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MVSE

VOLUME
FORTY-SEVEN

2013



Annual of the
Museum of Art and Archaeology

UNIVERSITY OF MISSOURI

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The Museum of Art and Archaeology is open from 9:00 a.m. to 4:00 p.m. Tuesday through Friday and from noon to 4:00 p.m. Saturday and Sunday. Admission is free. The museum is closed on Mondays, from December 25 through January 1, and on University of Missouri holidays: Martin Luther King Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, and the Friday following. Guided tours are available, if scheduled two weeks in advance.

The Museum Store is open from 10:00 a.m. to 4:00 p.m. Tuesday through Friday and from noon to 4:00 p.m. Saturday and Sunday.

Back numbers of *Muse* are available from the Museum of Art and Archaeology.

All submitted manuscripts are reviewed.

Front cover:

Keith Crown (American, 1918–2010)
The Gravel Pit near Taos, New Mexico, 1992
Watercolor, 76.5 x 57 cm (sheet)
Gift of Patricia Dahlman Crown (2013.14)

Back cover:

Nam June Paik (Korean, 1932–2006)
Anten-nalope, 1996
Mixed media, H. 2.68 m (with antenna)
Gilbreath-McLorn Museum Fund (2000.2)

Table of Contents



Director's Report 2013

ALEX W. BARKER

1

Situating Classical Archaeology in the Midwest
The Early History of the University of Missouri's Plaster Cast Collection

LAUREN KELLOGG DISALVO

25

Encountering the *Anten-nalope*

DEBRA GRAHAM

59

About the Authors

76

Acquisitions 2013

77

Exhibitions 2013

84

Loans to Other Institutions 2013

87

Museum Activities 2013

88

Museum Staff 2013

96

TABLE OF CONTENTS

Museum Docents 2013

99

Museum Store Volunteers 2013

99

Museum Advisory Council of Students (MACS) 2013

100

Advisory Committee 2013

101

Museum Associates Board of Directors 2013

102

Director's Report 2013



ALEX W. BARKER

Change may be the only constant for museums, but some changes are nonetheless more dramatic than others. The most important event of 2013 for the Museum of Art and Archaeology was the University of Missouri's decision that we would move from Pickard Hall to the location of the former Ellis Fischel Cancer Center north of downtown Columbia, and that we would do so before the end of the calendar year. While Pickard Hall's historical character added much to the charm of the museum's facility, it also brought with it historical baggage that ultimately forced us to vacate the building.

Pickard Hall, the museum's home since 1975, was originally constructed in 1892 as the University's Chemistry laboratory (Fig. 1). Between 1913 and the 1930s University of Missouri professor Herman Schlundt conducted research on radium and perfected techniques for extracting radium—then the most valuable substance by weight in the world—from parent material. Untold tons of material were processed over the years, leaving low-level but widespread radioactive contamination in different parts of the building. Until 2007, the contamination was managed under state guidelines; new federal guidelines in 2007 shifted radioactive substances like these to federal control. These changes led to stricter standards and more intensive monitoring, and in 2009, the university notified the Nuclear Regulatory Commission (NRC) that Pickard Hall exceeded radiation levels set in the new regulations. From that point forward, all museum staff were formally trained as radiation workers and encouraged to practice “as low as reasonably achievable” or ALARA protocols for minimizing exposure in contaminated areas; all museum workers were issued dosimeters to document levels encountered. Access restrictions were put in place for areas with known contamination, and public radiation warning signs were installed in public

galleries and gathering areas.

The regulations generally deal with the decommissioning of facilities actively using radioactive materials, require that decommissioning (decontamination) take place within a fairly brief window of time after radiation work in the facility ends, and understandably did not address cases in which work with radiation had ceased some seventy-five years earlier. The University of Missouri sought an indefinite waiver of these requirements from the NRC: discussions between the university and the NRC regarding the fate of Pickard Hall are ongoing.

In 2012, the NRC requested additional information regarding radiation levels in areas occupied by museum cabinetry or artworks. These areas had not been previously tested because of the fragility of the works and the difficulty of safely moving stored collections on a temporary basis. In early 2013, the university informed the NRC that in response it would completely vacate Pickard Hall by the end of the calendar year. The museum learned in late spring 2013 that it would be moving, with the expressly stated requirement that the move be fully completed by December 31. The move was described as temporary, but no timeline for the museum's return to campus was established, pending more information regarding radiation levels at Pickard Hall and the complexity and costs of their amelioration.

No space could be identified on campus that would allow the museum to remain a viable public institution, but a building off campus was available. The



Fig. 1. Pickard Hall on Francis Quadrangle from the west.
Photo: Alex Barker.

old Ellis Fischel Cancer Center, to be renamed Mizzou North, lies 2.2 miles north of campus (Fig. 2). It had been vacated when the center moved its operations to a new building adjoining the University Hospital on the university's campus. While the Cancer Center provided

most of the requisite space, it would not be formally transferred to university control until late summer, and the building would require certain modifications before we could move in. This process, as well as preparations for the move, development of the Request for Proposal (RFP) from art moving firms, and review and approval of the move itself by university authorities meant that the RFP was not

issued until the end of summer 2013, so that the time remaining for the move was four months or less. None of the prequalified firms bid on the project, feeling that the move was beyond their capacity given the



Fig. 2. Design for the south façade of the east wing of Mizzou North. Photo: Campus Facilities.

aggressiveness of the timeline. After further negotiation, two highly qualified firms, Terry Dowd Inc. of Chicago and US Art Company Inc. of greater Boston, agreed to combine forces to undertake the move.

On September 30, 2013, the museum closed its doors to the public. Jeffrey Wilcox, the museum's registrar, who has worked at Pickard since it became the museum's home nearly forty years before, formally locked the museum's doors and placed signs informing visitors of the closure and move. While no ceremony was planned to mark the closing at Pickard, a flash mob of friends, fans, and family appeared to share the bittersweet occasion. The next day the move began.

