From the Director

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We have similarly worked to increase holdings by women artists, including Beatrice Wood, Käthe Kollwitz, Beulah Ecton Woodard, etc., and works that address the role of women in art, such as a work from Daumier’s series, or an eighteenth-century Gillray print caricaturing noble Lotharios (published and sold [uniquely] by an eighteenth-century woman printmaker and printseller, Ms. Hannah Humphries). We developed resources discussing women in art, including video-based resources developed in concert with federal agencies and distributed as training materials to federal employees. And we offer special tours focusing on women artists; the most recent (created and presented by museum docents) was offered in November.

At the same time we’ve worked to increase our service to persons with disabilities, including rehunging collections at a lower median height to better comply with ADA recommendations, installing stanchions in galleries that facilitate lower-height placement of three dimensional objects without placing them at risk from bumps or trips, replacing older text panels in some galleries with higher-contrast, larger-type panels, and adopting barrier-free gallery layouts. We’ve presented exhibitions focusing on emerging artists with disabilities, and to support such programs we’ve acquired works which can be touched by visitors, employed braille labels, and used sensor-activated audio labels for hearing impaired visitors. We’ve also offered lecture programs addressing disableity in art—the most recent in autumn 2015.

For many years the Museum has offered its “Healing Arts” programs for seniors, particularly seniors with Alzheimer’s. Among other formats, the program worked with visiting patients to identify favorite works of art, establish story lines associated with these works, and then create and place duplicate copies in their rooms to establish and maintain fit rouge narrative arcs and memories. The Museum also facilitates campus-wide discussions regarding art and aging through the annual November Symposium, organized by Academic Coordinator Arthur Mehrhoff each year since 2008 (except 2013, when the Museum was in the midst of moving from Pickard Hall). Mehrhoff each year since 2008 (except 2013, when the Museum was in the midst of moving from Pickard Hall).

Cassidy Shearrer, Graphic Designer
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Certainly there’s much left to do, and we will continue our efforts to make the Museum accessible, welcoming, meaningful, and—most of all—to everyone. If you have ideas of how we can better serve our community and engage our visitors I’d love to hear from you.

I’ll see you at the Museum!

Alex W. Barker
Director
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Mission Statement

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

Museum Associates
In Support of the Museum of Art and Archaeology

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- Cassidy Shawer, Graphic Designer

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6. Missouri Folk Arts Program

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Museum Galleries:
- Tuesday–Friday: 9am to 4pm
- Saturday and Sunday: Noon to 4pm
Closed on Mondays and University holidays

Museum Store:
- Tuesday–Friday: 10am to 4pm
- Saturday and Sunday: Noon to 4pm

Museum Staff Office Hours:
- Monday–Friday: 8am–5pm

Closed:
- University of Missouri holidays and Christmas Day through New Year’s Day

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

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Afro-Cuban Artists: A Renaissance

Manuel Mendive and Eduardo “Choco” Roca Salazar

February 23–May 1, 2016

Kristin Schwaan
Associate Professor, Art History

Manuel Mendive and Eduardo “Choco” Roca Salazar are two of the most celebrated Cuban artists working today. Both men benefited from the educational and cultural initiatives instituted by Fidel Castro following the 1959 Cuban Revolution and receive inspiration from their African-Cuban heritage. However, their distinct selections of subject matter and divergent styles underscore the manifold ways revolution and race continue to be interpreted and understood on the island today.

Castro declared 1961 the “Year of Education” and established an enormously successful campaign for universal literacy; in less than a year, the national literacy rate rose to 96%. Mendive and Choco were members of the first generation of artists, often from “the popular classes and the living folklore that surrounded them,” educated in the newly nationalized school system (1). Mendive grew up in what he describes as a “marginal” neighborhood in Havana, populated with dock, railroad, and factory workers, and graduated from the prestigious San Alejandro School of Arts in 1963. Choco was born into a family of agricultural workers in Santiago de Cuba, and entered the prestigious San Alejandro School of Arts in 1963. Choco was an active member of Grupo Antillano, a literary artists, dramatists, musicians, and composers of all kinds turned to Afro-Cuban folk cultures to shape both the form and content of their scholarly and expressive works. The Revolutionary government continued the celebration of Afro-Cuban culture as part of its “decolonialization” project, and in recent years, has used it to encourage tourism to the island. Even though these artistic and political movements helped install mestizaje as authentically Cuban and Castro officially renounced racism in the public sphere, it remains part and parcel of Cuban life.

While the Cuban Revolution and Afro-Cuban culture shape Mendive and Choco’s work, they do so in very different ways. Mendive is an initiate in La Regla de Ocha, a religious worldview and practice popularly known in English and Spanish as Santería, or “the way of the saints.” In the late eighteenth and early nineteenth centuries, over 500,000 Africans crossed the middle passage and landed in Cuba. The majority were Yoruba, members of a once powerful empire in Nigeria and Benin. The remarkable overlap between the African worldview they brought to the New World and the Spanish Catholicism imposed upon them when they arrived enabled them to sustain their religious beliefs and practices. Both traditions boast a supreme being (Oloodumare and God, respectively) whose agents (orishas and saints) serve as intermediaries between the earthly and heavenly realms. Throughout his career, Mendive has produced a distinctive body of work predicated on the orishas and their sacred stories as well as the mythological world they inhabit, characterized by the seamless coexistence of people and animals, nature and culture, the magical and the everyday.

Mendive’s commitment to Afro-Cuban themes permeates his artistic output. He was an active member of Grupo Antillano, a black consciousness art collective active in the mid-1970s and early 1980s, whose purpose was described recently by historian Alejandro de la Fuente as “the search for the orichas, the roots, and the expressions of an authentic Cuban popular culture with a Caribeán and African cast” (2). The significance of Yoruban ancestry within his family and his extended stays in Africa have led Mendive to emphasize the Yoruba, rather than Catholic, elements of Afro-Cuban religions in his artworks and performances. In a painting from De la serie Agua, human and animal forms morph into one another. Arms and legs become birds and amphibian feet. The figure on the far left has three breasts, but the turtle between its legs makes its gender as ambiguous as the location itself. Indeed, persons and animals transform before us. Importantly, the direction of the movement is unknown. In Yoruba iconography, the three-breasted woman is associated with the cross-roads while the human-bird figure is linked to the exchange of messages between the human and divine realms. Choco’s images of campeños in the Cuban countryside garnered considerable critical acclaim in the 1970s, but his nationalized the tobacco industry. By using a cigar label to create the figure’s lips, Choco embeds Cuba’s economic history in the black body. He explores the nature of this history further in his 1971 painting The Window: abstracted figures literally composed from the detritus of Cuban culture struggle to escape the confines of their physical location and to see through or beyond it.

