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.

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Tuesday–Friday: 10am to 4pm
Saturday and Sunday: noon to 4pm
Closed on Mondays and University Holidays

2 MUSEUM STORE HOURS
Tuesday–Sunday: 10am to 4pm
Closed on Mondays and University Holidays

3 MUSEUM STAFF OFFICE HOURS
Monday–Friday: 8am to 5pm
Closed on Mondays and University Holidays
CLOSED

4 UNIVERSITY OF MISSOURI HOLIDAYS AND CHRISTMAS DAY
CLOSED

5 MISSOURI FOLK ARTS PROGRAM

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Sometimes I visit as an accreditation reviewer, assessing all parts of a museum’s operations and governance. Other times it’s through the Museum Assessment Program, visiting to help a museum address a very specific area of practice, like their public dimension or collections stewardship. Sometimes it’s to meet with fellow directors or the heads of professional associations to address shared concerns, shape museum standards, or tackle matters of public policy. And sometimes it’s just because I can imagine few better ways to spend a couple of hours in a strange city.

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Here’s the best part—I always come back to our Museum and see it anew. Seeing other museums helps me better appreciate the unique qualities of the Museum of Art and Archaeology. There are no shortcuts in museums, after all. What makes a museum great isn’t size but a commitment to the highest standards and, even if one is meeting those standards, a constant effort to improve. Our Museum staff does that every day, and it pays dividends. Through MUSEUM research our reach gets a global museum audience, and we’re in the midst of a federally-funded project to migrate our collections databases to a new system which will allow anyone, anywhere access to any of the works in our collection at any time. Our educational programs touch the lives not only of mid-Missouri’s children, but through research articles on museum education also touches the lives of kids everywhere. Our scholarly programs like the Capitoline Initiative have global reach, addressing worldwide issues of cultural heritage in troubled times when these concerns have become more pressing.

But one familiar face will be absent; Jeff Wilcox, who has been part of the Museum for more than forty years, has retired and will be deeply missed. Linda Endersby (PhD, MIT), will take his place as our new Registrar. Linda comes to us from the Michigan Historical Museum, where she served as director, but her roots here are deep. She previously served as director of the Missouri State Museum in the state capitol building in Jefferson City, Mo., and her family has remained here in Columbia. She’ll be re-establishing her ties with the Missouri Association of Museums and Archives (she’s a former president), and will serve on the national program committee of the American Association of Museums meeting in St. Louis, Mo., in 2017.

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Alex W. Barker
Director

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Museum Associates
In Support of the Museum of Art and Archaeology

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Museum galleries display art and artifacts from six continents and more than fifteen 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 University of Missouri does not discriminate on the basis of race, color, religion, national origin, sex, age, sexual orientation, gender identity, gender expression, disability, or status as a protected veteran. The University's nondiscrimination policy covers all phases of its employment policies, including recruitment, hiring, and advancement in employment; to admissions and financial aid programs; and to all other aspects of its educational programs and activities. Further, this policy applies to faculty and student employment, in its educational programs and activities. Any person having inquiries concerning the University’s nondiscrimination policy should contact the director of equal opportunity and affirmative action or the appropriate officer within and outside of the University campus if the conduct negatively affects the individual’s educational or work experience or the overall campus environment. Any individual who believes that he or she has been discriminated against in violation of the University’s nondiscrimination policy should contact the director of equal opportunity and affirmative action or the appropriate officer within and outside the University. Alternatively, the individual may file a charge of discrimination with the relevant federal agency. This is a policy statement. It is not intended to establish new standards, a constant effort to improve. Our Museum staff does that every day, and it pays dividends. Through Muse our research reaches a global museum audience, and we’re in the midst of a federally-funded project to migrate our collections databases to a new system which will allow anyone, anywhere access to any of the works in our collection at any time. Our educational programs touch the lives not only of mid-Missouri’s children, but through research articles on museum education also touches the lives of kids everywhere. Our scholarly programs like the Capitoline Initiative have global reach, addressing worldwide issues of cultural heritage in troubled times when these concerns have become more pressing.

