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

Museum Associates
In Support of the Museum of Art and Archaeology

 Officers:
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Jeanne Daly, Docent Representative

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Museum of Art and Archaeology
Editorial Office: 1 Pickard Hall
University of Missouri-Columbia, Columbia, MO 65211
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Visit us online: http://maa.missouri.edu

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

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle, at the corner of University Avenue and S. Ninth Street, on the University of Missouri-Columbia campus in Columbia, Mo.

Museum Galleries:
Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm

Museum Store:
Tuesday through Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm

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

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MU does not discriminate on the basis of race, color, religion, sex, sexual orientation, national origin, age, disability or status as a Vietnam Veteran. For more information, call Human Resources Services at: (573) 882-4256 or the U.S. Department of Education, Office of Civil Rights.

The Museum of Art and Archaeology is an equal opportunity/ADA institution.

[Cover]
Victor Brauner (Romanian, 1903–1966)
Self-Portrait, 1923
Oil on paper (84.8)
Gift of Saul and Gladys Weinberg
Museums and archaeological sites have much in common. Both are complex entities, made up of multiple layers and parts, each relating to one another in specific ways. Those who explore either one learn much about the past, the present and about the broader human condition. And while they might seem unchanging, both are actually dynamic and best understood in terms of constant development.

Here in Romania we’re just finishing another field season at the great tell of Pecica Santul Mare, and it’s certainly been an exciting year. We brought the entire excavation down to a single massive construction episode—the crew named the layer “Baxter,” lending it both a designation and a certain raffish personality—that may represent less a house construction than the larger construction of a palace or other public structure atop the tell. We’re struggling now to understand both the material associated with this massive construction and the geoarchaeological and taphonomic implications of such massive construction episodes within the very dynamic and changeable stratigraphy of major tell deposits. The challenges of correlating complex microstratigraphic episodes across the site is made much simpler by such widespread and continuous stratigraphic layers, so there’s been an added benefit as well. It’s exciting work—for an archaeologist, anyway—and offers much to build on for future seasons.

Things are changing at the Museum, too. We’re proud to introduce Dr. Mary L. Pixley, our new Curator of European and American Art. She was selected following a national search that brought applicants from major museums across the country. She’ll bring creativity, energy and exceptional credentials to her position, and we’re thrilled to have her join the Museum staff.

Other Museum staff are pursuing their own research projects elsewhere. Benton Kidd, curator of Ancient Art, has returned from Jerusalem completing research on the stucco from Tel Anafa, which he will be writing up as a monograph in the year to come. Earlier this year he gave a well-received talk on this work at the Archaeological Institute of America meetings.

Fieldwork is, in many ways, returning to the Museum’s roots. We’re also returning to our roots in other, more immediate ways. An exhibition on ancient glass (Gladys Weinberg’s specialty) has been reinstalllled in the Ancient galleries, and we’re planning a larger retrospective exhibition (Fifty Golden Years) to celebrate our fiftieth anniversary. A series of other new exhibitions are in preparation, and we’re now completing discussions to add some important works to the Museum’s permanent collections—hopefully by the time you read this we’ll have publicly announced these exciting new acquisitions.

It’s a period of development and growing excitement at the Museum of Art and Archaeology. Come by and see how we’re changing.

And I’ll see you at the Museum!

Alex W. Barker
Director
Fifty Golden Years: Highlights from the Permanent Collection

This fall the Museum celebrates its fiftieth anniversary with *Fifty Golden Years: Highlights from the Permanent Collection*. The exhibition is not thematic, but rather one that represents a cross-section of the Museum’s major collections of art from the cultures of the ancient Mediterranean and Near East, Europe and America from the medieval period on, and the non-western world of Asia, Africa, Oceania, and pre-Columbian Meso- and South America. Ancient weapons, bronze vessels, jewelry, wood and terracotta sculpture, painting, prints and photography are among the wide range of mediums and objects encompassed by the exhibition. Below is a sampling of the objects that comprise the Museum’s major collections and this extraordinary exhibition.

Ancient

European & American

Non-Western
Since its foundation, the Museum of Art and Archaeology has grown to be the third largest visual arts museum in Missouri, with collections representing five millennia of the world’s artistic legacy. Beginning with the acquisition of just seventeen objects in 1957 to serve as a study collection, the holdings have grown to include over 14,000 objects. Fifty years of collecting, scholarship, excavation and educational outreach to the state and beyond have brought the Museum to its distinguished status among American university museums.

**Foundations and Early Years**

The Museum is indebted to its founders, Saul and Gladys Weinberg, who came to Missouri in 1948 with doctoral degrees in classical archaeology from Johns Hopkins University. Saul Weinberg had been appointed to the faculty at the University of Missouri, while Gladys Weinberg would continue her career as independent scholar and, by 1952, as editor of the magazine *Archaeology*. But in 1957, the University approved funding for the purchase of the first seventeen objects, and the Museum was born. Though he continued to teach, Saul Weinberg would become the Museum’s first director, while Gladys Weinberg would serve as its first curator of ancient art. The pair immediately began searching for new additions to their nascent collection. Their careers had taken them throughout the world, and these international connections ultimately brought many acquisitions to the Museum in its early years. Supporters such as New York art dealer Julius Carlebach and Columbia University mathematics professor Samuel Eilenberg either donated artworks or facilitated gifts and purchases from various sources. Artworks acquired earlier by MU archaeologist John Pickard, or donated by colleagues, such as Egyptologist Sir Flinders Petrie, also entered the collections. In the 1970s, Missouri philanthropists David and Olive McLorn made generous bequests, both in objects and funding, the latter of which led to the formation of the Museum’s first endowment. The Museum’s official friends group, Museum Associates, was also formed during this period and celebrated its thirtieth anniversary in 2006.

