Listen to the songs in *before it heads to NYC • staged readings, June 18 - 20*

@MizzouTheatre

Come experience the ones we tell.

Make plans now to join us for the premiere of Mizzou student Murphy Ward’s

* MIZZOU ON BROADWAY - YORK THEATRE, NEW YORK CITY

• campus performances September 9 - 13
• NYC performance at the York Theatre • September 17

*Les Misérables* • July 14 - 25

Stories matter.

Come experience the ones we tell.
Missions matter. For any museum, the mission statement is the touchstone for all its programs; for us it defines our soul.

Our Museum’s mission statement embodies, encapsulates, and expresses what we do and who we are as an institution. It’s important enough that we include it in every issue of this Magazine, on our website, and even print it at the bottom of every agenda for every Museum staff meeting.

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.

What that mission means in practice is that we balance our popular and academic roles, using each to strengthen the other. We don’t just repackage knowledge about antiquity and the world of art, but actively expand its frontiers. And we don’t just pursue research for its own sake, but communicate it to our audiences—local and distant—through exhibitions, publications, and programs. We serve as a conceptual gateway between town and gown, between campus and community.

That’s always true, but stands in sharper focus in the first half of 2020—20/20 is, after all, the benchmark for good vision, and part of the role of the Museum is to increase our visual acumen and critical judgment. This spring and summer we have a series of exhibitions designed to do just that, while advancing our mission across all its elements. We begin with Reframing the Renaissance Print, examining the range of methods and approaches used by early modern printmakers to make art accessible to a broader range of audiences, and developed through a graduate seminar taught by curator Alisa McCusker. Next is The Art of Death, considering how death is perceived, portrayed, and presented in art. Curator Benton Kidd organized the exhibition in conjunction with MU students who are Honors College fellows in the ASH (Art, Social Science, Humanities) Scholar Program for undergraduate research in various topics, one of which studies reactions to death in the arts. And that student focus isn’t limited to University classes; in addition to our ongoing schools tours and K-12 programming, we’ll also be hanging primary-school student art in first floor hallways as part of our participation in a planned STEM camp this summer.

Art in Bloom returns, with an opportunity for visitors to select their favorite floral compositions in a variety of categories; part of the secret agenda of Art in Bloom is that it also subtly prompts visitors to think in multiple aesthetic categories at the same time. Next up is Variable Atmospheres: Weather in Art, showcasing works depicting ephemeral weather conditions using equally ephemeral and fugitive media such as watercolor or colored prints, and inviting visitors to think about both the challenges of capturing three-dimensional, changing effects on static two-dimensional paper, as well as the temporal challenges of preserving those fugitive, transitory works for future generations. Finally we’ll offer American Women Artists Since the Vote, a celebration of the centenary of the 19th amendment giving women the right to vote.

Each of those exhibitions, each of the programs we offer, helps to place art into meaningful contexts, helping us appreciate the world in a slightly different way when we emerge from the galleries. And the mix of exhibitions and program topics reflects the multiplicity of ways that art creates, reflects, refracts, and inflects meaning, and the ways art in turn inscribes meaning on the larger world. Come join us, and see what mission means in practice.

Museum Associates is a not-for-profit corporation established in 1976 for the purpose of helping to provide financial support to the Museum of Art and Archaeology’s educational programs, publications, exhibitions, and acquisitions.

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

It’s easy to join on-line!

Become a Friend: Help Preserve Art for the Future

Alex W. Barker
Director
The inevitable reach of death into all strata of society has captured the imaginations of artists since antiquity. Themes such as funerals, suicides, love vs. death, dying for various causes, and personifications of death itself have all indelibly marked the visual narrative. This exhibition illuminates some of those categories through a series of artworks chosen in conjunction with “The Art of Death Project,” a study by ASH Scholars of the Mizzou Honors College, who partner with university researchers on particular topics of study. The project, led by Jamie Arndt (Psychology), Katina Bitsicas (Film Studies), and Benton Kidd (Museum of Art and Archaeology), includes twelve undergraduate scholars who investigate viewer perceptions of death in art.

Images documenting the funerals of dignitaries are well known to the history of art but much less so for the anonymous faces of humanity. Convicted art forger Francis Legrange documented the brutal life for inmates of the infamous Devil’s Island in a series of nightmarish paintings, some of which dealt with the merciless deaths that befell various inmates. In one painting an anonymous inmate is led to the guillotine, a wicker casket in place to catch his beheaded body. Another painting (not displayed) shows bodies being discarded into shark-infested waters.

