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.

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In Support of the Museum of Art and Archaeology

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Table of Contents

2  The Sacred Feminine, Prehistory to Postmodernity
5  Faces of Warhol
6  Spotlight: The Sorceress and the Rediscovery of a Victorian Woman Artist
7  Special Exhibitions
8  Events Calendar
10  Passing It On: Celebrating the 25th Anniversary of the Traditional Arts Apprenticeship Program
12  New Acquisitions
14  Education
16  Museum Associates

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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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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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[Cover]
Larry Young (American, b. 1943)
Venus, 1993
Bronze (95.2)
Gift of Museum Associates
It’s been a busy year. Mary Pixley has completed research on one of our new acquisitions (*The Sorceress*, see p.6) and has a manuscript for submission to a scholarly journal. Benton Kidd continues his research on stucco from Tel Anafa and on the geographic sources of the Museum’s Greek and Roman white marble sculpture and I just completed the fifth season of my NSF-funded excavations at the Bronze Age tell of Pecica Santul Mare in western Romania. Staff have traveled to Europe, the Middle East and throughout the US on various research trips, and some of our works of art remain on international tour—a Renoir drawing was recently in a retrospective in Rome, and Benton’s *Portrait of a Musician* (see p.13) is in the midst of an international tour with stops in Italy, France and Spain. We completed the year-long self-study portion of the American Association of Museums accreditation process, and are now arranging for a site visit by a team of museum experts to review all of our operations and programs. Our film series continues to expand in scope and popularity, and Cathy Callaway organized a broad range of educational programs for all ages.

The year to come promises to be busier still. We’re in the midst of a set of Conservation Assessment Program site visits to help guide collections care and preservation, and are working with University and external consultants regarding Pickard Hall and how to best preserve its historic façade while also preserving the irreplaceable collections it holds—and all the while planning for what the Museum of the future might be like. We’re adding new, significant works to the collection, while developing a series of exciting and intellectually challenging exhibitions, as you’ll see inside both the covers of this magazine and inside the doors of the Museum. To supplement *The Sacred Feminine, Prehistory To Postmodernity*, Benton Kidd has organized a major academic symposium addressing the many, complex topics raised by the exhibition. And our *Faces of Warhol* show, based on a gift of more than 150 Warhol photographs from the Andy Warhol Foundation for the Visual Arts, continues through the beginning of June, 2010, enriched by detailed and substantive explanations that place his works in deeper context. We’re also seeking to place architectural icons of the campus in context—our virtual exhibition on the iconography of the Memorial Union is already online and Arthur Mehrhoff is working now to launch a more ambitious project examining the historic Residence on the Quadrangle. Meanwhile Jeff Wilcox and the collections staff are cataloguing a major acquisition of handmade books published by Ediciones Vigía in Cuba; over seventy books have been purchased by the Museum and another thirty are anticipated to soon enter the collection thanks to a generous gift from a longtime friend of the Museum. They are also continuing efforts to add images to our electronic collections database, so that scholars and audiences around the world will be able to explore our unique holdings.

All of these are parts of a larger effort, to build a stronger and more vibrant museum, better able to achieve its mission and to meet the needs of our diverse and growing audiences. Excellence in museums isn’t simply a goal to be achieved, after all, but a process of continuous improvement and change.

I hope we’ll see you at the Museum in the days to come, so you can measure those improvements and changes yourself.