This exhibition showcases artists whose artistic production is at the heart of an international conference to be held at the University of Missouri from April 27 to 30, 2016, titled, Afro-Cuban Artists: A Renaissance. In addition to the artists themselves, critics and scholars will explore the aesthetic, cultural, and political contexts and influences of Mendive, Choco, and other visual artists who came of age after the 1959 Cuban Revolution.
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Choco’s images of campesinos in the Cuban countryside garnered considerable critical acclaim in the 1970s, but his international reputation was cemented in the 1980s and 1990s by his collagraphs, a printmaking technique in which a variety of textured materials are placed on a plate, inked, and then pressed. His early images of agricultural workers have given way to more abstracted and generalized figures. In a 2010 interview with the Cuban art critic, David Mateo, Choco asserted: “I refer to the biological, universal man. The person I paint has no particular skin colour or profile. If you look closely, I show them with heterogeneous features, maybe African lips, Chinese eyes, pink or earth skin shades: it is a person that has its ascendancy all over the world.” Choco believes his particular experience as an Afro-Cuban man grants him access to the general human condition. Choco’s dramatic portraits often picture the head of a single figure against a dark background. In Untitled [96] for example, a male figure with recognizably African traits emerges from a dark background. As in most of his collagraphs, Choco recycles discarded remnants of consumer culture, giving it a strong sense of three-dimensionality and texture. In this case, his inclusion of cigar label on the lips of the figure also incorporates a subtle, but significant, cultural commentary. When Cuba became a Spanish colony in 1511, European settlers quickly established tobacco plantations. The Spanish king demanded that all tobacco go through Seville in 1717, establishing a monopoly that lasted over a century. When it was abolished, small and large Cuban firms began to compete in the worldwide market, using enslaved labor until it was abolished in 1866 and mass-produced labels to advertise their brands. These labels typically pictured pastoral scenes of European gentility; allegorical figures; peaceful images of agricultural workers and their families. The image of the worker depicted on cigar labels was and remains problematic for Cuban artists and laborers; and/or stereotypical representations of the indigenous people and Afro-Cubans. When Castro seized power in 1959, he nationalized the tobacco industry. By using a cigar label to create the figure’s lips, Choco embeds Cuba’s economic history in the black body. He explores and challenges the nature of this history further in Untitled [7]. By using the Window; abstracted figures literally composed from the detritus of consumer culture struggle to escape the confines of their physical location and to see through or beyond it. This exhibition showcases artists whose artistic production is at the heart of an international conference to be held at the University of Missouri from April 27 to 30, 2016, titled, Afro-Cuban Artists: A Renaissance. In addition to the artists themselves, critics and scholars will explore the aesthetic, cultural, and political contexts and influences of Mendive, Choco, and other visual artists who came of age after the 1959 Cuban Revolution.
Black American Artists: Envisioning Social Change

February 2 through May 15, 2016

Alisa Carlson
Curator of European and American Art

Recent events at the University of Missouri have focused national attention on issues of race and social injustice, as well as the challenges that still confront Black Americans in achieving true equality. The Museum’s focus exhibition Black American Artists: Envisioning Social Change presents a selection of works on paper from the permanent collection and considers how different Black American artists have reflected on Black history and aesthetic values. For many Black Americans in achieving true equality, their ideas and aesthetic values. For many Black Americans in achieving true equality. Their works range from the personal and introspective to the political and public. They convey Black American identities and experiences in the twentieth century. In Spring, which was the first work by a Black American artist that the Museum acquired, Charles White uses art to imbue his work with multivalent meaning. Her forward-leaning posture, elongated arms, and gnarled hands are reminiscent of plants unfurling in the newfound warmth of spring’s air and light. The undulating folds of her robe and veil mimic the implied dynamism of the atmosphere around her. White’s image offers a new, modern interpretation of an ancient theme that both celebrates and universalizes Black identity, thereby reimagining a standard of Western art. Together imagery and title evoke ideas of evolution, renewal, and hope for what is to come.

The exhibition includes two of the Museum’s latest acquisitions of 2015: Carolina Blue, a color serigraph with collage elements by Romare Bearden; and People in Other Rooms (Harlem Street Scene), a color serigraph by Jacob Lawrence. With these new additions to the permanent collection, the Museum continues its efforts to develop a diverse collection that is representative of the voices and experiences of all humanity.

For expression and professional recognition far more challenging for Black Americans than their white counterparts. Still, remarkably, several artists have overcome innumerable hardships in order to practice their art and to be acknowledged widely as accomplished artists in their own right. Several important historical figures appear in the exhibition. Immediately recognizable is Martin Luther King in the bold portrait by Columbia artist Byron L. Smith. Smith depicts King with an oblique gaze over his right shoulder, in the midst of a transitional moment, immortalized in action. The cool blues of his head contrast with the brilliant gold and orange background, which conveys King’s iconic status in the modern history of civil rights. Faith Ringgold also honors significant Black Americans in The Sunflower Quilting Bee of Spring, which is typical in Western art; a subject of the arts for millennia. White women, are such well-known figures as Sipuunpurkka Truth, Harriet Tubman, Ida B. Wells, Madam C. J. Walker, Mary McLeod Bethune, Ella Baker, Rosa Parks, and Fannie Lou Hamer.

Other works in this exhibition highlight lived experiences and cultural and social conditions for Blacks in America. Two linocut prints by Elizabeth Catlett depict unacknowledged heroes in Black history. Catlett recognized the efforts of innumerable anonymous activists in her 1947 print, My Role Has Been Important in the Struggle to Organize the Unorganized. She also portrayed with grace and dignity an unknown sharecropper—an indented farmer, a common exploitative occupation for Black Americans from Reconstruction through the mid-twentieth century. The excruciating history of the African ancestors of Black Americans also resonates in the work of contemporary artist Carrie Mae Weems. Her photographic and printed triptych, titled Grabbing Snatching Blink and You’ll Be Gone, captures the haunting interior of an abandoned slave holding fort on Goree Island off the coast of Dakar, Senegal. Weems’s text draws attention to the instantaneous and irreparable interruption of lives throughout the centuries-long institution of the trans-Atlantic slave trade. Other artists in this exhibition chose less literal and more symbolic means of conveying Black American identities and experiences in the twentieth century. In Birth of Spring, which was the first work by a Black American artist that the Museum acquired, Charles White uses allegory to imbue his work with multivalent meaning. Her forward-leaning posture, elongated arms, and gnarled hands are reminiscent of plants unfurling in the newfound warmth of spring’s air and light. The undulating folds of her robe and veil mimic the implied dynamism of the atmosphere around her. White’s image offers a new, modern interpretation of an ancient theme that both celebrates and universalizes Black identity, thereby reimagining a standard of Western art. Together imagery and title evoke ideas of evolution, renewal, and hope for what is to come.

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The work of contemporary artist Carrie Mae Weems highlights how Black American Artists date from a period of significant political, cultural, and social change in the United States. During this time, the Jim Crow Era eventually gave way to the Civil Rights Movement—to advancements in local, state, and federal laws protecting the rights of all U.S. citizens regardless of race or color. Legislation, such as the Civil Rights Act of 1964 and Voting Rights Act of 1965, officially changed the status of Blacks and other Americans of color. Nonetheless, xenophobic cultural attitudes and systemic racism have persisted and continue to impede paths to equality and inclusivity. The Black artists in this exhibition represent and respond to this period of continual change in various ways through their works of art; some honor Black history and historical individuals and their achievements, some document Black experiences, and some use symbolism and abstraction to express their ideas and aesthetic values. For many Black American artists throughout the twentieth century and today, their choice of profession is itself a statement of profound social change. Conditions have made the pursuit of artistic training and opportunities for expression and professional recognition far more challenging for Black Americans than their white counterparts. Still, remarkably, several artists have overcome innumerable hardships in order to practice their art and to be acknowledged widely as accomplished artists in their own right.