**A New Home in Pickard Hall**

Beginning in the autumn of 1975, the Museum’s expanding collections were moved to Pickard Hall, which originally housed the University’s chemistry department. The galleries had been located on the fourth floor of Ellis Library since 1961, and before that a small collection of objects was displayed in Jesse Hall, the University’s administration building. Pickard Hall was renovated to house the Museum, and it also became home to the Gallery of Greek and Roman Casts and the Department of Art History and Archaeology. Since then, the galleries have undergone many changes and remodelings; most notably, both the Saul and Gladys Weinberg Gallery of Ancient Art (as it was named after the Weinbergs’ retirement) and the Gallery of European and American Art were remodeled with grants from the National Endowment for the Arts.
Collections

The Museum of Art and Archaeology’s collections continue to grow today through both purchases and gifts. Fifty years of acquisitions have shaped comprehensive collections that encompass three main areas: the ancient Mediterranean and Near East, Europe and America from the medieval period to the present, and various cultural periods of Africa, Asia, Oceania, and the pre-Columbian Americas. Particular strengths in the Greek and Roman collections include approximately 3,000 coins and significant numbers of lamps, glass vessels, Greek and South Italian pottery, terracotta sculpture and small bronzes. Additionally, a head from a Classical grave stele, Roman imperial portraits and various stone funerary monuments are among the ancient collection’s most outstanding objects. The Near Eastern holdings are especially strong in Palestinian antiquities and Iranian pottery and bronzes, while a rare painted linen mummy shroud exemplifies the best of the Egyptian collection.

The European and American collections include objects covering a 700-year time period, from the thirteenth century to the present. Paintings, sculpture, prints, drawings, photographs and decorative arts comprise about 2,500 objects in the Museum’s total collection. Especially outstanding is the Samuel H. Kress study collection, which was presented to the Museum in 1961 and consists of ten Italian Renaissance and four later European paintings. Through continuing donations and purchases, the Museum is now home to over 200 paintings, representing the works of notable artists such as Altobello Melone, Paris Bordone, Jan van Goyen, Hubert Robert, Sir Joshua Reynolds, Alfred Bierstadt, George Caleb Bingham, Grace Hartigan and Thomas Hart Benton. Additionally, approximately 2,000 original prints and drawings span five centuries of artistic achievement.

The Museum’s holdings of non-Western art have developed almost entirely through donations. Outstanding in this collection are eighty early Buddhist stone sculptures from ancient Gandhara and over 300 Indian Hindu bronze devotional statuettes and stone reliefs from the medieval period to the nineteenth century. Colored woodblock prints from Japan, over 125 wooden sculptures from west equatorial Africa, and about fifty works from New Guinea and surrounding islands also form significant collections. Pre-Columbian holdings from Mesoamerica and Peru are exceptionally strong, with some 400 ceramic sculptures and vessels and approximately 150 textile and featherwork pieces.

Excavations and Research

As part of its research mission, the Museum has periodically engaged in archaeological excavations since the 1950s. The earliest of these was the Missouri Cyprus Expedition to the site of Phaneromeni where the tombs of a Bronze Age settlement were explored. Phaneromeni was followed by several excavations in Israel, including the sites of Somelaria, Kafr Yasif, Jalame and Tel Anafa. Discoveries at Jalame were pivotal for understanding the glass industry of late Roman Palestine, while Tel Anafa yielded a sumptuous Hellenistic villa with a three-roomed bath complex. At Mirobriga, in Portugal, a university team excavated a Roman outpost of the third century C.E. Excavations continue under the Museum’s current director who is supervising work at the Bronze Age site of Pecica Santul Mare near Timisoara in western Romania.

In addition to its research through excavation, the Museum’s curatorial staff continues to conduct research on the collections, both for scholarly presentation and publication. The Museum also grants permission to the academic community at large for publication of its holdings. As a result, many of the Museum’s objects have been featured in monographs and various academic journals. The Museum’s own scholarly annual, Muse, founded by Gladys Weinberg in 1966, also furthers understanding of the collections through research and publication.

