Contents

2 Rooted, Revived, Reinvented: Basketry in America

5 The Romance of Ruins

6 Courtyards, Courteens, and Crones: Women in Japanese Prints

7 Special Exhibitions

8 Events Calendar

10 Missouri Folk Arts Program

12 From the Educator

14 Impressions of Modernity: Prints from 1870 to 1945

15 Spotlight: Ancient Molds and Bowls

16 Museum Associates

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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In Support of the Museum of Art and Archaeology

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Museum of Art and Archaeology

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Change seems to be the only constant, and for many of us the pace of change just seems to keep accelerating. Sometimes that’s good, sometimes it’s bad, but it always leaves us wishing we had just a little more time to get things done; a sense that it’s harder and harder to keep up with the dizzying speed of events or succession of demands on our time. One can try to get more done, to find another figurative gear so that the whole will generate more progress. Sometimes there’s no other way.

But more often than not, the best solution is to slow down. Urgency and importance are not the same thing, and frenetic activity is not necessarily the best way to really get things done. Slow down, take a deep breath and reflect on what’s important.

That’s where museums play a role. Over the next few months, the Museum will be offering exhibitions and programs to make you rethink and recalibrate, to approach topics from a fresh perspective, or just pause to enjoy new works presented in unexpected forms. That’s part of the joy of working in a museum—I can walk into the galleries or through the collection rooms and let the chorus of objects remind me what matters, and what stands the tests of time.

Rooted, Revived, Reinvented: Basketry in America opens in January, and offers an unprecedented survey of American basketry as seen through an artistic lens. Other articles in this issue of the Museum Magazine discuss the exhibit in more detail, but part of the pleasure of watching it come together has been the delightful juxtaposition of creative energy with the sinuous, rhythmic repetition of form that gives basketry its remarkable appeal. I dare you to walk through the galleries with a hurried pace, mind elsewhere. One or another of these works will reach out and entangle you, capturing you in its stakes or spokes, forcing you to slow down and appreciate it on its own terms. You may think baskets are for holding things (or at least you might think so until you see the exhibition), but the one thing all these baskets hold is your attention.

Later in the summer we’ll be opening The Lasting World: Simon Dinnerstein and the Fulbright Triptych, exploring issues of image and memory in the works of a celebrated New York artist; in connection with the opening, MU will also premiere a new musical work written about Dinnerstein’s paintings. And besides that premiere, we’ll have the annual Music and Art Concert, plus a series of more intimate gallery-based concerts throughout the spring. Slow down, enjoy beautiful music, powerful art, and the contemplative spaces in between the two.

We’ll also offer lectures ranging from Benton Kidd’s discussion of his ongoing research on the Hellenistic muraits at Tel Anfa to Gladys Coppewell’s storytelling, and from Missouri white oak baskets to Mycenaean archaeology. Or make up your own story at Art in Bloom, our annual marriage of visual arts and floral design.

Each is an opportunity to set the maddening world aside, to reflect, and to experience different voices and different visions. Through them you may see new things, or see old things in new ways, and gain a new appreciation of what matters most to you. Maybe that will help you center yourself and find a moment of constancy in an increasingly mutable and transient world. Or maybe it will just be an opportunity to gather yourself, and return to the fray refreshed.

Either way, I look forward to seeing you at the Museum!

Alex W. Barker
Director

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From the Director
Envision, Collaborate, and Create: The Evolution of an Exhibition

Jo Stealey and Kristin Schwain
University of Missouri Faculty

Rooted, Revived, Reinvented: Basketry in America evolved from a unique partnership between the National Basketry Organization (NBO) and the University of Missouri Museum of Art and Archaeology (MAA). The project began in 2012, when Lois Russell, then NBO’s president, and Jo Stealey, then chair of its Exhibitions Committee, casually considered a travelling show that would highlight American basketry. The outcome is an exhibition of over ninety baskets that opens at the University of Missouri in January, 2017, and will travel throughout the United States through 2019. The exhibition is enhanced and supported by an interactive website, a scholarly print catalog, and an iCatalog. It is a testament to the vision, enthusiasm, and collaboration of the curators and their graduate students as well as the support of artists, donors, funding organizations, University personnel, and Museum professionals.

Recognizing that a travelling exhibition would require a host institution, Russell and Stealey began contacting museums that might have the interest and resources to collaborate. Alex Barker, Director of MAA, expressed enthusiasm and suggested Stealey contact Kristin Schwain, Associate Professor of Art History. Stealey and Schwain discussed the project and envisioned using it as the basis for three graduate-level Museum Studies courses that married theory and practice. Enrolling students from the departments of anthropology, art, art education, art history and archaeology, classics, and history (among others), the first group developed the exhibition’s content and structure; the second focused on the armature of the iCatalog; and the third on object-centered teaching in museums and digital environments. The students’ research, writing, and innovative ideas transformed a casual conversation into an expansive, multi-media production with three primary aims: to introduce audiences to the dynamism and variety of contemporary baskets and their makers; to teach viewers how to look at and interpret baskets in relation to their materials, techniques, and histories; and to provide a context for contemporary basketry rooted in American art and culture.

