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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.

Museum Associates
In Support of The Museum of Art and Archaeology

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

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

The University of Missouri does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, age, genetics information, disability, or status as a protected veteran.

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Cassidy Shearrer, Graphic Designer
Bruce Cox, Editor

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The past few months have brought many changes to the Museum—all of them welcome.

After long effort and anticipation the Museum’s collections are back on display. We formally reopened the galleries on April 19th to excellent reviews, and have had a steady stream of individuals and groups in the ensuing months. Few changes could be more welcome; as we continued to pursue other dimensions of the Museum’s mission while the galleries were closed, a central part of our mission, mandate, and character was absent when we couldn’t share our collections with all of you.

We’ve also added some important new acquisitions, further enriching the Museum’s distinguished holdings. One of the new acquisitions is featured in this issue—a seventeenth-century vanitas-themed still life which, like the Museum, is more than meets the eye.

In addition to various physical security upgrades, we’ve also added several new security guards to the Museum staff. We’re pleased to welcome Leland Jones, Will Fish, and Ron Bates—new faces to greet you when you visit, and to ensure the safety of both our visitors and our art. In addition, Pete Christus, who joined the staff during the move and assisted in the reinstallation of the galleries, has transitioned to a guard position—and serves as a bit of a “utility infielder,” able to assist in several areas as needed.

Two skilled craftsmen, Matt Smith and Travis Kroner, helped with finish work in the galleries and installation of the collections. Travis has now joined the staff of our neighbor, the Museum of Anthropology, to assist them with their installation. Matt Smith has joined the Museum’s permanent staff, assisting Chief Preparator Barb-Smit in her myriad duties. A native Missourian, Matt trained as a geologist and worked for the US Geological Survey before turning his hand (literally) to craft. He may be a familiar face to many of you from his work with the True/False Film Festival.

And most recently we completed a national search for the position of Associate Curator of European and American Art at the Museum. We had chosen to leave that position vacant during the move and reinstallation, so that the candidate selected would have a clearer idea of our prospects and plans. In some ways, I suppose, that was a calculated risk, but it has paid off. The search committee was thrilled with the quality of the applicants for the position, and we’re even more thrilled that Dr. Alisa Carlson—our consensus choice—has now joined the Museum staff. Dr. Carlson brings a recent doctorate from the University of Texas and a background in both Renaissance and Africain art to the Museum. You can learn more about her in this issue, and I look forward to introducing her to all of you.

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It’s been a pleasure welcoming so many of you back to the galleries and to the Museum’s ongoing suite of public programs. But with so much change, I encourage you to come by and see all that’s new.

Alex W. Barker
Director
Classical Convergence
Greek and Roman Myths in European Prints
Exhibition Dates: September 29, 2015 through January 24, 2016

Cathy Callaway
Museum Educator

Classical mythology has served as inspiration to artists over the centuries, as seen in paintings, prints, sculptures, and other art forms. The Trojan War was an important story to the ancient Greeks and Romans, a narrative cycle which began after the goddess Eris incited discord by tossing a golden apple inscribed “to the fairest” into a crowd of gods. Three goddesses claimed it (left to right: Hera, Aphrodite, and Pallas Athena; their Roman names: Juno, Venus, and Minerva); a prince of Troy, Paris, had to judge the winner [1]. Helen, the most beautiful woman in the world, was his reward for choosing Aphrodite, and the Greeks launched an attack on Troy in order to retrieve her.

Before the Greeks could set sail for Troy, however, their leader Agamemnon, had to sacrifice his daughter Iphigenia to the goddess Artemis (Roman: Diana). The Iliad, which begins in the tenth year of the war, is our source for many Trojan War stories, but most epics in the narrative cycle of which it was part are lost. The Iliad ends not with the conclusion of the war, but when Achilles defeats the Trojan hero Hector and returns his body to his father Priam for a heroic funeral and burial.