In order to minimize disruption to other museum operations, some administrative staff were moved to Mizzou North at the outset: assistant director for operations Bruce Cox, fiscal officer Carol Geisler, graphic artist Kristie Lee, and tour coordinator Donna Dare, as well as staff of the Missouri Folks Arts Program (MFAP), began moving in to their new offices in October. This allowed functions such as payroll, accounting, scheduling, and other administrative tasks to reorganize and come back up to normal operational tempo before

the move began in earnest. Carol's efforts ensured that grants administration continued seamlessly despite the transition, and all four worked to ensure that an admirable semblance of operational and administrative normality was maintained against a background of constant change. Education and curatorial staff moved into temporary spaces in the basement of Mizzou North, as the spaces they were to occupy had not yet been vacated. Preparation and some



Fig. 3. Art handlers and staff moving a Roman amphora from the Saul and Gladys Weinberg Gallery of Ancient Art. Photo: Jeffrey Wilcox.

collections staff lived in limbo, spending most of their time working in Pickard Hall, where offices had long since been dismantled, and being unable to move formally into new spaces because of the move's temporal constraints.

There's an old proverb in museums—I first heard it from Bruce McMillan, former director of the Illinois State Museum, but it may have earlier sources—that three moves equal one fire. While the professional staff of any museum moves its collections with the greatest care, in our case we knew that our relocation would ultimately encompass all three proverbial moves: 1) a move from Pickard Hall into temporary storage at Mizzou North while the storage areas and galleries were renovated; 2) a move from temporary storage to the renovated galleries and storage areas once they were completed; and 3) a return from

Mizzou North to the main campus when funding and space allowed. As a result, the museum staff struggled on the one hand with the desire to complete all aspects of the move with the greatest attention to detail and with our usual fastidious care, since more moves lay in the future, and on the other with the desire to find ways to expedite the move and reduce overall costs, in part for the same reasons and because both funds and time were in very short supply.

Through the creativity and collaboration of the art movers (Fig. 3), a series



Fig. 4. Marble statue of the bathing nymphs in a slat crate. Photo: Jeffrey Wilcox.



Fig. 5. Moving the cast of the Winged Victory. Photo: Jeffrey Wilcox.

of techniques were developed that allowed the move to proceed quickly and efficiently. Instead of creating foam cutouts for each work, flats of foam with pre-cut holes of standard size were prepared, and individual works were padded with batting and fitted into these pre-cut openings. Slat crates were pre-made based on rough dimensions, and works secured within them using padded braces and closed-cell archival foam. After working with the movers and better understanding their techniques—and, crucially, developing confidence in the individuals involved—museum staff enabled most large objects to be moved in open-sided slat crates (Fig. 4), reducing the number of crates with solid plywood sides from ninety-two to a handful. All but one of these solid-sided crates were for objects which the museum holds on loan; the museum chose to use these crates for loans both in our role as stewards and to ensure that custom crates were available for return shipment at the end of the loan period. To protect objects during the move from Pickard Hall, the wheelchair ramp from the

basement doors was covered with a large enclosure, allowing smaller works and crates to be moved and loaded with minimal exposure to the elements. Casts (Fig. 5) and other very large and heavy objects remained at Pickard Hall until



Fig. 6. Platform at the west entrance of Pickard Hall. Photo: Jeffrey Wilcox.

the end of the fall semester, when the quadrangle became less congested. A platform was built above the west entry steps to Pickard, large objects were moved onto this platform, lowered by forklift, and loaded onto waiting trucks (Fig. 6). Bills of lading for each transfer were checked as they left Pickard Hall, normally by Jeff Wilcox; and as they arrived at Mizzou North, normally by me. Works were then placed in storage, as renovation of the gallery areas had not yet been completed.¹ Storing works temporarily presented its own planning and logistical challenges. Space was limited and stored collections needed to be compacted on fixed racks, which restricted access. Once placed on the racks, another set of racks was moved into place, making already stored works essentially inaccessible. Consequently, the sequence in which works were stored had to be rigorously planned

so that works could be unpacked and racks removed according to the order in which galleries and storage areas would be completed and objects installed.

To complicate matters further, the museum's was not the only move. Two other university facilities were being closed for renovation during the same period, and their staff and contents relocated. Swallow Hall, which housed the Museum of Anthropology (a unit of the Department of Anthropology), was closed to allow for long-anticipated renovations.² Because of the simultaneous closure of Pickard Hall, which also housed the academic Department of Art History and Archaeology, it was decided that the Department of Art History and Archaeology would move into the renovated Swallow Hall once work there

was completed, and the Museum of Anthropology would move to Mizzou North. Some faculty of the Department of Anthropology were also assigned lab and office space at Mizzou North. Jesse Hall, the iconic administrative center of the university, was also scheduled to close in order to add sprinkler systems and upgrades to elevator service for the building. Given that Jesse Hall faces The Columns, a landmark left when the last academic center of campus was destroyed by fire in 1892, addition of fire suppression systems to Jesse Hall was widely welcomed. During its renovation, various departments and functions were to be temporarily moved to Mizzou North as well. As a result, there were more than a dozen different units moving into Mizzou North during the course of the museum's move, complicating the logistics of our collections' move and requiring additional security and prior planning.

In the end, the move out of Pickard was completed ahead of schedule and under budget. The art movers credited this largely to the willingness of museum staff to work cooperatively with them and to embrace techniques and workflows that expedited the packing and movement of objects; to thorough preparations for the move on the part of museum staff; and to our exceptional level of collections documentation. If that sounds like bragging, it is. It reflects the meritorious and remarkable efforts of museum staff, notably registrar Jeff Wilcox and collections specialist Kenyon Reed, who prepared documentation so that duplicate records and photographs of objects could be placed on every shelf and copies could be packed with objects, and who worked with movers to resolve any questions regarding object number and identification. Kenyon and assistant preparator George Szabo modeled the location of objects in their new storage locations to ensure that everything fitted and could be safely installed and unloaded. Chief preparator Barb Smith, preparator Larry Stebbing, and George Szabo worked with both art movers and general university movers to transfer collections mounts, pedestals, and fixtures safely. They also juggled the complex task of moving a full fabrication and preparation shop from one facility to a temporary location in another, while maintaining adequate capacity and function to meet the myriad needs that came up in both locations as the move progressed. All museum staff pitched in during different parts of the move.

One of my goals throughout the move was to systematically improve the storage environments for the museum's collections and, to the degree possible, ensure that we made investments that could come back with us when we returned to campus. All the museum's cabinets were replaced with new Delta



Fig. 7. Storage cabinets in Mizzou North. Photo: Alex Barker.