Cultural Origins
The resulting exhibition chronicles American basketry from the Industrial Revolution to its presence in the contemporary fine art world. It is divided into five sections. The first, “Cultural Origins,” confirms that American historical baskets were rooted in local landscapes and shaped by cultural traditions, particularly those of Native America, Europe, and Africa. However, the craft has never been static, and with the rise of mass production and the Arts and Crafts Movement, basket makers began to create works for new audiences and markets, including tourists, collectors, and fine art museums. Highlighting this section are a nineteenth century Tlingit rattle top trinket basket; two Lidded Double Weave Cherokee baskets by Eva Wolfe and Rowena Bradley; and a mid-twentieth century Gullah Lunch Basket.

New Basketry
The second section highlights the “New Basketry” movement, which emerged on the scene in the 1960s during an explosion of interest in all craft media. Artists such as Lillian Elliot, Joanne Segal Brandford, Fern Jacobs, Gyongy Laky, and John McQueen were influenced by a confluence of factors, including the experimentation with architecturally-scaled textiles, the feminist movement’s celebration of traditional crafts as art, and back-to-the-landers’ creation of hand-made products. Ed Rossbach, who coined the term “New Basketry,” is credited with the movement’s founding.

Living Traditions
The final three sections, “Living Traditions,” “Baskets as Vessels,” and “Beyond the Basket,” highlight three dominant strains of the contemporary basketry movement. The first showcases artists from the twentieth and twenty-first centuries, whose baskets perpetuate and transform the historical traditions in which they work. Responding to the growth of the art market; the loss of conventional materials caused by environmental devastation; and socio-economic issues facing their communities, artists Katherine Lewis, Leona Waddell, Stephen Zeh, and others maintain basketry as a living tradition. While the baskets echo their historical antecedents and remain functional, artists invest them with their personal styles.

Baskets as Vessels
The energy generated by the “New Basketry” also fueled some artists’ exploration into baskets as sculpture. Artists experimented with old and new production methods and embraced a range of materials, from prunings to metals, from thread to filament, from paper to photographs. The works in “Baskets as Vessels” retain their basket-ness, although they are not utilitarian. Rather, the relationship between inside and outside inherent in the vessel form enables artists, like Mary Giles, Pat Courtney Gold, Shan Goshorn, and Lois Russell, to reference the home, the human body, the past, and the psyche, as well as explore conceptual issues such as containment, freedom, identity and functionality itself.
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Unknown, Gullah Lunch Basket, 1970
Eva Queen Wolfe, Lidded Double Weave Basket, 1995
Gyöngy Laky, Towerer, 2016
Joanne Segal Brandford, Shoulder, ca. 1986
John McQueen, Out of Tree, 2014
Leona Waddell, White Oak Egg Basket, ca. 2004
Mary Giles, Sunrise Sentinel, 2007
Beyond the Basket

Still other artists bridge the gap between the craft origins of basket making and the medium’s new place within sculpture, textile, and installation art. The final section, “Beyond the Basket,” features artists who incorporate traditional and nontraditional techniques and materials and explore scale and dynamic form. These artists, including (among others) Kate Anderson, Jerry Bleem, Carol Eckert, Dorothy McGuinness, Nathalie Miebach, Amanda Salm, and Jane Sauer, interrogate a wide variety of ideas and issues, such as the visualization of scientific data, postmodern appropriation, and cultural and environmental politics. In addition, they address the nature of art itself, how form and materials can be the subject and meaning of art, and how art navigates between and among utility, commodity, and the aestheticized object in the fine art world.

Rooted, Revived, Reinvented confirms basketry’s status as a significant force in contemporary art. It also models a pedagogical approach to exhibition planning and design. Over one hundred faculty, staff, students, and community members have been integrally involved in the exhibition’s development over the past four years. One art history PhD student’s research appears in the print catalog; a PhD candidate in art education is writing a dissertation on object-centered learning predicated on the show; undergraduate graphic design majors branded the exhibition; and MFA students have designed the website, feedback station, touch panels, and catalog. Students who enrolled in the museums studies courses will have their research published in the iCatalog, a project novel in its conception and execution. A few others have become central to the administrative team, serving as a research assistant, assistant curator, budget director, and coordinator of the travelling exhibition.

The exhibition represents, too, a dedicated community of artists and collectors who loaned their works to the exhibition. It relies on the support of individual donors as well as a host of organizations, including the National Basketry Organization, the Center for Craft, Creativity, and Design, and the Windgate Foundation. It compiles the knowledge and insights of critics and scholars from a host of disciplines who brought their expertise to the print catalog: Carol Eckert, Jeannine Falino, Sybil Gohari, Jason Baird Jackson, Jon Kay, Patricia Melancher, Margaret Milnick, and Perry Price. Finally, it embodies the enthusiasm of galleries and museums around the country that will host the exhibition in the next three years.

The Romance of Ruins

March 14–August 13, 2017

Benton Kidd
Curator of Ancient Art

[T]he architects of the Graeco-Roman world left behind a vast legacy that was destined to fuel the imaginations of artists and architects for centuries. While the vestiges of classical architecture remained in the Byzantine and medieval periods, the classical styles were reborn on a grand scale in the Renaissance. During the succeeding Neoclassical and Romantic movements, architects continued to imitate classical buildings while painters and printmakers were increasingly inspired to create works based on the ruind grandeur of classical antiquity.

