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

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Editorial Staff: Bruce Cox, editor
Stephanie D. Lyons, graphic designer

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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 campus in Columbia, Mo.

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Museums, at times, are like ducks. All seems placid on the surface, but underneath they are paddling like mad. That is not a bad thing—one of the joys of museum work is the frantic rush to complete projects that seem timeless and unhurried once completed.

As I write this it is just such a time in western Romania, where we are finishing up another season of excavating one of the great Bronze Age tells of the Carpathian Basin. We are now into the final week of fieldwork, and there is the usual bustle of last-minute preparations, meetings with Customs and Ministry of Culture officials and dealing with the important discoveries that always seem to come in the closing days of the field campaign. No matter how long one digs, it always seems that the important finds come in the closing days.

Times are equally busy within the Museum’s walls. Benton Kidd, our Associate Curator of Ancient Art, has received an exciting new antiquities acquisition by purchase and has just completed additional research in the Levant on stucco from Tel Anafa. Mary Pixley, Associate Curator of European and American Art, is back from research at the National Gallery and is preparing an ambitious exhibition schedule funded, in part, by a recently-announced grant she has received from the Missouri Arts Council. Cathy Callaway and Art Mehrhoff are preparing new educational and outreach programs, Barb Smith and Larry Stebbing are making improvements to the permanent galleries; Jeff Wilcox and the collections staff continue the conversion to a fully electronic collections management system.

The changes are not just inside the Museum, either. We have installed new street banners featuring works from the Museum’s extensive collections on Ninth Street and four new banners on Pickard Hall to make the Museum more visible and expose more people to the remarkable objects we are privileged to hold and display. That increased visibility will continue this fall, as we begin to distribute car decals for Museum Associates members, letting you show your pride and support of the Museum of Art and Archaeology. It is part of a major membership drive aimed at doubling the number of Museum members. And we are also launching a planned giving campaign, aimed at securing a more stable financial future for the Museum in the decades to come.

Between those efforts, a busy and engaging exhibition schedule and a series of exciting lectures this fall, things are happening at the Museum. Come and see how we have changed, and how we are continuing to change. Drive by, stop in and enjoy all the Museum has to offer.

And we will keep paddling!

Alex W. Barker
Director
Missouri through Lens and Palette

Mary Pixley
Curator of European and American Art

The people and lands of Missouri have been the subject of painters and documentary photographers throughout the twentieth century. Encompassing a wide variety of approaches and styles, these images record aspects of rural and small-town America. While the photographers consistently bring their subjects into sharp focus, the approaches vary as those of the styles adopted by painters. From the muted light and hazy depictions of the Tonalist painters of around 1900, to the abstract and paint-laden brushstrokes of more recent painters, to the inherent realism of striking black and white and scintillating color photographs, each work represents a subjective vision of the heartland of Missouri. This exhibition is a collaboration between the Museum of Art and Archaeology and the Missouri Photo Workshop to commemorate the centennial of MU’s School of Journalism.

During the 1930s and 1940s, the Midwest received concerted attention from both painters and photographers. The Regionalist artists revived the tradition of realism in painting as they recorded and celebrated, for the most part, aspects of American rural life. In relation to photography, the New Deal program and the creation of the Farm Security Administration resulted in the creation of more than 70,000 black-and-white documentary still photographs.

The photographs in this exhibition come from the Missouri Photo Workshop (MPW), which took as its inspiration the content-rich documentary photographs of the pre-World War II Farm Security Administration. Founded in 1949 by Clifton Edom of the Missouri School of Journalism, MPW has recorded rural life for six decades. Over the years more than
2,500 photographers have documented more than forty small Missouri communities following Edom’s prescription of research, observation and timing to make strong storytelling photographs. While MPW has always followed Edom’s edict to “Show truth with a camera” and spurned fake or posed images, the photographs in the archive still manifest a personal vision and often recognizable style, which can be related to the selective approach and subjective style permitted to painters.

Among the artists represented is the Missouri born Thomas Hart Benton, whose mannered style with its elongated, curvilinear forms brought realism to the forefront of art again. While Tom Huck satirized famous legends in his hometown of Potosi, Mo., Fred Shane, a former professor of the University of Missouri–Columbia, focused on the ordinary people, whose awkward gestures embody a distinct modern quality. Differing approaches to the choice of and application of colors lead to startlingly different results, as seen in Birger Sandzén’s vigorous strokes that blaze with color, and monumentalize the subject, while Charles Morgenthaler’s flowing lush colors capture the humble realities of life.