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Director

From the Director
The exhibition significant part of the artistic endeavor. Oneself and others has always been a Rebecca Ruppar of hair. The daughter of a judge for The chain jewelry, and a coif covering her dress with puffed sleeves, pearl and The woman stands in an ornate period for her role in saving the Dutch city of is a portrait of Magdalena Moons, known from 1586 to today in painting, print, One of the earliest works in the exhibit is Portrait painting by Pieter Claesz. Soutman (Dutch, ca. 1629–1658), after a portrait is the Latin and Dutch translation of a poem written by Peter Scriverius praising the heroic acts of Magdalena Moons. Known for his musically titled paintings such as Arrangement in Grey and Black No. 1 (1871), popularly called Whistler's Mother, James Abbott McNeill Whistler also realized the skill of etching as an artistic movement that thrived in Britain and France during the turn of the twentieth century. The dry point etching on crème paper Soupe à Trios Sous captures Whistler's commitment to expressiveness of line and balanced form, both hallmarks of his work. The setting for this piece is most likely based on the Café des Pieds-Humides ('Cafe of the Wet Feet'), an off-flooded Parisian eatery where soup could be purchased for three cents by the local laborers. Hats are worn low over their faces and coats remain pulled tight against the chill. While the men may sit at the same table, they appear solitary and unengaged. Whistler inserts his self-portrait into this humble scene, gazing at the viewer from the left hand side. His confident uncovered face, ample jacket, and stylish tie serve as a stark contrast to the disheveled, slumped patrons sitting at the other tables. Whistler's graffiti-like signature can be seen scrawled on the center of the wall below a burning gas lamp. Dangling above the capped lateron's head may be Whistler's butterfly—a stylized element with which he often signed his works. As a leader of the nineteenth-century Aesthetic Movement, Whistler was a proponent of the philosophy Art for art's sake. Committed to realism, he rejected the tendency to romanticize subjects but rather expressed to reveal their true form. This would come at a price to the portrait sitter, of whom Whistler demanded complete stillness for hours on end. Earl Kerkam (1891–1965) presents a vibrantly colored, fragmented image of himself in the kaleidoscopic painting Self Portrait No. 1. Through the 1950s, Kerkam painted promotional posters for Warner Brothers and other movie studios. He abandoned financial security, as well as his family, in order to pursue a nomadic and ascetic lifestyle, claiming material objects interfered with artistic creativity. He studied under Robert Henri and worked in France and the United States for over three decades, his style was influenced by Pablo Picasso and Henri Matisse. Kerkam is considered to be a link between the School of Paris and the New York School of modern painting. He developed his own cubist style and is known for his still lifes, nudes, and portraits. Kerkam employed a unique technique for painting portraits. He would often use several male and female models to create a figure that ended as a composite. He attempted to capture the essence of people in general rather than the features of a specific person. His cubist style for Self Portrait No. 1 expresses his attention to light and shadow, color and form while disregarding representation or narrative. His work was highly regarded by Jackson Pollock, Willem De Kooning, and Mark Rothko, each of whom saw Kerkam as a groundbreaking figure in modern American art. In contrast to Kerkam's abstraction, the contemporary artist Chuck Close serves as an agent of realism. His enormous photograph-like renderings of faces have stunned viewers since the 1960s. Close's dedication to producing hyper-realistic portraits developed from a condition known as face blindness (prosopagnosia). He is unable to recall or recognize people's faces. The sitter for his piece Phil/BAM (1991) is the Academy Award nominated American composer Philip Glass. 'BAM' in the title refers to the Brooklyn Academy of Music where Glass often performs. Close has remade Glass' portrait many times through the decades in such wide ranging media as photography, print, watercolor, handmade paper, and fingerprints using a stamp pad. This version is a computer-generated tapestry on silk. For his tapestry pieces, Close begins with a black-and-white daguerreotype, one of the earliest photographic methods. The fabric is not printed but rather is woven of nearly 20,000 threads of varying color saturation. It presents the illusion of a computer generated dot-matrix, softening the sometimes harsh facial features for which Close's work is known. Close turned to this medium after a spinal blood clot left him nearly paralyzed in 1988. The writing at the base contains Close's signature and also denotes the Rugal Silk Tapestry Company in China which collaborated with Close to create this edition. This exhibition includes works by Andy Warhol, Thomas Hart Benton, Käthe Kollwitz, George Caleb Bingham, Salvador Dali, and others. Through its evocative faces and figures, the show presents the dynamic genre of portraiture. It poses questions of identity and self-worth, social status and admiration, who we are as individuals and as a society.
DISTINCTION:
Five Centuries of Portraiture
July 29–December 23, 2016

Rebecca Ruppar
Graduate Research Assistant

We are living in the age of the “Selfie,” but recording the physical appearance of oneself and others has always been a significant part of the artistic endeavor. The exhibition Distinction: Five Centuries of Portraiture explores the human image from 1586 to today in painting, print, photography, and textile. The earliest works in the exhibit is a portrait of Magdalena Moons, known for her role in saving the Dutch city of Leiden (shown over her right shoulder) during the Eighty Years War in 1574. The woman stands in an omnate period dress with puffed sleeves, pearl and chain jewelry, and a cowl covering her hair. The daughter of a judge for The Hague, Moons was introduced to the commander of the invading Spanish army, Francisco Valdez, and a romance ensued. The city of Leiden had been cut off from supplies by a Spanish siege for many months and was nearing defeat. Upon learning of her lover's imminent arrival, Francisco Valdez, and a romance ended. The city of Leiden was saved by Magdalena Moons. The portrait is the Latin and Dutch translation of a poem written by Peter Scrivierus praising the heroic acts of Magdalena Moons. Known for his musically titled paintings such as Arrangement in Grey and Black No. 1 (1871), popularly called Whistler's Mother, James Abbott McNeill Whistler also realized the skill of etching as an artistic movement that thrived in Britain and France during the turn of the twentieth century. The dry point etching on créme paper Soupe à Trois Sous captures Whistler's commitment to expressiveness of line and balanced form, both hallmarks of his work. The setting for this piece is most likely based on the Café des Pieds-Humides (“Café of the Wet Feet”), an off-floored Parisian eatery where soup could be purchased for three cents by the local laborers. Hats are worn low over their faces and coats remain pulled tight against the chill. While the men may sit at the same table, they appear solitary and unengaged. 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Kabuki Performance and Expression in Japanese Prints

Through December 11, 2016

Utagawa Kunisada (Toyokuni III, 1786–1864)

Characters from a Kabuki Play, 1858–1861
Color woodblock print
Publisher: Kagiya Shôbei (Kagishô)
Blockcutter: Koizumi Kanegorô (Hori Kane)
Gift of Mr. and Mrs. Henry Hamilton (65.354 a, b, and c)

