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.

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In Support of the Museum of Art and Archaeology
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Mission of the Museum of Art and Archaeology

Museum Galleries
Temporarily Closed
Museum Staff Office Hours:
Monday through Friday: 8am to 5pm
Museum Store:
Monday through Friday: 10am to 4pm
Closed:
University of Missouri Holidays and Christmas Day through New Year’s Day
Admission is FREE and open to the public
The Museum is ADA Accessible

From the Director
The Museum’s move out of Pickard Hall has been completed successfully—ahead of schedule, under budget, and without loss. From the movers’ perspective that’s largely because the collections were so well organized and the staff so well prepared for the move. From our perspective it’s largely because the movers were so skilled, flexible and professional. Either way a monumental project was completed with far fewer fiascos than one might have reasonably expected.

Over the holidays the staff took a deep collective breath, and we’re now busy with the move into the new spaces at Mizzou North. The Cast Gallery should be open by the time you receive this issue, and I encourage you to come see the casts in their new home. Next we’ll be beginning the process of unpacking and storing the collections into new cabinets and storage fixtures—a process that will likely take months.

Renovations of what will become the public galleries will take the longest, and Campus Facilities tells us they don’t anticipate turning those areas over to us until fall of 2014. That’s certainly a disappointment—we’d hoped to reopen the galleries by summer—but in part this reflects a more aggressive renovation plan that should make the resulting galleries taller, more open and more attractive as a public art venue. But because it is a new plan, Museum staff members are busily redesigning the art spaces based on these new constraints.

As an academic museum we certainly hope to be able to return to campus soon, as we play an important role in the intellectual life of the campus, and a significant strategic role as a gateway between campus and the larger community. But since we’re here in Mizzou North we’re working to make our new location a successful and engaging place to confront and contemplate authentic works of art from six continents and more than seven millennia.

These have been challenging months for the Museum’s staff. As a public museum we’re not used to being closed for long periods of time, and one of the unalloyed joys of museum work is sharing the collections with the broadest range of public audiences. We look forward to reopening our galleries and welcoming you back. That’s our mission, and it’s why all of us chose this line of work. Our reward comes when you walk through our doors and are moved to other places and other times, when you see the world around you differently after seeing works in our galleries, or peer into the distant past and see someone very like yourself looking back.

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That reward will come, and all of our activities in the interim are with that day in mind. I look forward to welcoming all of you to the new Museum.

Alex W. Barker
Director
Director
Although the Museum’s collection is currently in storage and awaiting installation in its new location at Mizou North, research on artworks is still underway. One example involves the Museum’s Portrait of Lady Hamilton (Figure 1) by the British artist George Romney. In the spring of 2013 the Museum was contacted by the London-based art historian Dr. Alex Kidson, who holds the title Senior Research Fellow at the Paul Mellon Centre for Studies in British Art. Kidson is writing a complete catalogue raisonné of all the known paintings by Romney. After his initial contact, Kidson and Jeff Wilcox, Curator of Collections and Registrar with the Museum, exchanged several more e-mails, and through those communications not only did the Museum learn of a previous owner of our painting, but we were able to provide Kidson with some additional information on our piece of which he was unaware. He also informed us that our portrait was mentioned in the now-outdated 1904 two-volume catalogue raisonné by Humphry Ward and W. Roberts. While Kidson had been aware of the Museum’s piece, he was unaware of the circumstances under which it had been acquired. He also informed us that our portrait owns another portrait of Lady Hamilton, Portrait of Lady Hamilton as a Bacchante (Figure 2) by the British artist Sir Joshua Reynolds, which accompanied a three-venue Romney exhibition, which was shown in Britain and the U.S. His now-in-progress catalogue raisonné is planned for publication in 2014, and it will include the Museum’s portrait of Hamilton. The publication is certain to shed new light on the Museum’s painting and on Romney’s oeuvre as a whole.