Several important historical figures appear in the exhibition. Immediately recognizable is Martin Luther King Jr. in the bold portrait by Columbia artist Byron L. Smith. Smith depicts King with an oblique gaze over his right shoulder, in the midst of a transitional moment, immortalized in action. The cool blues of his head contrast with the brilliant gold and orange background, which conveys King’s iconic status in the modern history of civil rights. Faith Ringgold also honors significant Black Americans in The Sunflower Quilting Bee. At Arlès, holding up a brilliant sunflower quilt, a significant form of folk art for generations of Black women, are such well-known figures as Sojourner Truth, Rosa Parks, and Fannie Lou Hamer. Other works in this exhibition highlight lived experiences and cultural and social conditions for Blacks in America. Two linocut prints by Elizabeth Catlett depict unacknowledged heroes in Black history. Catlett recognized the efforts of Black women in the Struggle to Organize the Unorganized. She also portrayed with grace and dignity an unknown sharecropper—an indentured farmer, a common exploitative occupation for Black Americans from Reconstruction through the mid-twentieth century. The excruciating history of the African ancestors of Black Americans also resonates in the work of contemporary artist Carrie Mae Weems. Her photographic and printed triptych, titled Grabbing Snatching Blink and You Be Gone, captures the haunting intensity of an abandoned slave holding fort on Gorée Island off the coast of Dakar, Senegal. Weems’ text draws attention to the instantaneous and irreparable interruption of lives throughout the centuries-long institution of the trans-Atlantic slave trade. Still other artists in this exhibition chose literal and more symbolic means of conveying Black American identities and experiences in the twentieth century. In Birth of Spring, which was the first work by a Black American artist that the Museum acquired, Charles White uses allegory to imbue his work with multivalent meaning. The onset of the spring season has been a subject of the arts for millennia. White represents a woman as an allegorical figure of Spring, which is typical in Western art; however, his choice of a Black woman is novel. She is rendered timeless as an idealized figure in anachronistic garments.

Her forward-looking posture, elongated arms, and gnarled hands are reminiscent of plants unfurling in the newfound warmth of spring’s air and light. The undulating folds of her robe and veil mimic the implied dynamism of the atmosphere around her. White’s image offers a new, modern interpretation of an ancient theme that both celebrates and universalizes Black identity, thereby reimagining a standard of Western art. Together imagery and title evoke ideas of renewal, regeneration, and hope for what is to come.

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Recent Acquisition:
A German Renaissance Portrait

Alisa Carlson
Curator of European and American Art

Recently this portrait emerged from a private collection, and as such, its secrets are still being revealed. The Latin inscriptions and the coat-of-arms in the upper right corner, which are original to the sixteenth century, yield essential clues, and the sitter has been identified as Martin Klostermair. In the inscription to the right, “MKD” is an abbreviation for “Martin Klostermair Doctoris,” while “Ætatis Anno LX” indicates his age is sixty. The inscription on the left dates the painting to 1561.

Klostermair completed his training as a physician at the University of Ingolstadt in 1530. He became Munich’s Stadtmagistrat (city doctor), the leading civic official of public health affairs. From 1547 to 1561 he served as court physician to the Dukes of Bavaria, Wilhelm IV (r. 1508–1550) and Albrecht V (r. 1550–1579). Perhaps, this portrait honored Klostermair at the end of his service at court in 1561. Less certain is the painting’s attribution to the artist Hans Miëlich, although further research may allow for confirmation of this hypothesis. Miëlich was a busy portraitist indeed to the upper and noble classes in Munich; almost eighty portraits are attributable to him, his workshop, and his followers. Miëlich was also active at the Bavarian ducal court, as he became court artist to Albrecht V around 1545. Miëlich’s primary employment as a portraitist and his and Klostermair’s concurrent involvement in Albrecht V’s circle are compelling pieces of evidence for ascribing this portrait to Miëlich. Attributed to Hans Miëlich (German, 1516–1573)
Portrait of Martin Klostermair, 1561
Oil on panel
Gilbreath-McLorn Museum Fund (2015.14)

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

Experiencing Landscapes in Japanese Prints
Through February 7, 2016
This exhibition features color woodblock prints of landscapes that depict specific sites in Japan, such as different views of Mount Fuji, particular settings in the city of Edo (called Tokyo since 1868), and stops along the Tokaido, or “East Sea Road.” The artists included in this exhibition are Utagawa Hiroshige I, Utagawa Hiroshige II, Kawase Hasui, and Yoshida Hiroshi.

Black American Artists: Envisioning Social Change
February 2–May 15, 2016
Showcasing works on paper by Black American artists in the Museum’s permanent collection, this exhibition both honors Black History Month and complements the concurrent spring exhibition, Afro-Cuban Artists: A Renaissance. Important modern and contemporary artists represented are Romare Bearden, Elizabeth Catlett, Jacob Lawrence, Charles White, Faith Ringgold, Richard Hunt, Carrie Mae Weems, and Byron L. Smith.

Afro-Cuban Artists: A Renaissance
February 23–May 1, 2016
This special exhibition focuses on two of the most celebrated Cuban artists working today, Manuel Mendive and Eduardo “Choco” Roca Salazar. Both men draw inspiration from their Afro-Cuban heritage. However, their choices of different subject matter and divergent styles underscore the manifold ways revolution and race continue to be interpreted and understood in Cuba. A collaboration between Kristin Ewing (Associate Professor of American Art) and Juana María Codina-Cook (Catherine Paine Middlebush Professor of Romance Languages), this exhibition is the centerpiece of an international conference to be held at the University of Missouri–Columbia from April 27 to 30, 2016.

Drawing Inspiration: Renaissance and Baroque Drawings from the Permanent Collection
May 24–October 9, 2016
In the early modern period, drawings assumed a new status among works of art—as unimpeded expressions of artistic creativity—despite most of them continuing to serve as tools of artists’ and workshops’ processes. Rather than view art and utility as mutually exclusive, this exhibition examines different types of drawings, the functions they served, the creative processes behind them, and the masterful artistic achievements they embody.

Kabuki Performance and Expression in Japanese Prints
Summer opening to be announced
Continuing the Museum’s series on Japanese color woodblock prints, this exhibition explores the popular art of Kabuki theater in the late eighteenth and nineteenth centuries. Now considered classical Japanese drama, Kabuki was an avant-garde and subversive form of theater that challenged social customs and governmental authority. The prints in this exhibition depict famous actors and scenes from plays beloved by Japanese audiences.