Utagawa Kunisada (Toyokuni III, 1786–1864)

Actors in the Kabuki Play Hachiman Matsuri Yomiya no Nigiwai (The Moonlight Night Bustle at the Hachiman Festival), 1860
Color woodblock print
Publisher: Jôshûya Kinzô
Blockcutter: Sugawa Sennosuke (Hori Sennosuke)
Gift of Mr. and Mrs. Henry Hamilton (65.371)

Utagawa Kunisada (Toyokuni III, 1786–1864)

Scene from the Kabuki Play Date Musume Koi No Higanoko (The Firery Love of a Greengrocer’s Daughter), 1858–1861
Color woodblock print
Publisher: Yokokawa Takejiro (Hori Take)
Gift of Mr. and Mrs. Henry Hamilton (65.352 B and C)

Kabuki is one of the four major forms of historical theater in Japanese culture, along with Noh, Kyogen, and Bunraku, and it is the genre likely most familiar to Westerners. Although today kabuki is often synonymous with traditional or classical Japanese theater—much like Shakespeare is to English theater—it was not always so. Like Shakespeare’s works, kabuki plays were avant-garde, popular, and sometimes subversive performances that criticized social customs and threatened systems of authority. Even the modern writing of the word kabuki (歌舞伎) has been changed to have a more elevated and dignified meaning than the original version of the word. The three characters of the written word used to be “song,” “dance,” and “prostitute,” but the last character has been replaced with “skill” since the Meiji period (1868–1912), to denote the craft of acting and to eliminate any immoral connotation.

The term kabuki is derived from the verb kabuku, meaning “to incline” or “to tilt,” and it was used figuratively as early as the seventeenth century to refer to individuals or activities that were considered counterculture. Such notions relate to kabuki’s origins, which can be traced specifically to 1603, when a woman named Izumo no Okuni performed in men’s clothing in Kyoto and, later, in Edo (called Tokyo since 1868). Performances by women in male roles continued in the early seventeenth century, when an enterprising group of women acted out narrative scenes with musical accompaniment on a stage they built in the brothel district of Kyoto. A culture of hedonism and immorality came to be associated with their performances, and Japan’s military government, the Tokugawa shogunate, cracked down in 1629 by banning women entirely from acting.

Visual artists, like Utagawa Kunisada (1786–1864), whose prints dominate this exhibition, capitalized on the immense popularity of the theater by producing numerous kabuki-themed designs. These include climactic scenes from favorite plays and portraits of famous actors, usually in character. Like kabuki performances, prints representing plays and characters were targets of governmental scrutiny and censorship. Each print shown here features a censor’s stamp, which indicated official approval for publication. These prints became an essential part of the consumer culture of kabuki, much like today’s magazines and posters featuring performing artists. The survival of such prints, therefore, is remarkable, since they were literally used up by eager theater-going audiences in Japan.

Alisa Carlson
Curator of European and American Art

what this form of theater came to be like during the mid-nineteenth century, the period represented in this exhibition. Due to the sustained prohibition of women from performing, only men were actors; a specialist in female roles was known as an onnagata (literally “woman type”). Moreover, kabuki retained its affiliation with disreputable aspects of culture. Plots often featured illicit love affairs, courtesans and their patrons, as well as crimes of passion, and theaters were usually located in the so-called “pleasure district” or ukiyo (literally “floating world”) of a city. These thematic and geographical associations did not hinder interest in kabuki, but rather fueled it. Audiences representing a wide range of society flocked to plays and closely followed theaters’ repertoires and actors’ careers. Occasionally, the fame of a particular narrative so captivated the public that plays sparked cultural trends, inspiring clothing, hairstyles, and even behaviors. The shogunate frequently issued regulations aimed at curtailing extravagances of costumes and sets. At times, certain fads inspired by plays—such as couples’ suicides or youths running away—so alarmed officials that they banned performances.

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Curator of European and American Art
Recent Acquisitions

Special Exhibitions

Admission is FREE and open to the public

Museum is ADA Accessible

Drawing Inspiration: Renaissance and Drawings from the Permanent Collection
Through 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
Through December 11, 2016

Continuing the Museum’s series on Japanese color woodblock prints, this exhibition explores the popular art of kabuki theater in the nineteenth century. 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.

DISTINCTION: Five Centuries of Portraiture
Through December 23, 2016

This exhibition challenges the basic definition of a portrait as a likeness, by considering the meaning behind the image—how physical form and individual identity are conveyed in various poses, attitudes, emblems, and artistic styles. Exploring the history of early modern, modern, and contemporary portraiture, DISTINCTION features approximately thirty European and American artworks mostly from the permanent collection, including several recent acquisitions and works that have never been displayed before.

Picturing Black American Families
October 18, 2016–February 26, 2017

This focus exhibition presents photographs of African-American families drawn from three remarkable collections preserved here in Columbia, Mo. Spanning the latter half of the twentieth and early twenty-first century, the selection of images captures both continuity and change in local communities, portrayed within the more intimate setting of daily family life.

Rooted, Revived, Reinvented: Basketry in America
January 28–May 14, 2017

This exhibition visually chronicles the history of American basketry from its origins in Native American, European, and African traditions to its contemporary presence in the fine art and craft worlds. The baskets convey meaning and interpret American life through the artists’ choices of materials; the techniques and forms they select; and the colors, designs, patterns, and textures they employ.