Some artists documented existing sites but exaggerated their decay in an attempt to imbue their images with an elegiac longing for the past, a theme often pursued during the eighteenth and nineteenth centuries (Fig. 1). Others created fantasy structures, inventive “reconstructions” inspired by actual remains such as Roman theater stages (Fig. 2). Bibiena’s design may have actually been built and served as a temporary stage set. Others are no doubt sheer fantasy, nothing more than wistful, imaginary vistas succumbing to the onslaught of nature and time (Fig. 3). As the period progressed, the taste for romantic decay became a mark of the aesthetic, and classical nostalgia reached a near mania by the nineteenth century. Images of ruins abounded in books, fine art, furniture, jewelry, and other personal items. They even appeared on textiles and wallpaper. The interest continued into the twentieth century, though in a more documentary style that was less prone to romantic whimsy (Fig. 4).

Today the architectural styles of the Graeco-Roman world are no longer as fashionable as they were in the past, but their timeless allure can still be experienced through the ruins themselves and the countless examples of art and architecture they inspired.
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Nathalie Miebach, The Nantucket Grace, 2015
Jane Sauer, At Last, 1999
Kate Anderson, Mickey Mouse Tapestry/Warhol-Haring, 2004

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(Fig. 1) Giovanni-Battista Piranesi (Italian, 1720–1778) Vedute del Sepolcro di Cajo Cestio (View of the Tomb of Caius Cestius) From the series Vedute di Roma (Views of Rome) Etching and engraving (2005.1)

(Fig. 2) Antonio Galli Bibiena (Italian, 1700–1774) Stage Design: Interior of a Courtyard with Equestrian Statues and Columns Pen and ink, blue and gray washes (76.74)

(Fig. 3) Abbi Jean-Claude Richard de Saint-Non (French, 1727–1791) Gardens with a Classical Fountain, 1767 Aquatint and etching on a blue-gray paper Gilcrease-McLain Museum Fund (90.127)

(Fig. 4) Sir William Russell Flint (Scottish, 1880–1969) The Temple of Juno at Gignac, Italy, ca. 1918 Color lithograph (2005.4)
Curator
Courtiers, Courtesans, and Crones: Women in Japanese Prints
Opening summer 2017
Alisa Carlson
Curator of European and American Art

Japan during the Edo or Tokugawa period (1603–1868) was a man’s world. Men dominated politics, commerce, philosophy and religion, as well as cultural production and the arts. Society was strictly stratified through two frameworks: one based on social position, and the other based on gender. Within each rank of social class, women were deemed inferior to men. Courtiers, Courtesans, and Crones: Women in Japanese Prints will consider depictions of women from the eighteenth and nineteenth centuries. These images portray confining identities and roles for Edo women, but also reveal some aspects about women’s lives that are otherwise rarely recorded.

One of the oldest Japanese prints in the Museum’s collection is by Torii Kiyonaga and depicts a respected courtesa of the ukiyo (literally “floating world”), the pleasure district of Edo (Tokyo). She is receiving patrons; they bow before her in accordance with proper etiquette when greeting an elite prostitute. Another image—a rare or unique impression of a design by Kiyokawa Utamaro—represents two elegant women playing music. Music performance was just one of the important skills women cultivated in order to be alluring entertainers, and Utamaro featured it in a print series about women’s artistic activities.

Utagawa Kuniyoshi created an undulating composition to convey the rhythmic dance of nine women performing Ise Onito (Ise Chorus Song). This folk song and dance from Ise in Mie prefecture became widely known across Japan, because pilgrims to the ancient and most revered Shinto shrine at Ise experienced local culture on their journeys and brought knowledge of it back to their native regions. These works demonstrate how only a few conventionalized identities for women—typically refined, beautiful, and young—were chosen for representation by the all-male artists, carvers, printers, and agents, who produced and distributed woodblock prints. This exhibition will continue the Museum’s series exploring printmaking from Edo Japan. The earliest Japanese prints in the Museum’s collection will be included, along with several others that have never been displayed before.

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

Picturing Black American Families
Through 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 centuries, 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
Through 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 experiences of life through the artistic choices of their makers: the materials used, the techniques and forms they select; and the colors, designs, patterns, and textures they employ.

The Romance of Ruins
March 14–August 13, 2017
The Graeco-Roman world left behind a vast, artistic legacy that would inspire artists and architects for centuries. Classical nostalgia fueled numerous succeeding movements, and many artists were increasingly inspired to create works based on ruins. The taste for romantic decay would become a mark of the aesthete, and images of ruins abound in a myriad of media. This focus exhibition explores various themes encompassed by images of ruins from the eighteenth to the early twentieth centuries.

Courtiers, Courtesans, and Crones: Women in Japanese Prints
Opening in the Summer of 2017
This focus exhibition investigates depictions of women in Japanese woodblock prints and considers the limited identities and confining roles associated with women during the Tokugawa period (1603–1868). While women may have had diverse roles in Japanese society, only a few conventionalized identities were chosen for representation by the all-male artists, carvers, printers, and agents producing and distributing woodblock prints. Several prints in the exhibition have never been displayed before.

The Lasting World: Simon Dinnerstein and the Fulbright Triptych
July 25–December 22, 2017
This exhibition of Dinnerstein’s work explores the noted New York artist’s creative arc from early hyper-realist works through more introspective and fantastical later works. “The Fulbright Triptych” is its centerpiece, a monumental work (fourteen feet across) that New York Times art critic Roberta Smith described as a “cracking, obsessive showboat of a painting, dreamed up during a decade when the medium supposedly teetered on the brink of death.”