These stories were told or sung by a poet and only later did they appear in written form. The Aeneid, written by the Roman poet Vergil (70–19 BCE), tells the story of the Trojan hero Aeneas, who escaped the sack of Troy with his aged father alive, and holding the hand of his small son [2]. Within Vergil’s poem, Aeneas dramatically describes the destruction of Troy, accomplished through the Greek ruse of the Trojan horse. Aeneas was divinely charged to lead a band of refugees in search of a new place (Italy, we learn) and to found a new race with the people there, ultimately the Romans. 

Prints, which are more easily mass produced than other art forms, and thus are more affordable and widely disseminated, have served as an ideal medium for artistic expression. With the selection of printed imagery in this exhibition, woodcuts, engravings, and etchings, viewers can sample some of the different approaches artists have chosen for depictions of scenes from Classical mythology, ranging from the fifteenth to the nineteenth centuries.
Recent Acquisitions: Warhol

One of the most famous and controversial artists of the twentieth century, Andy Warhol (American, 1928–1987) is synonymous with the Pop Art Movement and America’s fascination with celebrity. These full-size Warhol serigraphs were proofs for the artist and are annotated with his printing instructions. These gifts from the Andy Warhol Foundation for the Visual Arts, like previous gifts of European and American Art, are preserved in Berlin, but others can be found in Basel, Paris, and Chantilly, where she also travelled. “My husband, J.J., and I were fortunate to be together the entire year in Germany, experiencing life in the remarkable city of Berlin and occasionally visiting other regions. It was an extraordinary experience, both professionally and personally.”

New Curator Of European and American Art

The Museum of Art and Archaeology is pleased to announce the addition of Alisa Carlson to the staff as Associate Curator for European and American Art. “This position is an ideal fit for my background and ambitions, and finding this right place is the result of several years of hard work and passion for art and its history,” states Carlson.

Carlson has been fascinated with art since she was a teenager. She grew up in Cannon Falls, Minn., and although her high school was small, she was fortunate to have had strong programs in visual arts and humanities. “Through the humanities classes I took, I was able to go on a group trip to Europe. I’m still so grateful to my parents for making that trip possible for me, when it was hard for them to afford.” The trip included two weeks in southern Germany and one week in northern Italy, visiting museums, churches, and historical sites. Experiencing works of art and architecture firsthand was both intellectually compelling and moving to Carlson. “I knew then that I wanted to work in some way with art.”

In college, while taking art history classes, Carlson found her niche. “I thoroughly enjoyed my studio arts classes, and even did a minor in printmaking, but it was the investigation of the historical, cultural, social, and religious contexts of art that were truly compelling to me.” A class on Albrecht Dürer, in particular piqued her curiosity. She was awarded a scholarship to intern at the Museum for African Art in New York during the summer before her senior year. “From that experience, I learned that working in a museum and being able to study artworks firsthand was a major goal for me.” In 2002, Carlson graduated with her BA from Hamline University in Saint Paul, Minn., and then was hired on as a Curatorial Assistant at the Museum for African Art back in New York.

After a few years saving money for graduate school, Carlson attended Case Western Reserve University in Cleveland, Ohio, for its joint program in Art History and Museum Studies with the Cleveland Museum of Art. “I was still interested in African art, but graduate seminars on medieval and early modern European art were too captivating for me to ignore, and I began to be pulled toward the study of the northern European Renaissance.”

She did internships at the Cleveland Museum of Art in three different curatorial departments: African Art, Medieval Art, and European Paintings and Sculpture, 1500–1800. At that time, the museum was closed for a major renovation and expansion project, so she had the rare opportunity to observe the inner-workings of a museum and to consider research and reinterpretation of such diverse areas of the collection.

In order to pursue her interest in Northern Renaissance art, Carlson began her PhD program in 2008 at the University of Texas at Austin, studying with Jeffrey Chipps Smith. After completing her coursework and comprehensive exams, she was awarded a full year Fulbright grant to Germany to conduct dissertation on the portrait drawings of Hans Holbein the Elder (ca. 1465–1524). Most of Holbein’s drawings are preserved in Berlin, but others can be found in Basel, Paris, and Chantilly, where she also travelled. “My husband, J.J., and I were fortunate to be together the entire year in Germany, experiencing life in the remarkable city of Berlin and occasionally visiting other regions. It was an extraordinary experience, both professionally and personally.”