Legrange’s cold and merciless vision is paralleled by El amor y la muerte (Love and Death), one of a series of eighty prints published in Los Caprichos by Francisco Goya. The artist intended the prints to be a bitter commentary on the callousness of Spanish society. Here he shows a doomed couple, the man dead or dying, possibly by his own hand, but implying that society has contributed to the man’s death. Moreover, Goya’s broader message implies that love and death may eternally battle, but death always wins.

Dying for religion has not historically been restricted to Christianity. Some Pre-Columbian cultures offered human sacrifices to various gods, such as Xipe Totec, a god associated with the death and rebirth of vegetation. Human men were sacrificed, flayed, and had their hearts excised at the annual festival in Xipe Totec’s honor. The flayed skin was then donned by a priest who performed a ritual dance. The flaps on the ends of the exhibited figure’s wrists and ankles, as well as around its mouth, indicate it is wearing the flayed skin of a human sacrifice.

Francisco de Goya (Spanish, 1746–1828)
El amor y la muerte (Love and Death) plate 10, from the series Los Caprichos, 1799
Etching, burnished aquatint and burin on paper
Gift of Mrs. Renato Monaco in memory of Alexander and Elsa Mohr (91.294.10)

Francis Lagrange (French, 1894–1964)
Untitled [Alternative title: Approaching the Guillotine on Royale], from the Devil’s Island series, 1955
Oil on canvas
Transferred from the Office of the Vice Chancellor for Administrative Services (2004.91)

Andrea Boscoli (Italian, 1550–1606)
The Martyrdom of St. Andrew, ca. 1570–1606
Pen and brown ink with brown wash
Museum purchase (73.264)

Attributed to Joseph Heintz, the younger (Swiss, ca. 1600–1678)
The Card Game of Death, 1668
Oil on canvas
Gift of Mr. Russell Arundel (68.455)

March 3–June 21, 2020

Figure impersonating the God Xipe Totec
Early Classic Period, Upper Remojadas I
Ca. 300–600 CE
Mexico, Central Veracruz
Terracotta
Gift of Mr. and Mrs. Stanley Marcus (70.18)

Attributed to Joseph Heintz, the younger (Swiss, ca. 1600–1678)
The Card Game of Death, 1668
Oil on canvas
Gift of Mr. Russell Arundel (68.455)
THE CHARITABLE IRA ROLLOVER

Make gifts now through your IRA. Your qualified charitable distribution to the University of Missouri will fulfill your minimum distribution requirements without adding to your taxable income. You can make multiple gifts to qualified charities up to $100,000 a year. Gifts from IRAs give you the flexibility to fulfill outstanding pledges or establish endowments and begin to see your philanthropy at work and your legacy take shape now.

HOW IT WORKS

• Must be 70 1/2 or older.
• Your qualified charitable distribution counts toward your required minimum distribution (RMD).
• This opportunity only applies to traditional IRAs. You can create a traditional IRA by rolling over funds from a 401k, 403b, or other qualified retirement accounts.
• You cannot receive anything in return for your gift.

This information is not intended as legal or tax advice. For such advice, please consult an attorney or tax advisor. Figures cited in examples are for hypothetical purposes only and are subject to change. Referenced tax rates and income taxes include federal taxes only. State income/estate taxes or state law may impact your results.

To make your gift today, contact: 573-882-0272 or 800-970-9977 | giftplanning@missouri.edu | giftplanning.missouri.edu

New Acquisitions

Abraham Bosse (French, 1602–1676)
Le Goût (Taste), ca. 1638
Etching on laid paper
Gift of Museum Associates (2019.3.1)

Giovanni Battista Piranesi (Italian, 1720–1788)
Veduta della Piazza del Popolo
(View of the Piazza del Popolo), 1750
Etching on laid paper
Gift of Museum Associates (2019.4.1)

Francesco Piranesi (Italian, 1756–1810)
Veduta della Villa Medici sul monte Pincio
(View of the Villa Medici on the Pincian Hill), ca. 1780
Etching on laid paper
Gift of Museum Associates (2019.3.2)
Missouri Folk Arts was thrilled in September 2019 to curate a small exhibition at Mizzou North about Colombian folkloric dance and the Carnival of Barranquilla. Master dancer, choreographer, and costume designer Carmen S. Dence selected and loaned objects from her personal collection, including the spectacular “story dress” that she designed. She also joined MFA Director Lisa Higgins to discuss and demonstrate Colombian dance and culture during Museum Day in October (see Educator’s report).