In the realm of documentary photography, no name is more recognizable than Roy Stryker, the director of the Farm Security Administration and the man Edom tapped to help organize the first MPW in 1949. Workshop
Faculty members have included many of America’s leading newspaper and magazine photographers and photo editors. Past and future Pulitzer Prize winning photographers have been among the participants, along with mid-career professionals, students, educators and serious amateurs. Together they have created an incredible archive.

Artists and documentary photographers alike have captured the people that make small towns vibrant and the structures and details of the land that endow each locale with a distinct personality. Behind all of these works is a desire to record rural and small town America. Sometimes the result shows a slice of time; at other moments, the image takes a more diachronic approach encapsulating a larger portion of time. Each image has a story to tell, bringing the viewer to a moment in time and space. The result can be serious, romantic or humorous. By bringing images from the dissociated realms of art and documentary photography together, this exhibition hopes to explore the differing visions of Missouri while providing a fuller view of the ever changing and sometimes vanishing reality of the Missouri heartland.
Through May 17, 2009
*The Fine Art of Living: Luxury Objects from the East and West*

This multicultural exhibition features a selection of luxury arts from the Museum’s diverse collections. Like painting and sculpture, these beautiful objects played an important aesthetic role as they communicated social, political, religious and cultural information about the patron. The realm of the decorative arts is a vast one, involving objects of every shape and material imaginable. By bringing together objects from China, Europe, India, Japan and the United States from the Early Modern period to around 1900, this show explores a wide variety of cultural aesthetic preferences and societal practices in relation to “The Fine Art of Living.”

September 6–December 24, 2008
*Missouri through Lens and Palette*

Artists and documentary photographers have recorded the people and lands of small-town Missouri throughout the twentieth century. While photographers consistently bring the subject into sharp focus, their approaches vary as do the styles adopted by painters. By bringing images from these dissociated realms together, this exhibition explores the differing visions of the ever changing and sometimes vanishing reality of the Missouri heartland. This exhibition is a collaboration between the Museum of Art and Archaeology and the Missouri Photo Workshop to commemorate the centennial of MU’s School of Journalism.

October 3, 2008–February 1, 2009
*William Hogarth’s Marriage à la Mode*

William Hogarth (1697–1764) was an important British painter and engraver. In 1745 he published a series of prints entitled *Marriage à la Mode*, which satirizes a fashionable marriage of convenience between members of the aristocratic and working classes. Contemporary drama and life provided Hogarth with the subjects for the six scenes, which delve into the contemporary debate on marital ethics. At the same time, the prints are a remarkable record of English culture, providing detailed information about eighteenth-century etiquette, costume, material culture, architecture, art collecting and aesthetics.

January 24–April 19, 2009
*Driven*

*Driven* is a national juried exhibition of award-winning emerging young artists (aged 16–25) with disabilities, who live in the United States. For this occasion, the artists were asked to consider the motivational force behind their personal vision that moves them to make art, as they simultaneously reflected on the relationship between life, art and disability. This exciting and beautiful show provides a glimpse into the creative process of contemporary art while simultaneously providing a venue for the talent of outstanding young artists, who serve as an inspiration for others to engage in the meaningful pursuit of art.
## Fall 2008 Museum Calendar of Events

Want to find out more about these events? *Check out the synopsis of all Museum events on pages 8 and 9.*

### SEPTEMBER

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

**Museum Galleries**
Tuesday through Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
Closed Mondays and University Holidays

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

The Museum is closed on Mondays
Holidays the Museum will be closed

**Fall 2008 Museum Calendar of Events**

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**Events**

- **Exhibit Opening**
- **Drive**
- **MA Reception**
- **MA Preview**
- **Haunted Museum**
- **Film Series**
- **Children’s Event** (Grades 1-8)
- **Pyramid Power**
- **Film Series**
- **Film Series**
- **Film Series**
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- **Film Series**

*(Invitation only)*

Exhibit Opening:
Marriage à la Mode
Donor Reception: 6p
Preview: 6:45p

Children’s Event:
(Grades 1-8)
Pyramid Power:
2–3:30p

Film Series:
7pm

*Film Series*
SEPTEMBER

3 Wednesday
First Wednesday Event
12:15–1:00pm, E&A Gallery
*Main Street: Callaway Court House and Stock Sales*
Barbara Huddleston, Director
Kingdom of Callaway Historical Society