With the scholarship presently underway on the Museum’s Romney painting it is interesting to point out that the Museum owns another portrait of Lady Hamilton, Portrait of Lady Hamilton as a Bacchante (Figure 2). This second painting is attributed to a contemporary of Romney’s, the equally well-known eighteenth-century British artist who specialized in portraits, Sir Joshua Reynolds. The Museum’s two paintings, though quite different in style, both depict Lady Hamilton (1765–1815, née Amy Lyon, and later called Emma Hart)—a woman who gained wide popularity in the eighteenth century and continues to be a subject of much fascination today. Details of Lady Hamilton’s early life are unclear but it is known that she was a maid for a short time and later performed as an actress. She became a hostess and entertainer-for-hire at private parties, and on one such occasion she met and later became the mistress of Charles Francis Greville. It was during this time that Romney became acquainted with Emma, when Greville commissioned him to paint a portrait of her; thus began Romney’s lifelong obsession with her. Emma later became mistress to and eventually married Sir William Hamilton, the British envoy to Italy, and lived for a time in Naples. Later still she became the mistress of the famous British admiral, Lord Nelson.

During her time in Naples, Emma developed her famous “Attitudes,” in which she struck various theatrical or classical poses. It has been suggested that Emma developed a taste for these “Attitudes” through her early passion for the theater. This new form of character entertainment depicting characters from the classical past quickly became popular with European guests and made the young Emma a sensation. Lady Hamilton’s fame was augmented by the dozens of sketches and paintings depicting her by Romney and Reynolds, as well as by other artists.

This attention to theatrical poses can be seen in both of the Museum’s portraits. In Romney’s portrait Emma wears a light colored dress with three-quarter-length sleeves and a head sash; she leans on a table with her elbows. She crosses her arms, posing one hand near the side of her face, while the other rests under her chin. Looking over her left shoulder, the viewer is not greeted by her gaze but is instead led to admire the young woman, as if unnoticed by her. Another version of this same composition by Romney, titled Emma, Lady Hamilton, is in the collection of the National Portrait Gallery in London. This version has a lighter color palette and seems to have been executed with finer lines and more delicacy. Because the date of our Museum’s portrait is unknown, it is impossible to discern which of the two paintings came first, though it may be likely, based on the differences in refinement, that the Museum’s portrait served as a study or preliminary work to the London version. Interestingly, in the 1904 catalogue of Romney’s works both the London and Museum’s portraits fit the exact description of what is termed one of Romney’s many “Bacchante” paintings. If this is the case, both of our Museum’s paintings, the one by Romney and the other by Reynolds, depict Lady Hamilton in the guise of a bacchante.

In the Museum’s painting by Reynolds one sees Emma in a perhaps more characteristic and recognizable depiction of the mythological character of a bacchante. Bacchantes, in Roman mythology, are female followers of Bacchus, the god of wine and intoxication. They are not only the symbol of ecstasy but also of destruction. In Reynolds’ painting, she wears a gold silk dress with a white shawl or fabric that wraps over her shoulder and ties at the back. Her hair is loosely pulled up and adorned with a wreath, and she coyly looks over her right shoulder at the viewer with her hand near her lips. Although Emma is not depicted semi-clothed or in animal skin, as is typical for a bacchante, the vine wreath in her hair (an emblem of the wine god Bacchus) and her flirty smirk indicate the free spirit of a mythological character. The natural verdant background alongside with the ominous turbulent sky points to bacchantes’ associations with nature, fertility, and the dark notionous behavior in which they engaged during their festivals in honor of Bacchus.

It is interesting to note that in each of the Museum’s paintings, both Reynolds and Romney seem to have given special attention to Emma’s hand placement. In both, her arm bends in front of her body, in a way pointing back at herself. Almost as a self-reflexive gesture, she points to and frames her visage, thus emphasizing the role she has assumed. While Romney’s Hamilton looks away from the viewer, Reynolds’ Hamilton looks directly out at the viewer. Alex Kidson notes that Romney’s Emma portraits were often “visualized as chaste and demure—the epitome of the unavailable.” These qualities were perhaps an extension of Romney’s feelings about women in general, or at the very least his feelings about Emma in particular. On the other hand one may say that Reynolds, in his portrait, emphasized not only the unbridled character of Emma in her guise as a bacchante, but also her scandalous personal life in her role as an unchaste mistress.