In early 2020, MFA will curate a second small exhibition—this one a version of a 2019 collaboration with Mid-America Arts Alliance and ExhibitsUSA, which featured works by members of the Blacksmiths Association of Missouri (BAMI). BAMI members, via their guild, practice a tradition thousands of years old. In 1983, a dozen founding members established BAMI, now boasting over five hundred members from Missouri and beyond.

“During the early years, BAMI was just a small group that included several excellent blacksmiths. We would gather at members’ shops and share what we knew. Instead of observing a demonstration [monthly] by the host blacksmith like we do today, we all worked the forges and gained hands-on experience as we were taught.” Bernard Tappel, Osage Bluff Blacksmith Shop, Jefferson City, Mo.

Blacksmiths produce a diverse range of creative products using the same basic processes: heat coal in a forge; heat metal over the coal; hammer heated metal on an anvil; and repeat often to form objects. With their basic tools (anvil, hammers, tongs, vices, and chisels), as well as more elaborate and substantive power hammers, skilled blacksmiths can repair or create just about anything from metals: functional tools and utensils, decorative knives and fishing gigs, architectural hardware, ornamental furniture, whimsical signs, and ornate sculptures.

“I have made towel bars, heat registers, and a stair railing for my son’s house. I have made hinges and door handles for many log cabin restorations in the [Washington, Mo.] area. I have made colonial cookware for Thornhill Estate at Fausil Park in St. Louis and Christmas ornaments for the Missouri Governor’s Mansion in Jefferson City. I practice my craft every day in my shop and at events in the community.” Pat McCarty, Washington Forge, Washington, Mo.

Blacksmiths rarely find themselves employed full-time today at the center of their local hamlets, but 21st century smiths still find themselves in demand; their place in local communities has evolved. Instead of a centrally located shop, most smiths create from home workshops, folk schools, guilds, private businesses, and living history sites. They may work solo, in pairs, in formal or informal apprenticeships, or in groups. Depending on the occasion, goals, and products, blacksmiths are likely to work in more than one of these locations and scenarios.

“Blacksmithing [via BAMI] brings people together from all walks of life, skill, and knowledge levels—and into fellowship with one another. This is done in an environment of willingness to share knowledge and expertise for the betterment of the craft, be it for hobby, traditional, or commercial applications.” Matthew Burnett, Missouri School of Blacksmithing, Cameron, Mo.

BAM member Mike McLaughlin (Lawson, Mo.) displayed his anvil and tools for visiting folklorist Thomas Grant Richardson.

Previous apprentice Matthew Burnett (Kiddle, Mo.) heats up coal at his Missouri School of Blacksmithing.

Through Missouri’s Traditional Arts Apprenticeship Program (TAAP), sixteen blacksmiths have taught over thirty apprentices between 1986 and 2019. Both the National Endowment for the Arts and Missouri Arts Council, a division of the Office of the Lieutenant Governor, have provided grant funds for TAAP since its inception thirty-five years ago. With the small exhibition to open in early 2020, MFA plans to showcase both functional and creative works from a few recent TAAP artists and BAMI members.

Pat McCarty (Washington, Mo.) loves to forge leaves from different metals.

Bob Alexander (DeSoto, Mo.) crafts a range of objects, including sculptures like this fish.

Recent apprentice Lisa Thompson (St. Genevieve, Mo.) bends a hook during a ‘hammer in’ at the Historic Lohman Landing.

Bernard Tappel (Jefferson City, Mo.) uses a drill on a decorative cross he forged during a ‘hammer in’ in the Kansas City Crossroads.

BAM member Mike McLaughlin (Lawson, Mo.) displayed his anvil and tools for visiting folklorist Thomas Grant Richardson.
Special Exhibitions

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

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

Ongoing
Pottery from ancient Peru is justly celebrated for its beauty and technical craftsmanship, combining elements of naturalism and patterned abstraction 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, Sicán, 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.

Salvador Dalí*

Through February 23, 2020
In 1971, surreal artist Salvador Dalí created a suite of etchings entitled Memories of Surrealism. This set is exemplary of Dalí’s symbolicism and surrealism, which challenge our normal sense of the “real.” The focus exhibition provides a glimpse into the creative corners of the artist’s eccentric mind. These works by Dalí feature real items such as crutches, butterflies, roses, and elephants in very unreal contexts.

Reframing the Renaissance Print*

Through May 31, 2020
Challenging viewers to reframe the definitions of both “Renaissance” and “print” by presenting works that demonstrate the tremendous variability of both the subjects and purposes of printed images in the early modern period (ca. 1450–1750) is the focus of this exhibition. This is the fruitful result of a collaborative project with MU undergraduate and graduate students in curator Alisa McCusker’s seminar offered by the School of Visual Studies program in Art History.