Museum Gallery Hours
Tuesday–Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
CLOSED on Mondays and University of Missouri Holidays
Christmas Day through New Year’s Day

Jacob Lawrence (American, 1917–2000)
People in Other Rooms (Harlem Street Scene), 1975
Color screenprint
Acquired with funds from the estate of Holly Burgess (2015.17)

Romare Bearden (American, 1911–1988)
Carolina Blue, 1970
Color screenprint with collage elements
Gilbreath-McLorn Museum Fund (2015.16)

Anonymous (Flemish)
St. Anne with the Virgin and Child, ca. 1500–1520
Oak
Gift of Museum Associates in honor of Jeffrey B. Wilcox on the occasion of his retirement after forty years of service to the Museum (2016.9)

Philip Reisman (American, 1904–1992)
The Negro in American History, 1934
Tempera on Masonite panel
Gilbreath-McLorn Museum Fund (2015.13)

Romare Bearden (American, 1911–1988)
Carolina Blue, 1970
Color screenprint with collage elements
Gilbreath-McLorn Museum Fund (2015.16)
Recent Acquisitions

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Special Exhibitions

**Drawing Inspiration: Renaissance and Drawings from the Permanent Collection**
Through 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**
Through December 11, 2016

Continuing the Museum’s series on Japanese color woodblock prints, this exhibition explores the popular art of kabuki theater in the nineteenth century. 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.

**DISTINCTION: Five Centuries of Portraiture**
Through December 23, 2016

This exhibition challenges the basic definition of a portrait as a likeness, by considering the meaning behind the image—how physical form and individual identity are conveyed in various poses, attitudes, emblems, and artistic styles. Exploring the history of early modern, modern, and contemporary portraiture, DISTINCTION features approximately thirty European and American artworks mostly from the permanent collection, including several recent acquisitions and works that have never been displayed before.

**Picturing Black American Families**
October 18, 2016–February 26, 2017

This focus exhibition presents photographs of African-American families drawn from three remarkable collections preserved here in Columbia, Mo. Spanning the latter half of the twentieth and early twenty-first century, the selection of images captures both continuity and change in local communities, portrayed within the more intimate setting of daily family life.

**Rooted, Revived, Reinvented: Basketry in America**
January 28–May 14, 2017

This exhibition visually chronicles the history of American basketry from its origins in Native American, European, and African traditions to its contemporary presence in the fine art and craft worlds. The baskets convey meaning and interpret American life through the artists’ choices of materials; the techniques and forms they select; and the colors, designs, patterns, and textures they employ.

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

Museum Gallery Hours
Tuesday–Friday: 9am to 4pm
Saturday and Sunday: noon to 4pm
CLOSED on Mondays and University of Missouri Holidays
Christmas Day through New Year’s Day
## Calendar of Events

### SEPTEMBER
- **11 Sunday** Docent Led Theme Tour
  - “The Greek and Roman Cast Gallery”
  - 2:00pm, Greek and Roman Cast Gallery

### OCTOBER
- **9 Sunday** Docent Led Theme Tour
  - “Clothing in Art”
  - 2:00pm, All galleries

### NOVEMBER
- **1 Tuesday** Art of the Book Club
  - 12:00pm, 707 Mizzou North
  - 1:00–3:00pm, 2nd Floor Lobby

### DECEMBER
- **1 Thursday** National Day Without Art
  - 2:00pm, All galleries

## Art of the Book Club Selection

- **ROBERT HARRIS**
  - Pompeii

## November 2016 Art of the Book Club Selection

### November 2016 Art of the Book Club Selection

- **27 Thursday** Archaeological Institute of America Lecture (AIA)
  - Reception 5:00pm, 101 Swallow Hall
  - Lecture 5:30pm, 101 Swallow Hall
  - “The Ark Before Noah”
  - Irving Franks, PhD
  - The British Museum

### February 2017 Art of the Book Club Selection

- **GORDON PINSENT**
  - Directed by Sarah Polley
  - Starring Dana Andrews, Gene Tierney, and Clifton Webb

- **AKIRA KUROSAWA’S DREAMS**
  - Directed by Akira Kurosawa
  - Starring Tatsuya Nakadai, Shosuke Kanó, and Akira Takarada

- **LAWRENCE PINEASE**
  - Directed by Otto Preminger
  - Starring Dana Andrews, Gene Tierney, and Clifton Webb

### JANUARY
- **8 Sunday** Docent Led Theme Tour
  - “What Art is Made Of”
  - 2:00pm, All galleries

### OCTOBER
- **9 Friday** Exhibition Opening
  - Rock and Roll, Reimvented: Basketry in America
  - 5:30pm, Cast Gallery

### NOVEMBER
- **11 Sunday** Family Event
  - “Basket Bombing”
  - Drop-in Sessions (Grades K-8)

### DECEMBER
- **9 Friday** Akira Kurosawa’s Dreams (1990)
  - Directed by Akira Kurosawa
  - Starring Tatsuya Nakadai, Shosuke Kanó, and Akira Takarada

### JANUARY
- **13 Friday** Laura (1944)
  - Directed by Otto Preminger
  - Starring Dana Andrews, Gene Tierney, and Clifton Webb
# Calendar of Events

## SEPTEMBER
- **11 Sunday**
  - Docent Led Theme Tour
  - "The Greek and Roman Cast Gallery"
  - 2:00pm, Greek and Roman Cast Gallery

## OCTOBER
- **10 Saturday**
  - Members Reception
  - 5:30pm, Greek and Roman Cast Gallery
- **12 Monday**
  - Lecture: "American Gothic in the Classroom"
  - 7:00pm, 101 Swallow Hall
  - Sponsored by the Arts Administration Program, Center for Arts Management Studies, College of Fine and Performing Arts, and the Department of Art History.