Kabuki Performance and Expression in Japanese Prints
Recent Acquisition:  
A German Renaissance Portrait

Alisa Carlson  
Curator of European and American Art

Recently this portrait emerged from a private collection, and as such, its secrets are still being revealed. The Latin inscriptions and the coat-of-arms in the upper right corner, which are original to the sixteenth century, yield essential clues, and the sitter has been identified as Martin Klostermair. In the inscription to the right, “MKD” is an abbreviation for “Martin Klostermair Doctoris,” while “Ætatis Anno LX” indicates his age is sixty. The inscription on the left dates the painting to 1561.

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Attributed to Hans Mielich (German, 1516–1573)  
Portrait of Martin Klostermair, 1561  
Oil on panel  
Gilbreath-McLorn Museum Fund (2015.14)
20 Saturday
2:00pm, European and American Gallery
Art in Bloom for Kids* 1:00–3:30pm, Mizzou North, Room 707
(5–8 years old) $5 per child, $8 per adult,
Limit two children per accompanying adult
Pre-registration required 882-3591

20 Sunday
12:00pm, Mizzou North, Room 123
Art in Bloom
9:00am–4:00pm, All Galleries
People’s Choice Awards
3:30pm, Mizzou North, Room 707

APRIL
4 Monday
10:00am, Mizzou North, Room 707
“Provenance: Exploring the ‘Other’ Art History”
McKenzie Mallon, Provenance Specialist
The Nelson-Atkins Museum of Art

7 Thursday
Archaeological Institute of America Lecture (AIA) Reception 5:00pm, Leffevre Hall Lecture 5:30pm, 112 Leffevre Hall“Border Wall and Disruption: The Transformation of Trans-Regional Trade Networks in Late Antique Central Italy” Jeffery Stevens, Prehistoric Teaching Fellow MU Department of History

9 Saturday
Family Event* 1:00–3:00pm, Meet in the lobby, Mizzou North Artists’ Views
(5–8 years old) $5 per child, $8 per adult,
Limit two children per accompanying adult
No registration required

10 Sunday
Docent Led Theme Tour 2:00pm, All Galleries

10 Monday
Museum Lecture Series 5:30pm, Mizzou North, Room 707
“*Edge of the Fringe: Grotesque Visages in Iron Age Cyprus”
Eric Waskow, Assistant Professor of Archaeology Creighton University

13 Sunday
Docent Led Theme Tour 2:00pm, All Galleries

13 Thursday
10:00am, Mizzou North, Room 707
Archaeological Institute of America Lecture (AIA) Reception 5:00pm, Leffevre Hall Lecture 5:30pm, 112 Leffevre Hall
“Frightening the Frightful: Historical and Technical Discoveries”
Barry Bauman, Art Conservator and Election Fellow The American Institute of Conservation

14 Saturday
1:00–3:00pm, Meet in the lobby, Mizzou North Landscapes
(5–8 years old) $5 per child, $8 per adult,
Limit two children per accompanying adult
No registration required

14 Sunday
Docent Led Theme Tour 2:00pm, All Galleries

22 Friday
Then and Now Master Fiddler Performance 7:30pm, Mexican and American Gallery John P. Williams, Jr. Master Fiddler Missouri Folk Arts Program

27 Wednesday–30 Saturday
International Conference Afro-Cuban Artists: A Renaissance Various locations around MU campus

MAY
5 Thursday
10:00am, Mizzou North, Room 707
“The Conservation of Paintings: Historical and Technical Discoveries”
Barry Bauman, Art Conservator and Election Fellow The American Institute of Conservation

8 Sunday
Docent Led Theme Tour 2:00pm, All Galleries

14 Saturday
1:00–3:00pm, Meet in the lobby, Mizzou North Stories in Quilts
(5–8 years old) $5 per child, $8 per adult,
Limit two children per accompanying adult
Pre-registration required 882-3591

21 Thursday
Kids Series: World of Art* 2:00–4:00pm, Meet in the lobby, Mizzou North American Art Program

28 Thursday
Kids Series: World of Art* 2:00–4:00pm, Meet in the lobby, Mizzou North Masks in the Museum
(5–8 years old) $5 per child, $8 per adult,
Limit two children per accompanying adult
Pre-registration required 882-3591

JUNE
11 Saturday
Acoustic Jam Concert 7:00–9:00pm, Cast Gallery

16 Thursday
Kids Series: World of Art* 2:00–4:00pm, Meet in the lobby, Mizzou North Rock Art
(5–8 years old) $5 per child, $8 per adult,
Limit two children per accompanying adult
Pre-registration required 882-3591

JULY
21 Thursday
McCabe and Mrs. Miller (1971)
Directed by Robert Altman
Starring Warren Beatty and Julie Christie

AUGUST
18 Thursday
My Dinner with André (1981)
Directed by Lee Daniels
Starring Andre Gregory and Wallace Shawn

* Sponsored by Shelter Insurance Foundation

AD HOC FILM SERIES
The following films will be shown in Mizzou North, Room 707 (use west elevators)
· All films shown at 7:00pm
· FREE and open to the public

FEBRUARY
18 Thursday
The Help (2011)
Directed by Tate Taylor
Starring Viola Davis, Octavia Spencer, and Emma Stone

MARCH
17 Thursday
Being There (1979)
Directed by Hal Ashby
Starring Alan Arkin, Shirley MacLaine, Peter Falk, and Jack Warden

APRIL
21 Thursday
Buena Vista Social Club (1999)
Directed by Wim Wenders
Starring Ibrahim Ferrer and Compay Segundo

MAY
19 Thursday
Amadeus (1984)
Directed by Federico Fellini
Starring Antonio Banderas, Rupert Everett, and F. Murray Abraham

JUNE
16 Thursday
The Secret in the Grains (or Couscous) (2007)
Directed by Abdellatif Kechiche
Starring Habib Boufare and Mathis Heri

JULY
21 Thursday
McCabe and Mrs. Miller (1971)
Directed by Robert Altman
Starring Warren Beatty and Julie Christie

AUGUST
18 Thursday
My Dinner with André (1981)
Directed by Lee Daniels
Starring Andre Gregory and Wallace Shawn

MOVIES OF THE MONTH
February
My Dinner with André
March
Being There
April
Buena Vista Social Club
May
Amadeus
June
The Secret in the Grains
July
McCabe and Mrs. Miller

* Presented in conjunction with the Cinema Series

STAFF TERM LECTURES
February
Margaret Conrads, Director of Curatorial Affairs 
Crystal Bridges Museum of American Art

March
Erin Walcek, Assistant Professor of Archaeology
“Grotesque Visages in Iron Age Cyprus”

April
Alisa Carlson, Exhibition Curator
“Networks in Late Antique Central Italy”

May
Tate Taylor, Director
Directed by Tate Taylor
Starring Andre Gregory and Wallace Shawn

(1979)

(1981)

(1999)

(1971)

(1971)

(1981)
Calendar of Events

FEBRUARY (Black History Month)
2 Tuesday
Exhibition Opening
Black American Artists: Envisioning Social Change
Exhibition runs through May 15, 2016
9 Tuesday
Focus Exhibition Tour
Black American Artists: Envisioning Social Change
12:00pm, Exhibition Gallery
Alisa Carlson, Exhibition Curator