Designs 700 series locking museum cabinets with full gaskets and canopy tops (Fig. 7); wooden textile racks were replaced with closed metal cabinetry holding textiles on rolls; the number of oversized flat textile units was doubled; and closed, gasketed metal shelf units

accommodating solander boxes were designed and fabricated, replacing open wooden racks. All employ archival and inert materials; all lock and provide much higher levels of collections protection than previously possible. New aerospace-grade aluminum painting racks were designed and fabricated by Crystallization Systems Inc., considerably increasing the museum's rack-storage capacity and for the first time allowing all the museum's paintings to be simultaneously held in storage.³ At the same time that environmental controls were being upgraded, we invested in a new suite of temperature and humidity sensors using a wireless network to report environmental conditions continuously without the need to download data. All collections areas and galleries are covered, and the suite of sensors complements existing stand-alone data loggers and analog devices. Finally, significant improvements were made to the museum's electronic security and video surveillance capabilities, which, it is hoped, will ensure the physical security of the irreplaceable collections during their stay at Mizzou North. All of these upgrades and changes are transferrable when the museum returns to campus, at some yet unspecified future date.

Due to security concerns, the media was not allowed to film the move itself. Jeff Wilcox and I captured photographic images of the move (some reproduced here); we also acquired a set of GoPro Hero3 cameras, which Barb Smith and George Szabo installed to capture time-lapse sequences of the move out of the Cast Gallery, as well as of the installation of new cabinetry and the cast collection at Mizzou North.

While the museum nominally closed during the move, some functions continued unabated—in some cases despite our best efforts. Because museum staff was unaware of the impending move before 2013, we had entered into commitments that we felt obliged to honor even with our changed circumstances. We had agreed to provide one traveling exhibition, and through the efforts of Barb Smith and Jeff Wilcox, the planning and organization of the exhibition went forward. *Cityscapes: Silkscreen Prints* opened as scheduled in 2014 at the Leigh Yawkey Woodson Art Museum in Wisconsin, with our preparation for the loan beginning in 2013. As part of the renovations of Jesse Hall, it was decided to transfer the Scruggs-Vandervoort-Barney “Missouri, Heart of the Nation” art collection to the Museum of Art and Archaeology. The collection includes important works by George Schreiber, Fred Shane, Jackson Lee Nesbitt, Peter Hurd, Adolph Dehn, and Fred Conway, among other notable regionalist artists, and has significant historical interest because of its role in the trajectory of Regionalism as a movement. Transfer of this collection from university administrative control to the museum is something I had recommended since shortly after my arrival in 2006, but it was not approved in principle until 2013. Our planning for the move thus included incorporation of the ninety-eight works in the “Missouri, Heart of the Nation” collection.⁴

In January 2013—before we learned of the move—The Wind Institute presented the museum with a series of exceptional Korean artworks, including two ceramic vessels by nationally acclaimed master Kim Jeong-ok (a large moon vase and a Buncheong-ware bottle), as well as a jade sealstone by Suh Ji-min and Han Yong-taek. They were formally presented to the museum and unveiled by Mrs. Kyungja Lee, founder of the Wind



Fig. 8. Mrs. Kyungja Lee, founder of the Wind Institute, provost Brian Foster, and Handy Williamson, Jr. (left) present three Korean artworks to the museum. Photo: Arthur Mehrhoff.

Institute, University of Missouri provost Brian Foster, and University of Missouri vice provost for International Programs Handy Williamson, Jr. (Fig. 8). Also early in the year, the museum received one watercolor by Robert Stack (*Oberbaum Bridge, Berlin*, 1998) through an anonymous gift.

Other works came to us in the midst of the move. The Andy Warhol Foundation for the Visual Arts offered the museum seven artist's proofs of Andy Warhol prints, a gift which built on previous donations of Polaroid and silver gelatin photographs by the artist. The museum purchased four other prints, including Wolfgang Kilian's 1623 print of *King Nebuchadnezzar's Vision from the Second Chapter of the Book of Daniel* and Henri-Arthur Lefort des Ylouses' late nineteenth-century gypsograph *Hercules and the Lion*; and acquired five prints from *André Planson: Huit lithographies originales* (1972) as a transfer from the University of Missouri's Office of Administrative Services. The museum also received two early works by Tom Huck, a gift of professor emerita Brooke Cameron. *Tornado* and *Tornado 2* are collographs with charcoal and colored chalk, completed in 1994 while the artist was a student at the university. Other works received during this period include *Censorship*, a 1989 lithograph by Elizabeth "Grandma" Layton, the gift of Vicky Riback Wilson and David M. Wilson, and a 2012 mixed media assemblage, *La Revista del Vigía, Año 22, No. 32: Loló Soldevilla en Vigía*, by Cuban artist Rolando Estévez Jordán, a gift from professor Juanamaria Cordones-Cook, which further expanded the museum's rich holdings of work associated with the Ediciones Vigía art collective in Matanzas, Cuba.

Through the generosity of Robin and Alex LaBrunerie, the museum acquired a powerful 1936 oil painting by American artist Albert Pels. *American Tragedy* portrays the aftermath of a lynching, with figures crouched around a young victim and framed against a bleak and forbidding background. The Museum Associates generously donated a 1947 self-portrait by African American artist Roman Johnson, expanding both our holdings of African American art and of portraiture—both areas identified as meriting expansion. The museum also recorded one found-in-collections object, an iron spearhead, probably from either Somelaria or Jalame, Israel, and dating to the first millennium B.C.E. or first millennium C.E.

Finally, one of the works included in the *Sites of Experience* exhibition was given to the museum. Keith Crown's *The Gravel Pit near Taos, New Mexico*, 1992, was donated by his widow, professor emerita Patricia Dahlman Crown.

This gift expands our holdings of Crown's works, which include the full set of his sequential sketchbooks documenting his career and development as an artist, as well as a number of watercolors, one of which was painted for the museum and depicts its collections and building.