After returning to the U.S. in 2012, Carlson split her time between writing her dissertation and serving as a teaching assistant or instructor of art history classes at the University of Texas at Austin. “I found I truly enjoyed teaching and working with undergraduate students, especially when I could lead them through museums and special exhibitions.” While completing her dissertation, Carlson applied for the position at the Museum of Art and Archaeology. “It seemed an ideal opportunity for me to combine my newfound appreciation for education and my fascination with the firsthand study and interpretation of works of art. My interviews with Museum staff and University faculty during my brief visit to Columbia in early July confirmed my assumptions about the position, and I very enthusiastically accepted it.”

When she’s not busy studying and writing about art, Carlson enjoys spending time with her husband and their three small dogs. “We are both dog-lovers, have been involved with a rescue group in Austin, and we hope to help with a rescue in Columbia. I enjoy walking our dogs, going on hikes, practicing yoga, swimming, and reading novels. J.J. and I are both delighted to be settled in Columbia.” Carlson will be joining the Museum staff in her new position beginning in September, 2015.

Alisa Carlson in Augsburg, Germany, in front of the site of the former residence of Hans Holbein the Elder, whose portrait drawings (background image) were the subject of her dissertation.

Guérin, 1882
Serigraph (2013.21)

Hans Christian Andersen, 1887
Serigraph (2013.23)

Hans Christian Andersen, 1887
Serigraph (2013.28)

Sunset, 1972
Serigraph (2013.18)
Spotlight: Is this a Vanitas?

Alex Barker
Director

One of the most distinctive forms of seventeenth-century Dutch and Flemish painting is the Vanitas. Named from a passage in Ecclesiastes (“vanity of vanities, all is vanity”), Vanitas paintings are highly symbolic works reminding the viewer that earthly pleasures are fleeting. Vanitas paintings developed as a rich mix of Calvinist doctrines, wealth derived from burgeoning Dutch mercantilism, and the meticulous realism characteristic of Dutch Golden Age painting. After a long search we’ve finally been able to add a Vanitas-themed painting to our long search we’ve finally been able to from the meticulous realism characteristic of the burgeoning Dutch mercantilism, and from the meticulous realism characteristic of Dutch Golden Age painting. After a long search we’ve finally been able to add a Vanitas-themed painting to our permanent collection. Our example depicts a partially draped table with three different kinds of fine drinking glasses, a meat or mince pie on a decorated metal plate, a peeled lemon, and an overturned nautilus-shell drinking cup. The peeled lemon (symbolic of illusory pleasure—lovely in appearance but bitter) rests on a pewter plate teetering on the table’s edge, and kept from falling by the crisp cloth allow the artist to glow of the plates, knife, spoon and cup base, and the crisp cloth allow the artist to demonstrate technical skills in depicting light and texture—while the symbolic meaning of the painting may be to distrust sensuous pleasure, it is itself a lush and visually sensuous treat strangely at odds with its ostensible message.

[Image 90x322 to 521x659]

24 Thursday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“Digging up the Past: Tales from an Archaeological Dig at Moore’s Mill”
Cinnamon Brown, Assistant Professor of History
Westminster College

26 Saturday
Museum Day in Conjunction with the Smithsonian
1:00-3:00pm, Mizuho North Lobby
(Limit two children per accompanying adult)
No pre-registration required

29 Tuesday
Exhibition opening
Classical Convergence
Greek and Roman Myths in European Prints
Exhibition runs through January 24, 2016

DECEMBER
1 Tuesday
National Day Without Art
Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS
No preregistration required

13 Friday
Works in the Museum’s Collections
1:00–3:00pm, Mizzou North Lobby
(Limit two children per accompanying adult)
No pre-registration required