When viewed side-by-side, Portrait of Lady Hamilton by Romney and Portrait of Lady Hamilton as a Bacchante attributed to Reynolds, seem to illustrate counterpart aspects of Emma. The former shows Hamilton as the chaste, demure woman Romneys saw as his muse, and the latter depicts her as mistress and beautiful entertainer, the way in which Reynolds and the public at large envisioned her.

When the Museum reinstalls its galleries at Mizou North, patrons will be able to view one, if not both, of the Lady Hamilton paintings and see for themselves this alluring woman who so captured the attention of eighteenth-century society, lovers, artists, and the public at large.

Selected Readings


Danielle Gibbons, Graduate Research Assistant
Building a Collection

Ancient Glass at the MAA

Antone Pierucci  
Graduate Research Assistant

The Museum’s collection of ancient glass is indebted to the work of Gladys Davidson Weinberg, who not only left behind a legacy of the highest scholarship in glass studies but also developed the bulk of our glass collection. Dr. Weinberg looms so large in the history of the Museum’s glass collection that it is impossible to speak of one without mentioning the other. Since the founding of the Museum of Art and Archaeology in 1961, Egyptian, Greek, and Roman glass vessels have played key roles in the art historical and educational fabric of the Museum.

Egyptian core-formed glass flasks (aryballoi and alabastra) represent the formative years of glassworking in the Ancient Near East and Egypt (Figure 1). These small vessels, executed in opaque blue glass, serve as exemplars of the core-forming process. In this technique, the glassworker first created the core of the desired vessel by manipulating a glob of dung and clay into the desired shape around the end of a metal rod. Heated glass would then be repeatedly wrapped around this rod-supported core and smoothed on a flat surface (a process called marvering) in order to evenly distribute the glass around the core. Additional details, like yellow and aquamarine threads, could be added by applying heated trails of glass to the vessel’s exterior and leaving them in relief or marvering them flat. Once the vessel was complete and cooled, the dung core would then be dug out with tools, leaving the shell of glass intact, thus forming the vessels we find today in the Museum’s collection.

The wonder of each glass vessel housed in the Museum lies as much in its aesthetic value as in recreating for viewers the fascinating and sometimes peculiar method of its creation. One piece in particular, acquired by the Museum in 1977, serves as a unique example of superb craftsmanship and intricate technology (Figure 2). The bowl of gold leaf “sandwich” glass was a technical marvel of its day and must have graced the table and subsequent tomb of an elite man or woman from the Hellenistic Near East. This vessel was made by sandwiching thin pieces of gold foil decoration between two closely fitting cast, ground, and polished vessels, which were then fused. For centuries various colors of glass had been created by alterations in the atmosphere of the furnace and by the addition of various elements to the mixture of raw materials (such as cobalt for dark blue or tin for opaque white). The addition of manganese and antimony created a clear glass that was used for the creation of such striking vessels as the gold foil “sandwich” bowl currently in the Museum.

Although the Museum’s holdings of glass stretch the geographical expanse of antiquity, from the shores of the German Rhine to those of the Persian Euphrates, the lion’s share of its glass was created in the Roman Mediterranean. Dozens of vessels have been acquired by the Museum over the years to form a collection that, while perhaps not exhaustive in its range of forms, is superb in its technological and historical scope. The discovery that glass could be shaped by the power of the human breath sometime in the last decades of the first century BCE forever altered the role of glass in antiquity. Whereas the laborious and more expensive methods of core-forming and casting created vessels for a relatively wealthy clientele, the cost-effective method of glass blowing allowed for the spread of glass vessels across the Mediterranean and into the homes of a wider caste of people. From color-band unguentaria to the cone-shaped lamps that were popular in the fourth and fifth centuries CE, the Museum’s collection contains many examples of Roman innovation in glassworking since the discovery of glass blowing (Figures 3 and 4).