Alex W. Barker
Director
From antiquity to the present, the world’s cultures have formed very specific attitudes toward the role of women in religion. These attitudes have fluctuated immensely, sometimes elevating women to the status of priestess or goddess, sometimes casting them in the extremes of saint and sinner. Moreover, a vast, visual legacy abounds in “sacred feminine” imagery, documenting these many roles and attitudes. This fall’s exhibition, *The Sacred Feminine, Prehistory to Postmodernity*, examines this complex and ambivalent history by showcasing a wide range of objects and mediums from both western and non-western traditions, from the Neolithic period to the present. Additionally, a number of categories illuminate historically recurrent roles such as the sacred mother, models of knowledge and power, the dangerous feminine, divine queens, sainthood, other devotees and consorts, the cult of the virgin and postmodern interpretations of women and spirituality.
The Sacred Mother
Cross-culturally, one of the most common roles filled by female deities is that of motherhood and fertility. The earth itself has traditionally been envisioned as a great, nurturing mother, often venerated as a goddess. That concept gave rise to a variety of mother and fertility goddesses throughout history. In the pagan world of the ancient Mediterranean and Near East, goddesses such as Astarte, Isis (Fig. 1), Hathor, Demeter, Aphrodite/Venus are the very embodiments of this domain, and they sometimes govern the corollary realms of love, desire and sexuality. Parallels can still be found today in the Hindu Parvati and African fertility figures.

Models of Knowledge and Power
While some deities symbolize traditional female roles such as mother, others exemplify principals such as knowledge, power and victory in life. For example, the Greek Athena is the personification of wisdom, but also valor and strength, similar to the Hindu Durga. Like the winged goddess Nike, known as Victoria to the Romans, the Hindu Lakshmi brings wealth and success, while African bush spirits (Fig. 3) and departed ancestors provided spiritual enlightenment to the living.

The Dangerous Feminine
At once gentle and nurturing, the female principle has also been frequently perceived as dangerous and unpredictable. In the Graeco-Roman pantheon, for example, female deities are among the most important, but mythology teems with cunning and deadly female monsters such as Medusa (Fig. 2), Skylla, Harpies, and the Sphinx, all a sinister threat to the male order. In Hindu religion, the fearsome goddess Kali (Fig. 4) embodies death and destruction.

The Divine Queen
From antiquity onward, queens and empresses have styled themselves after favorite goddesses, particularly emphasizing important feminine roles such as motherhood and fertility. Cleopatra, for example, identified herself with Isis, while various Roman empresses chose Venus. Even later Christian queens continued to liken themselves to pagan goddesses such as Athena and Hera. In the Duchange print (Fig. 5), an analogy is being drawn between Henry IV and Marie de Medici and Zeus and Hera. Ironically, the marriage of Henry and Marie was not a happy one. Like the goddess Hera, Marie complained constantly about her husband’s mistresses.

Female Sainthood
With the growth of Christianity in the West, the pagan goddesses were destined for history, but vestiges of their personalities remained in the female saints who proliferated in both religious doctrine and the accompanying artistic record. Among the most controversial of these has been Maria of Magdala, known more commonly as Mary Magdalene (Fig. 6). While an apocryphal gospel identifies her as the most important apostle, the Catholic Church currently recognizes her only as a saint.
Other Devotees and Consorts

Images of the human devotees of religion have also proliferated in the art of all periods, portraying priestesses, nuns and laywomen. Moreover, human and divine consorts of the gods are as frequent, often destined to bear fantastic offspring and savior-heroes. This formula formed the basis for the account of the Virgin Mary. In Hinduism, the mortal woman Radha (Fig. 7) peaked the interest of the god Krishna with her enchanting beauty. Radha infrequently appears alone in visual representations as her identity is largely defined by her relationship to Krishna. Today there are temples dedicated to the worship of Krishna and his beautiful consort.

The Cult of the Virgin

The cults of virgin goddesses and maiden priestesses held great popularity in the ancient world. While the formidable goddesses Athena and Artemis held sway in many cities, Rome’s Vestal Virgins were famed far and wide. As Christianity grew in power, the Vestals were replaced by nuns styled after them. The Immaculate Conception, the Annunciation (Fig. 8) and the birth of Jesus led to Mary’s emergence as the most powerful of the virgin goddesses. Her veneration ultimately usurped that of all her pagan predecessors. Contrarily, the concept of the “virgin goddess” is largely absent among the many goddesses of the Hindu pantheon.