The Art of Death*

March 3–June 21, 2020
This exhibition is in collaboration with the “The Art of Death Project” sponsored by the Arts, Social Sciences, and Humanities (ASH) Scholar’s Program of MU’s Honor’s College and Office of Undergraduate Research. Scholars explore viewer reactions to death imagery in the arts. Themes such as funerals, personifications, and burials are included. The focus includes art by African American artists from every decade since 1920. The selection, all drawn from the Museum’s collection, includes a variety of media and techniques and represents artists that have found regional, national, and international success. Each of their visions matter—just like every vote counts.

Variable Atmospheres: Weather in Art*

June 9–October 11, 2020
A focus exhibition of landscapes that emphasizes the depiction of the ephemeral qualities of skies and environments in works on paper—prints, drawings, watercolors, and photographs—all produced with materials that are highly vulnerable to environmental variation and susceptible to change over time.

American Women Artists Since the Vote*

June 30–November 8, 2020
This exhibition celebrates the centenary of the Nineteenth Amendment and the achievements of American women artists from every decade since 1920. The selection, all drawn from the Museum’s collection, includes a variety of media and techniques and represents artists that have found regional, national, and international success. Each of their visions matter—just like every vote counts.

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

Calendar of Events

February (Black History Month)
2 Sunday: Docent-Led Theme Tour
2:00–3:00pm, Museum Galleries
4 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
13 Thursday: Art of the Book Club Film
2:00–4:00pm, Hall of a Yellow Sun (2013)
707 Mizzou North
15 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
20 Thursday: Museum Lecture Series
"The Lives and Life Cycles of African Material Culture" by Alisa McCusker, Curator
3:00–4:00pm, 707 Mizzou North
27 Thursday: Art of the Book Discussion
12:15–1:30pm, Meet in Mizzou North
Archaeological Institute of America Lecture (AIA)
"Art, Archaeology, and Advanced Technology: The Alexander Mosaic at Pompeii" by John Dobins, Emeritus, University of Virginia
5:00pm Recip/5:30pm Lect, 1st Swallow Hall
March
3 Tuesday: Focus Exhibition Opens
The Art of Death
Drop-in Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
10 Tuesday: Annual Music and Art Concert
In conjunction with MU’s School of Music and School of Visual Studies program in Art History.
10:00–11:30am, Meet in 1st Floor Lobby
16 Tuesday: Drop-In Sketch Group
2:00–3:30pm, Museum Galleries
21 Tuesday: Drop-In Sketch Group
2:00–3:30pm, Museum Galleries
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
April
9 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
9 Tuesday: Focus Exhibition Opens
Variable Atmospheres: Weather in Art
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
12 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
13 Thursday: Art of the Book Discussion
9:00am–4:00pm, Museum Galleries
21 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
30 Tuesday: Focus Exhibition Opens
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
May
5 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
5 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
19 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
Art of the Book Discussion
12:15–1:30pm, 124 Mizzou North
June
2 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
9 Tuesday: Focus Exhibition Opens
Variable Atmospheres: Weather in Art
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
16 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
30 Tuesday: Focus Exhibition Opens
American Women Artists Since the Vote
July
7 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
14 Tuesday: Kids Series World of Art*
2:00–3:30pm, Museum Galleries
21 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
28 Tuesday: Kids Series World of Art*
2:00–3:30pm, Museum Galleries
August
13 Tuesday: Drop-In Sketch Group
2:00–3:30pm, Museum Galleries
4 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
Kids Series World of Art*
2:00–3:30pm, Museum Galleries
11 Thursday: Art of the Book Discussion
12:15–1:30pm, 124 Mizzou North
September
2 Sunday: Docent-Led Theme Tour
2:00–3:00pm, Museum Galleries
7 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
21 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
May
3 Sunday: Docent-Led Theme Tour
2:00–3:00pm, Museum Galleries
5 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
19 Tuesday: Drop-In Sketch Group
10:00–11:30am, Meet in 1st Floor Lobby
Art of the Book Discussion
12:15–1:30pm, 124 Mizzou North
March
8, Sunday
Séraphine (2008)
Directed by Martin Provost
Starring Yolande Moreau and Ulrich Tukur
April
19, Sunday
Truly, Madly, Deeply (1990)
Directed by Rob Reiner
Starring Bonnie Hunt and Dermot Mulroney
May
15, 2020
Sunday (Mother’s Day)
The Agony and the Ecstasy (1965)
Directed by Carol Reed
Starring Rex Harrison and Charlton Heston
June
14, Sunday
Witness for the Prosecution (1957)
Directed by Billy Wilder
Starring Marlene Dietrich and Charles Laughton
July
12, Sunday
Journey to Italy (1954)
Directed by Roberto Rossellini
Starring Ingrid Bergman and George Sanders
August
9, Saturday
Who Does She Think She Is? (2008)
Co-directed by Pamela Tanner Boll and Nancy Kennedy
Starring Camille Musear and Mayumi Oda