Just as the Museum’s collection of ancient glass benefited from the expertise of Dr. Weinberg, so too did our understanding of where and how such vessels were created. Her research into glass production centers in Greece, Cyprus, Crete, and Israel remain, decades later, immutable examples of superb scholarship and continue to provide insights into the very kinds of vessels that form the Museum’s collection. But for the average visitor to the Museum of Art and Archaeology, and indeed to the scholars who continue to benefit from the overall collection, the glass bottles, flasks, and jars acquired over the years remain the most enduring example of Gladys Weinberg’s legacy.
Moving a Museum! On September 30, 2013, Pickard Hall closed its doors to the public. In order for the building to undergo remediation from radiation contamination from the early 1900s, the Museum of Art and Archaeology had to move out. MU administration moved the Museum to "Mizzou North." Beginning October 1, 2013, two professional art moving companies were contracted by MU to pack and move the more than 15,000 objects in the Museum’s collections.
The Missouri Folk Arts Program has been on the road the last year, working extensively in southwest Missouri in Lawrence, Newton, Jasper, McDonald, and Barry counties. From August 2012 to September 2013, staff visited the region nine times to explore, document traditional artists, attend festivals, coordinate workshops, and meet folk arts allies. Staff, almost always accompanied by a community scholar or a University of Missouri graduate student in Folklore, spent about forty days in the field and logged thousands of miles, hundreds of digital images, and hours of video. Nearly sixty artists were identified in the region, and over thirty were documented—about twenty extensively in face-to-face interviews in communities like Ash Grove, Carthage, Cassville, Hallowton, Joplin, Monett, Neosho, Noel, Orongro, Pierce City, Pineville, Stotts City, and Southwest City.

In just the month of May, Folk Arts Specialist Deborah Bailey and Community Scholar Caryl Posada-Stillings of Ava, Missouri, documented two Cinco de Mayo events in Monett. Leaders at St. Lawrence Catholic Church estimate Latinos now represent about thirty percent of the town’s population. While in the Lawrence County town, Bailey and Posada-Stillings also visited two large mercados, a Mexican restaurant, and La Duranguena, a dress shop specializing in vintages furs, wool coats, “letterman” jackets, and military uniforms into teddy bears that hold family folklore and reimagine local legends. A little to the east in Ash Grove, Fr. Moses Berry, the descendent of African slaves and Nathan Boone, reclaimed his family’s Century Farm, established an Eastern Orthodox church, successfully placed his family’s cemetery for “Slaves, Indians, and Paupers” on the National Historic Register, and briefly ran the small, but powerful, Ozark Afro-American History Museum on Main Street.

At the outset, MAFP staff had little idea where the roads would lead and what was in store. Several months later, we are confident that we only scratched the surface.

1. Vincent “A.J.” Alejandro at the Pierce City Arts Festival. Photo by Deborah A. Bailey
2. Lee Ann Sour and Nathan Lee McAlister in Neosho. Photo by Deborah A. Bailey
3. Robin Reichardt’s wrapped coil basket in Southwest City. Photo by Sarah Denton
4. Gary Turner (#5), the descendent of African slaves (#7), who has planted historic buildings in a whimsical village, where there are regular music jams on Saturdays and gospel music on Sundays. Just to the south in Stotts City, Charles and Vicky Stearns transform vintages furs, wool coats, “letterman” jackets, and military uniforms into teddy bears that hold family folklore and reimagine local legends. A little to the east in Ash Grove, Fr. Moses Berry, the descendent of African slaves and Nathan Boone, reclaimed his family’s Century Farm, established an Eastern Orthodox church, successfully placed his family’s cemetery for “Slaves, Indians, and Paupers” on the National Historic Register, and briefly ran the small, but powerful, Ozark Afro-American History Museum on Main Street.