Contemporary Interpretations

The post-modern movement brought new approaches to art and representations of women and religion. Traditional subjects linger, but their representations are frequently more abstract and symbolic. Other artists, such as Nancy Spero (Fig. 9), have approached the sacred feminine subject more broadly, creating “spiritual” and provocative compositions without traditional direction.

The long-standing worship of the sacred feminine attests women’s integral role in religion. This role has not waned with time, but has remained a prominent force in religious culture over the millennia. The Sacred Feminine, Prehistory to Postmodernity captures the long history of that presence, and the exhibition’s many themes are designed to give visitors a cross-cultural, cross-temporal view of the similarities and differences between cultural attitudes toward the place of women in religion. Whether benevolent, obedient, or threatening, the woman’s sacred status in world religion is indicative of her key role in enabling the vitality and persistence of societies.
Faces of Warhol

Mary Pixley
Curator of European and American Art

A focus exhibition in three installments:
I. Manufacturing Fame: June 9–October 4, 2009
II. Constructing Gender: October 6–February 7, 2010
III. Accessing the Private: February 9–June 6, 2010

“People are so fantastic. You can’t take a bad picture.” –Andy Warhol

One of the most famous and controversial artists of the twentieth century, Andy Warhol (1928–1987) is synonymous with the Pop Art Movement and renowned for his portraits of celebrities. What many people do not know is that between 1970 and 1987, Warhol took thousands of photographs which were never seen by the public. These portrait photographs served as working studies for his large silkscreen paintings. Thanks to a gift from the Warhol Foundation for the Visual Arts, the Museum of Art and Archaeology possesses 152 of these original Polaroid photographs and gelatin silver prints.

These photographs contain a great deal of information about Warhol’s working method and his sitters. By means of three installations, this year-long exhibition dives deeply into the subtleties of Warhol’s portraits by exploring the elements of public and private presentation. They analyze the social conventions of display, the subtleties of personality presented by means of a portrait series, the effects of exaggeration through the subtle variations of a sequence, and the artificiality of gender.

The first installment, “Manufacturing Fame,” considers Warhol’s fascination with fame and how one represents it. Treated as a commodity, Warhol and his sitters actively cultivated fame, ultimately helping each other in their self-promotion. Following this in October, the second installation, “Constructing Gender,” looks at beauty as a social construct through an analysis of pose, makeup and props. The inclusion of a Warhol lithograph of Marilyn Monroe’s lips reveals the sexual power, for which she was particularly known. The last installment “Accessing the Private” considers Warhol’s representation of the private person. Less studied and artificial, they go beyond the façade of the face to show more intimate moments.

According to Warhol, “If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it.” The Faces of Warhol shows that there is something beneath the veneer. Perhaps more than anyone, Warhol understood the relationship of the public image and the acquisition of fame, which sometimes lasted for only fifteen minutes.
As the Associate Curator of European and American Art, one of my responsibilities is to find significant and compelling works of art for our Museum. This painting lies close to my heart not only because it follows in the tradition of beloved pre-Raphaelite art, but also because of its contribution to unwritten art history and the history of women in art.

This piece was found at auction in North Carolina, labeled as either American or Continental. The only clue to the authorship was the inscription on the painting: “M. Reid 1887.” The painting appeared English to me, and after consulting a number of relevant exhibition catalogues in Washington, D.C., I discovered the title of the piece and the identity of the artist, who was Marion Reid, born in 1858. Her father worked as an East India merchant, which explains why she was born in Colombo, Ceylon (modern day Sri Lanka). Most of her life was spent in England, however. By the age of 19, she was studying art; two years later she was a student at the Royal Academy Schools. The Sorceress was produced at the height of Reid’s career as a history painter. It is the only work by her hand that is known to still exist. Before the Museum’s acquisition of the painting, Marion Reid had completely disappeared from the historical record.