*Limit two children per accompanying adult
Pre-registration required by calling 882-3591
Visit the Museum’s website for details and flyers on all events.
http://mama.missouri.edu

Film Series

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

February 9, Sunday
Volver (2006)
Directed by Pedro Almodovar
Starring Penelope Cruz and Carmen Maura
March 8, Sunday
Séraphine (2008)
Directed by Martin Provost
Starring Yolande Moreau and Ulrich Tukur
April 19, Sunday
Truly, Madly, Deeply (1990)
Directed by Rob Reiner
Starring Bonnie Hunt and Dermot Mulroney
May 15, 2020
Sunday (Mother’s Day)
The Agony and the Ecstasy (1965)
Directed by Carol Reed
Starring Rex Harrison and Charlton Heston
June 14, Sunday
Witness for the Prosecution (1957)
Directed by Billy Wilder
Starring Marlene Dietrich and Charles Laughton
July 12, Sunday
Journey to Italy (1954)
Directed by Roberto Rossellini
Starring Ingrid Bergman and George Sanders
August 9, Saturday
Who Does She Think She Is? (2008)
Co-directed by Pamela Tanner Boll and Nancy Kennedy
Starring Camille Musear and Mayumi Oda

Visit the Museum’s website for details and flyers on all events.
http://mama.missouri.edu
Variable Atmospheres
Weather in Art
June 9–October 11, 2020
Alisa McCusker
Curator of European and American Art

As I write this an enchanting snowstorm has enveloped central Missouri and our town, and I am admiring the snow-globe effect surrounding my third-floor corner apartment. I admit my attention is frequently pulled away from the screen, drawn toward the whirls of white outside my windows. At times the snow and wind are so intense it appears as if a dense fog has descended on the city; at other times the air is surprisingly clear with only the faintest wisps of powdery snow dancing upon a breeze. My description is such a poor substitute for experiencing the ever-changing qualities of this storm; were I a more powerful wordsmith . . .

Such fleeting effects of weather have captivated artists from across cultures and centuries. True to the aphorism that a picture is worth a thousand words, visual artists have succeeded in capturing weather phenomena in manifold mutable variations. Variable Atmospheres will feature depictions of the ephemeral qualities of skies and environments in works on paper—prints, drawings, watercolors, and photographs—all produced with materials that are highly vulnerable to environmental variation and susceptible to change over time. Showcasing all four seasons and examples of what the postal service promises to endure, this exhibition will explore the representational methods artists have used to convey atmospheric effects, rendering the impermanent more permanent for future generations to appreciate.

Much like today’s snowstorm, these artworks allow us to enjoy the compelling visual power of our natural world. But unlike the weather, their conditions can be well preserved, an essential facet of our Museum’s mission.

Gerhard Richter (German, b. 1932)
Landscape I, 1971
Photo-engraving and aquatint on paper
Museum purchase (75.78)

Ando Hiroshige (Japanese, 1797–1858)
Yokkaichi: Mie River, from Fifty-three Stations of the Tokaido, 1833–1834
Color woodblock print
Published by Takenouchi Magohachi (Hoeido)
Gift of Mr. Alvin John Accola in memory of his wife Katherine Mize Accola (68.34)

Robert Brandard (1805–62)
After Joseph Mallord William Turner (British, 1775–1851)
Snowstorm—Steamboat off a Harbour, 1859
Engraving on paper
Transferred from the Old Collection (X–111)

Geertruydt Roghman (Dutch, ca. 1625–1667)
Sloterdijk aen de Westkant (Sloterdijk on the West Bank), mid-17th century
Etching on paper

As I write this an enchanting snowstorm has enveloped central Missouri and our town, and I am admiring the snow-globe effect surrounding my third-floor corner apartment. I admit my attention is frequently pulled away from the screen, drawn toward the whirls of white outside my windows. At times the snow and wind are so intense it appears as if a dense fog has descended on the city; at other times the air is surprisingly clear with only the faintest wisps of powdery snow dancing upon a breeze. My description is such a poor substitute for experiencing the ever-changing qualities of this storm; were I a more powerful wordsmith . . .