The Museum Today

The Museum today continues its mission of excellence, both in research and collection, and makes the results of those endeavors available to scholars, students and the broader community. Exhibitions and new acquisitions remain a priority and attract larger audiences each year. Benefactors, such as Robert and Maria Barton, who left a generous endowment to the Museum in 2006, continue support of the Museum’s mission. The Museum has expanded to administer the Missouri Folk Arts Program, which documents, preserves and supports the state’s folk art traditions. Ventures into new technologies are allowing more outreach than ever before, so that the Museum is not only accessible to the state, but to the country and beyond. The future is thus ripe with possibilities, and all eagerly anticipate the Museum’s next fifty years.
Special Exhibitions

Through—May 25, 2008
Daumier’s Paris: Life in the Nineteenth-Century City

Born in Marseille in 1808, Honoré Daumier became one of France’s most well-known printmakers and caricaturists, though he was also a painter and sculptor. Daumier is particularly known for his prolific work as a lithographer, which often caricatured the bourgeois society of Paris. In this yearlong exhibition, featured in three installments, Daumier’s unique view of nineteenth-century Paris is illustrated through a selection of the artist’s lithographs.

September 15—December 23, 2007
Fifty Golden Years: Highlights from the Permanent Collection

This fall the Museum celebrates its fiftieth anniversary with Fifty Golden Years: Highlights from the Permanent Collection. The exhibition is not thematic, but rather one that represents a cross-section of the Museum’s major collections of art from the cultures of the ancient Mediterranean and Near East, Europe and America from the medieval period on, and the non-western world of Asia, Africa, Oceania, and pre-Columbian Meso- and South America. Ancient weapons, bronze vessels, jewelry, wood and terracotta sculpture, painting, prints and photography are among the wide range of mediums and objects encompassed by the exhibition.

New Installation
Ancient Glass

This exhibition highlights the Museum’s finest ancient glass vessels, representing various techniques of manufacture including core-formed, free-blown and mold-made examples. A broad spectrum of time periods are also encompassed, ranging from Greek to Roman and from Byzantine to Islamic. The ancient glass collection is indebted to Gladys Davidson Weinberg, who was co-founder of the Museum, and held the titles of curator and honorary research fellow. Weinberg was a pioneer in the field of ancient glass and did much to advance the study of this fascinating aspect of ancient material culture. Moreover, she acquired many glass objects for the Museum’s antiquities collection, some of which are included in this exhibit.

Fiftieth Anniversary
Limited Edition Herakles Pendant

Celebrate the Museum’s fiftieth anniversary with a one of a kind special edition pendant. Handcrafted by Gary B. Robinson Jewelers, this 14kt gold pendant, limited to twenty-five castings, is a reproduction of the Herakles artifact in the Museum’s collection of ancient art. This is the first of the Museum’s artifacts to be reproduced as fine jewelry. Each pendant has been cast in 14kt gold at half the artifact’s original size, is numbered, suspended on a leather cord with 14kt gold fittings and sells for $1,800 each. To purchase this limited edition pendant, contact Bruce Cox at (573) 882-6724.
## Museum Calendar of Events

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Make sure to check out the synopsis of all Museum events on pages 8 and 9.
The Museum is closed on Mondays
Holidays the Museum will be closed

Museum Galleries:
Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm

Museum Store:
Tuesday through Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm

Closed:
Mondays
University of Missouri Holidays and Christmas through New Year’s Day

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

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Welcome Back Students!

2 Sunday
First Sunday Event
(Children, Grades 1–8)
2:00–3:30pm
*Glass with Class*
(Limit 2 children per adult)
Pre-registration required by calling 882-9498

5 Wednesday
First Wednesday Event
3:00–4:00 pm E&A Gallery
*What Time is This Place: The Multiple Meanings of Pickard Hall*
Arthur Mehrhoff, Museum Academic Coordinator

14 Friday
Exhibition Opening
*Fifty Golden Years: Highlights from the Permanent Collection*

21 Friday
*Anniversary Lecture Series*
5:30pm Room 106
*The Satirical Eye: Daumier on the Streets of Nineteenth-Century Paris*
Elizabeth Childs, Associate Professor
Art History and Archaeology

27 Saturday
*Haunted Museum Tour*
6:00–8:30pm Museum Galleries
Variety of activities for families and children of all ages

7 Sunday
First Sunday Event
(Children, Grades 1–8) 2:00–3:30pm
*Here Be Monsters and Magical Creatures* (Limit 2 children per adult)
Pre-registration required by calling 882-9498

16 Tuesday
*Anniversary Lecture Series*
5:30pm Room 106
*The Art Museum as a Global Phenomenon: Bilbao and Beyond*
John Klein, Associate Professor
Dept. of Art History & Archaeology, MU
Reception 6:30pm, Cast Gallery

20% off at the Museum Store

1 Saturday
*National Day Without Art*
Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS.

2 Sunday
First Sunday Event
(Children, Grades 1–8) 2:00–3:30pm
*Portraits, Sketches, and Caricatures*

5 Wednesday
*Metals in the Museum*
(Limit 2 children per adult)
Pre-registration required by calling 882-9498

5 October
*Fellini’s Roma* (1972)
Directed by Federico Fellini

20 December
*Topkapi* (1964)
Directed by Jules Dassin

FILM SERIES
All films shown on Thursdays at 7:00 pm, 106 Pickard Hall
Free and open to the public

20 September
*All About Eve* (1950)
Directed by Joseph L. Mankiewicz
Starring Bette Davis

18 October
*American Movie* (1999)
Directed by Chris Smith
Documentary

All films shown on Thursdays at 7:00 pm, 106 Pickard Hall
Free and open to the public
October