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From the Museum Educator

Cathy Callaway

A great deal has happened since the last issue of this magazine. On September 30th, the last day the Museum was open at Pickard Hall, a flash mob gathered in the Museum galleries until Jeff Wilcox locked the doors to the public (#1). “May you live in interesting times” has taken on a new meaning! And interesting they are. The film series continued, since the auditorium in Pickard remained open for classes. The final film shown in December was the 1967 comedy Bedazzled. Check the Museum Magazine calendar and the Museum’s website for current information about the new Ad Hoc Film Series.

In September Tom Huck gave a wonderful lecture on his artwork in the Museum’s exhibition 14 Rural Absurdities. Dale Fisher delivered a talk entitled “Moving a Museum” in October, focusing on the University of Iowa Museum of Art’s move in 2007 due to flood. Dale’s concern and advice have been much appreciated. The Museum Advisory Council of Students (MACS) sponsored an outstanding lecture by Nicole Myers, Associate Curator at the Nelson-Atkins Museum of Art, in December. MACS continues to offer a campus presence for the Museum: don’t miss the fourth annual Art After Dark this spring.

The docent cadre is impatient for the Museum to reopen so they can resume offering excellent tours. They kept busy with a film of the Museum galleries just before the move, and will participate in the Music and Art event in March. In November they visited the Cox Gallery at William Wood University in Fulton, viewing the faculty art show there and learning more about the Visual Thinking Strategies method and how it relates to the new Common Core Curriculum Standards, thanks to Mary Franco (#2).

The summer family events included programs on ancient coins by Kenyon Reed (#3) and “Matisse” (#4). Kids made masks in the fall, courtesy of the Museum of Anthropology, which offered us space and expertise so the show could go on (#5).

National Museum Day on September 28th was a huge hit, offered in conjunction with Joan Stack and the staff at the State Historical Society of Missouri. We had several stations at the Museum, where kids could create toys from the period, courtesy of Sarah Poff, or write letters similar to those from the Civil War (#6).

At the SHS, Dr. Stack, dressed as Mrs. Bingham, presented Bingham’s painting, Order Number 11, along with activities designed to make that time come alive for the audience.

Rachel Navarro continues as part of the educational team and we are lucky to have her. She offered an Educator event in September and continues her focus on outreach for the public schools and other community organizations. Thirty art works from the Museum’s collection will be available on our website for teachers and other interested parties, including information and questions about each. In addition, Rachel has planned an ambitious set of family events for the spring and summer, including a week-long summer camp in June. See the calendar in this magazine as well as the website for details.

Speaking of the website, the new site should be launched sometime in 2014, thanks to Tammy McNiel, our gifted and patient Web Communications Coordinator. We welcome your input about what you would like to see on the site and appreciate your patience while it is under construction at maa.missouri.edu or callawaycl@missouri.edu.

From the Academic Coordinator

Arthur Mehrhoff

The mission of the Academic Coordinator is to expand the learning web of the Museum across campus and communities. Pictured here is my Friday, November 15 presentation entitled “Metamorphosis of a Museum” to nearly 100 people at the School of Medicine involved with the Heyssel STEP (Senior Teacher Educator Partnership) program, part of our continually evolving learning collaboration with the Interdisciplinary Center on Aging. For more information about how the Academic Coordinator helps extend the educational reach of the Museum, please go online to http://faculty.missouri.edu/~mehrhoffw.
You may have seen the Museum Associates in the news a bit recently. In December the Museum Associates received a $25,000 gift from local entrepreneurs Alfredo Mubarah and Beau Aero, of Columbia Safety. The gift was unconditional. But we’d been mulling the idea of creating a building fund, to support the eventual return of the museum to campus. We put together a press release for the $25k gift, announcing that the gift would be used to inaugurate the new building fund.

Both the Tribune and the Missourian ran big stories on Beau and Alfredo’s wonderful gift. But then, within five days of creating the building fund, present and former Museum Associates board members had stepped up with an additional $75,000 in pledges. This outpouring of pledges got noticed. Three more articles appeared in the local papers within days, before the Associates even had time to put together a second press release.