Impressions of Modernity: Prints from 1870 to 1945
August 22–December 10, 2017
Prints are often overlooked in histories of Modernism, although many artists in the late nineteenth and early twentieth centuries were also printmakers. This focus exhibition presents an international roster of avant-garde artists and investigates how they used prints to challenge conventions, representation, and style to assert their unique visions of an ever-changing world. Featured artists include Mary Cassatt, George Grosz, Vasily Kandinsky, Käthe Kollwitz, Pablo Picasso, and Diego Rivera, among others.
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Curator of European and American Art

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One of the oldest Japanese prints in the Museum’s collection is by Torii Kiyonaga and depicts a respected courtisan of the ukiyo (literally “floating world”), the pleasure district of Edo (Tokyo). She is receiving patrons; they bow before her in accordance with proper etiquette when greeting an elite prostitute. Another image—a rare or unique impression of a design by Kitagawa Utamaro—represents two elegant women playing music. Music performance was just one of the important skills women cultivated in order to be alluring entertainers, and Utamaro featured it in a print series about women’s artistic activities.

Utagawa Kuniyoshi created an undulating composition to convey the rhythmic dance of nine women performing ise ondo (ise chorus song). This folk song and dance from ise in Mie prefecture became widely known across Japan, because pilgrims to the ancient and most revered Shinto shrine at ise experienced local culture on their journeys and brought knowledge of it back to their native regions. These works demonstrate how only a few conventionalized identities for women—typically refined, beautiful, and young—were chosen for representation by the all-male artists, carvers, printers, and agents, who produced and distributed woodblock prints. This exhibition will continue the Museum’s series exploring printmaking from Edo Japan. The earliest Japanese prints in the Museum’s collection will be included, along with several others that have never been displayed before.  

Special Exhibitions

Promotion

Courtiers, Courtesans, and Crones: Women in Japanese Prints

Opening summer 2017

Alisha Carlson
Curator of European and American Art

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Calendar of Events

FEBRUARY
(Black History Month)
2 Thursday
AIA Lecture: (Archaeological Institute of America) Reception: 5:00pm, 101 Swallow Hall Lecture: 5:00pm, 101 Swallow Hall "The Opulent Mural Decoration from the Phoenixian Wa at Tel Arad (Israel). Final Report" Benton Kidd, Curator of Ancient Art Museum of Art and Archaeology
3 Friday
Art of the Book Club
The Spirit of Sweat Grass by Nicole Seitz
Brown bag lunch and discussion 12:00pm, 123 Mizzou North

MARCH
(Women's History Month)
5 Sunday
School of Music Concert
MU Honors Guitar Quartet 3:00pm, European Gallery

APRIL
6 Thursday
Art after Dark
7:00–8:00pm, Mizzou North

MAY
2 Tuesday
Art of the Book Club
In Rebus by Christopher Woodward
Brown bag lunch and discussion 12:00pm, 123 Mizzou North

June
30 Thursday
Art of the Book Club Film
Starring Gregory Peck
In the Cool of the Evening (1963)
7:00pm, Mizzou North

JULY
31 Saturday
Annual Paintbrush Ball
Tickets: $170/couple
Preregistration required by calling 882-3591

AUGUST
30 Thursday
Art of the Book Club Film
The Searchers (1956)
7:00pm, Mizzou North

Ad Hoc Film Series
All films shown at 7:00pm
Mizzou North, Room 707 (unless otherwise noted)
FREE and open to the public

FEBRUARY
10 Friday
Who’s Coming to Dinner? (1967)
Starring Katherine Hepburn, Sidney Polak, and Spencer Tracy
Directed by Stanley Kramer

MARCH
10 Friday
A New Leaf (1971)
Directed by Elaine May
Starring Walter Matthau, Elaine May, and Jack Weston

APRIL
14 Friday
Tea with Mussolini (1999)
Directed by Franco Zeffirelli
Starring Cher, Judy Davis, Joan Plowright, and Maggie Smith

MAY
12 Friday
Certified Copy (2010)
Directed by Abbas Kiarasemi
Starring Juliette Binoche and William Shimell

JUNE
9 Friday
Senso (1954)
Directed by Luchino Visconti
Starring Farley Granger, Massimo Girotti, and Alida Valli

JULY
14 Friday
Shop Around the Corner (1940)
Directed by Ernst Lubitsch
Starring Frank Morgan, James Stewart, and Margaret Sullivan

AUGUST
11 Friday
El Norte (1983)
Directed by Gregory Nava
Starring Erwin-Gilermo Cruz, Zazie Silvia Gutierrez, and David Vailapando
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3 Friday
Art of the Book Club
The Spirit of Sweat Grass by Nicole Selz
Brown bag lunch and discussion 12:00pm, 123 Mizzou North

10 Friday
MO Folk Arts Lecture
"Life Stories in Words and Art" Folklorists Elaine Lawless and Jon Kay 5:30pm, Orr Street Studios

11 Saturday
Show-Me Folk School: Baskets 9:00am-3:00pm, 707 Mizzou North (Pre-registration Required 882-6905)

MO Folk Arts Lecture
"Work Baskets and Tourism" 5:00-6:30pm, 707 Mizzou North Jon Kay, Traditional Arts Indiana