## NOVEMBER
- **1 Thursday**
  - Art of the Book Club
  - "What Art is Made Of"
  - 2:00pm, All galleries
- **6 Wednesday**
  - "Mythology"
  - 2:30pm, All galleries

## DECEMBER
- **1 Thursday**
  - National Day Without Art
  - Day of observance recognizing the disproportionate number of arts community members who have died or are living with AIDS
  - Archaeological Institute of America Lecture (AIA)
  - Reception 5:00pm, 101 Swallow Hall
  - Lecture 5:30pm, 101 Swallow Hall
  - "Pictures with Words: Reading the Apse Mosaic at S. Agnese f.l.m (Rome)"
  - Dennis Trout, Professor of Classics, University of Missouri

## JANUARY
- **8 Sunday**
  - Docent Led Theme Tour
  - "What Art is Made Of"
  - 2:00pm, All galleries

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### Ad Hoc Film Series

- **SEPTEMBER**
  - **9 Friday**
    - *Away From Her* (2006)
    - Directed by Sarah Polley
    - Starring Julie Christie, Michael Murphy, and Gordon Pinsent
    - 101 Swallow Hall
    - Sponsored by the Zev Intel Boone Regional Library in connection with the One-Read selection

- **OCTOBER**
  - **7 Friday**
    - *Picture of Dorian Gray* (1945)
    - Directed by Albert Lewin
    - Starred Hurd Hatfield, Angela Lansbury, and Basil Rathbone

- **NOVEMBER**
  - **11 Friday**
    - *Last Days of Pompeii* (1935)
    - Directed by Ernest B. Schoedsack
    - Starring Preston Foster, Alan Hale, and Basil Rathbone

- **DECEMBER**
  - **9 Friday**
    - *Akira Kurosawa’s Dreams* (1990)
    - Directed by Akira Kurosawa
    - Starring Mitsuaki Bakshi, Toehie Nogishi, and Akira Terao

- **JANUARY**
  - **13 Friday**
    - *Laura* (1944)
    - Directed by Otto Preminger
    - Starring Dana Andrews, Gene Tierney, and Clifton Webb

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**November 2016 Art of the Book Club Selection**

- **Robert Harris**
  - *Pompeii* (2014)

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**February 2017 Art of the Book Club Selection**

- **Robert Harris**
  - *Pompeii* (2014)
In my transition from Uganda to Mizou as an international graduate student, I brought my own traditions, and my own folk arts, with me to feel closer to home. I brought music, some foods, folktales that I tell my five-year-old son at bedtime, and material pieces that decorate our home here. These traditions have helped me carve out a Ugandan-ness in Columbia. What my folk arts have done for me during transition closely relates to the role of the folk arts for communities and individuals experiencing ‘forced’ transnational transition.

When I started an internship with the Missouri Folk Arts Program (MFAP) in 2014, I keenly became aware of and understood the relevance of folklore outside academia; more strikingly, I understood the role of the folk arts for communities and individuals in forced transnational transition—that involuntary movement of individuals and communities across several national borders. Typically, these individuals and communities are in flight from disasters and threatening situations affecting their country of origin.

Since its inception in 1985, the MFAP has funded several folk artists in forced transition over the years in Missouri’s Traditional Arts Apprenticeship Program (TAAP). The first artist of the kind to participate in TAAP was Saengheep Louangphom, a 1987 master of Kaen, a reed-made instrument used in Laotian music. The TAAP has funded several folk artists in forced transition—those who have Container traditions to community and culture. An example of this is the Forced Transnational Transition program of the MFAP titled “TAAP.”

Singing, and dancing helped unify the Kuku; they “danced kore because it reminded [them] of who [they] are” as a tribe; and kore “helped ‘keep hopes up.’” He also said that they “danced kore a lot because there was nothing much to do in the refugee camps as movement outside the camp was often restricted by United Nations guidelines.

Mary Kemir is a master of bola drumming; and Mulu Evans Wani is a master of kore drumming. All three are Kuku by tribe and are formerly from Kajieke County in South Sudan. Additionally, two master artists from the Dinka tribe have participated in TAAP: Akc Duts Bak is a master of Dinka Ma-Lual song and dance from the Awiel region, and Asunta Boi Arup is a master of Dinka Twic Mayardit songs and dance. All of these artists tell us that singing, dancing, and drumming have helped them carve out a sense of belonging in every transnational space they have transitioned through, and to.

Traditional arts and songs are usually accompanied by drumming and are performed at celebrations and gatherings of the tribe, such as weddings and festivals. Each tribe has its own kind of songs, dances and drums. When master Kuku kore drummer Mulu Evans applied to TAAP in 2014, he explained that within the refugee camp in Kenya, the “Kuku were a much smaller group” compared to other tribes like the Dinka. Singing, and dancing helped unify the Kuku; they “danced kore because it reminded [them] of who [they] are” as a tribe; and kore “helped ‘keep hopes up.’”

Asunta Bol Arop, a 2008 master of Dinka Twic Mayardit songs and dance who is now resettled in the Kansas City, Mo, area, told MFAP Folk Arts Specialist, Deb Bailey, through a translator, that “songs recount our history and tell us about our ancestors and how we came to be (origin myth), nothing is written down. Songs also tell us about past events and people from long ago, the good deeds of our ancestors…we sing songs to remind [our children] of who they are so they don’t forget [they] are Dinka Twic Mayardit.”