All of these acquisitions continue to build the museum's permanent collection, offering additional resources for exhibition and public interpretation, as well as subjects for substantive scholarly research. The museum also continued its program of conserving works in its permanent collection, and in July, conservation of two works, Gerrit Hondius' *The Mill* (1936) and the fifteenth-century oil on panel *Flight into Egypt*, was completed. Our ability to undertake painting conservation projects of this kind on a regular basis owes much to the generosity and encouragement of American Institute for Conservation Fellow Barry Bauman, founder of the Chicago Conservation Center. His program of complimentary services to American museums allows us to stretch our available conservation resources further than would otherwise be possible. These resources include the museum's Maura Cornman Fund for Conservation, provided through the Pittsburgh Foundation, and our endowed Nancy D. and James T. Cassidy Conservation Fund. We are particularly grateful to Nancy (a longtime museum docent) and her late husband, James, for their forethought and vision in creating an endowed fund to ensure the integrity of museum objects for future generations.

While the move cut short the museum's planned exhibitions calendar, we did offer three temporary exhibitions during the abbreviated programming year. *Sites of Experience: Keith Crown and the Landscape of New Mexico* (January 26–May 19, 2013) was an outstanding exhibition curated by professor Kristin Schwain with graduate student Meghan McLellan of the Department of Art History and Archaeology and made possible through the generosity of Keith Crown's family. The exhibition examined the artist's use of innovative techniques and compositional approaches in depicting his beloved Taos, New Mexico. Crown was keenly aware of the potential for light damage to watercolors and selected his materials with care to reduce risks of fading. As a result—and with the permission of the family—we were able to present works with slightly higher light levels than would normally be the case, allowing Crown's characteristically vibrant colors to “pop.”

Shortly before the end of *Sites of Experience* the museum learned it would be moving. Our next exhibition, *14 Rural Absurdities by Tom Huck*, was originally

scheduled for June 4–August 11, 2013, but was extended until the museum's closure at the end of September. Inspired by Albrecht Dürer, Missourian Tom Huck infuses his large-scale, densely populated woodcuts with an emphatically modern and sardonic sensibility. His satirical approach was complemented by a secondary exhibition, *Satirizing the High Life: Hogarth's "Marriage à la mode,"* which showcased the work of a master satirist with very similar sensibilities working two centuries before Huck.⁵ The museum also mounted a display of works from its *Songs of My People* photographic collection, opening in February 2013 and closing the following month. It was presented at the university's Ellis Library in support of Black History Month programming.

Beyond a lengthy period during which the museum would be closed to visitors, the move also meant that traditional linkages between the museum and core constituencies would be broken. Over the past seven years, the museum had



Fig. 9. Students from Lee Expressive Arts Elementary School.
Photo: Susan Scott.

worked to become increasingly integral to, and integrated with, the intellectual life of campus. Classes from multiple colleges and programs regularly visited the museum as part of both formal curricula and informal learning experiences, and specific programs had been developed

to engage a range of academic units. The move made the museum remote from and less accessible to the university's students and could significantly compromise its teaching and research mandates. It also compromised a range of long-established K–12 educational relationships. Lee Expressive Arts Elementary School, for example, used the museum intensively as a resource, is unique in the area in being based on an arts-integrated curriculum, and pioneered the

museum's junior docent program.⁶ Pickard Hall was in easy walking distance of the school, and classes visited nearly every week (Fig. 9). The new location is too distant for easy access by Lee students and faculty, and while new partnerships may be forged with other schools, Lee's unique curriculum made it an ideal match for the museum's educational programs.⁷ Given these new realities, the museum's educational staff began developing new initiatives, allowing the museum to advance its mission despite these changed circumstances. Museum educators Cathy Callaway and Rachel Straughn-Navarro, and academic coordinator Arthur Mehrhoff, worked to develop and deliver new programs to take the museum to our audiences, since our audiences could no longer come to us. Working with museum docents they increased our offsite outreach programs, strengthened our traveling box programs, and worked on a top-to-bottom redesign of the museum's website, which we hope to launch in 2014.

Despite the shortened calendar, the museum also offered five lectures and one gallery talk in 2013. Patricia L. Crown, professor of anthropology (archaeology), University of New Mexico, and member of the National Academy of Sciences, lectured on "The Art and Archaeology of Mastering Crafts." Her lecture presented her research on the evidence in the southwestern archaeological record for children learning crafts and included memories of her father, watercolorist Keith Crown, who introduced her to the region that would become her lifelong focus. (According to her, he tried and failed to pass on to her at a young age his own craft skills.) Tom Huck's introduction to his quirky and unique approach to modern woodcuts ("Tom Huck Print Maker") included discussion of his influences from fifteenth-century German masters to heavy metal music. A lecture "Internet Folklore" by Trevor Blank (State University of New York-Potsdam) was offered by The Missouri Folk Arts Program (MFAP) in April, and in July, storyteller Marideth Sisco presented "An Evening of Ozark Storytelling with Marideth Sisco." In October, Dale Fisher of the University of Iowa Museum of Art chronicled the race to salvage the UIMA's collection in advance of rising floodwaters. Dale, a former staff member at the Museum of Art and Archaeology, also offered talks in local schools and met with museum staff to discuss the challenges of moving museum collections. Kristin Schwain gave a gallery talk to introduce visitors to the *Sites of Experience* exhibition in February. Other educational events included two in September, held while the museum prepared to close its doors. One was a long-planned Educator's Night for local K-12 teachers; the other was the ART-I-FACT Gallery and Museum

Crawl, in participation with other museums, galleries, and programming venues on campus.

While the move unsurprisingly caused some rescheduling and relocations, the museum offered a full slate of eighteen family events, ranging from a Civil War re-enactment program (organized in concert with The State Historical Society of Missouri) to programs on ancient lamps or story time readings in the



Fig. 10. Docent Gary Beahan as Picasso. Photo: Cathy Callaway.

galleries for children younger than five years old. A summary is offered in the back matter of this issue, but a description of museum family events would not be complete without mention of docent Gary Beahan, whose guest appearances as notable artists ranging from Diego Rivera to Henri Matisse add immeasurably to museum programs

(Fig. 10). Docents are truly the public face of the museum—or in the case of Gary, a multitude of public faces. The museum also offered twenty-one films over the course of the year, changing locations once the museum's auditorium became unavailable in October. Films ranged from *L'âge d'or* (1930) to *A Separation* (2011) and included a diverse set of offerings featuring *A Fish Called Wanda* and *History of the World, Part I* on the one hand to *Lilies of the Field*, *Black Orpheus*, and *Les quatre cents coups* on the other.