12 Sunday
Curator Led Exhibition Tour Rooted, Revived, Reinvented: Basketry in America Led by Co-Curator, Jon Staley 2:00pm, Exhibition Galleries

15 Wednesday
MO Folk Arts Presentation
"Uncle Pete and Other Family Stories" Gladys Coggswell, Storyteller 12:00pm, European Gallery

15 Saturday
School of Music Concert Mezz-Soprano Julia Bentley 3:00pm, European Gallery

24 Friday
Annual Music and Art Concert 7:00pm, Campus Lutheran Church FREE and open to the public
Museum of Art and Archaeology and MU’s School of Music Chorale

25 Saturday
Family Event: Basket Cases 1:00-3:00pm, 2nd Floor Lobby Drop in (limit two children per accompanying adult)

28 Tuesday
Art of the Book Club
Daughters of the Dust (2000) 7:00pm, 707 Mizzou North

**MARCH** (Women’s History Month)

5 Sunday
School of Music Concert MU Honors Guitar Quartet 3:00pm, European Gallery

12 Sunday
Docent Led Theme Tour “Human Form in Art” 2:00pm, All galleries

14 Tuesday
Exhibition Opens The Romance of Risks Exhibition runs through August 13, 2017

17 Friday
Art in Bloom 9:00am-4:00pm, 2nd Floor Galleries
Art in Bloom for Kids 1:00-3:00pm, 2nd Floor Lobby Drop in and create (limit two children per accompanying adult)

19 Saturday
Art in Bloom 9:00am-4:00pm, 2nd Floor Galleries

**APRIL**

6 Thursday
Art After Dark 7:00–8:00pm, Mizzou North

9 Sunday
Docent Led Theme Tour “Prints and Product” 2:00pm, All galleries

13 Thursday
AIA Lecture: (Archaeological Institute of America) Reception: 5:00pm, 101 Swallow Hall Lecture: 5:30pm, 101 Swallow Hall "Pottery, Paintings, and Pinakdes: The Latest Dirt from Petaia House, Myconia" Kim Shilton, Associate Professor of Classics University of California at Berkeley

15 Saturday
Family Event: Material Matters 1:00–3:00pm, 2nd Floor Lobby Drop in (limit two children per accompanying adult)

22 Saturday
Annual Paintbrush Ball 9:30–1:00pm, Happy Hour/Silent Auction 7:00–11:00pm, Dinner, Live Auction, and Dancing to the Kapitis Kick's Orchestra Donald W. Reynolds Alumni Center Tickets: $85/person or $170/couple MA tickets: $85/person or $160/couple

29 Saturday
MO Folk Arts Lecture "White Oak Baskets of Leona Wardell" 5:00–6:30pm, 707 Mizzou North Brent Bjorkman, Kentucky Folklore Program

30 Sunday
School of Music Concert MU Honors Saxophone Quartet 3:00pm, European Gallery

**MAY**

2 Tuesday
Art of the Book Club In Ruins by Christopher Woodward Brown bag lunch and discussion 12:00pm, 123 Mizzou North

10 Monday–14 Friday
Artful Fun: Summer Camp 9:00am–12:00pm, Mizzou North (Limb two children per accompanying adult) Preregistration required by calling 882-3591

20 Thursday
Kids Series: World of Art “Money, Money, Money” 2:00–4:00pm, 2nd Floor Lobby (limit two children per accompanying adult) Preregistration required by calling 882-5391

25 Tuesday
Exhibition Opens The Lasting World: Simon Dinnerstein and the Fulbright Triptych Exhibition runs through December 22, 2017

27 Thursday
Kids Series: World of Art "The Way Things Go" 2:00–4:00pm, 2nd Floor Lobby (limit two children per accompanying adult) Preregistration required by calling 882-3591

**JUNE**

11 Sunday
Docent Led Theme Tour "Death, Burial, and Funerary Art" 2:00pm, All galleries

15 Thursday
Kids Series: World of Art "Women Artists" 2:00–4:00pm, 2nd Floor Lobby (limit two children per accompanying adult) Preregistration required by calling 882-5391

22 Thursday
Kids Series: World of Art "Hold Everything!" 2:00–4:00pm, 2nd Floor Lobby (limit two children per accompanying adult) Preregistration required by calling 882-5391

23 Thursday
Kids Series: World of Art "Heroes and Gods" 2:00–4:00pm, 2nd Floor Lobby (limit two children per accompanying adult) Preregistration required by calling 882-5391

20 Sunday
Docent Led Theme Tour "Regionalism" 2:00pm, All galleries

22 Tuesday
Exhibition Opens Impressions of Modernity: Prints from 1870–1949 Exhibition runs through December 10, 2017

24 Thursday
Art of the Book Club Film PBS: Thomas Hart Benton (1988) 7:00pm, 707 Mizzou North

**FEBRUARY**

10 Friday
Guess Who’s Coming to Dinner? (1967) Directed by Stanley Kramer
Starring Katharine Hepburn, Sidney Poitier, and Spencer Tracy

**MARCH**

10 Friday
A New Leaf (1971) Directed by Elaine May
Starring Walter Matthau, Elaine May, and Jack Weston

**APRIL**

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Tea with Mussolini (1999) Directed by Franco Zeffirelli
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Ad Hoc Film Series

All films shown at 7:00pm
Mizzou North, Room 707 (unless otherwise noted)
FREE and open to the public
Missouri Folk Arts Program

Sarah Denton
Community Scholar

Sarah Denton has participated in MHAP’s Community Scholars Network since its inception at the first workshop in 2010. In June, 2016, Denton visited Sugar Creek, Mo., to document an ethnic festival that celebrates the people who immigrated from Eastern Europe to work at the Standard Oil refinery and their descendants. The festival is funded in part with a Missouri Arts Council Folk Arts grant. In anticipation of the festival, June 9–10, 2017, she shares her observations and photographs.