5 Friday
Exhibition Opening
*Missouri through Lens and Palette*
MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:30pm, Pickard Hall

20 Monday
Archaeological Institute of America Lecture (AIA)
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
*Blood and Power: Arena, Spectacle, and the Roman Empire*
Alison Futrell, Associate Professor
Department of History
University of Arizona

11 Thursday
Archaeological Institute of America Lecture (AIA)
Lecture 6:00pm, Room 106
*Jesus: What is the Archaeological Evidence?*
Katharina Galor
Adjunct Assistant Professor
Department of Judaic Studies
Brown University
Reception following, Cast Gallery

14 Sunday
Sunday Children’s Event
(Children, Grades 1–8) 2:00–3:30pm
*Treasure Hunt*
(Limit 2 children per adult)
Preregistration required, 882-9498

25 Thursday
*School’s Out! Art’s In!*
(Grades 1–8) 2:00–3:30pm
*Images of Missouri*
(Limit 2 children per adult)
Preregistration required, 882-9498

NOVEMBER

5 Wednesday
First Wednesday Event
12:15–1:00pm, E&A Gallery
*Work is Art and Art is Work: Storytelling with Digital Photography*
Rita Reed, Associate Professor
Photojournalism, University of Missouri

6 Thursday
Museum Lecture Series
Reception 5:30–6:00pm, Cast Gallery
Lecture 6:00pm, Room 106

14 Sunday
Sunday Children’s Event
(Children, Grades 1–8) 2:00–3:30pm
*Images of Missouri*
(Limit 2 children per adult)
Preregistration required, 882-9498

DECEMBER

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

SEPTEMBER

5 Friday
*Roman Holiday* (1953)
Directed by William Wyler
Starring Audrey Hepburn, Gregory Peck

18 Thursday
*Network* (1976)
Directed by Sidney Lumet
Starring Faye Dunaway and Peter Finch

OCTOBER

3 Friday
*Barry Lyndon* (1975)
Directed by Stanley Kubrick
Starring Ryan O’Neal and Marisa Berenson

16 Thursday
*His Girl Friday* (1940)
Directed by Howard Hawks
Starring Cary Grant, Rosalind Russell
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| 1 Wednesday| **First Wednesday Event** 12:15–1:00pm, E&A Gallery  
*The Middle of Nowhere: Landscape Photography in the Midwest*  
Paul Hagey, Graduate Student  
MU School of Journalism |
| 2 Thursday | **Private Exhibition Opening** (Invitation only)  
*Marriage à la Mode* (Hogarth Prints)                                                     |
| 7 Tuesday  | **Annual MU Culture Crawl** 4:30–8:00pm  
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 |
| 9 Sunday   | **Sunday Children’s Event** (Children, Grades 1–8) 2:00–3:30pm  
*It’s All in the Image: Photography* (Limit 2 children per adult)  
Preregistration required, 882-9498                                                   |
| 23 Friday  | **Exhibition Opening**  
*Driven*  
MA Reception 5:30pm, Cast Gallery  
Exhibition Preview 6:00pm, Pickard Hall                                               |
| JANUARY    |                                                                                                                                               |
| 11 Sunday  | **Sunday Children’s Event** (Children, Grades 1–8) 2:00–3:30pm  
*Pyramid Power* (Limit 2 children per adult)  
Preregistration required, 882-9498                                                   |
| 23 Friday  | **Exhibition Opening**  
*Driven*  
MA Reception 5:30pm, Cast Gallery  
Exhibition Preview 6:00pm, Pickard Hall                                               |
| NOVEMBER   | 7 Friday  
*The Stunt Man* (1980)  
Directed by Richard Rush  
Starring Barbara Hershey and Peter O’Toole                                             |
|            | 20 Thursday  
Directed by Costa-Gavras  
Starring Jack Lemmon and Sissy Spacek                                                  |
| DECEMBER   | 5 Friday  
*All the President’s Men* (1975)  
Directed by Alan J. Pakula  
Starring Dustin Hoffman and Robert Redford                                             |
|            | 18 Thursday  
*Age of Innocence* (1993)  
Directed by Martin Scorsese  
Starring Daniel Day-Lewis and Michelle Pfeiffer                                        |
| JANUARY    | 2 Friday  
NO FILM                                                                                   |
| 15 Thursday| **The Lion in Winter** (1968)  
Directed by Anthony Harvey II  
Starring Katherine Hepburn and Peter O’Toole                                           |
Hogarth’s *Marriage à la Mode* satirizes the story of a marriage of convenience between members of the aristocratic and working classes. Having more to do with the exchange of wealth and social status than love, the series of six prints belongs to the contemporary discourse on marriage and immoral behavior. The phrase *à la mode* literally translates as “in the fashion,” and indicates that the marriage will not endure and is a corruption of the institution of marriage.