1 Monday
Archaeological Institute of America (AIA) Lecture
Reception 5:00pm Cast Gallery
Lecture 5:30pm Room 106
The Tekas Burnu Shipwreck: Shedding New Light on Classical Ionia
Deborah Carlson, Assistant Professor Anthropology, University of Texas-Austin

2 Tuesday
Annual MU Campus Gallery and Culture Crawl
5:00–8:00pm
Participating Galleries:
Museum of Art and Archaeology
Museum of Anthropology
The State Historical Society of Missouri
The George Caleb Bingham Gallery
The Brady Gallery and Craft Studio

25 Tuesday
School’s Out! Art’s In!
(Children, Grades 1–8)
2:00–3:30pm
Masks in the Museum
Pre-registration required by calling 882-9498

7 Wednesday
First Wednesday Event
3:00–4:00pm E&A Gallery
Portraits in the Museum’s Collection
Mary Pixley, Curator of E&A
MU Museum of Art and Archaeology

16 Friday
Anniversary Lecture Series
5:30pm Room 106
Digging through the Decades: The History of Excavation at MAA
Jane Biers, Adjunct Associate Professor Dept. of Art History & Archaeology, MU
Reception 6:30pm Cast Gallery
(Limit 2 children per adult)
Pre-registration required by calling 882-9498

16 Wednesday
First Wednesday Event
3:00–4:00pm E&A Gallery
Vampirism: The Legends of Romania
Alex Barker, Museum Director

21 Monday
School’s Out! Art’s In!
(For families and children of all ages)
2:00–3:30pm
Stories in Quilts
Pre-registration required by calling 882-9498

31 Thursday
Archaeological Institute of America (AIA) Lecture
Reception 5:00pm Cast Gallery
Lecture 5:30pm Room 106

15 November
Camille Claudel (1989)
Directed by Bruno Nuytten
Starring Isabelle Adjani and Gérard Depardieu

20 December
Topkapi (1964)
Directed by Jules Dassin
Starring Melina Mercouri and Peter Ustinov

17 January
Fellini’s Roma (1972)
Directed by Federico Fellini
Art in the Basement:
Mandingo Gara from Sierra Leone

Scott Mitchell
Graduate Student Intern, Folk Arts

I often associated art with formal institutions, like our own Museum of Art and Archaeology, which makes the collections accessible to the public through exhibition, interpretation and research. For me, appreciating art, especially visual art, is often a solitary experience. I enjoy being able to enter a museum, separate myself from the world, and focus on one work. I stand in front of a painting and meditate on what it means to me, why I think it is beautiful, and what I gain from looking at the painting. Once I leave the museum, I reflect on the experience but usually do not share it with another. The experience is often a very me-centered activity and loses some of its meaning when shared with others.

In the spring of 2006, however, while a graduate intern at the Missouri Folk Arts Program, I was able to observe firsthand an artist as he created art in what may seem the most unlikely of settings—a basement in urban St. Louis. That day I traveled with folklorist Deborah Bailey to visit with Mahmoud Conteh, a master of Mandingo tie dye, and his apprentice Salieu Kamara, one of eight apprenticeship teams in the 2006 Traditional Arts Apprenticeship Program. Debbie and I visited them to observe and document the progress of their apprenticeship.

Both Mahmoud and Salieu were born in northern Sierra Leone, Africa, and were members of the Mandingo tribe. The Mandingo are known throughout West Africa for creating intricate, beautifully tie-dyed and batiked cotton fabrics, an art form known as gara. Traditionally, gara is very important in Mandingo cultural and ceremonial life; selling gara also serves as a source of economic support. While a teenager, Mahmoud learned from his Aunt Mary and spent fifteen years working by her side. She was well known in their region and sold her dyed fabric in marketplaces all over West Africa. As a child, Salieu also learned basic tie dye from family members, but unlike Mahmoud, Salieu was not fond of the tradition. As a young adult, however, he seriously pursued the art, learning from skilled artisans.

Unfortunately, the people of Sierra Leone have suffered through years of civil war and many fled the country fearing for their lives. Both Mahmoud and Salieu ended up in refugee camps in Ghana, where they met. Although they lived in different refugee camps, they continued their friendship once they both immigrated to the United States.

Debbie Bailey and I met Mahmoud and Salieu at Mahmoud’s home in St. Louis, and we went down to his basement where they tie and dye the cloth. At first, the basement did not seem like the ideal place to experience art, even the making of art. It was unfinished, bare and dark, and since there was no place to sit, we stood the entire time, making the experience physically uncomfortable. This basement, unlike a museum, did not seem like a place for me to separate myself from the world and contemplate art. As I watched and listened to Mahmoud and Salieu, however, I soon forgot the stark surroundings and was lost in the process of watching a simple white piece of cloth transformed into a vibrant, culturally significant piece of art. As they worked together, Mahmoud and Salieu described the process of creating gara.