The painting portrays a flowering garden setting with a woman dressed in a classicizing drapery offering an apple to a man wearing a Renaissance costume. Not a representation of any specific scene, the painting is a kind of conversational piece about the femme fatale, which was a particularly popular subject in the second half of the nineteenth century. Reid primarily based her figure of the sorceress on a caryatid, which came from the ancient Greek building known as the Erechtheion and could be found on display in the British Museum beginning in 1817. The man, in contrast, feels more like a character plucked out of Shakespeare. Lacking the sensuality of the femme fatale archetype, the figure and the composition as a whole show the influence of Aesthetic Classicism.

Like the earlier Pre-Raphaelites, however, Reid devotes great attention to the details of nature. The flowers she portrays provide additional commentary on the theme of love, around which the painting revolves.

While painted almost thirty years after the appearance of the Pre-Raphaelite Brotherhood in 1858, women like Reid helped to sustain the Pre-Raphaelite style of art. Coming from such a significant period in the history of British art, The Sorceress fills a notable lacuna in the collection of the Museum of Art and Archaeology and the history of art in general. (The painting will be on display after November in the Museum’s European and American Gallery).
Through December 24, 2009

*The Sacred Feminine, Prehistory to Post Modernity*

This exhibition examines the role of women in religion as reflected in 7,000 years of the visual record and will thematically address various aspects of women and spirituality. The exhibition spans both East and West, from the pagan cultures of the ancient Mediterranean through early and later Christianity, in addition to parallels in African, Asian and Pre-Columbian religions.

Through Spring, 2010

*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. The exhibition brings together objects from China, Europe, India, Japan and the United States from the Early Modern period to around 1900.

Through June 6, 2010

*The Faces of Warhol (Focus Exhibition)*

To celebrate the recent generous donation of 150 “working” photographs from The Andy Warhol Foundation for the Visual Arts, the Museum will present an exhibition devoted to Warhol’s study of the face. Through a series of three installations of these photographs, the exhibition will explore Warhol’s faces in relation to his artistic process and the issues of identity, fame and portraiture.

January 30–May 16, 2010

*Connecting with Contemporary Sculpture*

Inhabiting our space, sculpture immediately impacts the viewer. We feel a visceral connection with it not experienced when looking at a two-dimensional painting. This exhibition explores this relationship between the viewer and art object in order to encourage a personal and more profound encounter with pieces of contemporary art that all too often give rise to confusion and alienation. The materials used will be considered as well as the unique qualities of the basic matter selected and the ways in which it is worked by the artist. This is followed by a consideration of the analytical approach chosen by the artist. These pieces will be related to a series of overarching themes that will be considered in relation to stylistic, contextual, and theoretical standpoints as well as the cultural origins of the artist. *(Artwork lent by Mark Landrum)*
All films will be shown at 7pm, 106 Pickard Hall. Free and open to the public.

Some films are Co-sponsored by:
- Museum Advisory Council of Students (MACS)
- Archaeological Institute of America (AIA)

SEPTEMBER

2 Wednesday
Gallery Talk 12:15–1:00pm
Exhibition Galleries
Exhibition Tour of The Sacred Feminine, Prehistory to Post-Modernity
Benton Kidd, Curator of Ancient Art

10 Thursday
Museum Lecture Series
Lecture 5:30pm, Room 106
“Folk Art Factory: Andy Warhol and Vernacular Culture”
Todd Richardson, Ph.D. candidate
MU Department of English
(Galleries close at 7:30pm)

13 Sunday
Kids Sunday Event
2:00–3:30pm, Francis Quadrangle
Corps of Discovery (Lewis & Clark Reenactment)

15 Thursday
Museum Event
7:00pm, Room 106
“Triptych: Faces of the Virgin”
Three one-act performances by the MU Theatre Dept.
“The Mary Stories,” “Blessed Art Thou,”
and “Wakefield Annunciation”

16 Friday
National Symposium
The Sacred Feminine, Prehistory to Post-Modernity
Opening Reception 5:30–7:00pm
Cast Gallery
Screening of the film Cleopatra (1934)
7:00 pm, Room 106