The museum has long sponsored junior docent programs through the Columbia Public Schools and Columbia Independent School. Fifth-grade students from Lee Expressive Arts Elementary School gave their junior docent presentations at the museum on April 9 (Fig. 11), and students from CIS presented their junior docent programs on April 18. I always find it refreshing to listen to the junior docents and see familiar works through new and always-

curious eyes. Another event that challenges preconceptions is the annual Art and Music event, held in collaboration with the Ars Nova Singers of the university's School of Music. Individual works of visual art are paired with musical pieces exploring the same themes or reflecting the same periods and movements. This year Dr. Norman Land of the Department of Art History and Archaeology introduced the individual works and placed them in a broader artistic context. The works included Altobello Melone's *Madonna and Child Enthroned* (1520), paired with Morten Lauridsen's 1943 choral work *Ave Maria*, and Peeter Neefs the Elder's *Interior of a Gothic Church* (ca. 1620), paired with Tomás Luis de Victoria's sixteenth century *Super flumina Babylonis*.

The Missouri Folk Arts Program (MFAP), jointly administered by the Museum of Art and Archaeology and the Missouri Arts Council, continued its proud tradition of service. MFAP program director Lisa Higgins and program specialist Debbie Bailey organized several events and coordinated the twenty-ninth year of Missouri's Traditional Arts Apprenticeship Program. Seven apprenticeship teams, who hailed from seven Missouri regions, participated



Fig. 11. Lee Expressive Arts Elementary School junior docent presentation. Photo: Rachel Navarro.

in the annual program, passing on traditions in chair caning; quilting; Native American feather work; Navajo silversmithing (Fig. 12); old-time fiddling; Ozark storytelling; and Gasconade/Osage Rivers' gig making. Quilters Barbara Culpepper and Peggy Torrance, and gig makers Bernard Tappel and Douglas



Fig. 12. Master Navajo silver smith Joe Hijoe of Carthage, Missouri, crafts silver and turquoise jewelry in his workshop. Photo: Deborah A. Bailey.

Knight, were featured artists in Jefferson City at the annual *Tuesdays at the Capitol* demonstrations in the Missouri State Museum. Lisa and Debbie also enlisted three community scholars to conduct a field survey in the southwestern corner of Missouri; attended five traditional arts events; engaged eight organizations; and identified nearly forty

artists, eighteen of whom staff met and documented with photography and audio/video recordings. As mentioned earlier, Ozark storyteller and vocalist Marideth Sisco shared an evening of stories in Pickard Hall, a complement to the museum's Tom Huck exhibition *14 Rural Absurdities*. MFAP staff wrapped up the year with an introductory community scholars workshop in Ste. Genevieve, Missouri, which included a fieldtrip to historic Old Mines' sites to learn more about the "Missouri French" or "paw-paw" language, history, and legacy from local expert Natalie Villmer (Fig. 13). Perhaps most memorably, in 2013, master old-time fiddler Vesta Johnson of Kirkwood, Missouri, was awarded the Missouri Individual Artist Award just a few months before her ninety-first birthday.

Service remains an important responsibility of museum staff, and I am pleased to report that staff remains active in a range of service-related activities. In 2012, Cathy Callaway had received a fellowship to attend the American Association of Museums (AAM) meetings, advised the Museums

Advisory Council of Students (MACS), and taught graduate-level courses for the university. In January 2013, she took a six-month leave of absence to assist her husband, Robert Seelinger of Westminster College, to establish a second campus for Westminster in the Phoenix area. During her absence, Rachel Navarro stepped in as educator, associate curator of ancient art Benton Kidd took on the advising of MACS, while Arthur Mehrhoff and docent Gary Behan assumed responsibility for the Film Series. Despite her leave, Cathy helped museum graphic artist Kristie Lee with the text for the children's book, *A is for Art and Archaeology*, published by the museum in 2013. Kristie recognized an opportunity to tell a story with museum objects, and her book was a realization of her creative talent and vision. Cathy returned to the museum in the summer, immediately took up the task of completing docent training for four candidates whose training was being interrupted by the move, and served on the AAM's EdCom Professional

Development Committee. Jeff Wilcox continues to work with the Registrar's Committee of AAM. Benton Kidd again taught mythology for the Department of Classical Studies, was involved with the Fine Arts Residential College and the university's Arts Freshman Interest

Group, and completed a yearlong professional development program through the University of Missouri Chancellor's Emerging Leaders Program. Arthur Mehrhoff serves on the Project for Public Spaces Placemaking Leadership Council and writes the "Art of Placemaking" blog for *Missouri Life* magazine. Lisa Higgins, MFAP director, continued to serve as the exhibits review editor for the *Journal of American Folklore*. She organized and chaired the forum



Fig. 13. Workshop participants in the St. Joachim Catholic church as Old Mines Historical Society member Natalie Villmer of Cadet, Missouri, explains the intersections of place and religion for the Missouri French. Photo: Jackson Medel.

“Public Folklorists Teaching in Universities” with colleagues from Kentucky, Indiana, Oregon, Wisconsin, and Wyoming at the 2013 American Folklore Society annual meeting in Providence, Rhode Island. She was nominated for the American Folklore Society’s Executive Board and served on the Arkansas Arts Council’s Arkansas Treasures review panel. For the second year, the Public Programs Section of the American Folklore Society appointed her to serve as the section’s representative on the Independent Folklorists’ travel award committee, which provides funds annually for unaffiliated folklorists to participate in the society’s annual meeting. She will also serve as co-chair of the planning committee for the Folk Arts Coordinators Peer Session for the 2014 National Assembly of State Arts Agencies. During 2013, I continued to serve as treasurer for the Society for American Archaeology. For some two decades, the society has sought to build its financial reserves to levels equaling one year’s operating budget, and I am pleased that we accomplished this goal in 2013. I continued my service on the Native American Graves Protection and Repatriation Act (NAGPRA) Review Committee, as one of three members selected by the Executive Branch from nominees recommended by museum and scientific organizations. I served on the Executive Board of the American Anthropological Association (AAA), and as convener of the forty professional societies comprising the AAA Section Assembly. Currently I chair the Anthropological Communications Committee, responsible for scholarly communications and academic journals of the AAA, and serve as a member of the Committee for the Future of Print and Electronic Publishing. I also conducted a Museum Assessment Program review for the American Alliance of Museums and served as a national grants panelist for the Institute for Museum and Library Services. Locally I served on the Mizzou Advantage Advisory Committee, the Strategic Planning and Resource Advisory Committee for the university, and as president of the Lee Expressive Arts Autonomous Elementary School Board.