This is not summer camp tie dye. It is a sophisticated resist dyeing process that incorporates complex patterns and techniques like sewing, knotting, binding, folding and applying combinations of color using special dyes. Before we arrived, Mahmoud and Salieu had completed the first step, hand sewing a pattern onto white cotton cloth using strong nylon thread called gari and a large needle. This step takes hours to complete, sometimes more than a week, depending on the complexity of the pattern. Patterns often have specific names, and certain patterns are gendered specific. One zigzag sewing pattern uses tying techniques that produce a mirror image design called suru suru. After tying, the piece is ready for dyeing. First, the powdered dye is mixed with boiling water and very specific amounts of caustic soda are added to the mix. Then, sections of the white cloth are submerged into several different colored dyes.
Finally the entire fabric is submerged into the dye. The excess liquid is squeezed out of the fabric, all the stitches are carefully cut, the cloth is rinsed in cold water, and starch is ironed into the fabric.

After completing the dyeing process, Mahmoud and Salieu proudly held up their work for us to see. They hung this piece and others outside to dry. Mahmoud explained that after the cloth is dry, he cuts and sews the material into shirts and other apparel, showing us some of his finished shirts. The experience in Mahmoud’s basement was so amazing, in part, because I was able to observe much of the entire process of tie dyeing, better understanding the time, talent and complexity involved in making *gara*. That deeper understanding of the process is often lacking in my more solitary experiences with art.

What affected me most, however, were the stories Mahmoud told about his life. During the dyeing process, when waiting was required, Mahmoud worked on cutting and pulling the threads out of an already dyed cloth while he told us stories. Coincidently, Debbie and I visited them on Sierra Leone’s Independence Day (the day British colonialism ended and Sierra Leone officially became an independent nation in 1961). Upstairs, Mahmoud’s family and friends were cooking in preparation for the evening celebration among Sierra Leone refugees who have resettled in St. Louis. The holiday and upcoming celebration may be one reason Mahmoud seemed particularly reflective that day. He spoke quickly, quietly, but passionately about the horrors of the Sierra Leone civil war, his first wife murdered in front of him by soldiers, and his children taken from him. Mahmoud himself was almost beaten to death and was lying unconscious when he was discovered and rescued by foreign aid workers. When he awoke he had no idea what had happened to his children. He finally had to flee for his life, ending up in a refugee camp in Ghana. And, on this day, his independence day, he still had no idea if his children were dead or alive. He wants to go home to look for his children, but the continuing political unrest in Sierra Leone makes it almost impossible for him to return—which causes him great despair.

Eventually he spoke about the extreme hardships of living in a refugee camp, and these stories connected most directly to *gara*. Mahmoud spent “seven long years” in the refugee camp. There was never enough food in the camps, so at that point, the art that he loved became essential to his extended family’s survival. He created and sold tie dye clothing to refugee workers and at several venues outside the camp to earn a little money.

Today, living and working in the United States, Mahmoud’s economic situation is not as dire. However, he continues to create and sell *gara* and sees it as essential for his cultural survival. He has told Debbie Bailey on several occasions that *gara* is part of him. Even during my short visit, *gara* started to mean more to me then just a pretty piece of cloth after I heard Mahmoud’s stories. He has been forced to leave Sierra Leone and many of his cultural roots, but *gara* is one thing he can still do that connects him to his heritage, his home and his family.

Mahmoud taught me that viewing art does not always have to be a solitary self-centered process and that something is gained by witnessing artists create their art and hearing their stories about its meaning, context and traditions. My appreciation of *gara* cannot be separated from my experience with Mahmoud and Salieu. Now, when I see samples of their art, I not only see the beautiful colors and patterns, I also revisit the stories.

**Postscript:** Mahmoud’s story articulates the unimaginable horrors of that war, which left physical and emotional scars unlikely to ever totally heal. Simultaneously, he speaks to hope, creativity, beauty and the triumph of the human spirit in the face of tremendous suffering and cultural dislocation. Mahmoud never gave up hope of finding his children. Recently, he received joyous news—his children are alive and living with relatives in a refugee camp in neighboring Guinea. Though not possible now, someday he hopes to reunite with his children, as he says, “with the help of almighty God.”
Welcome
To Our New Curator

Mary L. Pixley
Curator of European and American Art

I am so very happy and excited to be bringing my museum and university experiences to Columbia, Mo. For as long as I can remember, my dream has been to work at a fine university museum like the Museum of Art and Archaeology at the University of Missouri-Columbia. My passion for art began in high school, and I still remember my friends and me talking about our favorite pieces in the latest exhibition we had visited and why those particular works of art intrigued us. This interest in art history continued to grow during my college days. I majored in art history, specializing in Renaissance art, and concurrently followed courses in prints, photographs and American art. During my graduate work at the University of Pennsylvania, I became interested in cross-cultural artistic interaction. As artistic influences evolve over time and space, I was anxious to study earlier and later periods of art as well as ancient, Renaissance and modern art theory.

My dissertation focused on the artistic patronage of a sixteenth-century Italian family. Fulbright and Gladys Krieble Delmas grants permitted me to live in Italy for three years, where I was able to conduct extensive archival and art historical research. As a result of this extended stay in Italy and contact with Italian scholars, my approach to art history continues to utilize contemporary documentary evidence whenever possible. After receiving my Ph.D. from the University of Pennsylvania, I worked at the Philadelphia Museum of Art and National Gallery of Art, Washington, D.C. With my most recent Samuel H. Kress Curatorial Fellowship, I oversaw the collection of Old Master paintings and sculpture at the Washington County Museum of Fine Arts in Hagerstown, Md.