Her apprentice Adel Boi Arup also told Deb of her personal experience of keeping tradition in transition: she “grew up in the refugee camps,” and she “remembers dancing in the camps even though it was a very hard way to live. It was our culture so we needed to do it otherwise we might stop living.” However, despite their best efforts, Oliver Kenyi sums up the efforts of the South Sudanese noting that “the challenge to maintain our traditions is real.”

From my own observations, and from interacting with TAAP artists, I know that forced transnational transition can be very disruptive and damaging to cultures and traditions. The transition experience of the Sudanese in the Kansas City, Mo., area underscores the role of folk arts in helping communities and individuals reconstruct cultural normalcy, continuity, and cohesion during transition. By providing them an avenue and resources to perform and share these arts in their new contexts, the apprenticeship program contributes to the peaceful and healthy acculturation of these communities into their new world. In addition, the program enables cultural exchange through showcasing their art at festivals, like the Big Muddy Folk Festival, and helps preserve their cultural identities in such deep and profound ways. On her website www.newcomerarts.net, anthropologist Amber Dodge stresses that “newcomer artists”—her term for newly resettled refugees and immigrants—participate in public folklore programs and collectives that facilitate smoother integration into their new world. Folk arts help newcomer artists create and sustain a bond between their lived past and their new world—they keep them connected to the beautiful memory of their past while bonding them to a powerful hope of a new future.
In my transition from Uganda to Mizou as an international graduate student, I brought my own traditions, and my own folk arts, with me to feel closer to home. I brought music, some foods, folklords that I tell my five-year-old son at bedtime, and material pieces that decorate our home here. These traditions have helped me carve out a Ugandan-ness in Columbia.

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A busy spring semester was topped off with the annual Art After Dark event, held by the Museum Advisory Council of Students (MACS). Featuring its annual juried student art contest with cash prizes, a scavenger hunt, buttons thanks to the Craft Studio, pizza and other goodies, the event is popular and well attended.

A new group of docents completed their training in June. They met weekly both semesters. The entire docent cadre attended trainings for special exhibitions, enrichments, and the annual Docent Appreciation Luncheon, which featured a talk by artist Jane Mudd about her career. Ingrid Headley reached the ten year mark, Meg Milanick twenty-five years, and Linda Keown topped thirty-five years! We are so grateful to them and all of the docents for sharing their skills and expertise. Themed tours are now offered by the docents.

Check the Museum calendar for dates and times.

The Afro-Cuban Artists conference was held at the end of April, with an opening reception at the Museum where works by Afro-Cuban artists Choco and Mendive were on display. A display in the first floor hallways of Mizzou North featured works by children, who were influenced by the art of Afro-Cuban artists Choco and Mendive.

We began our summer family offerings with Art Rocks! presented by Rebecca Ruppar, a graduate research assistant in the Museum. The weekly World of Art series continued after a break for the week-long, morning summer camp Kids Dig Art! directed by assistant museum educator Rachel Straughn Navarro. In June we hosted three large groups of students in the Exploring Educational Excellence (EEE gifted) program of the Columbia Public Schools.

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From the Museum Educator

Cathy Callaway

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Annually, the Department of Art History and Archaeology holds an Afro-Cuban Conference. This year, the conference was held at the end of April. University participants such as the Museum of Anthropology and the University Art Museum participated in the conference in May. At the end of the conference, the annual Docent Appreciation Luncheon, which featured a talk by artist Jane Mudd about her career, was held.

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From the Academic Coordinator

Arthur Mehrhoff

In order to expand the educational role of the across campus and communities, the Academic Coordinator participates in events such as a presentation at the annual Celebration of Teaching conference held in May of this year. Please contact me if there is a way I can help you link the Museum and your class, group, or event.

In tandem with our educational mission and outreach efforts, the Museum will once again host two important special events this fall. In conjunction with the Smithsonian Institution, we will host our annual National Museum Day open house on Saturday afternoon, September 24, from 1:00–3:00pm. This event features the portrait exhibition on display in the galleries and a special museum display in conjunction with the Daniel Boone Regional Library’s One Read selection Bettyville. Museum Docents will help interpret Museum objects, while several University archives, museums, and special collections will offer highly interactive, family-friendly activities such as writing, storytelling, scavenger hunts, and artwork. We appreciate this opportunity for collaboration and hope you will, too.

The Museum will also host International Archaeology Day (sponsored by the Archaeological Institute of America) on Saturday afternoon, October 15, 1:00–3:00pm. In addition to University participants such as the Museum of Anthropology and the University Department of Art History and Archaeology, the Missouri Humanities Council will explain its rapidly developing German Heritage Corridor and the opportunities it offers for both scholarship and heritage tourism. Deutschheim State Historic Site in Hermann, Mo., will present the history, archaeology, restoration, and interpretation of the Site’s Foursquare Garden. International Archaeology Day will feature lively activities for all ages including mapping, a language booth, ancient coins, and costumed characters. The Past comes alive in the fall, and your presence is encouraged.

Archeology Springs to Life: The Restored Foursquare Historic Garden at Deutschheim State Historic Site, Hermann, Mo.
Examining depictions of African-American family life in the twentieth and twenty-first centuries, Picturing Black American Families presents photographs drawn from three remarkable collections preserved here in Columbia, Mo. Two of these collections are held in the Museum of Art and Archaeology, and the third is the archive of the Missouri Photo Workshop at the School of Journalism of the University of Missouri.