20% discount on Museum Store purchases

27 Thursday
Calendar of Events

SEPTEMBER
18 Friday
Crawfish Boil
5:30–8:00pm
Food prepared by Brook Harlan and The Wine Cellar & Bistro
Live music by Swanwood
$30/person ($27 for MA members)
$55/couple ($49.50 for MA members)
RSVP by September 14, 882-6724

19 Thursday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“Stories of Stuff—from Pompeii to Postmodern”
J. Theodore Peña, Professor of Roman Archaeology
Department of Art History and Archaeology

20 Thursday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“Blackfriary Community Heritage and Archaeology Project: A new model for site preservation and community engagement in heritage”
Stephen Mandel, The Irish Archaeology Field School

23 Thursday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“Help!”
Directed by Richard Lester
Starring John Cleese, Graham Chapman, Terry Jones, and Eric Idle
Mizuho North, Room 707

24 Thursday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“The Blackfriary Community Heritage and Archaeology Project: A new model for site preservation and community engagement in heritage”
Stephen Mandel, The Irish Archaeology Field School

NOVEMBER
7 Saturday
Department of Art History and Archaeology
Student Paper Presentations on Works in the Museum’s Collections
Mizuho North, Room 707
Paper Presentations: 9-11 am and 1-3 pm
Reception 3-4pm, Cast Gallery

13 Friday
Museum Associates Annual Meeting
Meeting 5:30pm, Mizuho North, Room 707
Reception following, Cast Gallery
(FMA members with active membership)

14 Saturday
Family Event: Hold Everything!
1:00–3:00pm, Mizuho North Lobby
Pets, Paws, and Vases in the Museum
(limit two children per accompanying adult)
No pre-registration required

DECEMBER
1 Tuesday
National Day Without Art
Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS
No preregistration required

2 Wednesday
Museum Associates Annual Evening of Holiday Celebration
Buffet 6:30pm, Cast Gallery
$30 per person/$54 per couple
20% discount on Museum Store purchases

15 Thursday
Alice in Wonderland (1951)
Directed by Walt Disney
Voices of Kathryn Beaumont and Ed Wynn
Mizuho North, Room 707

19 Thursday
Moody Python and the Holy Grail (1975)
Directed by Terry Gilliam and Terry Jones
Starring John Cleese, Graham Chapman, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin
Mizuho North, Room 707

20% discount on Museum Store purchases

28 Thursday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“Blackfriary Community Heritage and Archaeology Project: A new model for site preservation and community engagement in heritage”
Stephen Mandel, The Irish Archaeology Field School

JANUARY
17 Thursday
Help! (1965)
Directed by Richard Lester
Starring The Beatles
Mizuho North, Room 707

18 Friday
Archaeological Institute of America Lecture (AlA)
Reception 5:00pm, Lefevre Hall
Lecture 5:30pm, 112 Lefevre Hall
“Blackfriary Community Heritage and Archaeology Project: A new model for site preservation and community engagement in heritage”
Stephen Mandel, The Irish Archaeology Field School

JANUARY 2016
21 Thursday
The Intouchables (2011)
Directed by Olivier Nakache and Eric Toledano
Starring François Cluzet and Omar Sy
Mizuho North, Room 707