11 Thursday
Museum Lecture Series
5:30pm, Leadership Auditorium
MU Student Center
Margaret Conrad, Director of Curatorial Affairs
Crystal Bridges Museum of American Art
Sponsored by Museum Advisory Council of Students (MACS)

13 Saturday
Family Event*
1:00–3:00pm, Meet in the lobby, Mizzou North
Experiencing with Color
Limited two children per accompanying adult
No Preregistration required

Art of the Book Discussion
The House Girl
2:00pm, Mizzou North, Room 123

14 Sunday
Docent Led Theme Tour
2:00pm, All Galleries

16 Tuesday
Art of the Book Brown Bag and Discussion
The House Girl
12:00pm, Mizzou North, Room 123

17 Wednesday
Art of the Book Presentation
2:00pm, Mizzou North, Room 707
“Slavery and the Underground Railroad”
Daniel Dominguez, Assistant Professor of African History
MU Department of History

20 Saturday
African American Gospel Music Concert
2:00pm, European and American Gallery
Master Doris Frazer and Apprentice Peyton Boyd
Missouri Folk Arts Program

21 Sunday
Museum Gallery Concert
MU Guitar Quartet Performance
3:00pm, European and American Gallery

25 Thursday
Exhibition Opening Reception
Afro-Cuban Artists: A Renaissance
5:30pm, Cast Gallery
MA Members ONLY Opening Reception

26 Friday
Annual Music and Art Concert
6:00pm, Campus Lutheran Church
FREE and open to the public
Museum of Art and Archaeology and MU’s School of Music Chorale

MARCH
(Women’s History Month)
10 Thursday
Archaeological Institute of America Lecture (AIA) Reception
5:00pm, Lehavie Hall
Lecture 5:30pm, 112 Lehavie Hall
*Frightening the Fringe: Grotesque Visages in Iron Age Cyprus*
Eric Waakie, Assistant Professor of Archaeology
Creston University

13 Sunday
Docent Led Theme Tour
2:00pm, All Galleries

14 Sunday
Docent Led Theme Tour
2:00pm, All Galleries

18 Friday
Art in Bloom
5:30–7:00pm, Cast Gallery
Florst and MA Members ONLY Opening Reception

Art in Bloom Opens to the Public
7:00–9:00pm, All Galleries

19 Saturday
Art in Bloom
9:00am–4:00pm, All Galleries

Art in Bloom for Kids*
1:00–3:30pm, Mizzou North, Room 707
Limited two children per accompanying adult
Preregistration required 882-3591

20 Sunday
Art in Bloom
9:00am–4:00pm, All Galleries
People’s Choice Awards
3:30pm, Mizzou North, Room 707

APRIL
4 Monday
Museum Lecture Series
5:30pm, Mizzou North, Room 707
*Provenance: Exploring the ‘Other’ Art History*
McKenzie Malley, Provenance Specialist
The Nelson-Akins Museum of Art

7 Thursday
Archaeological Institute of America Lecture (AIA) Reception
5:00pm, Lehavie Hall
Lecture 5:30pm, 112 Lehavie Hall
“Border War and Disruption: The Transformation of Trans-Regional Trade Networks in Late Antique Central Italy”
Jeffrey Stevens, Peabody Teaching Fellow
MU Department of History

9 Saturday
Family Event*
1:00–3:00pm, Meet in the lobby, Mizzou North
Artists’ Visions
Limited two children per accompanying adult
No registration required

10 Sunday
Docent Led Theme Tour
2:00pm, All Galleries

12 Sunday
Docent Led Theme Tour
2:00pm, All Galleries

14 Thursday
Museum Lecture Series
5:30pm, Mizzou North, Room 707
“The Conservation of Paintings: Historical and Technical Discoveries”
Barry Bauman, Art Conservator and Elected Fellow
The American Institute of Conservation

27 Wednesday–30 Saturday
International Conference Afro-Cuban Artists: A Renaissance
Various locations around MU campus

27 Wednesday
International Conference Opening Reception
Afro-Cuban Artists: A Renaissance
5:30pm, Cast Gallery
Conference Attendees

MAY
5 Thursday
Museum Lecture Series
5:30pm, Mizzou North, Room 707
“Pyramid Power: The Secret of the Great Pyramid of Cheops”
Barry Bauman, Art Conservator and Elected Fellow
The American Institute of Conservation

8 Sunday
Docent Led Theme Tour
2:00pm, All Galleries

14 Saturday
Museum Lecture Series
5:30pm, Mizzou North, Room 707
“Networks in Late Antique Central Italy”
Abdellatif Kechiche

25 Thursday
Museum Gallery Concert
5:30pm, European and American Gallery
Starring Warren Beatty and Julie Christie
Pezzaro
Limited two children per accompanying adult
Preregistration required 882-3591

27 Thursday
Museum Gallery Concert
5:30pm, European and American Gallery
Starring Melvyn Douglas, Shirley MacLaine, and Emma Stone

JUNE
16 Saturday
Art After Dark (Sponsored by MACS)
9:00am–1:00pm, Meet in the lobby, Mizzou North
Paintbrush Ball
Limited two children per accompanying adult
Preregistration required 882-3591

AD HOC
FILM SERIES
The following films will be shown in
Mizzou North, Room 707
(use west elevators)
All films shown at 7:00pm
FREE and open to the public
FEBRUARY 18 Thursday
The Help (2011)
Directed by Tate Taylor
Starring Viola Davis, Octavia Spencer, and Emma Stone

MARCH 17 Thursday
Being There (1979)
Directed by Hal Ashby
Starring Melvin Douglas, Shirley MacLaine, Peter Sellers, and Jack Warden

APRIL 21 Thursday
Buena Vista Social Club (1999)
Directed by Wim Wenders
Starring Ibrahim Ferrer and Compay Segundo

MAY 19 Thursday
Amorecord (1973)
Directed by Federico Fellini
Starring Armando Brancia, Pupella Maggio, Magia Noé, Bruna Zanin

JUNE 16 Thursday
The Secret of the Grail (1953)
Directed by Abdellatif Kechiche
Starring Habib Boufares and Hafsa Herzi

JULY 21 Thursday
McCabe and Mrs. Miller (1971)
Directed by Robert Altman
Starring Warren Beatty and Julie Christie

AUGUST 18 Thursday
My Dinner with Andre (1981)
Directed by Leelee Masse
Starring Andre Gregory and Wallace Shawn
Loretta Washington never intended to be a storyteller. Like most traditional tellers, she absorbed the stories and tales she heard from her family and community as she was growing up. Born in what she heard from her family and community as she was growing up. Born in Frankford, Mo., in 2003.

Folklorist Lisa Overholser celebrates one year as the director of the St. Louis Storytelling Festival, an annual event that features prominent tellers and master artists. Overholser said that she was riveted by the tales of how her family escaped sharecropping life in Mississippi in the 1930s and 40s, the struggles they went through upon moving to Missouri, the humorous animal tales Mama would tell; and an occasional story with a moral lesson for good measure.