The series begins with *The Marriage Settlement*, where Earl Squander arranges for his son, Lord Squanderfield, to marry the daughter of a rich merchant, in order to acquire money to fund his luxurious lifestyle, which includes the construction of a grand Palladian palace, visible outside the window. (Fig. 1) Scrutinizing the marriage settlement, the rich merchant selfishly buys his way into the aristocracy at the expense of his daughter. The arranged marriage is doomed from the beginning as the young man narcissistically admires himself in the mirror, turning his back on his inconsolable young bride.

The next print, *The Tête à Tête*, shows the young couple having been up all night, but not with each other (Fig. 2). In the next two scenes, the lives of the couple are no longer connected as the husband visits a quack doctor to find a cure for the consequences of his debauchery, while the countess imitates the lifestyle of the French aristocracy as she plans an assignation with Lawyer Silvertongue in *The Toilette* (Fig. 3). The fifth print depicts the death of the young earl, having jealously challenged Silvertongue to a duel, for the honor of a wife about which he cared little.

The series concludes with *The Lady’s Death*, depicting the death of the youthful countess back at her father’s house, driven to suicide by the results of the marriage of convenience initiated by her father, who heartlessly plucks the wedding band from her dead finger (Fig. 4). While delving into the contemporary issue of marital ethics, the series is a cautionary, moralizing tale of how vanity, greed, promiscuity, corruption and betrayal lead to decline.

A noted British painter and engraver, William Hogarth played an important role in establishing an English school of painting that was free from the influence of continental artists. Moreover, he showed artists how they could achieve success and independence by publishing engravings after their paintings. These prints, published in July of 1745, derive from a series of paintings Hogarth made around 1743, now in the National Gallery of London. The compositions are wonderfully inventive and filled with an extraordinary wealth of detail and striking characterizations. They give an overview of contemporary
London, from the wealth of the West End to a meagerly furnished room on the East End looking out onto old London Bridge. Because of the intricacy of the renderings, the prints are also a remarkable record of English culture, providing significant information about eighteenth-century life, etiquette, costume, material culture, architecture, art collecting, taste and aesthetics.

These prints were engraved by three professional French engravers living in England and were printed during Hogarth’s life. Thanks to the precise inking and careful printing of the plates, the compositions are easy to read. While only in shades of black and white, the prints display a stunning coloristic brilliance thanks to the quality and variety of engraved lines. The Museum is grateful to Museum Associates for this gift of an extraordinary set of six prints by such a significant artist.
Creative Opportunities for Missouri’s Traditional Artists

By Lisa L. Higgins
Director of the Missouri Folk Arts Program

The role of folklorists who work in the public sector often involves far more administrative duties than fieldwork opportunities—more working with paper than working with people. Our most recent graduate student intern, Tahna Henson, explains “I have seen how fieldwork and office work truly blend together; the experience of one validates and enriches the execution of the other. It may not seem particularly enlightening to state that public sector folklorists rely on their paperwork—especially the documentation of site visits and the process of carefully completing and evaluating grant applications—to preserve and deepen their relationships with master folk artists, but this is a vital relationship, that, for [artists] and folklorists alike, requires dedication, keen minds and a great quantity of patience.”

Recently, the dedication and patience of the Folk Arts staff has been rewarded through a new opportunity from the Fund for Folk Culture (FFC), a nonprofit organization dedicated to the dynamic practice and conservation of folk and traditional arts and culture throughout the United States. In April 2007, the FFC announced the national expansion of its Artists Support Program, a pilot grant program for individual artists. Nominations for applicants were requested. The grants are underwritten by The Ford Foundation with additional support from The William and Flora Hewlett Foundation and provide opportunities for individual folk and traditional artists “to pursue activities that will help them grow artistically and professionally, better connect with their cultural communities or develop new audiences for their work.” Anyone remotely involved in the arts knows that grants for individual artists are scarce, and such awards for folk and traditional artists are, as the old saying goes, scarcer than hen’s teeth. My favorite paperwork is providing nominations, support letters, and technical assistance when our constituents apply for grants and awards. These activities, as Henson notes, “truly blend” the work of the field and the office.