Staff members also remain active as scholars. Benton Kidd presented “Masonry Style in Phoenicia: Reconstructing Mural Decoration from the Late Hellenistic Stuccoed Building at Tel Anafa” for the Ancient Painting Society’s colloquium “Putting It Back Together: The Reconstruction and Interpretation of Ancient Surface Decoration” at the annual Archaeological Institute of America meetings in Chicago; a published version should appear in 2014 through the AIA Monograph Series. His chapter on the wall paintings at Tel

Anafa for the final volume of the Tel Anafa report is currently in second draft and under review by the volume editors. Arthur Mehrhoff contributed the presentations “Museums Without Walls: New Media and Creativity in Museum Studies” to the Mizzou Advantage Creativity and New Media Symposium, and “The Museum in Higher Education, the Museum As Higher Education” to the Missouri Celebration of Teaching annual conference. With several colleagues I contributed a scholarly article to *Geoarchaeology*, “Evidence for Holocene Aeolian Activity at the Close of the Middle Bronze Age in the Eastern Carpathian Basin: Geoarchaeological Results from the Mureş River Valley, Romania,” as well as a substantive invited entry on North American museums to the *Encyclopedia of Global Archaeology*. I also presented an invited paper “Stealing Fire: Processualism, Abduction, and the Reconstruction of Meaning in Prehistory” at the Society for American Archaeology scholarly meetings. Cathy Callaway and Jeff Wilcox continue to work as assistant editors of *MUSE* with Jane Biers, former curator and interim director of the museum and longtime editor of this journal.

The museum’s docent corps has remained loyal and endlessly supportive throughout the vagaries and vicissitudes of the move and relocation to Mizzou North. The docents as a group forwarded a letter regarding the



Fig. 14. Mary Franco leads docents in a discussion on Visual Thinking Strategies in relation to the Common Core Curriculum standards. Photo: Cathy Callaway.

move to university administrators, specifically expressing concern that the museum might be a less viable campus and student resource in its new, less central location, and docent David Bedan arranged a tour of the Pickard location with Wayne Goode, Chair of University of Missouri Board of Curators. Kathie Lucas and Alice Reese developed



Fig. 15. Art after Dark. Photo: Rachel Navarro.

September, and it is hoped that final production and editing will be completed in early 2014. Ingrid Headley and Remy Wagner have served as docent



Fig. 16. Jeremy Estes and Chantelle Monzingo (center) and Leland Jones and Christina Schappe at the Paintbrush Ball. Photo: Tom Scharenborg.

representatives to the Museum Associates, ensuring coordination of efforts and continuity of information between these two critical support groups and helping to make the continuing efforts of the docents more broadly visible. I confess that I was deeply concerned about the potential impact of the museum's move and temporary closing on the docent corps, but it was unnecessary—they have remained active, engaged (Fig. 14), and

a proposal to film the Pickard Hall installations and develop a docent-narrated video for use by groups, both for when the museum would be closed to tours and as a record of the older facility and its interpretive programs. Filming began before the museum's closure in

representatives to the Museum Associates, ensuring coordination of efforts and continuity of information between these two critical support groups and helping to make the continuing efforts of the docents more broadly visible. I confess that I was deeply concerned about the potential

enthusiastic—and I know I speak for all the museum staff in expressing our appreciation to the docents, both individually and as a group.

The Museum Advisory Council of Students (MACS), composed of graduate and undergraduate students, sponsored Art after Dark on April 11 (Fig. 15). On December 4, the organization sponsored an informal luncheon discussion with Nicole Myers, associate curator of European painting and sculpture, Nelson-Atkins Museum of Art; and an evening public lecture “Cataloguing the Collection: French Paintings at the Nelson-Atkins Museum of Art,” the last museum lecture in Pickard Hall auditorium.

The Museum Associates continued their outstanding efforts to support the museum and expand outreach to the community. During 2013 the Museum Associates sponsored an opening event for the *Sites of Experience* exhibition, held The Paintbrush Ball (Fig. 16)—

the museum and Museum Associates gala ball and fundraiser—and supported the annual Art in Bloom weekend, which pairs floral artists with selected works from the museum’s galleries (Fig. 17). Over the past decade, assistant director for operations Bruce Cox has built this event into a successful and much-anticipated weekend. This year it attracted more than 1500 visitors on three blustery spring days in March. The Associates sponsored two holiday events: a Valentine’s Day showing of *Gentlemen Prefer Blondes*; and a holiday celebration in December that marked the opening at Mizzou North of the



Fig. 17. Art in Bloom: Lion and Serpent after a sculpture by Antoine-Louis Barye, designer Zac LaHue of My Secret Garden. People’s Choice award for best in show and honorable mentions for best in creative design and for best design that reflects the artwork. Photo: Tom Scharenborg.



Fig. 18. Museum Store in Mizzou North. Photo: Jeffrey Wilcox.

Museum Store, which was ably organized and installed by Bruce Cox (Fig. 18). The Associates also worked with museum docents to coordinate the museum's participation in the nationwide Slow Art initiative. In September, the Associates organized the annual Museum Associates Crawfish

Boil in the Shadow of the Columns, held two weeks before the museum closed its doors (Fig. 19). For many in the community and university, the event marked their last chance to drop by the museum informally for conversation and to visit favorite works. Overviews of the Associates' programs and the



Fig. 19. Crawfish Boil in the Shadow of the Columns. Photo: Alex Barker.

status of the museum's move were presented at the Associates annual meeting on November 15, which also served as an opportunity to thank outgoing members of the Museum Associates Board of Directors including Lyria Bartlett, Marcela Chavez, Elizabeth

Kraatz, and Annette Sobel, as well as outgoing president Robin LaBrunerie. The Associates welcomed Gary Anger, Linda Keown, Don Ludwig, Barbara Mayer, Alfredo Mubarah, Christiane Quinn, and Joel Sager to the Board, which is led by incoming president Scott Southwick.