Each June for over three decades, Sugar Creek, Mo., has been home to the Sugar Creek Slavic Festival, which celebrates the shared Slavic culture of the hard-working people who migrated here from the Ukraine and neighboring areas. The all-volunteer Sugar Creek Fair and Festival Board holds the event on the Mike Onka Memorial Building grounds, with proceeds going to support local civic activities and improvements. Thousands of visitors, many of Slavic background themselves, attend this festival each year, to bask in the rich heritage of the Slavic community through dance, song, and gaily. Visitors also enjoy a plenty of good-old-world food and beer.

When we arrived, my companion Gene Weinbeck and I walked the festival grounds, where we were met by the smell of roasting kielbasa and the sounds of rehearsing tamburitza musicians. In a covered exhibition area, we visited crafts people and studied a historical display of the Sugar Creek Slavic Festival that included photos, newspaper articles, flers, and recipes. Then, we observed (and sampled from) traditional meals of sarma (cabbage rolls), kielbasa and sauerkraut, cabbage slaw, and Croatian potato salad, as well as haluski, raznijio, kolache, povitica, and strudel.

Gene and I spent quite a bit of time interviewing a mother-daughter pysanky team, Irene Thompson and her mother Frieda Kissosyk. In their case, tradition followed a somewhat non-traditional path. Irene first took up the tradition of decorating eggs by way of her Ukrainian father. She then taught her mother Frieda. Today, Irene and Frieda have been decorating pysanky for more than forty years combined.

As she demonstrated for us, Irene explained that egg decorating is practiced in most Slavic countries and has pagan roots. She told us pysanka means “to write” because the designs are written (first with the pencil, then with beeswax), not painted. The tools of pysanky are simple and include hollow eggs (chicken, turkey, and duck are most common), kistka (the drawing stylos), dyes, beeswax, pencil, spoons, cotton swabs, soft cloth or paper towels, and a solvent. Kits and instruction books of designs were available at Irene and Frieda’s booth, along with dozens of finished pysanky. Irene demonstrated each step: handling the delicate hollow eggshell, penciling in the design, applying black wax, soaking the egg in the dye, and removing the wax with a solvent.

We found that even the first stage of the dying process—sapphire blue dye against the stark, black lines of wax on the eggshell—was beautiful.

Irene spoke, too, of the hundreds of designs traditionally used, from early pagan symbols to the incorporation of Christian symbols—and the ways the two interweave. Even the chosen colors or color combinations are symbolic. Symbols vary from curts (for defense or protection) to rows or clusters of dots (tears of Mary at the Crucifixion or stars in the heavens), ram’s horn (strength and leadership) and many more. Irene told us it is common for a single household to make as many as sixty or more pysanky in preparation for the Easter holiday or other special occasion. As the tradition evolves, pysanky are sometimes painted at Christmastime, with Christian and pagan symbols finding common ground by adorning the same tree. For Irene and Frieda, this detail-oriented tradition is also a fun way to spend long winter hours. Later, at the portable outdoor stage, Gene and I listened to local and headline bands: the Sugar Creek Tamburitza, Hrvatski Obicai, Marina Savage, and Grammy-nominee Alex Meixner. The Sugar Creek Tamburitzas, the small city’s group of ethnic musicians, has been performing a variety of traditional Slavic songs on traditional instruments since at least 1970, and has toured widely. Sugar Creek’s local Kolo Kids, a youth group learning their community’s traditions, performed dances on the street, including the famous Chicken Dance. Local male performers in the more advanced Ethnic Dance Troupe presented high-energy, comedic, nearly-acrobatic dance skills with knives and fighting sticks. All dancers wore traditional costumes, embroidered and hung with colorful ribbons. Women and girls wore the most richly-embellished costumes, from their vinok (flower and ribbon headpiece), vests or aprons, to flowing skirts and form-fitting dance shoes and boots.

The evening wound down with full bellies, Slavic beers, dance music, and smiling faces.
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From the Museum Educator

Cathy Callaway

This past Thanksgiving reminded me of all I am thankful for, and that list includes those who give their time to the Museum: including docents, students, and my colleagues. The guards are usually on the front lines, and we have knowledgeable and friendly ones, who reinforce the rules with the right mix of humor and professionalism. Speaking of the docents, not only do they give their expertise and enthusiasm to school groups, but they also offer special tours, such as a monthly themed tour, and “Healing Arts” for local retirement communities and care facilities.

I am thankful for the teachers from Lee Expressive Arts Elementary School, Jefferson Middle School, Hickman High School, and all the others I have left out, who go to the trouble of organizing field trips to the Museum. They enrich the lives of their students, but also the lives of those of us who interact with their groups. And thank you to the Assistance League, one of the sources of funding for these field trips.