My enthusiasm for the decorative arts came to fruition during my work at the National Gallery of Art. I have extensive knowledge of the European and Islamic decorative arts including ceramics, metalwork, glass and rock crystal, carpets and textiles, furnishings, and bookbindings, about which I have taught at the university level. Some of the results of my research on cross-cultural influences between the west and east were published in my article “Islamic Artifacts and Cultural Currents in the Art of Carpaccio,” Apollo, November 2003, which considers the representation and presence of Mamluk, Ottoman and Timurid manufactures in Venice. My experience with cross-cultural artistic interaction and the history of American art led to the co-authoring of an article on John Singer Sargent and his study of the art of Velázquez. My current research focuses on the patronage and reuse of a Renaissance tapestry fragment.

As a curator, researcher and professor, I have always sought to make art come alive. In so doing, I believe we increase the appreciation of art and bring new depth to our knowledge base. The Museum of Art and Archaeology’s university setting is ideal for this mission. Moreover, the scholarly environment also offers a desirable opportunity for working with members of both the cultural and scientific communities. As the new Associate Curator of European and American Art, I am looking forward to exploring new avenues of inquiry and unveiling hidden connections in the Museum’s collections. It is always fun and interesting to animate old favorites and share new information while seeking to increase the understanding of and fascination for art.
From the Educator

Cathy Callaway

The most important aspect of being the Museum Educator involves the people who help me do my job. The docents at the Museum are intelligent, thoughtful, enthusiastic and knowledgeable. Without them, we would be unable to fulfill the tasks needed in offering the educational tours and events that enhance the Museum’s mission. At this year’s annual Docent Luncheon, we recognized four docents for their length of commitment to the Museum: Nancy Mebed and Remy Wagner for 5 years; Pat Cowden and Judy Schermer for 10 years. Docents Ann Gowans and Linda Keown were presented with photographs, which hang in the Museum’s lobby, in honor of their 25 years of service. This year, Betty Brown leads the docent group in the most tours given. Training starts for a new class of docents in the fall, and if you are interested in becoming a docent, please contact me for more information at 882-5076.

The Boone County Community Trust provided funding this past year for the Healing Arts program, a collaboration between the Museum, MU’s Adult Day Connection Program and the Mid-Missouri Chapter of the Alzheimer’s Association. The funds supported the cost of twice-monthly tours for small groups of early stage Alzheimer patients, framed prints of selected artwork from the Museum and art supplies for the patients to create their own artwork. MU Service Learning senior Alayna Jobe was instrumental in framing the reproductions and facilitating the use of the art supplies. Docent Ingrid Headley continues to provide much appreciated commentary on the Museum’s collections for each visit.

The Family and Children’s Programs for January–June 2007 were a great success. Not only were these events well attended, but the interaction between kids, parents, docents, volunteers and staff is an educational and moving experience. Of special note is the participation of older kids—ages eleven and up, as well as the planned monthly pre-school visits. You are never too old or young to appreciate the Museum! The popular Haunted Museum is slated for October with the help of the Museum Advisory Council of Students (MACS). The Junior Docent program is alive and well. Nine fifth graders from Lee Progressive Arts Elementary School participated this year, while Columbia Independent School joined the program with eleven seventh graders. It is hoped that more teachers will establish a Junior Docent program with the Museum in the future.

The film series has been a hit. The series presents films that represent a theme, genre or topic to enhance current exhibitions. The films chosen are rarely shown in theaters and are presented with a brief commentary. Join us for a movie at the Museum!

From the Academic Coordinator

Arthur Mehrhoff

As Academic Coordinator my mission is to promote the Museum and its teaching role at MU. Connections have been made with Dr. Carol Grove’s American Garden History class, Dr. Newton D’Souza’s Museum Design class in Architectural Studies, Dr. Nate Desrosiers of Religious Studies’ Women in Antiquity class, Dr. Laurel Wilson’s Textile and Apparel Management class, among others. The School of Journalism has worked closely with us on our new Musings blog by promoting research opportunities in the Museum. Members of MU’s Interdisciplinary Center on Aging presented a special symposium for the Center as part of the Museum’s Final Farewell: The Culture of Death and the Afterlife exhibition. A presentation was given on the challenges of highly interactive new information technologies to museum education at the University’s Teaching Renewal Conference. We have been exploring such new technologies by creating podcasts to welcome students to the Museum and to communicate how faculty use the Museum to encourage higher-level thinking skills. Grant opportunities are now emerging with university scholars interested in virtual reality and computer simulation applications using the Museum of Art and Archaeology’s resources.
Daumier’s Paris:
Life in the Nineteenth-Century City

Rebecca A. Dunham
Graduate Research Assistant for European and American Art

Honoré Daumier (1808–1879) was one of the most prolific artists of the nineteenth century. He created 4,000 lithographs, 2,000 woodcuts, 300 paintings, and numerous sculptures in a career spanning fifty years. The Museum will display three consecutive installments of Daumier’s prints in the exhibition Daumier’s Paris: Life in the Nineteenth-Century City, which runs through May 25, 2008. These prints reflect Daumier’s satirical perspective on Parisian society and city life in the nineteenth century.