The scheduling of the move required cancellation of the museum's longstanding Haunted Museum Halloween program in 2013. It is unclear whether it will return, given that the museum now occupies an old cancer hospital—a facility that for many still brings such poignant memories of the loss of loved ones that some longtime museum friends have said they have not yet been able to bring themselves to enter the new facility.

Finally, December 1 traditionally marks National Day Without Art, a day when museums close their doors or hold special programs to recognize the disproportionate number of members of the arts community who have died or are living with AIDS. This year the observance of Day Without Art was particularly poignant, as the old museum building stood dark and silent with its doors locked. The museum looks forward to opening the Cast Gallery in Mizzou North in early 2014, to rehousing its collections in longer-term storage areas through late spring and summer, and to reopening its main galleries in early 2015.

NOTES

1. Installation of works began in 2014 and will be described in a subsequent report.
2. The two museums have quite different organizational structures. The Museum of Art and Archaeology is a freestanding museum within the College of Arts and Science, considered on par with any other academic unit. While it has close associations with the Department of Art History and Archaeology, it is not formally allied with it nor under its supervision. The Museum of Anthropology, by contrast, is part of the Department of Anthropology and is administered by a director and a museum committee appointed by departmental faculty.
3. There is one exception. David Ligare's 1984 *Dido in Resolve* was painted for the landing of the museum's stairwell in Pickard Hall and is too large to fit on existing racks (or, barring changes, the museum's new walls). It is one of a small group of works (about a dozen, mostly nineteenth-century plaster casts) which are physically attached to older and potentially contaminated building areas and which will not be moved until addi-

tional characterization of the location and levels of radiation contamination in Pickard Hall have been further assessed. None is believed to be contaminated, but it is feared that their removal may disturb underlying levels of construction, which are contaminated.

4. Actual transfer of the works did not take place until 2014. The Missouri, Heart of the Nation collection was one of a series of large art collections commissioned from leading American artists for major American department stores in the middle of the twentieth century; this is the sole collection that remains intact. University of Missouri Journalism professor Rick Shaw is currently producing a film chronicling the collections and its ultimate transfer; the film should be completed in 2014.
5. We are indebted to George Szabo for suggesting this opportune pairing of exhibitions.
6. During this same period, the Columbia Public Schools Board of Education approved Lee's status as a separately governed autonomous school, reflecting its unique and innovative arts-based curriculum. Ironically, I was chosen as the first president of the Lee Expressive Arts Autonomous Elementary School Board.
7. The research and educational mandates are intertwined, and research is not based solely on collections; through academic programs like Art Education and Museum Studies, the museum serves as a laboratory where our public educational role supports substantive academic research. Similarly, ongoing research and university teaching informs our public education activities.

Situating Classical Archaeology in the Midwest The Early History of the University of Missouri's Plaster Cast Collection



LAUREN KELLOGG DISALVO

This article will examine the University of Missouri's collection of plaster casts and its important role in classical education. The acquisition of the classical plaster cast collection, the presentation of the casts in the museum, and the display of the casts at the 1904 Louisiana Purchase Exposition demonstrate the ways in which the casts served to promote and establish the University of Missouri as an active participant in classical academia. The University of Missouri, which was established as a land grant university through the Morrill Act of 1862, played a role in shaping the discipline of classical archaeology in the Midwest, and this was, in part, due to the acquisition of the plaster casts by professor John Pickard.¹ I will present the early history of Missouri's plaster cast collection, the ways in which it propelled the university into the larger conversation of the discipline of classical archaeology, and how it participated in giving classical academia a regional voice in the Midwest.

John Pickard and the University of Missouri

John Pickard was an instrumental force in building the cast collection and classical archaeology both at the University of Missouri, and in the Midwest in general (Fig. 1). He came to Missouri in 1892 after completing his doctoral work on Greek theaters at the University of Munich under the direction of Adolf Furtwängler. President Richard Henry Jesse of the University of Missouri was the driving force behind the creation of a department of classical archaeology,



Fig. 1. Gertrud Heinrich (German, d. 1929). *John Pickard*, 1908, oil on canvas. By permission of the Department of Art History and Archaeology, University of Missouri. Photo: Jeffrey Wilcox.

and it was he who recommended it be led by John Pickard.² As a one-man department, Pickard advanced course offerings in a very short time period from just a single course on Greek art to a variety of courses on the art and topography of Greece and Italy.³ The variety of coursework in both ancient and modern art history courses reflects Pickard's drive to establish the department. Significantly, student enrollment in these courses more than doubled within just a few short years.⁴ Pickard's efforts were rewarded as he turned out students who went on to have successful careers at Ivy League institutions and national museums. He was also heavily involved with the College Art Association during its early years, serving as president.⁵ Nicknamed "Missouri's Apostle of the Beautiful," Pickard brought regional and national distinction to the University of Missouri, creating an institution well versed in the arts.

Plaster Casts and Collecting in America

Plaster casts, plaster copies taken from molds of antique statues, were used as early as ancient times and during the Renaissance. The eighteenth and nineteenth centuries, however, with the rediscovery of classicism, saw vigorous formation of collections of plaster casts. Large, public cast collections of works from antiquity and the Renaissance were assembled in the nineteenth century and were used by museums, fine arts schools, and universities.⁶ In America, cast collecting became an extremely prevalent practice, most often located in large city museums. In smaller towns, the responsibility for a museum with casts often fell to universities.⁷ In conjunction with the growth of art education programs at universities, including land-grant schools, cast collections also surged in popularity.⁸ Due to these increased demands, a visitor to an art museum in the United States between the years of 1874 and 1914 would inevitably see a collection of plaster casts.⁹