The Ad Hoc Film Series has now moved to Friday nights (see calendar) and has been complemented thanks to some of the events that Museum Associates Art of the Book Club has sponsored. Documentaries on topics related to exhibitions and artwork and their book choices have proved very popular.

Finally, I am grateful for all the help I receive from my colleagues—especially the collaboration with Arthur Mehrhoff for National Museum Day and International Archaeology Day. But more on that from him.

From the Academic Coordinator

Arthur Mehrhoff

The aim of the Academic Coordinator is to enhance the teaching role of the Museum, especially for the University. For example, this past fall saw the development of a podcast around a powerful painting of a lynching in the Museum’s collection for a new Honors College race relations course.

The Museum hosted two major events in the fall. Museum Day featured a range of interactive learning activities for the whole family: art conservation techniques, a portraiture scavenger hunt, a calligraphy workshop, Chinese culture, local artist Jan Mudd painting, and a display of personal objects connected to the Daniel Boone Regional Library’s One Read selection Bettyville. MU students participated in activities such as Campus Writing Program-led responses to the special Bettyville display. Arts, Social Science, and Humanities (ASH) Scholars interpreted a triptych by African-American artist Willie Cole, using their research on Visualizing Abolition: A Digital History of the Suppression of the African Slave Trade.

International Archaeology Day also offered a broad spectrum of activities: an armored Greek hoplite warrior, Archaeology 101 workshop, demonstrations of archaeological field techniques, a display about China’s famous terracotta warriors, pottery restoration, a coin workshop, and a presentation on the Deutscheim State Historic Site. A display of cultural resources in Missouri state parks and a demonstration of the MU Architectural Studies 3-D Visual Simulation rounded out the day.

November featured the annual seminar with the Center for Aging highlighting our Kabuki Japanese prints; the event featured a lecture and lively discussion with Museum curator Alisa Carlson about the challenges of transmitting such a cultural heritage to new generations. I am currently working with the School of Medicine to identify Missouri art and artifacts to incorporate into its new Patient-Centered Care Learning Center.

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Photos: Alistair, Jonathan Hall-Arendt, Ashley Wilkins

Postcard: Cathy Callaway
Histories of Modern European and American art often deal primarily with developments in painting and sculpture, while works on paper, decorative arts, and design tend to get sidelined. Impressions of Modernity: Prints from 1870 to 1945 presents an international roster of avant-garde artists and investigates how these prints served their Modernist goals.

Félix Buhot innovatively combined multiple intaglio techniques in order to achieve the graphic equivalent of the loose brushwork and atmospheric effects of Impressionist painting. Débarquement à Angélots captures his experience of a blustery, rain-swept boardwalk in the seaside town of Ramsgate, where he arrived in England on September 9, 1879. The velvety, richly black marks in drypoint and the ethereal mid-range tonal values in the sky convey the transient appearance of air and light.

Christian Rohlfis took up printmaking late in his career—in 1908 when he was sixty years old—after seeing an exhibition of prints by artists of the German Expressionist group Die Brücke (“The Bridge”). He would go on to make 185 prints over the next three decades, almost all in woodcut or linoleum-cut that he hand-printed. Many of his prints tell biblical stories, such as Exuoplation from Paradise. Through its stark contrasts between ink and paper and its bifurcated composition, this image evokes the irreparable consequences for the Original Sin of Adam and Eve; their banishment from the Garden of Eden could be interpreted as a metaphor for the destruction and anguish of the First World War.

Vassily Kandinsky, whose paintings represent some of the earliest expressions of pure abstraction in the history of art, also produced lithographs, woodcuts, and etchings of nonobjective imagery. His color lithograph Unanimité exemplifies his exploration of harmonious compositional arrangements using foundational elements of line, shape, and pure color. These Modernist prints challenge conventions of subject matter, representation, and style and assert the artists’ unique visions of the ever-changing world around them. Other artists featured in this exhibition include Mary Cassatt, George Grosz, Käthe Kollwitz, Pablo Picasso, and Diego Rivera, among others.

In about 224 BCE the Athenians initiated a new festival called the Ptolemaeia, to celebrate their friendship with Ptolemy III of Egypt. During this festival, bowls of silver and gold, as well as of bronze, were distributed to upper class Athenian citizens. These metal bowls, undoubtedly produced in Alexandria, proved extremely popular, and provided the inspiration for the mold-made bowls (Fig. 1) formerly known as “Megarian.” This would explain the often intricate nature of some of the designs, and the metallic sheen found in many of the glazes. The first mold-made bowls were manufactured in Athens, with production soon spreading to other sites around the Eastern Mediterranean, including the Peloponnese, Anatolia, and Syria.

The molds (Fig. 2) were wheel-thrown, and are unglazed. Although the exteriors are rough, the interiors of the molds were treated to smooth them and remove all traces of wheel marks. A master craftsman would then apply the stamps and/ or any hand-drawn motifs. The molds were then fired, and could be used repeatedly until they finally broke or were simply discarded.