The Folk Arts staff nominated three Missouri artists for the 2007 Artists Support Program grant; seventy-five artists were nominated from fourteen states. We were delighted in October to learn that storyteller Gladys Coggswell of Frankford, Mo., was one of twenty-six artists to receive a grant. With the award, Coggswell has been working over these last few months to complete a manuscript of stories she collected along the Mississippi River that illuminate periods in Missouri’s history prior to and during the struggles for integration of African-Americans in the United States. With the assistance of Missouri Heritage Readers Series editor Rebecca Schroeder and Claudia Powell of Western Historical Manuscript Collection, Coggswell has completed transcriptions of the stories, provided cultural and historical contextual information, collected accompanying images, and prepared the stories for publication. The manuscript is currently under review for publication, and she expects to have copies available for sale this fall. I am honored to have been asked to write the book’s Foreword.

Understandably, the Folk Arts staff was quick to nominate three Missouri artists when the 2008 request for ASP nominations was issued in January. Folk arts specialist Debbie Bailey and I assisted all three artists with their applications, as the competition for these grants is clearly fierce. We provided feedback on applications, letters of support, and copies of images. In this latest round, only twenty-one awards were granted, with over seventy-five
applications from twelve states. All three Missouri artists devoted a great deal of time to their applications. To our great surprise, not one, but two were awarded Artists Support Program grants of almost $5,000 each.

African American jazz saxophonist Ahmad Alaadeen of Kansas City, Mo., will use his grant to develop a jazz methods manual based on his personal teaching approach, which is rooted in oral tradition. The manual will be written from a performer’s perspective in clear, accessible language for use by non-conservatory trained musicians. Alaadeen will also include stories that convey values, lessons learned, struggles and perseverance drawn from his sixty years of experience performing with Jay McShann and others jazz greats. The manual will be made available through an on-demand online book publishing website and distributed free to schools and local jazz organizations in the Kansas City area, where Alaadeen has been conducting youth jazz clinics for thirty-five years.

Additionally, Mandingo/Sierra Leone tie dye artist Mahmoud Conteh of St. Louis, Mo., will develop a marketing plan and website to attract and build a high-end consumer base for his clothing and traditional fabric designs. Conteh has been impeded by inadequate materials, especially dyes and chemicals. The ones available in the United States are significantly weaker than those he can purchase from Africa. The quality of his work and the final products are greatly influenced by his ability to get the best materials. Grant funds will enable Conteh to purchase supplies to increase his inventory; work with a consultant with international crafts expertise to develop a business plan; and collaborate with a website designer at the International Institute, based in St. Louis, Mo., to build an online retail outlet for his work.

At the Folk Arts program, we typically apply for two to four grants a year in order to fund the operating budget, established projects, and new initiatives. We celebrate both the grants and the funding organizations who entrust us to be good stewards. We even celebrate the paperwork that accompanies them, as we are keenly aware that providing reports allow us to assess our work, plan for the future, and provide important data to granting organizations. We are, however, a little more excited to celebrate the awards for Mrs. Coggswell, Mr. Alaadeen and Mr. Conteh. The projects will not only provide these gifted artists with creative opportunities, but financial ones as well, as they turn compelling stories, multi-faceted lessons, and vibrant materials into products for new audiences—making our paperwork all the more important and satisfying.

Please visit our online exhibition:
http://maa.missouri.edu-mfap/workisartonline/index.html
From the Educator

Cathy Callaway

Museums are for everyone! That rallying cry is certainly reflected here in the Education report. May brought the annual docent luncheon to thank our docents for all they do during the year as well as welcome three brand new docents (pictured at right), who completed a year’s training. Docents are the life blood of our educational programs at every level and we are grateful to them. Please contact me if you would be interested in being a docent.