Such fleeting effects of weather have captivated artists from across cultures and centuries. True to the aphorism that a picture is worth a thousand words, visual artists have succeeded in capturing weather phenomena in manifold mutable variations. Variable Atmospheres will feature depictions of the ephemeral qualities of skies and environments in works on paper—prints, drawings, watercolors, and photographs—all produced with materials that are highly vulnerable to environmental variation and susceptible to change over time. Showcasing all four seasons and examples of what the postal service promises to endure, this exhibition will explore the representational methods artists have used to convey atmospheric effects, rendering the impermanent more permanent for future generations to appreciate.

Much like today’s snowstorm, these artworks allow us to enjoy the compelling visual power of our natural world. But unlike the weather, their conditions can be well preserved, an essential facet of our Museum’s mission.

Gerhard Richter (German, b. 1932)
Landscape I, 1971
Photo-engraving and aquatint on paper
Museum purchase (75.78)

Ando Hiroshige (Japanese, 1797–1858)
Yokkaichi: Mie River, from Fifty-three Stations of the Tokaido, 1833–1834
Color woodblock print
Published by Takenouchi Magohachi (Hoeido)
Gift of Mr. Alvin John Accola in memory of his wife Katherine Mize Accola (68.34)

Robert Brandard (1805–62)
After Joseph Mallord William Turner (British, 1775–1851)
Snowstorm—Steamboat off a Harbour, 1859
Engraving on paper
Transferred from the Old Collection (X–111)

Geertruydt Roghman (Dutch, ca. 1625–1667)
Sloterdijk aen de Westkant (Sloterdijk on the West Bank), mid-17th century
Etching on paper
"Can we go here again??"
The above quote was one of my favorites during Museum/Arcadio Day 2019, coming from a young man leaving with his family. We had great attendance, with visitors enjoying art activities as well as learning about archaeology, museums, AND music (the Smithsonian’s theme, and several presenters took great advantage of this).

The State Historical Society of Missouri presented “Historic Missourians in Music and the Fine Arts,” while the Confucius Institute offered Chinese instruments for people to try. Missouri Historic Costume and Textile Collection featured a display of costumes and then an interactive computer program with your choice of a clothing-themed song think “Blue Suede Shoes” or “Hot Pants.”

University of Missouri Special Collections joined in the activities with a display of three items from the collections that highlight changes in the history of music notation, along with videos of the performed works. Thanks to all who presented, especially the MU students from the Honors College and graduate students from Ancient Mediterranean Studies. We look forward to next year!

Every visitor is an important visitor but we had two especially interesting visits at the end of October. Epigraphist and Emeritus Professor from NYU Rogner Bagnall came to examine Heliodora’s second century Roman tomb relief from Egypt. Professor Bagnall seemed intrigued by the other objects with inscriptions in the galleries as well. He said that Lady Taathyr (of mummy shroud fame) is identified by her mother and suggested that Heliodora might have been an astronomer.

The Mercantile Library in St Louis brought a busload of bibliophiles who were attending a conference. They were treated to a tour of the ancient gallery, as well as a viewing of both manuscripts (thank you to Dr. Anne Rudloff Stanton for sharing her expertise with the group), and the Cuban artist books from the collective Vigía.

In 1495, Leonardo da Vinci began what would become one of history’s most influential works of art, The Last Supper. By age 43, da Vinci had failed to complete anything that truly fulfilled his astonishing promise. Amid war, political and religious turmoil, and beset by his own insecurities and frustrations, da Vinci created the masterpiece that would forever define him.

O’Keeffe is a young woman, painting and teaching art in Canyon, Tx., when she travels to New York to meet Alfred Stieglitz, photographer, modern art promoter, and owner of the famous 291 Art Gallery. She becomes his mistress and muse. Although the critics cannot envision her as her own being, O’Keeffe’s fervor transforms her into a powerfuly independent woman and artist.

From the Museum Educator
Cathy Callaway

Photos by Alex Barker and Cathy Callaway

Young visitors try on animalitos masks (a bull and a jaguar) that are reminiscent of those worn by dancers during carnavales in Barranquilla, Colombia.

The Confucius Institute allowed participants to try their hand at playing Chinese instruments.

Costumes from The Missouri Historic Costume and Textile Collection were displayed.

Dr. Mike Ohnersorgen, Director of the Cultural Resource Management Program at Missouri State Parks, shared information with attendees about the diverse archaeological resources in Missouri’s state parks.