The bowls themselves were produced by placing a ball of clay into the mold and then pressing it down using a wooden plunger. Once this was done, the molds would be centered and secured on a wheel, the interior would be smoothed, and the rim would be added. The bowls would then sit in the molds until they hardened and shrank, at which time they were removed. They would then be slipped and fired. Although many of the bowls show evidence that they were stacked and fired in kilns, others (Fig. 3) have molten slips that indicate they were probably fired in pits.

The decoration of the bowls consists of a central medallion, usually in the form of a rosette, at the base; a calyx around the medallion; the wall, where the primary decoration is located; and the rim pattern, consisting of one or more bands decorated with symmetrical patterns that form the upper border. The majority of the fourteen bowls in the Museum’s collection are decorated with floral and vegetal motifs, with the occasional mythological figure or creature. The notable exception is the only one of the bowls currently on exhibit, on which is depicted a scene from Homer’s Iliad.

Production of these bowls stopped sometime in the first half of the first century BCE. In some cases this was due to political and/or military upheaval, for example, the sacking of Athens by Sulla in 86 BCE, but in others it was likely due to changing tastes and styles, as the Hellenistic gave way to the Roman.
Impressions of Modernity: Prints from 1870 to 1945

August 22–December 10, 2017

Alisa Carlson
Curator of European and American Art

Histories of Modern European and American art often deal primarily with developments in painting and sculpture, while works on paper, decorative arts, and design tend to get sidelined. Impressions of Modernity: Prints from 1870 to 1945 presents an international roster of avant-garde artists and investigates how these prints served their Modernist goals.

Felix Buhot innovatively combined multiple intaglio techniques in order to achieve the graphic equivalent of the loose brushwork and atmospheric effects of Impressionist painting. Débarquement à l’Angleterre captures his experience of a blustery, rain-swept boardwalk in the seaside town of Ramsgate, where he arrived in England on September 9, 1879. The velvety, richly black marks in drypoint and the ethereal mid-range tonal values in the sky convey the transient appearance of air and light.

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Gary Anger  
President, Museum Associates

It was great to see everyone who attended the Annual Meeting on November 4th and the Associate’s Holiday Party on December 7th. Following a buffet dinner at the Holiday Party we were treated to a very nice concert by the Central Methodist University Opera Ensemble in the European Gallery. For those who still had Christmas shopping to do, the 25% discount at the Museum Store came in very handy. I am looking forward to 2017 with all the opportunities it brings. We will begin the new year with two new Board members: Karla DeSpain and Brian Foster, and four returning Board members: Ken Greene, Jerry Murrell, Christiane Quinn, and Terri Rohlfing. All are ready to move the Associates forward for the benefit of the Museum of Art and Archaeology. If you see any of these folks, please thank them for their willingness to join and/or renew their service for another term as Museum Associate Directors.

As always there are several areas which require our attention and improvement. We need to continue increasing awareness of the Museum at its new location. Please invite all of your friends to visit and enjoy the Museum and its special exhibitions. We’d like to increase our membership base so we have more financial support and additional committee resources. If you have any ideas on how to increase membership, I’d love to hear them. Feel free to contact me at garyanger69@gmail.com. We also need additional volunteers to staff the Museum Store so that it can be open when the Museum galleries are open. In case you didn’t know, the Store is fully funded by the Associates and all profits are used by the organization to help support the Museum. Bruce Cox would be happy to schedule you in and train you on the nuances of retail sales.

There are two upcoming events I want you to know about so you can plan on attending: Art in Bloom will return March 17th–19th at Mizzou North and the annual Paintbrush Ball will be held on April 22nd at the Donald W. Reynolds Alumni Center.

You can become a Museum Associates member and purchase tickets to our events such as the Paintbrush Ball online at maamuseumassociates.org.

It goes without saying that without your support of the Museum through membership, attendance at events, and donation of artwork, and financial gifts, the Museum would fall short of being the artistic and cultural center of Mizzou and mid-Missouri. In today’s world the value of history and the inspiration found in all periods of art remind us of who we are and where we came from. Art touches the soul and inspires us to remember the past and think to the future. I hope to see you often in the galleries musing over a particular favorite or discovering a new work of art never before experienced. The Museum of Art and Archaeology is YOUR museum!

Joe Phillips and Veralee Phillips pose at the Holiday Celebration.

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Dr. John and Mrs. Pat Cowden  
Drs. Jan and Charles Swaney

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Drs. Brady and Anne Deaton

Event Sponsor
Gary and Nancy Anger  
Frank and Liz Aten  
David and Nancy Bedan  
Tim and Linda Harlan  
Linda Keown and Rick Crow

Schedule of Events

Donald W. Reynolds Alumni Center
5:30 pm Wine and hors d’oeuvre reception with cash bar, silent auction, and raffles
7:00 pm Dinner, live auction, fund an acquisition, and dancing to the Kapitol Kicks Orchestra until 11:00 pm

Black tie requested but not required

Tickets
$90/Person ($85 for MA Members)  
$170/Couple ($160 for MA Members)

Purchase your tickets online at: http://maamuseumassociates.org/paintbrush_ball.html or by calling (573) 883-6724

RSVP by April 17, 2017

Veronica and Darvin Lemme enjoy wine and dinner at the Holiday Celebration.
Museum Associates

Gary Anger
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Paintbrush Ball
April 22, 2017

Museum Associates Annual
Mid-Missouri florists design and create fresh-cut floral arrangements inspired by the artwork and artifacts found throughout the Museum’s galleries.

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