Overholser returned to St. Louis and transplanted as a young girl back to a major urban center. As an adult, she worked in corporate administration while raising her family. Her family’s tales drifted deep into her subconscious. When Loretta started to volunteer at the St. Louis Storytelling Festival and attend workshops, her interest was piqued. She admired what she heard, though she recalls: “I never thought I was a storyteller, or even good at public speaking.” She did, however, apply what she learned about public speaking for career advancement.

Then, Loretta met Gladys Caines Coggswell, a well-known regional storyteller who also documents the stories of Missouri’s African-American communities. During informal conversations with Loretta, Gladys found that Loretta remembered wonderful stories from her childhood in the Bootheel. Gladys encouraged Loretta to share these stories, and that relationship led to Loretta’s 2003 apprenticeship with Gladys in the Traditional Arts Apprenticeship Program (TAAP), which provides opportunities for master practitioners of traditional arts to work in deeply focused ways with apprentices to pass on traditional knowledge.

For Loretta, the apprenticeship program was transformative. She drove from St. Louis to Gladys’ home in Frankford, Mo., often over the next few months to learn from Gladys. Loretta had been telling stories for four to five years at that point, though with little personal connection to her repertoire. Suddenly, she remembered the stories from her female elders, and she excavated that rich repository from her subconscious. Gladys taught valuable techniques, like story structure and story development, and she also emphasized that Loretta must make the stories her own. Loretta says: “Gladys taught me to branch out. She taught me that there is value in sharing the stories of your own experiences, and she opened my eyes to the gift that was inside me.”

In the fall of 2009, Loretta’s involvement with TAAP came full circle when she and apprentice Breia Jefferson were selected by panels for participation. And, Loretta participated in TAAP again in 2014 with apprentice Mary Thomas. Loretta thinks very highly of the apprenticeship program, noting that she also learns in the teaching role of the partnership: “The apprenticeship is a process; it emphasizes the process, which can take time. But that’s valuable.”

She sees the program as a way of giving back to her community, a way that helped foster a deeper connection with her past and, ultimately, a deeper sense of community. Please join us for the St. Louis Storytelling Festival, when we partner with the Missouri Folk Arts Program, to present Loretta Washington at The Stage at KDHX.
Lisa Overholser

Loretta Washington never intended to be a storyteller. Like most traditional tellers, she absorbed the stories and tales she heard from her family and community as she was growing up. Born in what she heard from her family and community to be a storyteller. Like most traditional Missouri Folk Arts Program, Loretta was riveted by the tales of how her family escaped sharecropping life in Mississippi in the 1930s and 40s, the struggles they went through upon moving to Missouri; the humorous animal tales Mama would tell; and an occasional story with a moral lesson for good measure.

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Missouri Folk Arts Program

Loretta Washington, storyteller

5:30 p.m., Friday, April 22, 2016
Museum of Art & Archaeology
115 Business Loop 70 West, Columbia, Mo.

Loretta Washington

Photos: Deborah A. Bailey

Washington and her apprentice Breia Jefferson, who met through their church, practice storytelling at Washington’s dining table in Ferguson, Mo., in 2010.

Photos: Courtesy of St. Louis Storytelling Festival, Deborah A. Bailey


Photos: Robert Mueller, Deborah A. Bailey

Washington Bell, and master artist Gladys Caines Coggswell, perfect stories at Coggswell’s kitchen table in Frankford, Mo., in 2003.

Photos: Courtesy of St. Louis Storytelling Festival, Deborah A. Bailey

Missouri Folk Arts Program

Then and Now

Apprentice Journeys

Loretta Washington

5:30 p.m., Friday, May 6, 2016
The Stage at KDXX
3524 Washington Avenue, Saint Louis, Mo.
From the Museum Educator

Cathy Callaway
Museum Educator

These are exciting times at the Museum. At the end of December, six docent trainees will have completed the first semester’s training in the ancient gallery, thanks to curator of Ancient Art Benton Kidd. We will start a new cohort in August of 2016, please contact me if you are interested. The docents have continued their usual tours (if you can call any docent tour at the Museum usual), but are also offering themed tours once a month on Sundays; jewelry and the Bible have been the two most recent. Our new Curator of European and American Art, Alisa Carlson, has presented two enrichments for the docents already, one on her exhibition of Japanese landscape prints and one on the techniques of printmaking in general. Earlier in the fall, Brick Johnston gave a talk on disabilities in art, and Meg Milanick spoke in August on the Missouri: Heart of the Nation collection, which the Museum recently acquired.

In conjunction with the Daniel Boone Regional Library’s One Read selection Station Eleven, the Museum showed the film The Dresser, but also created a “Museum of Civilization,” reflecting the film. Cathy Callaway

Ingrid Headley, Museum docent, talks with Lee Expressive Arts students.

Two Lee Expressive Arts fifth graders take a picture of the artifact they will reproduce as a clay tile.

From the Academic Coordinator

Arthur Mehrhoff
Academic Coordinator

Fall 2015 saw a steady stream of lively educational collaborations involving the Museum of Art and Archaeology as it renewed its role as an academic museum.

On September 26, the Museum of Art and Archaeology hosted 150 visitors to National Museum Day in conjunction with Smithsonian Institution’s nationwide initiative. The Museum partnered with numerous university special collections such as Ellis Library Rare Books, Mizzou Botanic Garden, the Museum of Anthropology, the State Historical Society of Missouri, and the Textile and Apparel Management costume collection, as well as with unique museum resources such as the Campus Writing Program, Classical Studies, the Confucius Institute, and the University’s Broader Impacts Network initiative. The Museum partnered with Smithsonian Institution’s nationwide initiative. The Museum hosted over 100 visitors for our annual International Archaeology Day. Some of that bright autumn day’s highlights included outdoor archaeological adventures led by Professor Marcus Rautman of the Department of Art History and Archaeology, classical Greco-Roman costumes modeled by Textile and Apparel Management student Gretta Hempelman, as well as displays about the famed Terra Cotta Warriors at the Confucius Institute, archaeological artifacts from the Museum of Anthropology, and restoration of the German four-square heritage garden at Deutschheim State Historic Site.

Last but not least, the Museum of Art and Archaeology hosted twenty-four guests at its eighth annual Center on Aging Seminar, which catalyzed a lively Center on Aging seminar discussion about the controversial concept of nostalgia and its role in healthy aging.

The Museum of Civilization included objects lent by staff members, friends, Ragtags, and MU’s Academic Support Center.

Jeff Wilcox, Curator of Collections and Registrar, shows original Japanese wood blocks to Museum docents Bill Wise and Ingrid Headley.

Jeff Wilcox, Curator of Collections and Registrar, shows original Japanese wood blocks to Museum docents Bill Wise and Ingrid Headley.

Textile and Apparel Management student Gretta Hempelman models classical Greco-Roman costumes.

James Adewumi brings African art to life.

Museum Educator

Cathy Callaway
Museum Educator

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Two Lee Expressive Arts fifth graders take a picture of the artifact they will reproduce as a clay tile.
These are exciting times at the Museum. At the end of December, six docent trainees will have completed the first semester’s training in the ancient gallery, thanks to curator of Ancient Art Benton Kidd. We will start a new cohort in August of 2016; please contact me if you are interested. The docents have continued their usual tours (if you can call any docent tour at the Museum usual), but are also offering themed tours once a month on Sundays: jewelry and the Bible have been the two most recent. Our new Curator of European and American Art, Alisa Carlson, has presented two enrichments for the docents already, one on her exhibition of Japanese landscape prints and one on the techniques of printmaking in general. Earlier in the fall, Brick Johnstone gave a talk on disabilities in art, and Meg Milanick spoke in August on the Missouri: Heart of the Nation collection, which the Museum recently acquired.