Missouri Folk Arts director Lisa Higgins and master Colombian folkloric dancer Carmen S. Dence (center) with Moises Sosa (left) and Dence’s sister Elsy Dias (right) at Museum/Arcadio Day.

Visitors interact with graduate students from MU’s Ancient Mediterranean Studies Program.

Set in the southeastern region of Nigeria during 19th century British colonialism, Things Fall Apart is a simple but tragic story of a “strong man” whose life is dominated by fear and anger. Uniquely and richly African, at the same time it reveals Achebe’s keen awareness of the human qualities common to people of all times and places. It is the most widely read book in modern African literature.

Photos by Matt Swift and Cathy Callaway

The above quote was one of my favorites during Museum/Arcadio Day 2019, coming from a young man leaving with his family. We had great attendance, with visitors enjoying art activities as well as learning about archaeology, museums, AND music (the Smithsonian’s theme, and several presenters took great advantage of this).

The State Historical Society of Missouri presented “Historic Missourians in Music and the Fine Arts,” while the Confucius Institute offered Chinese instruments for people to try.

University of Missouri Special Collections joined in the activities with a display of three items from the collections that highlight changes in the history of music notation, along with videos of the performed works. Thanks to all who presented, especially the MU students from the Honors College and graduate students from Ancient Mediterranean Studies. We look forward to next year!

Every visitor is an important visitor but we had two especially interesting visits at the end of October. Epigraphist and Emeritus Professor from NYU Rogner Bagnall came to examine Heliodora’s second century Roman tomb relief from Egypt. Professor Bagnall seemed intrigued by the other objects with inscriptions in the galleries as well. He said that Lady Taathyr (of mummy shroud fame) is identified by her mother and suggested that Heliodora might have been an astronomer.

The Mercantile Library in St Louis brought a busload of bibliophiles who were attending a conference. They were treated to a tour of the ancient gallery, as well as a viewing of both manuscripts (thank you to Dr. Anne Rudloff Stanton for sharing her expertise with the group), and the Cuban artist books from the collective Vigía.

In 1495, Leonardo da Vinci began what would become one of history’s most influential works of art, The Last Supper. By age 43, da Vinci had failed to complete anything that truly fulfilled his astonishing promise. Amid war, political and religious turmoil, and beset by his own insecurities and frustrations, da Vinci created the masterpiece that would forever define him.

O’Keeffe is a young woman, painting and teaching art in Canyon, Tx., when she travels to New York to meet Alfred Stieglitz, photographer, modern art promoter, and owner of the famous 291 Art Gallery. She becomes his mistress and muse. Although the critics cannot envision her as her own being, O’Keeffe’s fervor transforms her into a powerfuly independent woman and artist.
Museum Associates is finishing a busy fall! We had a great turnout at our Annual MA meeting, and were pleased to recognize many ten year MA members and the newest members of the Herakles Guild. Cathy Callaway, museum educator, was recognized for her outstanding service to the Associates. The November meeting is a great opportunity to visit with fellow Museum Associates members and get updated on what is happening at the Museum. Watch the website or the next issue of Museum Magazine for the fall 2020 date.

In November Museum Associates participated in the City of Columbia’s CoMoQives online giving opportunity. Thank you to everyone who supported and participated in this year’s campaign which raised $1,940 for Museum Associates and in turn the Museum. With spring approaching, please mark your calendars for two signature Museum Associates events: Art in Bloom (March 13–15, 2020) and the Canvas Carnival (Friday April 3, 2020) at the Columbia Country Club. These are two “can’t miss” events that Museum Associates sponsors every year. Always check the calendar in the Museum Magazine, and the Museum’s website for dates regarding upcoming Museum Associates events.

Hello Everyone! Tootie Burns Hello everyone! Tootie Burns

Hello! Hello everyone! Tootie Burns

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!

Hello! Hello! Hello! Hello! Hello! Hello!
American Women Artists
Since the Vote

June 30–November 8, 2020

Alisa McCusker
Curator of European and American Art

“The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex. Congress shall have power to enforce this article by appropriate legislation.”

—Amendment XIX, U.S. Constitution

Amendment XIX to the U.S. Constitution is terse, but its brevity stands in stark contrast to the arduously long route that was required for its ratification in 1920. Forty-two years after the first women’s suffrage amendment had been introduced in Congress, and 133 years after our nation’s Constitution had been ratified, half of the population was newly enfranchised. At long last in the so-called Land of the Free, women were permitted to voice their opinions on the governance of their nation, states, districts, counties, and cities.