The first collection from the Museum consists of 151 black-and-white photos from the exhibition Songs of My People, which the Smithsonian Institution organized, traveled, and published in 1992. The original project included over ninety photographers whose works document various aspects of the Black American experience, with family naturally being a prominent theme.

The second collection from the Museum is a photo-essay of 1997–98, titled Commitment: Fatherhood in Black America, by photographers Carole Patterson and Anthony Barboza. Combining images with quotations from the fathers and children depicted, this project offers poignant insight into the essential roles of fathers in African-American culture.

The third collection from the Missouri Photo Workshop is an extensive photojournalism archive compiled for sixty-seven years and counting; since 1949 the Workshop has annually invited leading national and international photographers to document life in all parts of Missouri, mostly in rural or small-town communities.

Because these collections span the latter half of the twentieth century and the early twenty-first century, they capture both continuity and change in local communities, portrayed within the more intimate setting of daily family life. Through documentary images, this focus exhibition showcases the diversity of family experiences and emphasizes the significance of cross-generational connections in modern and contemporary American life. Finally, the selection of works offers an exceptional opportunity to appreciate the artistry of photography.

Spotlight

Benton Kidd
Curator of Ancient Art

FEMME FATALES OF GREEK MYTH

Classical mythology often reads as a catalogue of horrors, one teeming with mutant creatures that symbolize dark and unpredictable forces good men must confront. Moreover, enduring agonies (agonizing conflicts) was customary for the Greek hero in his quest for glory. The horrific monsters he battled were often female, a fact that bolstered the Greek view that the female psyche was volatile, erratic, and dangerous (and required masculine control). Such myths are clearly an affirmation of ancient Greece’s indomitable patriarchy. In art, however, images of monsters had an apotropaic (protective) function, and thus they were often featured prominently on armor, building façades, coffins, grave goods, etc.

The femme fatale’s deadly beauty is a recurrent theme in myth. Though it bedevils male protagonists, the woman must pay the heftier penalty, and thus her beauty advances her downfall. Some authors relate that Scylla was a beautiful naiad who had lain with Poseidon or the sea god Glaukos. In either case, a jealous goddess retaliated and turned Scylla into a polychaetous man-eater with feral dogs growing from her midsection—or something similarly hideous depending on what account one reads. She became one of the most formidable monsters of myth, both unassailable in her high cave and unflagging in her hunger for hapless sailors. Her image on the funerary vessel was no doubt meant to ward away evil (from a seaman’s grave?) (Fig. 1).

Medusa’s story is known in several authors, but the poet Ovid’s version had her also pay for a sexual sin—as the victim—after Poseidon raped her in Athena’s temple. Enraged at the pollution of her sanctuary, the virgin goddess destroyed Medusa’s beauty, and mutated it into something so horrifying that it literally petrified any onlooker. She was destined to be destroyed by a male hero (Perseus), who presented her severed head to Athena (a compensation for Medusa’s sacrilege?). Athena placed the grisly memento on her aegis, presumably enhancing its protective ability. The Museum’s mask was probably once affixed to a wooden grave furnishing, perhaps a coffin (Fig. 2).

Greek authors conflict on the origins of the Sphinx, but several make Ethiopia her homeland, probably a garbling of the true Egyptian origin. The human-hybrid sphinxes of Egypt were, however, male and benevolent in nature, guardians of magnificent temples. When the Greek gods summoned the Sphinx to terrorize the city of Thebes, the monster had undergone an inexplicable gender change and emerged as another man-eater, now with the body of a lion and the head and breasts of a beautiful woman. Posing her insoluble riddles at the city’s gate, she devoured any who could not answer, until Oedipus’ male genius defeated her. The Museum’s tiny appliqué no doubt also adorned some larger object placed in a tomb (Fig. 3, not currently on display).
Examining depictions of African-American family life in the twentieth and twenty-first centuries, Picturing Black American Families presents photographs drawn from three remarkable collections preserved here in Columbia, Mo. Two of these collections are held in the Museum of Art and Archaeology, and the third is the archive of the Missouri Photo Workshop at the School of Journalism of the University of Missouri.

The first collection from the Museum consists of 151 black-and-white photos from the exhibition Songs of My People, which the Smithsonian Institution organized, traveled, and published in 1992. The original project included over ninety photographers whose works document various aspects of the Black American experience, with family naturally being a prominent theme.

The second collection from the Museum is a photo-essay of 1997–98, titled Commitment: Fatherhood in Black America, by photographers Carole Patterson and Anthony Barboza. Combining images with quotations from the fathers and children depicted, this project offers poignant insight into the essential roles of fathers in African-American culture.

The third collection from the Missouri Photo Workshop is an extensive photojournalism archive compiled for sixty-seven years and counting; since 1949 the Workshop has annually invited leading national and international photographers to document life in all parts of Missouri, mostly in rural or small-town communities. Because these collections span the latter half of the twentieth century and the early twenty-first century, they capture both continuity and change in local communities, portrayed within the more intimate setting of daily family life. Through documentary images, this focus exhibition showcases the diversity of family experiences and emphasizes the significance of cross-generational connections in modern and contemporary American life. Finally, the selection of works offers an exceptional opportunity to appreciate the artistry of photography.
Museum Associates
Gary Anger
President, Museum Associates

September is upon us and Fall will be fast approaching. I hope you had a fabulous summer and that you found creative ways to avoid the heat (such as visiting the Museum of Art and Archaeology).