Five articles on our fundraising within a seven day period? I don’t think this was simply a case of “slow news week.” Many of you have been involved in fundraising before, whether for a public radio station or a beloved local not-for-profit. Whether it’s a pledge drive, a kickstarter or a gala, it’s “hard” to raise $100,000. It’s even more “astonishing” (the Tribune’s word!) when you take into account that we hadn’t even approached the public for pledges yet.

What’s next for the building fund? And what are the goals? It’s probably too soon to talk specific locations for the future Museum. We won’t know the fate of Pickard Hall for quite some time; and after all, we haven’t even re-opened in our temporary location in Mizzou North on the Business Loop. But the goal of the Museum Associates is a significantly expanded Museum, no matter where it ends up. It needs to be on or adjoining campus, so that it can fulfill its mission as a teaching museum, and to serve as a gateway between the community and the university.

All decisions about the Museum’s fate will be made by the University, of course. But our goal is to raise so much money that the University finds it irresistibly easy and pleasurable to start making plans for a large, world-class museum facility.

So we’re just starting to put together the public component of our fundraising effort. And you’ll be hearing from us! But if we’re not moving fast enough for you, or if you have any questions or suggestions, please feel free to contact me directly at scottysouthwick@gmail.com, or 573-999-2420.

Bottom line: regardless of its final location, your art museum doesn’t need to be a hidden little gem anymore.
Born to a noble family with close ties to the emperor Trajan (r. 98–117 CE), Publius Aelius Traianus Hadrianus Augustus (76–138 CE) would go on to become one of Rome’s most beloved and memorable emperors. Young Hadrian’s fate was sealed when his parents died early, and he became a ward of the imperial court. Reared as a proper Roman aristocrat, he was schooled in Athens where he developed a love for all things Greek. His stay in Athens would leave an indelible mark on his psyche, and his predilection for Greek culture grew so pronounced that he was nicknamed Graeculus (“Little Greek”). That interest remained strong and colored many aspects of his life.

When Trajan died, Hadrian was named his heir. For the next twenty years, Hadrian ruled Rome’s sprawling empire and traveled to almost all of its provinces. He had a particular fondness for Athens, Asia Minor, and Egypt and would patronize many of these places, bestowing them with magnificent temples, works of art, and other gestures of imperial largesse. His relations with the military were also excellent, and he was known for his habitual military attire and close contact with his legions.

Because of his popularity and subsequent classification among Rome’s “Good Emperors,” hundreds of portraits of Hadrian survive today, known in museums spanning four continents. The Museum’s portrait of this renowned emperor is an unusual one, however, representing a youthful, romanticized image with a distinctive neck beard. At one point it was thought that the handful of images representing Hadrian in this manner did not represent the young emperor at all, but perhaps another emperor or a god. This head is now thought to show Hadrian in the guise of the Greek hero Diomedes, again pointing to Hadrian’s predilection for Greek culture. Diomedes was a Greek leader in the Trojan War, and legend tells us that, after the long siege, he returned to Greece to find his wife an adulteress, a punishment from the goddess Aphrodite, whom he had wounded in battle.

Diomedes then left Greece and settled in Italy, where he again became a pivotal leader, founded many cities, and ruled a great and peaceful kingdom. Hadrian must have identified with this wise and diplomatic leader who had long had a cult established in his honor by Hadrian’s day.

Recent analysis of the marble from which the Museum’s portrait is carved has shown it to be an unusual white marble from the ancient Greek city of Aphrodisias in southwestern Turkey. Only discovered in 1999, this quarry supplied the famous school of sculpture at Aphrodisias. As a patron of Greek culture and art, Hadrian must have had a particular fondness for Aphrodisias and its sculptors since he apparently brought some of them to Rome and allowed them to import their own native marble for a number of projects. It is also interesting that an Aphrodisian sculptor was chosen for this portrait and the nearly identical one found at Hadrian’s private estate at Tivoli. The neck-beard portraits of Hadrian are thought to be posthumous, perhaps representing the emperor reborn as a youthful hero after death. That an Aphrodisian sculptor was chosen for at least two of these special, commemorative images proves Hadrian’s deep admiration for Aphrodisias and its fine sculptors.