Daumier was the son of a glazier, who aspired to be a writer and subsequently moved his family from Marseille to Paris to follow his dream. Regrettably, Jean Daumier achieved only moderate success in Paris and was unable to support his wife and three children. To help his impoverished family, the adolescent Daumier began working in a bookshop and in a bailiff’s office, which led to his long-lasting hatred of lawyers and judges. Daumier lost both jobs, and his natural inclination towards art led him to pursue a career in the field, much to the disappointment of his parents. After failed attempts in more traditional settings, he ultimately enrolled in the Académie Suisse, known for its unorthodox approach to teaching art. He also sharpened his artistic vision by frequenting the Louvre and by taking to the streets of Paris and observing the city’s colorful population.

When Daumier was still a teenager, his friend Charles Ramelet (1808–1851) taught him the recently invented technique of lithography. Lithographers draw with greasy crayons on flat, litho stones, which are then inked. The crayoned areas retain ink, which transfers onto paper in the printing process. A majority of Daumier’s early lithographs, which parodied the government and the ruling elite, reveal his left-wing, Republican political beliefs and opposition to the monarchy. In 1832, Daumier criticized Louis-Philippe (1773–1850), the alleged “citizen king,” in a lithograph depicting the king as the French storybook character Gargantua sitting on a commode, feasting on bags of money extorted from the people. The print infuriated the king, and Daumier was sentenced to six months imprisonment and fined 500 francs. In 1835, Louis-Philippe passed the September Laws, which not only censored the press from attacks on the king and the government, but also forbade citizens from identifying themselves as “Republican.” After that legislation, Daumier shifted his focus to social satire of the upper classes, and he did not return to political subjects until the end of Louis-Philippe’s reign.

The lithographs included in this exhibition appeared in the satirical Parisian newspaper Le Charivari during Louis-Philippe’s suppression of political satire. The newspaper’s editor, Charles Philipon (1800–1861), employed Daumier to make eight
The majority of Daumier’s lithographs for Le Charivari are thematically related. Most of those exhibited are from one of the following series: Paris in Winter (winter scenes around Paris), Bohemians in Paris (unscrupulous people engaging in risky behavior to fulfill materialistic desires), and Strangers in Paris (hapless tourists visiting the 1844 French Industrial Exposition and their exploitation by wily Parisian merchants). The remaining prints are from series that explore relationships or depict a single theme or individual person, such as Robert Macaire. Based on the play Robert Macaire, a long-running social satire in Paris, the print illustrated here (left) is one of several in the Caricaturana series, which features the exploits of the fictitious profiteer and swindler, Robert Macaire. In this image, Daumier sits at a table working on a lithograph as Macaire ironically says:

“Mr. Daumier, your Robert Macaire series is a charming thing!...It’s an exact picture of the thieves of our period…the faithful portrait of innumerable crooked characters one finds everywhere—in business, in politics, in bureaucracy, in finance, everywhere! Everywhere! The scoundrels must bear you quite a grudge...But you have the esteem of honest people...You haven’t been given the Cross of Honor yet? ...That’s really shocking!”

The figure addressed as Daumier is not actually a portrait of the artist, but one of Philipon, a representation which symbolizes the two men’s collaborative effort on the Macaire prints. The series was wildly popular, and Daumier and Philipon printed numerous copies of it on plain paper for public sale. Expensive hand-colored versions like the Museum’s print were also available.

Daumier’s credo was il faut être de son temps (“it’s necessary to be of one’s time”), and his prints adeptly capture the spirit of the culture in which he lived. Moreover, the images sparkle with the artist’s own acerbic wit and satirical perspective on the Parisian bourgeoisie of the nineteenth century. Though these immensely popular lithographs formed the basis of Daumier’s reputation and means of living, the recognition he sought as a painter largely eluded him.
Museum Associates

Bruce Cox
Assistant Director, Museum Operations

How do you begin to thank all of the hard work and inspiration found in a group of people dedicated to the success and cultural commitment of the Museum of Art and Archaeology? Museum Associates Board of Directors and the membership at large cannot begin to know the depth of the gratitude owed them by the Museum. Your continued support, especially in this, our fiftieth anniversary year, has been stupendous!

We celebrated our second “Valentine’s Day Event” with a wonderful concert by Columbia’s own Comeback Crooners, showcasing the talents of Irene Haskins, Ryan McNeil and Todd Penderson. The event was a benefit for the Museum and participants were treated to champagne, tasty treats and, of course, red roses.

This year’s Art in Bloom found snow on the ground on Saturday, March 17th, but that didn’t keep viewers away. Eight florists created arrangements that captured the designs seen in various artwork throughout the galleries. New to Art in Bloom were various presentations, lectures and workshops which were open to the public throughout the weekend, along with Art in Bloom for Kids, where children were given fresh cut flowers and allowed to express their creative talents. Over 650 visitors came to experience Art in Bloom.