17 Saturday
National Symposium
The Sacred Feminine, Prehistory to Post-Modernity
9:00am–5:00pm, Room 106

OCTOBER

2 Friday
Annie Hall (1977)
Directed by Woody Allen
Starring Ryan Diane Keaton and Woody Allen

16 Friday
Cleopatra (1934)
Directed by William Wyler
Starring Bette Davis and Herbert Marshall

DECEMBER

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

13 Sunday
Kids Sunday Event
(Children, Grades 1–8) 2:00–3:30pm
Women Artists
(Limit two children per accompanying adult)
Preregistration required, 882–9498

13 Friday
Museum Associates Annual Meeting
5:30pm, Room 106
Reception 6:30pm, Cast Gallery
(Members must present their membership card to attend)

15 Sunday
Kids Sunday Event
(Children, Grades 1–8) 2:00–3:30pm
Women Artists
(Limit two children per accompanying adult)
Preregistration required, 882–9498

16 Wednesday
Gallery Talk 12:15–1:00pm, E&A Gallery
“The Sacred Feminine—A Contemporary Artist’s Perspective”
Virginia Pfannenstiel, Arts Specialist
Columbia Public Schools

17 Thursday
Annual MU Gallery and Museum 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
25 Friday
School’s Out! Art’s In!
(Grades 1–8) 2:00–3:30pm
Coins and Coinage
(Limit two children per accompanying adult)
Preregistration required, 882–9498, $5 fee

Museum Event 7pm, Jesse Hall Rotunda
The Chants of Hildegard von Bingen
Performed by Margaret Waddell

29 Tuesday
Presentation and Book Signing
The Galapagos:
Exploring Darwin’s Tapestry
Author: John Hess
Presentation: 6:00–8:00pm, Room 106
Book signing will follow presentation

31 Saturday
Haunted Museum 6:00–8:30pm
Everyone welcome! An event where families, children, students and grownups tour the Museum and see various artwork come to life. No Preregistration required

OCTOBER (Humanities Month)

6 Tuesday
Archaeological Institute of America Lecture
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
“The End of Egypt’s Pyramid Age from Space”
Sarah Parcak, Assistant Professor and Director
The Global Health Observation Dept. of Anthropology
University of Alabama at Birmingham

10 Sunday
Kids Sunday Event
(Children, Grades 1–8) 2:00–3:30pm
Every Picture Tells a Story
(Limit two children per accompanying adult)
Preregistration required, 882–9498

12 Thursday
Archaeological Institute of America Lecture
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
“Treasures of the Royal Macedonian Tombs”
Eugene Borza, Professor Emeritus
Dept. of History
Pennsylvania State University

NOVEMBER

4 Wednesday
Gallery Talk 12:15–1:00pm, E&A Gallery
“Threat to the Male Order:
the Dangerous Feminine in Ancient Greece”
Olivia Fales, Graduate Student
MU Dept. of Art History and Archaeology

29 Friday
Exhibition Opening
Connecting with Contemporary Sculpture
MA Reception 5:30pm, Cast Gallery
Exhibition Preview 6:00pm
Exhibition Galleries
(Galleries close at 8:00pm)

12 Thursday
Archaeological Institute of America Lecture
Reception 5:00pm, Cast Gallery
Lecture 5:30pm, Room 106
“Treasures of the Royal Macedonian Tombs”
Eugene Borza, Professor Emeritus
Dept. of History
Pennsylvania State University

JANUARY

10 Sunday
Kids Sunday Event
(Children, Grades 1–8) 2:00–3:30pm
Every Picture Tells a Story
(Limit two children per accompanying adult)
Preregistration required, 882–9498