To bring you up-to-date, Museum Associates Board of Directors held a reception last February to induct four new members into the Herakles Guild. This Guild recognizes those individuals who have donated a minimum of $10,000 to the Museum in cash gifts and/or endowments. At the reception the following individuals were presented with their individual Herakles Guild plaque and with the placement of their names on the Guild plaque just outside the entrance to the Museum’s galleries: John and Pat Cowden, Alex and Robin LaBrunnerie, Alfredo Mubarak and Beau Aaro, and Dennis Sentilles. We cannot thank these individuals enough for their financial support and continued good will.

We were thrilled to bring Art in Bloom back to the community in March. Visitors always enjoy seeing the creative floral designs the participating florists generously donate to the event. For many, it was the first time they had visited the Museum at its new Mizzou North location.

In April, the Associates hosted a very successful Paintbrush Ball. Attendees numbered 181 and managed to net over $17,000 to help support the Museum. The first $10,625 was used to purchase a sixteenth-century painting: Portrait of a Woman that is displayed on the cover of this issue of the Magazine. It was the Museum Associate’s privilege to continue a long tradition of donating artwork to the Museum. Be sure to see this stunning portrait on display for the first time in the current exhibition, DISTINCTION: Five Centuries of Portraiture. I would like to thank Bruce Cox and the Paintbrush Ball Committee: Pam Huffstutter, Randy Kilgore, Terri Rolfing, Pat Cowden, Tootie Burns, and Darlene Johnson for their hard work, as well as all of individuals and businesses who donated the many interesting and valuable silent and live auction items.

I am proud to announce that the Museum Store achieved a record breaking success this past fiscal year by netting its highest profits ever. A much larger store location at Mizzou North and wonderful merchandise has paid off. Remember, the Museum Store is owned and operated by Museum Associates and store volunteers. We always need volunteers who will commit two hours a week to help. If you are interested, please contact Bruce Cox at 882-6724 and he will put you on the Museum Store volunteer team.

As you might imagine, Museum Associates membership numbers were negatively impacted as a result of the Museum’s move off campus to their new location at Mizzou North. Having the Museum closed for a year and a half caused a reduction in membership and a corresponding reduction in income. While I’m happy to say we are beginning to see a gradual increase in membership with the Museum reopening, we could certainly use your help to bolster the rolls. The Board of Directors and I are asking you to help introduce or re-introduce your family, friends, and associates to our Museum. Here is a few possible approaches:

• Simply ask them to become members of Museum Associates and thereby become Museum supporters.

The membership fees are reasonable with varied benefits at every level.

Members, please make it your personal goal to enlist one new member or bring an inactive member back to membership before the end of the year. If all of our members could do this, our membership would double in the next four months. It would make a huge difference financially and in the amount of assistance we can provide to the Museum and the community.

Once again, Museum Associates will be participating in CoMoGives through the Community Foundation of Central Missouri. This annual campaign helps raise funds for local non-profit organizations. Last year was Museum Associates first involvement with CoMoGives and through the campaign you raised $1,604 for Museum Associates. In December we will again participate in this program and ask for your donations. You will hear more about CoMoGives in the coming months.

I hope to see you at the Museum and don’t forget to “save the date” for the upcoming annual Crawfish Boil to be held on Friday, October 14, 2016, from 5:30–8:00pm under the front canopy at Mizzou North. All of the information for this event is in the ad on the back cover of this issue. See you soon!

Patrick Swanevy speaks about the impact of the newly unveiled Portrait of a Woman at the Paintbrush Ball.

Chick Swanevy enjoys the Paintbrush Ball sound of the Kapital Kicks Orchestra.
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Here are a few possible approaches:

• Take them to the Museum. During Art in Bloom we learned that most people, while being quite familiar with the event, had never been to the Mizzou North location.

• Introduce them to the incredible number of free films, docent tours, lectures, book club events, family events, concerts, and other unique opportunities that help support Columbia’s growing arts community.

• Simply ask them to become members of Museum Associates and thereby become Museum supporters. The membership fees are reasonable with varied benefits at every level. Members, please make it your personal goal to enlist one new member or bring an inactive member back to membership before the end of the year. If all of our members could do this, our membership would double in the next four months. It would make a huge difference financially and in the amount of assistance we can provide to the Museum and the community.

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Chuck Swaney speaks about the importance of the newly unveiled Portrait of a Woman at the Paintbrush Ball.

Paintbrush Ball attendees (left to right): Cynthia Beverley, Robin LaBrunerie, Jan Swaney, and Daria Kerridge.
Museum of Art and Archaeology
Mizzou North, Room 2021
115 Business Loop 70 West
Columbia, MO 65211-8310

Museum Associates
Annual
CRAWFISH BOIL

Friday
October 14, 2016
5:30–8:00pm

Feast on crawfish, jambalaya, muffulettas, pralines, bread pudding, and beer

Reservations
$40/person ($35 MA Members)
$75/couple ($65 MA Members)

RSVP by October 10, 2016
Purchase your tickets on line at http://maamuseumassociates.org/MA_Events.html or call (573) 882-6724

Prepared by Brook Harlan and

Enjoy musical entertainment provided by Swampweed Cajun Band

Slip into your jeans and join us under the canopy at Mizzou North
115 Business Loop 70 West