AD HOC FILM SERIES
All films shown at 7:00pm
FREE and open to the public
ADA accessible
Cecil Murray crafted by his Uncle “Punk” Murray, who, chiseling begins. Murray was taught the then the real work of hand carving and inches thick. He draws the basic shape on Mo. He begins with a plank of wood discovered long-arm quilting machines— as Ray found his dexterity waned, he bed covers for their family. More recently, pieced tops, which provided necessary husband gave it a try. He found it to be a took to hand-quilting, though, so her continued to piece from patterns published family tradition of piecing quilts, but in 1957, Barbara Culpepper continued feed sack material. Kansas City Star collection, made in the 1930s from a has a beautiful “Airplane” quilt in her clothing and feed sacks. In rural Missouri, saved to make quilt blocks, even worn quilts was a necessity. If Mom made grew up in a family where making Mrs. Culpepper has a beautiful “Airplane” quilt in her collection, made in the 1930s from a Kansas City Star newspaper pattern from feed sack material. When she and her husband Ray married in 1957, Barbara Culpepper continued the family tradition of piecing quilts, but she passed her completed quilt tops on to family members to quilt, or she made a “ixed” quilt, rather than hand-quilting herself. As a child, she began quilting, she continued to piece from patterns published in the Kansas City Star. Barbara never did take to hand-quilting, though, so her husband gave it a try. He found it to be a good pastime, and so began their quilting partnership. He quilted Barbara’s beautiful pieced tops, which provided necessary bad covers for their family. More recently, as Ray found his dexterity waned, he discovered long-arm quilting machines—and bought one. The Culpeppers continue to turn out beautiful quilts. Cecil Murray is a johnboat builder and a paddle maker from Doniphan, Mo. He begins with a plank of wood from a sassafras tree, approximately two inches thick. He draws the basic shape on the plank, cuts it with a band saw, and then the real work of hand carving and chiseling begins. Murray taught the craft by his Uncle “Punk” Murray, who, Cecil revealed, did not approve of using band saws. Still, Cecil is certain his now-deceased Uncle would be proud of the paddles. In fact, he wished Uncle Punk was around to see the blue ribbon Cecil won at the Ripley County Fair. Uncle Punk taught Cecil an important adaptation he made to the paddles, adding metal strips at the bottom to navigate rocky river bottoms and to push off boulders and logs on shore without destroying the wood. Besides making paddles, pretty enough to hang on the wall as art, Cecil is more widely recognized for his johnboats, a tradition passed down from his grandfather, father, and uncles, and a tradition Cecil learned as a very young boy. Johnboats are unique water vessels and a tradition Cecil learned as a very young boy. His apprenticeship program in 1995 with Hastings alternately autographed copies of his book “Johnboat Fever,” including his Foreword, as he demonstrated the forge’s fan as Hasting waited for the heat of the fire to increase. Hastings took periodic breaks from the forge, sitting near an exhibition of gongs— finished and in process—that he assembles as a teaching tool. At this vantage point, Hastings alternately autographed copies of his self-published book Bow & River Gigs: Used in the Clear Streams of the Ozarks or swapped “shop talk” with friends and family. Hastings recalled his training in the apprenticeship program in 1995 with the late Paul Martin of Burker. Hastings drove to Martin’s workshop weekly for six months of lessons, inspired by the elder’s craftsmanship and his own collection of gongs from various regional makers. Hastings pointed to the variations in style and function in the gongs in his impressive display. When asked why he needed to make or collect another gig, Hastings replied with a laugh: “I just need one more!” Boating and camping are not only a hobby, but also an art form that allows Hastings to connect with nature and learn from it. He often takes along his camera to capture the beauty of the outdoors and use it as inspiration for his work. For Hastings, the process of creating gongs is as much about the journey as the destination. He finds solace in the rhythmic hammering of the anvil and the satisfaction of seeing a finished piece come to life. Hastings’s gongs are not just functional tools, but also works of art that tell a story. They are a reflection of his passion for the outdoors and his dedication to preserving the craft of gig making. This dedication is evident in his collection, which includes gongs of various sizes and designs, each one a testament to the craftsmanship and attention to detail that goes into creating them. For Patrick, like most of his peers, blacksmithing is a traditional trade and art form that represents an essential aspect of human history. “It is one of the essential trades for human beings,” explains Patrick, “Tool making is what sets human beings and a few other animals apart.” Since 1978, Joseph “Joe” Patrickus, who lives at Marks Creek, has been carefully handcrafting custom western boots using tools and techniques dating back to the late 1800s. “I’m fifth generation in the trade, and my son Joey will be the sixth,” he says. “We’re trying to keep it in the family.” The boots that Patrickus and his son create are “a little fancier and a little more upscale than traditional cowboy boots,” said Patrickus, “We get all kinds of artwork on our boots. We do a very basic plain boot to one that is ornate with gemstones, gold and silver.” “I use exotic leathers like Caribbean butterfly fish, African frog skin, and I could go on.” Patrickus feels strongly that the craft of boot making should be preserved. He recalls, “We’ve had apprentices through the Traditional Arts Apprenticeship Program. My son, who [works] with me now, started his apprenticeship years ago. The western boot is truly an American tradition, and it’s something we enjoy doing. It’s an American craft that can be passed down from generation to generation like a family recipe.” —Peter Bradshaw, Ozark Light Writer, Freelance Photojournalist Searcy, Missouri
On April 19, 2015, the Museum reopened its galleries at its new location after a long eighteen month closure. Little more than a week before the Museum Advisory Council of Students held Art After Dark, an annual event that offered music from KCOU, button-making from the Craft Studio, and a student art contest, juried by local arts professionals, Nate Compton and Shannon Soldner, both MU students, tied for first prize, while Mae Godwin of Moberly Area Community College won the People’s Choice award. Thanks to MACS for all their efforts—and keeping the faith!