Our Healing Arts program continues after a winter hiatus: we had seventeen visitors from MU’s Adult Day Connection for a special Art in Bloom program in March. The OATS vans transporting the visitors were funded by the local Elks organization and we are grateful for their support. The Art in Bloom children’s workshops were well-attended, and the flowers donated for the kids to arrange brought smiles to all faces. Artist, Keith Crown visited in June (photo to left).

The Junior Docent programs with Lee Elementary (5th grade) and Columbia Independent School (7th grade) are flourishing. Thanks to all who participate in this valuable and fun project. When you read this, we will have finished a successful summer Kids Series: World of Art. Most of the weekly Thursday afternoon programs were filled; the draw seemed to be topics such as Monet, Picasso, Mummies and Luxury Arts.

The film series has done so well that we have doubled it: films with a connection to an exhibition or an artist or art are now offered on the first Fridays and third Thursdays of each month. For example, we opened the Japanese woodblock print show with a screening of the 1950 classic, “Rashomon.” You might see an old favorite or something new; the films for this fall are listed in the calendar.

Preschool age kids through seniors (in high school, college and life!) walk through our doors and add to the vibrancy and learning that makes the Museum so special. Come see what the Museum has to offer you!
The Museum of Art and Archaeology was founded as a teaching museum; the famous plaster casts displayed in the Cast Gallery directly link us to that historic function. The Academic Coordinator builds upon that classic foundation by creating meaningful contexts for the different audiences interested in our collections.

Faculty members from all over campus as well as Stephens College have discussed how the Museum might better support their teaching and research activities. Other contacts included the Freshman Interest Group (FiG) Advisory Council, a luncheon talk to the University Writing Center, and two illustrated lectures about the Museum at the Osher Lifelong Learning Institute. Representatives from both the Missouri Contemporary Ballet and the Columbia Office of Cultural Affairs have explored some imaginative future collaborations.

We have coordinated our efforts with a number of important programs and even initiated some of our own. Examples include a faculty symposium examining Mel Gibson’s controversial film *Apocalypto*, as well as a university-wide program for the MU faculty entitled “The Creative Impulse.” Images from the Museum’s Renaissance and Baroque art collections combined with choral music performed by MU students led by Dr. Paul Crabb in a February performance in the majestic Rotunda of Jesse Hall brings us back to our role as a teaching museum.

(Photographs) A Renaissance and Baroque Concert with the MU Department of Music’s *Ensemble Ars Antiqua* performed in the Jesse Hall Rotunda, February 29, 2008. As period choral music was performed, images from the Museum’s collections appeared on a screen in front of the audience.
Museum Associates

Bruce Cox
Assistant Director, Museum Operations

Museum Associates Board of Directors have dug in and taken steps toward advancing the mission of Museum Associates. This year the Board has initiated an avenue for appreciated marketable securities to be transferred by those members wishing to give a gift to Museum Associates. These transfers will be incorporated into Museum Associates investment portfolio with Edward Jones. It is an easy process and can be initiated by completing a simple form now available at the Museum. Please contact Bruce Cox at 882-6724 if you are interested in receiving information on giving such a gift.

This fall the first Herakles Guild dinner will be held to recognize those past and current individuals who have given a minimum gift or endowment of $10,000 to Museum Associates or the Museum of Art and Archaeology. A plaque will be inscribed with the names of these donors and will be placed in the Museum’s foyer to recognize their generous contributions toward sustaining the Museum and its collections.

Art in Bloom brought in over 800 visitors to the Museum in early March. Twelve mid-Missouri florists participated in the event by creating nineteen floral arrangements inspired by artwork and artifacts in the Museum’s collections. New florists from Fulton and Jefferson City joined this year’s designers. MU’s Textile and Apparel Management Department graciously brought ten costumes with floral themes from their Missouri Historic Costume and Textile Collection to be on display in the Museum’s lobby during the event. Throughout the weekend visitors were able to attend presentations and demonstrations on a variety of topics, from how to draw botanicals and floral china painting to designing a garden. Art in Bloom for Kids gave children the opportunity to create a floral creation of their own. To see the wonderful and creative Art in Bloom designs from this and past years, visit the Museum’s website.