It was touted as the “Ball of Balls” and it was! This year’s Paintbrush Ball launched the yearlong celebration of the Museum of Art and Archaeology’s fiftieth anniversary. The Ball topped out at 265 guests, to the disappointment of many late comers. As in years past, the Ball began with a reception in the Cast Gallery. While musical notes from a harp were heard, Alex Barker, Museum director, and Michael O’Brien, dean of the College of Arts and Science, unveiled a new acquisition, The Alps, by American artist Edward Potthast. Guests then made their way to the Reynolds Alumni Center where silent and live auction items awaited their bids. Items included: artwork, jewelry, gift certificates, wine and a special limited edition anniversary pendant of Heracles cast in 14kt gold, reproduced from an original bronze artifact in the Museum’s ancient art collection.

Chinese lanterns draped in orchids hung from the ballroom ceiling as special 50th anniversary champagne flutes were raised in a toast to the Museum by Alex Barker, Museum director. A four-tier anniversary cake graced the ballroom dance floor as guests were served their dinner with atmosphere full of notes and songs from the big band sound of the Kapital Kicks seventeen piece orchestra. Following a sumptuous dinner and anniversary cake, guests danced until they dropped after raising a record $49,800. Libby Lawson, Paintbrush Ball committee chair, was bid a fond farewell as her term ended and Tootie Burns was welcomed as the next committee chair.

It has been a grand beginning as we commemorate the glorious and sometimes whirlwind past of the Museum of Art and Archaeology. The future is bright with anticipation as the Museum and Museum Associates look to the next fifty years. The foundation is a strong one to build upon. Thank you, Museum Associate members, for your financial support and morale-boosting enthusiasm. As Museum Associates Membership committee begins to launch a new membership drive with new membership levels and guild categories, share the Museum with your friends and urge them to join you as a vital member of Museum Associates.
Designer Jeremy Estes from Kent's Floral Gallery won the People's Choice Award for Best in Creative Design at the 2007 Art in Bloom.

Designer Ruth LaHue from My Secret Garden won the People's Choice Award for Best in Show at the 2007 Art in Bloom.

The Comeback Crooners: (left) Irene Haskins, (center) Todd Penderson and (right) Ryan McNeil performed "Tunes to Spoon By" at the Valentine's Day Event.

Paintbrush Ball attendees (left) Barbara Mayer and (right) Pat Cowden take a minute to pose for the camera.

Dancing to the Kapital Kicks orchestra, Jolene and Bill Schulz jitterbugged the night away.

Bruce Cox, Museum Assistant Director, bid Libby Lawson a fond and heartfelt farewell as she stepped down as chair of the Paintbrush Ball Committee. Thank you, Libby, for your years of dedicated service and commitment to a wonderful and successful series of Paintbrush Balls!
In celebration of the Museum of Art and Archaeology’s fiftieth anniversary, Museum Associates Board of Directors gave attendees at this year’s Paintbrush Ball the opportunity to actively be involved in this “Golden Opportunity” to purchase an acquisition commemorating the Museum’s anniversary. The ivory panel was chosen by Museum staff with recommendation from the Department of Art History and Archaeology as an important teaching tool and addition to the Museum’s medieval collection. Pledge bids were taken during the live auction at the Ball, raising enough funds to purchase this small but important piece of artwork.

Its Use and History
By Anne Rudloff Stanton, Associate Professor, Department of Art History and Archaeology

Medieval worshippers used many types of visual aids in their devotions, from the monumental images that enriched their churches to the illuminated prayer books that guided the contemplations of the upper classes. Many wealthy people also owned small sculptures and folding diptychs made of precious materials that, depending on their size and format, could function as altarpieces for private chapels or as tiny, jewel-like ‘books’ that could be carried about, tucked into a sleeve or belt-pouch. An influx of elephant ivory into the European market in the later medieval period translated into a wealth of luxury items, but ivory had long been a prized material. Not only did it foster a sense of connection to objects described in the Bible, like the throne of the wise King Solomon (3 Kings 10:18), but the creamy, smooth material could be carved into minute forms and patterns and could be further enlivened with paints and gold leaf.

This ivory panel (3” high x 1¾” wide) is the left wing of a diptych, the right border of which is now lost; the style of its carving suggests that it was made in Germany or the Netherlands in the late-fourteenth century. The hole in the center top suggests that the panel, or even the whole diptych, was suspended from a chain or ribbon at some point in its history. The scene depicts the Adoration of the Magi: beneath a canopy of trefoil arches, the seated Virgin Mary holds the Christ Child on her lap as he turns toward the Magus kneeling before them. One of the standing Magi holds his pot of myrrh or frankincense in one hand and looks down at the seated group; the other turns back toward his companion while pointing up toward the star of Bethlehem. Originally, the enlarged pointing hand also would have guided the viewer’s eye toward the opposing leaf of the diptych, which most likely depicted either the Crucifixion, or the Last Judgment. This object would have been read from left to right, from Christ’s birth to his death, or to his second coming, and would have evoked the cycle of the Christian liturgical year, and the entire scope of Christian history, for its owner.