The Docent cadre had biweekly professional development for three months prior to opening, given by staff and other experts. Docents were ready to engage their audiences as soon as the first tours were scheduled. And scheduled they were! We started off with school visits the week after opening with 180 sixth graders from Jefferson Middle School, and soon after 175 fifth graders from Moberly. All Lee Expressive Arts Elementary School (our Partners in Education; 320 students total) visited in early May! A big thanks to Anthropology Museum staff Candy Sail and A.J. Staley Harrison for helping us manage the crowds. A new group of docents will begin training this fall and we look forward to having an even larger band of dedicated and talented volunteers offering tours.

For Women’s History Month, the family programming focused on the works of Faith Ringgold as young artists worked on paper quilts, thanks to the inspiration and help of Graduate Research Assistant Kaitlyn Garbarino. Two of the summer programs covered Artistic Books and Pyramid Power, where Egyptian burial practices were explained by Ella and Clara Wright. These two have volunteered at the Museum since they were in sixth grade and are now heading off to Bryn Mawr College for their next adventure. A week-long summer camp was once again offered by Assistant Educator Rachel Straughn-Navarro with the theme of storytelling. Finally, how were the films in our Ad Hoc Film Series chosen? Anniversaries: it is the 80th anniversary for Top Hat, the 50th for Help!, the 40th for Monty Python and the Holy Grail, and the 150th anniversary of the publication of Alice in Wonderland. What better way to celebrate than with Disney’s version? Looking at those dates, ask yourself, has it been that long? And then ask yourself: how long since you have visited the Museum?

Special Upcoming Events!

In conjunction with the Smithsonian Institution, the Museum of Art and Archaeology will host its annual National Museum Day on September 26, from 1:00–3:00pm at Mizzou North. This year’s participants include characters like Thomas Hart Benton interpreting Museum objects, the Museum of Civilization exhibition (in connection with Daniel Boone Regional Library’s One Read program), the Museum of Anthropology, Classical Studies, the State Historical Society of Missouri, the Mizzou Botanic Garden, and the MU Broader Impacts Network. Some special activities include a video and a tea ceremony by the Confucius Institute in their Tea Room, a reprise of Ellis Library Special Collection’s popular calligraphy workshop, Campus Writing Program activities focusing on Museum objects, and even a museum-wide Textile and Apparel Management scavenger hunt.

The Museum of Art and Archaeology will also participate in International Archaeology Day sponsored by the Archaeological Institute of America, on October 17, from 1:00–3:00pm at Mizzou North. Archaeology Day participants include the Museum of Art and Archaeology and the neighboring Museum of Anthropology, and the MU Departments of Art History and Archaeology and Classical Studies. Deutschheim State Historic Site (located in Hermann, Mo.) will describe the history, archaeology, restoration and interpretation of the Site’s Foursquare (heirloom) Garden and discuss its relationship to our lives. There will be activities of interest for all ages including mapping, a language booth, characters in costume, coins, and visits to the Rome Project laboratory.