This civic agency has parallels in the history of American art. The twentieth century witnessed a tremendous increase in the numbers of women creators, scholars, administrators, and business owners in the art world. The twentieth century witnessed a tremendous increase in the numbers of women creators, scholars, administrators, and business owners in the art world. This trend has continued in the first two decades of the current century, although women are still underrepresented in museum exhibitions, acquisitions, leadership roles, and boards. Much still remains to be done.

This exhibition celebrates the centenary of the Nineteenth Amendment and the achievements of American women artists from every decade since 1920. The selection, all drawn from the Museum’s collection, includes a variety of media and techniques and represents artists that have found national and international success, such as Louise Bourgeois, Helen Frankenthaler, and Lorna Simpson, along with artists that have tended to receive more local and regional recognition, such as Norma Bassett Hall, Daisy Cook, Brooke Cameron, Amy Worthen, and Jennifer McCurdy. Each of their visions matter—just like every vote counts.

A Different Kind of Trust

We know real trust can’t be bought. It’s hard to earn and even harder to keep. You’re trusting us with your future and the future of your loved ones—and we don’t take that responsibility lightly. You need an advisor, someone who shares your values and understands the magnitude of what’s most important to you.

Commerce Trust Company has a team of advisors and in-house resources who help you achieve your personal and financial goals through comprehensive wealth management, investments, and planning services.

CONTACT A COMMERCE TRUST ADVISOR TODAY.
LYLE JOHNSON 573-886-5621
commercetrustcompany.com

Commerce Trust Company
Wealth | Investments | Planning*

Commerce Trust Company is a division of Commerce Bank.

NOT FDIC INSURED | MAY LOSE VALUE | NO BANK GUARANTEE
The Museum made a series of surprising discoveries in its collections in March 2008. Staff removed a painting from its frame, in order to prepare the artwork for exhibiting later that year. The *Untitled* surrealistic landscape (Fig. 1) by the Austrian-American Edward Buk Ulreich (1899–1966), dated 1945, was acquired in 1986 as a gift from Mr. David T. Owsley. When its frame was opened, it was found that the backing board was in fact another artwork: an oil painting on heavy cardboard depicting a doll-like figure with closed eyes (Fig. 2).

Mr. Owsley’s gift included a second work by Ulreich, also dated 1945, another dream-like landscape but with a brighter pastel palette (Fig. 3). Proceeding with due diligence, staff also opened up the frame of this painting, and found a mini treasure trove. Not only was it backed with a piece of heavy cardboard with four figure drawings in black ink (Fig. 4), but it also contained five additional works on paper. Three of these are paintings in gouache, a heavy-bodied watercolor. The verso of one of these paintings also has a drawing in black crayon. Two independent drawings in black crayon were also found. Each of these works has a drawn grid in red pencil, suggesting that they were meant to be transferred. The verso of one of the gouache paintings (Fig. 5) has a notation written in pencil: “48” grids | 36” grids 18”, indicating the larger scale to which the design was to be increased. These may have been patterns intended for printed or woven textiles, 36 inches and 48 inches being standard widths for bolts of fabric.

The verso of another gouache painting (Fig. 6) bears the same stamp in black ink: E. G. YOUCIS | DESIGNERS | 22 E. 29TH STREET Corner Madison, Ave. | NEW YORK 16, N.Y. | STUDIO: MU 4-8018 ROOM 1004 | PATTERN NO. The pattern numbers of these designs were written in by hand: 396-1027 (Fig. 5) and 396-1028 (Fig. 6). Indeed, these designs were produced as part of a major source of Ulreich’s livelihood as an illustrator and graphic artist. Like many artists, he had to work commercially in order to support himself. But why these designs ended up inside the frame of an easel painting defies obvious explanation. They are not affiliated works created for the same project. Perhaps, their placement inside other framed works was simply a means of saving space; the gouache designs are not small, measuring about 26 x 39½ inches. Many original fabric designs like these are lost to time, literally used up in the process or discarded after production is complete. Whatever the case, their surreptitious location has preserved them well, and we are grateful.

You can view larger images of all these works on our online collections portal at maacollections.missouri.edu; simply search with keyword “buk.”
Fourteenth Annual

Art in Bloom

March 13–15, 2020

Experience the Art of Floral Design

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

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

Museum Associates Fundraising Event

Canvas Carnaval

Friday, April 3, 2020
5:30–8:30pm
Columbia Country Club

Ticket Prices
$55/Person    $100/Couple
RSVP by March 27, 2020

Tickets may be purchased on-line
http://maamuseumassociates.org