In conjunction with the Daniel Boone Regional Library’s One Read selection Station Eleven, the Museum showed the film The Dresser. We also created a “Museum of Civilization,” reflecting a museum in the book. The exhibit contained a Walkman, Polaroid camera, manual typewriter, and other objects that a twenty-two-year-old may not recognize. Despite the difficulties of getting MU students to the Museum now that we are two miles away from campus, several new opportunities have opened up, including a collaboration with Hickman High School. Their AP World History class (with 150 students) has visited twice this fall, and the teachers are planning two more trips next semester. Lee Expressive Arts Elementary School fifth graders visited in October to do research on their chosen objects for a “Classroom Curators” program. They will create a mural of clay tiles for the Museum as well as present their objects as Junior Docents. Assistant Educator Rachel Straughn-Navarro teamed up with Art Education professor (and new Museum Associates board member) Kathy Unrath to bring Columbia Public School art teachers to the galleries. They received an introduction to the new location, input on gallery teaching (such as Visual Thinking Strategies), and an invitation to return with students. Please call the Museum if you have a group you would like to bring. We are back in business!

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From the Academic Coordinator

Arthur Mehrhoff
Academic Coordinator

Fall 2015 saw a steady stream of lively educational collaborations involving the Museum of Art and Archaeology as it renewed its role as an academic museum. On September 26, the Museum of Art and Archaeology hosted 150 visitors to National Museum Day in conjunction with Smithsonian Institution’s nationwide initiative. The Museum partnered with numerous university special collections such as Ellis Library Rare Books, Mizzou Botanic Garden, the Museum of Anthropology, the State Historical Society of Missouri, and the Textile and Apparel Management costume collection, as well as with unique museum resources such as the Campus Writing Program, Classical Studies, the Confucius Institute, and the University’s Broader Impacts Network to celebrate museums. Exemplifying the Museum’s traditional educational mission, undergraduate student James Adewumi (African Studies) interpreted cultural artifacts and shared folk tales from his native Nigeria in the Museum’s Non-Western Art gallery to captivated audiences of all ages. The University’s Honors College brought vanloads of highly engaged students, who shared their thoughts and reactions to Museum Day activities through Campus Writing Program prompts or on a free-wheeling poster board.

On October 17, the Museum hosted over 100 visitors for our annual International Archaeology Day. Some of that bright autumn day’s highlights included outdoor archaeological adventures led by Professor Marcus Rautman of the Department of History and Archaeology, classical Greco-Roman costumes modeled by Textile and Apparel Management student Gretta Hempelman, as well as displays about the famed Terra Cotta Warriors at the Confucius Institute, archaeological artifacts from the Museum of Anthropology, and restoration of the German foursquare heritage garden at Deutschheim State Historic Site. Visitors could view actual demonstrations of the cutting-edge archaeological research and artifact dating being done through a collaborative research project with the Capitoline Museum (Rome) or legendary (aka fictitious) archaeologist Indiana Jones and his father Henry.

Last but not least, the Museum of Art and Archaeology hosted twenty-four guests at its eighth annual Center on Aging November Seminar on November 4 in the beautiful Gallery of European and American Art. Dr. Alisa Carlson provided thought-provoking explanation and analysis of the real and imaginary landscapes depicted in our Romantic painting The Lake of the Avenues, which catalyzed a lively Center on Aging seminar discussion about the controversial concept of nostalgia and its role in healthy aging.

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From the Museum Educator

Cathy Callaway
Museum Educator

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Alex Barker
Director

Museums are in the business of cleaning time. Pigments and canvas, paper and wood are organic materials which change or decay over time. Since we hold our collection as stewards for future generations, however, we do our best to keep the ravages of time at bay through proper environmental controls, care and storage. When damage or decay does occur, individual objects are treated by professional conservators.

Barry Bauman, a Chicago-based paintings conservator, recently completed treatment of several works including our seventeenth-century vanitas-themed Dutch still life. The surface was dirty, the varnish yellowed and had been abraded in places by the rabbet of an old frame. Here, before and after photographs reveal how much impact simple cleaning and removal of yellowed varnish can have on a painting and its visual impact. The services of a professional conservator can be costly, however, and we are fortunate that Barry offers his services to the Museum without charge; we are responsible only for the cost of materials. Conservation of Museum objects is supported by an endowment generously created by longtime Museum docent Nancy Cassidy. The Nancy D. and James T. Cassidy Conservation Fund was established in 2010 to support conservation of individual works from the Museum of Art and Archaeology’s permanent collection, in order to repair damage, prepare works for exhibition, and to stabilize unstable works to ensure their value for future generations.

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Benton Kidd
Curator of Ancient Art

As the Greeks colonized the East (eventually as far as Afghanistan), native traditions were sometimes absorbed and “hellenized” to suit Greek taste. Such cultural syncretism is particularly evident in the assimilation of native gods, and the Greek pantheon would ultimately offer an expansive and cosmopolitan array of religious choices. Thus imports like Isis, Kybele, Atis, and Sabazios were reinvented as Graeco-oriental hybrids, sometimes taking on strange, amalgamative appearances and characters. Even Dionysos, long identified as a “Greek” god and son of Zeus, was probably an Asian import whose mysterious, ecstatic rites represented the antithesis of Greek reason and rationality. Nonetheless, these gods were extraordinarily popular. The Romans would also embrace the exotic gods of Egypt and Asia. Another such god, much less well known today, but commonly worshipped in parts of ancient Asia Minor, is the moon god Men.

In the Roman imperial period, especially, the worship of Men flourished in Asia Minor, where a number of cities claimed him as their tutelary deity. His origins are shadowy, however, and he may be an assimilation of the Persian moon god Māz and the Mesopotamian moon god Sin, who was adopted by the Hittites of southwest Asia Minor. Unlike some foreign gods, Mān escaped the mention of Greek and Roman mythographers, and what we know of him must be gleaned from ancient epigraphy. His name was often accompanied by a cultic epithet that sometimes indicated a location, or was sometimes more obscure. A well-known hilltop sanctuary dedicated to him was located at Antioch in the region of ancient Pisidia (modern Isparta Province, Turkey), where he was worshipped as “Men Askaenos,” an epithet of uncertain origins. Inscriptions from Pisidian Antioch are plentiful, invoking the god as an all-purposed, supreme protector with exalted titles such as “the great and heavenly” and the “one god in the heavens.” Graeco-Roman representations of him appear frequently on coins, gems, appliqués (fig. 1), plaques, and in small-scale figurines (fig. 2). These show him in a tunic and the pointed “Phrygian” cap of the East, usually with a lunar crescent on his shoulders. He is most often shown holding a pinecone, a symbol of immortality and/or male fertility because of its many seeds. Alternately, he can hold fruit as a symbol of agricultural fertility, but this is far less common (fig. 2). A male moon god would probably have seemed alien to many Greeks whose lunar concept was feminine, personified by goddesses such as Selene and Artemis, and by Diana among the Romans of Italy. But Men remained strong in his homeland, where he was worshipped by the Graeco-Roman population born and raised with his cult. Men’s worship probably lasted into the fourth century CE when Christianity began to eclipse paganism. Even today, however, we may be able to trace a vestigial presence of a pagan moon god in this region: Turkish children in some areas are taught to say their prayers to the benevolent “Father Moon.”