19 Thursday
The Garden of Allah (1936)
Directed by Richard Boleslawski
Starring Marlene Dietrich and Charles Boyer

21 Thursday
Basquiat (1996)
Directed by Julian Schnabel
Starring Jeffrey Wright and Michael Wincott

NOVEMBER

6 Friday
Agnes of God (1985)
Directed by Norman Jewison
Starring Jane Fonda and Anne Bancroft

17 Thursday
Leave Her to Heaven (1945)
Directed by John M. Stahl
Starring Gene Tierney, Cornel Wilde and Vincent Price
Since 1984, the Missouri Folk Arts Program, with annual funding from the Missouri Arts Council and the National Endowment for the Arts, has fostered 343 apprenticeships between master traditional artists and their apprentices. The Missouri Folk Arts Program staff is proud to shepherd forward with seven new apprenticeships in 2010 and a slate of celebrations.

We kick off with a series of slide shows on our newly updated website: [http://maa.missouri.edu/mfap](http://maa.missouri.edu/mfap). The 173 master artists who have participated in Traditional Arts Apprenticeship Program are featured in slide shows grouped by art forms: Domestic Arts; Music, Dance and Oral Traditions; Occupational Arts; Old-time Music and Dance; Outdoor Lore; and Sacred and Ceremonial Arts. A very small sampling is included here.

Artists also will be showcased at the Festival of Nations in St. Louis’ Tower Grove Park this August 29–30 and at the Old-time Music and Ozark Heritage Festival in West Plains, Mo. the weekend of June 18–20, 2010.

With traditions as diverse as old-time fiddling and Sudanese dance, low-rider upholstery and home hog butchering, the Traditional Arts Apprenticeship Program will continue to foster and encourage folk artists to pass on their traditions, new and old, in communities across Missouri.

**Eighteen TAAP master artists were selected for the program five or more times.**

- Martin Bergin, Saddle-Maker and Cowboy Poet, Overland, Mo.
- Johnny Bruce, Old-Time Fiddler, Bosworth, Mo.
- Cliff Bryan, Old-Time Short Bow Fiddler, West Plains, Mo.
- Gladys Coggswell, African American Storyteller, Frankford, Mo.
- Edna Mae Davis, Ozark-Style Square Dancer and Caller, Ava, Mo.
- Patrick Gannon, Irish Musician and Singer, St. Louis, Mo.
- John Glenn, Blacksmith, St. Joseph, Mo.
- William Graves, Ozark Dulcimer Maker, Lebanon, Mo.
- Bob Holt, Old-Time Fiddler, Ava, Mo.
- Vesta Johnson, Old-Time Fiddler, Kirkwood, Mo.
- Richard Martin, Jazz Tap Dancer, St. Louis, Mo.
- Pete McMahan, Old-Time Fiddler, Harrisburg, Mo.
- Robert Patrick, Blacksmith, Bethel, Mo.
- Joseph Patrickus, Bootmaker, Camdenton, Mo.
- James Price, Wood Joiner, Naylor, Mo.
- Darold Rinedollar, Blacksmith, Augusta, Mo.
- Christa Robbins, German Bobbin Lacemaker, Dixon, Mo.
- Arthur Treppler, Slovenian Button Box Accordionist, St. Louis, Mo.
**Five TAAP master artists received National Heritage Awards.**
Bob Holt, Old-Time Fiddler, Ava, Mo. (1999)
Claude “The Fiddler” Williams, Jazz Violinist, Kansas City, Mo. (1998)
Mone and Vanxay Saenphimmachak, Lao Loom Weaver and Builder, St. Louis, Mo. (1993)
Henry Townsend, Blues Musician and Songwriter, St. Louis, Mo. (1985)

**Four TAAP master artists received a Missouri Arts Award.**
Gladys Coggswell, Frankford, Mo. (2005)
Richard Martin, St. Louis, Mo. (1993)
Ahmad Alaadeen, Kansas City, Mo. (1992)
Henry Townsend, St. Louis, Mo. (1987)

*Photos were culled from the archives at Western Historical Manuscript Collection.*
New Acquisitions

Statuette of a Vaishnava Figure
Bronze (2008.179)
16th–17th century, India
Gift of William A. Scott