Photos: Cathy Callaway

Photos: Susan Scott, Cathy Callaway

Photos: Cathy Callaway

Photos: Ann Mehr from Lee Expressive Arts School instructs the students.
It is so nice to be able to write this article with the Museum open for business again. The much anticipated “Grand Opening” was held on Sunday, April 19th. We had an enthusiastic crowd of approximately 800 patrons with us that day. Those who took in the galleries were treated to new, well lit spaces curated with beautiful items from the collection. An article in the Columbia Tribune stated: “In spite of the cramped quarters, the collection has been intelligently arranged and the phrase that comes to mind, looking at the work in the space, is world class.” We couldn’t agree more! We also had 152 individuals take advantage of a new six month trial membership. All in all, it was a great day.

Since the opening, we’ve noticed an increase in attendance and are in the process of determining the impact of being near the interstate by tracking the zip codes of our visitors. We are also anxious to see how attendance from school groups and the University responds to our new location at Mizzou North this fall.

The Associates have been quite busy. In addition to hosting the “Grand Opening,” the Paintbrush Ball was held on March 21. It was an enjoyable evening and a financial success. Not only were we able to raise over $10,000 to fund the purchase of two paintings, but we also were able to net an additional $5,000 to assist the Museum in other ways. The Board hosted a thank you luncheon for Museum staff, acknowledging all the effort put into preparing the Museum for the reopening. We had a ceremony to honor 159 Associates who have been members for ten years or more. A specially designed pin was given to each as a thank you. The Associates are also sponsoring the Art of the Book Club. This group is currently reading its second book. This one is on George Caleb Bingham (see sidebar).

The Associates Board will be making a concerted effort to increase membership and raise some additional funds throughout the balance of 2015. We are very pleased to announce that Museum Associates will be one of the nonprofit organizations included in the CoMoGives campaign in 2015. Last year, the CoMoGives campaign raised almost $264,000 on behalf of fifty-three Columbia Area nonprofits during December. This year you will be able to directly donate to Museum Associates at the CoMoGives website (www.comogives.com) in December. You will be hearing more about this important opportunity from us later in the year.


From the world theme in May, we moved to Missouri in August with our second book George Caleb Bingham, Missouri’s Famed Painter and Forgotten Politician by Paul C. Nagel. Book discussion options now include Saturdays. Besides talks and gallery tours, there was a movie matinee and a trip to Arrow Rock, Mo., so we could immerse ourselves in Missouri and Bingham’s life.

Please join the Art of the Book Club by reading the next book for November, The Art Forger by B. A. Shapiro. The story involves one of the largest unsolved art thefts from the Isabella Stewart Gardner Museum in Boston. This is a thrilling novel about seeing (and not seeing) the secrets that lie beneath the canvas, and the difference between a masterpiece and a forgery. Follow us on social media and the Museum website for more information about dates and times of the meetings and programs, or contact Christiane Quinn at chrismo@juno.com.
PLEASE JOIN MUSEUM ASSOCIATES FOR THE ANNUAL

CRAWFISH BOIL

Prepared by Brook Harlan and The Wine Cellar & Bistro

5:30-8:00 pm, SEPTEMBER 18, 2015
Slip into some jeans and join us on the grounds of Mizzou North!
Feast on crawfish, étouffée, mufalettas, pralines, bread pudding, and beer

ENJOY MUSICAL ENTERTAINMENT PROVIDED BY THE SWAMPWEED CAJUN BAND

Reservations: $30/person ($27 for MA members); $55/couple ($49.50 for MA members)

RSVP by September 14

For tickets go to http://maamuseumassociates.org/MA_Events.html
or call 882-6724 with credit card information

Sponsored by Museum Associates, a not-for-profit 501(c)(3)

Mizzou North, 115 Business Loop 70 West, Columbia, MO 65211-8310