson, Curator of European and American Art
2:00–3:00pm, 707 Mizzou North

Sunday, March 18th
Art in Bloom, 9:00am–4:00pm, All Galleries