Spotlight: The Moon God Mēn

1. Applique with Bust of the God Mēn
   Turkey (?), 2nd century BCE (?)
   Bronze
   Weinberg Fund (89.61)

2. Men
   Turkey, Probably 2nd century CE
   Bronze
   Weinberg Fund (83.68)
Cleaning an Old Master

Alex Barker
Director

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In the Roman imperial period, especially, the worship of Mnem flourished in Asia Minor, where a number of cities claimed him as their tutelary deity. His origins are shadowy, however, and he may be an assimilation of the Persian moon god Mazda and the Mesopotamian moon god Sin, who was adopted by the Hittites of southwest Asia Minor. Unlike some foreign gods, Mnem escaped the mention of Greek and Roman mythographers, and what we know of him must be gleaned from ancient epigraphy. His name was often accompanied by a cultic epithet that sometimes indicated a location, or was sometimes more obscure. A well-known hilltop sanctuary dedicated to him was located at Antioch in the region of ancient Pisidia (modern Isparta Province, Turkey), where he was worshipped as “Men Askaoen,” an epithet of uncertain origins. Inscriptions from Pisidian Antioch are plentiful, invoking the god as an all-purposed, supreme protector with exalted titles such as “the great and heavenly” and the “one god in the heavens.” Graeco-Roman representations of him appear frequently on coins, gems, appliqués (fig. 1), plaques, and in small-scale figures (fig. 2). These show him in a tunic and the pointed “Phrygian” cap of the East, usually with a lunar crescent on his shoulders. He is most often shown holding a pinecone, a symbol of immortality and/or male fertility because of its many seeds. Alternately, he can hold fruit as a symbol of agricultural fertility, but this is far less common (fig. 3). A male moon god would probably have seemed alien to many Greeks whose lunar concept was feminine, personified by goddesses such as Selene and Artemis, and by Diana among the Romans of Italy. But Men’s worship probably lasted into the fourth century CE when Christianity began to eclipse paganism. Even today, however, we may be able to trace a vestigial presence of a pagan moon god in this region: Turkish children in some areas are taught to say their prayers to the benevolent “Father Moon.”

1. Applique with Bust of the God Mnem Egypt (?), 2nd century CE (T) Bronze Weindorf Fund (B9.61)

2. Men Turkey, Probably 2nd century CE Bronze (B3.68)
Museum Associates

Gary Anger
President, Museum Associates

It was great to see everyone who attended the Annual Meeting on November 13 and the Associate’s Evening of Holiday Celebration on December 2. After the hors d’oeuvres at the Holiday Event we were treated to a wonderful vocal performance by members of Central Methodist University’s opera ensemble. Thank you, Central Methodist!

I am looking forward to 2016 with all the many opportunities it brings. We will start the new year with four new members joining Museum Associates Board of Directors: David Bedan, Carrie Gartner, Linda Harlan, and Kathy Unrath. Five Directors will return to the Board to begin a second term of office: Tracey Atwood, Lisa Emers, Darlene Johnson, Charles Swayne, and Stacey Thompson. Additional Museum Associate members have volunteered to serve on several committees to help move the Associates forward to the benefit of the Museum and its new location. We need to increase our membership base so we have more financial support and additional committee resources. We also need additional volunteers to serve customers in the Museum Store so that it can be open all the hours the Museum is open. In case you didn’t know, the Store is funded by the Associates and all profits are used by the organization to help support the Museum.

Lastly, there are a number of 2016 events I want you to know about so you can plan to attend. Art in Bloom is scheduled from March 18–March 20 at Mizzou North; Art After Dark will be held on April 14 from 7:00–9:00pm at Mizzou North; and the annual Paintbrush Ball will be held on April 16 beginning at 5:30pm at the Donald W. Reynolds Alumni Center.

You can sign up for a Museum Associates membership or you can purchase tickets to the Paintbrush Ball online at maamuseumassociates.org.

This past nine months have been an exciting, energizing, and eventful time for the Museum and Museum Associates as the Museum opened to the public after its move and renovations. All are still in the midst of growing pains as we get back on track with events and membership activities. Please bring your friends to see the new galleries and share your love of the art therein.

Art of the Book Club Selections

February
In honor of Black History Month the book of choice will be The House Girl (a novel) by Tara Conklin. African American history is the focus of this book which covers the underground railroad and reparations due to slaves. The story revolves around an art collection of paintings and drawings done by the mistress of a failing antebellum Virginia tobacco plantation—or was the art actually created by her house slave? The author interweaves the stories of two women across time, a runaway slave from the 1850s and a modern day New Yorker lawyer.

May
The Museum will host a special exhibition on Afro-Cuban contemporary artwork. The book choice will be Ruins by Achy Obejas. The story is a mystery with the background of political upheaval and its effect on Cuba in 1994. In the center of the story is one man’s treasure—a “most extraordinary lamp of multicolored stained glass and shaped like an oversized dome”—possibly a genuine Tiffany? Events focused around this book will be held in the month of May.

The Art of the Book Club is looking for your participation! Follow us on Facebook (search for Book Club, Museum of Art and Archaeology) and the Museum website for more information about dates and times of the meetings and programs, or contact Christiane Quinn at chrismea@juno.com.

Schedule of Events

5:30pm: wine and hors d’oeuvre reception with cash bar, silent and live auctions, and raffles at the Donald W. Reynolds Alumni Center
7:00pm: dinner and dancing until 11:00pm to the big band sounds of the Kapital Kicks Orchestra
Black tie requested but not required
Tickets: $90/Person ($85 for MA Members) $170/Couple ($160 for MA Members)
RSVP by April 11, 2016 by calling (573) 882-6724

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Gary and Nancy Anger

Photo: Alex Barker

Central Methodist University Opera Ensemble performing at the Evening of Holiday Celebration.
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Art in Bloom

Experience Art and Flowers in a New Way!

March 18–20, 2016

Mid-Missouri Florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum’s collections.

MU’s Textile and Apparel Management Department will display costumes with floral themes from the Missouri Historic Costume and Textile Collection.

Friday, March 18

Museum Associates and Florist Reception
5:30-7:00pm, Cast Gallery
Art in Bloom opens to the public, 7:00–9:00pm

Saturday, March 19 (9:00am–4:00pm)

Saturday Art in Bloom for Kids, sessions between 1:00–3:30pm
Room 707, Preregister by March 14, 882-3591

Sunday, March 20 (9:00am–4:00pm)

People’s Choice Awards, 3:30pm, Room 707

FREE and open to the public