As silver paint cans suspended in mid air poured out primary color balloons and lights, the Paintbrush Ball once again was a resounding success. Over 230 guests attended the annual fundraiser and enjoyed an evening of wonderful food, dancing to big band music, and bidding on an array of special auction items. This year Museum Associates Board of Directors identified a series of six eighteenth-century prints by William Hogarth entitled Marriage à la Mode as the focus of the fundraising efforts for the Ball. The event needed to raise $14,500 toward the purchase of the artwork and the Board is happy to report that with the $48,400 raised at the Ball, the set of prints have been purchased by Museum Associates and added to the Museum’s permanent collection (see the article on these prints in this issue of the Museum Magazine). During the Ball, Dr. Alex Barker, Museum Director, announced and recognized Linda Keown, Museum docent and former Museum Associates President, for the establishment of an endowment to fund traveling exhibitions through her estate planning with MU’s Development Office.

Museum Associates is always exploring new ways to reach its membership and provide them with opportunities to experience the Museum. Watch for information as it comes to you and please spread the word about the support and stability Museum Associates provides the Museum of Art and Archaeology. As active members, know we could not do what we do without you!

1. Art in Bloom People’s Choice Award winner for Best in Creative Design, Allen’s Flowers, Columbia, Mo.
3. Art in Bloom People’s Choice Award winner for Best in Show, designer Judy Pursifull, Unique Designs, Fulton, Mo.
4. Art in Bloom People’s Choice Award winner for Best Design that Reflects the Artwork, designers: (left to right) Linda Sims, Sherry Faughn and Marlo Bowlinger from April Flowers, Jefferson City, Mo.
5. John and Gail Metz enjoying the opening reception at the Paintbrush Ball.
6. A photo opportunity at the Paintbrush Ball for (from left to right): Paul Tuckley, Anne Tuckley, Amy Burks, Danny Burks (kneeling), Karin Miller, Jack Miller, Kate Pitzer, Liz Aten (kneeling), Matt Pitzer and Frank Aten.
7. Paintbrush Ball guests Drs. Jody and Blake Rodgers.
8. Mary Pixley, Curator of European and American Art, during the unveiling of a new acquisition, Hallelujah (Magazine cover), at the Paintbrush Ball.
9. Dennis Sentilles and Laura McCann dancing to the big band sound of the Kapital Kicks orchestra at the Paintbrush Ball.
10. MU Deputy Chancellor, Michael Middleton and his wife Julie Middleton, Director of MU’s Statewide Extension Organizational Development, enthusiastically joining in the fun at the Paintbrush Ball.
Spotlight: Cambodian Bronzes

Jeffrey Wilcox
Museum Registrar

The Museum of Art and Archaeology recently acquired two Southeast Asian bronze artworks, a statuette of Vishnu and a ritual conch shell, both dating to the twelfth century. Both are products of Cambodia’s Khmer civilization during its high point, known as the Angkor period. The statuette shows the Hindu god Vishnu, the Preserver. In his four hands he holds a discus, conch shell, club and globe. Three of the objects reference his warrior status: the discus and club are weapons, while the conch shell is a sounding device for summoning the gods to battle evil. The globe symbolizes the world. Dressed in a loincloth and wearing a crown and elaborate jewelry, the god stands upright in a sturdy unbent posture indicative of his role as upholder of order in the universe. This statuette of one of the most important gods of the Hindu pantheon once likely served as a focus of worship in a family’s household shrine.

The conch shell replicates in bronze an actual shell, but with a cutaway spout at its peak. It is held upright by a tripod stand. The openwork design on the lower front shows a figure dancing vigorously amidst swirling vegetation. Decorative bands girdle the exterior. Each foot of the tripod takes the form of a mythic aquatic animal head. Numbers of such Cambodian bronze vessels are known; they were used for pouring holy water to bless newly married couples, and were used for other anointing ceremonies and Buddhist rituals.

During the Angkor period, which lasted from about 800 to 1200 CE, both Hinduism and Buddhism had a profound influence on Khmer society and art, as evidenced in the ruins at such magnificent sites as Angkor Wat. Khmer kings identified with divine power and often had themselves depicted in monumental sculpture in the guise of gods. In the Vishnu statuette, a viewer sees a Hindu god but also is reminded of the power and authority of an earthly king. The conch shell evidences the skill with which artisans crafted objects in the service of religion—in this instance, Buddhism.

These two works were donated by Natasha Eilenberg in memory of Samuel Eilenberg. The Eilenbergs were among the Museum’s earliest supporters, both having donated numerous important South and Southeast Asian artworks. The Museum is happy to now add these significant works to the collection.