Ludovic Lepic (French, 1839–1889)
A Stormy Landscape, 1870
Etching (2008.14)
Gilbreath-McLorn Museum Fund

Anonymous
Illuminated Leaf from an Antiphonary
Psalms 113 (Laudate Pueri) and 116 (Credidi)
15th century, Italy
Ink and pigments on parchment (2008.194)
Gift of William A. Scott
Benton in Europe

The Museum of Art and Archaeology’s painting Portrait of a Musician by Thomas Hart Benton left the Museum on loan in the fall of 2008 for a year-long tour of Europe. The painting is included in a traveling exhibition entitled, Il Secolo del Jazz and was on display from November, 2008–February, 2009 in Rovereto, Italy; then March–June, 2009 in Paris, France; and now July–October, 2009 in Barcelona, Spain.

The Museum welcomed the opportunity to have this important painting by a Missouri artist included in this exhibition centering around art and jazz. Not only is the painting being viewed by thousands of Europeans, MU’s Museum of Art and Archaeology is represented on an international front. Although the painting has been absent and missed by local viewers visiting the Museum, it will be wholeheartedly welcomed home this winter and will once again hang in a place of distinction at the Museum.

Thomas Hart Benton (American, 1889–1975)
Portrait of a Musician, 1949
Casein, egg tempera, and oil on canvas (67.136)
Anonymous gift
Despite the economic situation affecting all areas of our country, state, university and museum, how could the future not look bright? When you look into the faces of the children participating in the various events at the Museum and witness their enthusiasm, wit and ability, you know the world is a wonderful place to them and because of them (photo 1).

This report provides a good opportunity to look at what has been accomplished and what lies ahead. Together with the Museum’s wonderful docent cadre we offer tours for all ages, the popular weekly summer Kids Series: World of Art, and high quality monthly programs during the year. The Museum staff and volunteers also help to both create and provide the support for these educational events that are so valuable in serving our mission. Four new docents have been added to our group (photo 2: l to r Amorette Haws, Rebekah Schulz, Jean McCartney and Kent Froeschle); at the annual Docent Appreciation Luncheon in May we honored Averil Cooper for her 20 years of service (photo 3).*

John Brambitt, the gifted blind painter (http://sightlessworks.com/), was artist in residence through a grant funded by the Missouri Arts Council in connection with the Driven exhibition. His visit was nothing short of transformational, for the staff of the Museum as well the teachers and students who were part of his workshops. Poster paints were mixed with different substances to make them feel different (white with flour; red with sand; yellow with both; blue with nothing), and then the kids (and teachers of art and of kids with disabilities) painted blindfolded. The results were amazing; very moving and freeing for all those involved (photo 4).

Almost twice as many people visited the 5th annual Art in Bloom show and children’s workshops this year as last year (including a Girl Scout troop from Hallsville, photo 5). We continue to be grateful to Florist Distributing, Inc. for their generous donation of fresh flowers for the children to arrange. Our Healing Arts program provided a tour on the Monday just before the floral arrangements went down (photo 6).

*We also remembered docent Betty Brown: it would have been her 20th year and we continue our search for a significant piece of African art to add to the collection in her honor.
The film series continues its popularity and there is nothing but success on the horizon with the fabulous selections for the fall. Most have a connection with the Sacred Feminine exhibition. Thanks to all for your support, whether in the form of attendance, interest, volunteering or monetary contributions. We couldn’t do this without you.

The Junior Docent program is also going strong: Lee Elementary and Columbia Independent School participated again, but this year Grant Elementary joined in. The students are so excited and knowledgeable about “their” artwork; it is hard not to catch their enthusiasm (photo 7). We look forward to continuing and increasing these partnerships in the future.

From the Academic Coordinator

Arthur Mehrhoff

The Academic Coordinator position involves equal parts public relations, activity programmer and research scholar. The Docent Enrichment workshop (shown right) illustrates this unique hybrid in action. The Docent workshop began with a presentation (actually an article) the Academic Coordinator prepared about historic Francis Quadrangle, the Museum’s campus home. It then evolved into a video (produced with the help of Educational Technologies videographer M. Boden Lyon) which appears on the Museum website, then finally into an educational program about production of the video for Museum Docents. So what does the Academic Coordinator do? It all depends on the day of the week…
Bruce Cox  
Assistant Director, Museum Operations

Spring 2009 ushered in several exciting events for Museum Associates. March brought the annual Art in Bloom event at the Museum that reached a record attendance of over 1,500 visitors who experienced the floral creations that weekend. This year’s winners of the People’s Choice Awards: Best in Show went to Kent Anderson, Kent’s on Broadway, Columbia, Mo.; Best Creative Design went to Ruth Lahue, My Secret Garden, Columbia, Mo.; Best Design that Reflects the Artwork went to Amy Ferguson, Allen’s Flowers, Columbia, Mo.; and Best Use of Color and Variety of Flowers went to Lora Schnurbusch, Kent’s on Broadway, Columbia, Mo.

In May, Museum Associates hosted their annual fundraising event for the Museum of Art and Archaeology, the Paintbrush Ball. Over 200 guests glittered and sparkled throughout the evening as they bid on silent and live auction items—raising over $41,000. MU’s Reynolds Alumni Center Ballroom was elegantly decorated by patron sponsor Kent’s on Broadway with giant lighted flowering topiaries and table decorations of white flowers among silver candelabra, draped napkins stuffed with a single red rose and white taffeta skirted chairs. The big band sound of the Kapital Kicks orchestra played as guests danced the night away after reveling in a three course dinner. The meal culminated with a dessert especially designed by the Alumni Center’s chef for the event. Guests were presented with a decadent chocolate paint can spilling mousse and tri-colored puree and whipped topping, crowned with a chocolate paintbrush. It was an evening full of elegance and fun as Columbia’s “Ball of Balls” brought together the community, the University of Missouri and art supporters who continue to value and uphold the quality of the collections housed in the University of Missouri’s flagship Museum.
Museum Associates Board of Directors is proud and pleased to announce that through the work of Board member, Susan Reynolds, Museum Associates is the recipient of a $5,000 gift to fund acquisitions by the Enterprise Rent-A-Car Foundation. These funds will be used to begin building an acquisition account which may be increased with gifts from members and donors. If you would like to donate funds to this account, you may do so with a check or credit card by contacting the Museum office at (573) 882-6724.

Museum Associates continue to play a vital and active role in the life of the Museum of Art and Archaeology. Without your membership and financial support, the Museum would not be able to provide the educational programs, publications, advertising and acquisition funding that keeps the Museum of Art and Archaeology a living, growing and important institution serving the community and MU faculty, students and staff. Thank you for all that you do for the Museum and Museum Associates. See you at the Museum!

Guests ascended the stairs at the Museum to gather in the European and American Gallery for the unveiling of a new acquisition as part of the Paintbrush Ball festivities.

"What am I bid?" Paintbrush Ball attendees examine silent auction items.

“Curator Mary Pixley unveiled a new acquisition at the Paintbrush Ball, The Sorceress (1887) by Marion Reid.”

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“In fashionable attire: (left to right) Rick Huffstutter, Patti Coble and Chet Breitwieser pose for the camera at the Paintbrush Ball.”
MU GALLERY AND MUSEUM CRAWL

THURSDAY, SEPTEMBER 17
4:30 PM - 8:00 PM
MUGALLERYCRAWL.MISSOURI.EDU

Follow the birdie to MU campus galleries & museums to win sweet prizes!

FOLLOW ME!

Haunted Museum Tour

Tour the Museum of Art and Archaeology among the ghosts, artists and ancient ghouls...

Saturday
October 31st
6:00-8:30 pm

All activities are FREE. Children must be accompanied by an adult. Tour begins in the Lobby of Pickard Hall.

For further information call 882-3591