Cast collections in American museums were associated with both large and small museums alike. The Museum of Fine Arts in Boston and the Metropolitan Museum in New York are two examples of the use of plaster casts to promote refinement and build collections in large museums. The Museum of Fine Arts in Boston began in the 1870s with twenty-five casts on loan from the Boston Athenaeum, which enabled the museum to educate the public on high art.¹⁰ By the 1890s, the museum had acquired an additional 800 casts.¹¹ This rapid growth in collections demonstrates the museum's desire to provide classical

education for the public. In 1891, the Metropolitan Museum published *Metropolitan Museum of Art: Tentative Lists of Objects Desirable for a Collection of Casts, Sculptural and Architectural, Intended to Illustrate the History of Plastic Art*, making known the desire for a comprehensive collection.¹² Casts, based on these recommendations, were acquired by November of 1894.¹³ The amount of money and lengths that went into organizing this comprehensive collection en masse illustrates the wish to acquire a collection that could meet the didactic demands of the time. Similarly, in the late nineteenth century the Art Institute of Chicago also based its purchase of casts on a list compiled by Lucy Mitchell, a sculpture specialist. The collection covered all periods of art and was particularly strong in its pre-Greek collections.¹⁴

Smaller museums also boasted collections of classical plaster casts. The Metropolitan acquisition was inspired by the cast collection of the smaller Slater Memorial Museum in Norwich, Connecticut, which was solely devoted to casts. Modeled after this museum, the George Walter Vincent Smith Museum in Springfield, Massachusetts, opened in 1899.¹⁵

Plaster Casts and Classical Education

Plaster casts also functioned as a way to advance classical education in the United States. Classical archaeology, as a formal academic discipline, arose in the late nineteenth century and was a core component of American education.¹⁶ The classical text alone was no longer considered sufficient for a classical education, and art history and archaeology began to proliferate in classics programs.¹⁷ Although in Germany the use of plaster cast collections by universities to facilitate studies in classics was commonplace, the practice did not arise in the United States until the late nineteenth and early twentieth centuries as a direct result of this rise of classical archaeology.¹⁸ The advent of plaster casts, along with photographs and lantern slides, allowed students of classical archaeology to examine the objects that they were studying.¹⁹ Furthermore, plaster casts facilitated the dissemination of knowledge of archaeological excavations in Europe; as sculptures were pulled from the earth, molds were taken and plaster casts were sent around the world.²⁰

Because of their usefulness in advancing classical education, plaster casts naturally took on a principal role within the didactic setting of the university. To students of the classical subjects, plaster casts were a tool for recognizing

the different stylistic periods in the field of art history and presented an entire canon of antique sculpture, something that could not be fulfilled by contemporary European museums that were limited to original artworks.²¹ Cast collections represented the nineteenth-century desire for completeness that ensured observers a chronologically and geographically comprehensive survey of antique sculpture.²² By the end of the nineteenth century, most colleges or universities had some sort of museum, and the plaster casts in these collections played a critical role in archaeological pedagogy.²³

Midwestern Precursors to the Cast Collection at the University of Missouri

John Pickard was well aware of other collections in the Midwest, and his acquisition of casts fitted into this move to make the Midwest a locus for classical archaeology. In a letter to the Board of Curators of the University of Missouri, he mentioned other schools in the United States that had plaster cast collections, some of which were in the Midwest.²⁴ An examination of these collections will demonstrate how Pickard's methods and motivations for acquisition situated him, and the University of Missouri, in the midst of an upsurge in interest in classical academia during the late nineteenth- and early twentieth-centuries in the Midwest.

Motivations for the creation of a classical plaster cast collection vary in the Midwest but are inevitably based on the same principle of education, much like collections elsewhere in America. At nearby University of Kansas, Alexander Wilcox, professor of Greek, in addition to efforts made by David Hamilton Robinson, set out to acquire plaster casts for the university from 1888–1909. Robinson argued that these casts should be purchased because there was no public gallery and residents could not afford such extravagant art for their own homes. Additionally, these casts aided the study of both ancient and modern languages as well as Greek myth and religion.²⁵ The University of Michigan's cast collection, begun in 1855 when Henry Frieze, professor of Latin, went to Europe to purchase casts and illustrations for his courses, was started as a tool with which to develop classical education at the university.²⁶ Frieze thought that the plaster casts would act as affordable substitutions for the experience of the original statues.²⁷ He acknowledged that repeated use of the casts would be more profitable:

The student should be reminded that a truly great work does not always reveal itself at the first glance, and that its very simplicity often prevents it from being fully appreciated, until repeated visits and a familiar acquaintance at length make us aware of all its merit.²⁸

At the Illinois Industrial University in Champaign, John Milton Gregory, the regent, began acquisition of a cast collection in the 1870s in order to broaden the educative scope of the university.²⁹ The Illinois Industrial University was associated with the Federal Land-Grant Education Act that required the school to have an objective to teach courses that specifically related to agriculture and engineering. While Gregory supported the ideals the land grant set up for the university, he also cultivated a passion for the arts that he wished to impart to the school. Gregory's introduction of the classical plaster casts led to a greater presence of the arts at the university when, in 1876, an instructor was hired to teach industrial art and design.³⁰

Not only were local didactic concerns in the forefront when deciding to acquire a plaster cast collection for the schools, but also there was an inherent concern with regional and national reputations. At the University of Michigan, Frieze was motivated not only by the aesthetic qualities of the materials, but also by larger national concerns. He believed that the casts were valuable tools in art education, since they would provide not only the refinement of national taste, but also would inspire industrial and economic trade in America via the ability of art to engender a higher level of aesthetic taste.³¹

Gregory, of the Illinois Industrial University, also had national and regional aspirations for the university. He wanted Illinois to be known in the world of classical academia stating, "It would give Champaign and Urbana a character abroad for art, genius and refinement, and in that respect [they] would stand ahead of the cities of the west."³² The school newspaper reported that it would be "found to be one of the most valuable" of all university facilities. Indeed, Gregory did succeed in gaining a regional reputation for his institution as having the largest collection west of New York.³³

The funding for these early collections of casts in the Midwest did not come easily. Henry Frieze of Michigan got permission to purchase the plaster casts, but at a personal cost; the price of the casts was taken from his salary with his permission. His initial costs paid off, however, when his collection spurred donations, such as the Laocoön from Michigan's Class of 1859, to honor Frieze's

efforts in creating Michigan's collection. Additionally, the Classes of 1885 and 1896 donated a statue of Niobe and her youngest daughter and panels from the Arch of Trajan at Beneventum respectively.³⁴ Gregory of Illinois requested funds from the Board of Trustees but was not successful.³⁵ He believed that the plaster casts were such a necessity to the school that he set out to fundraise on his own by giving lectures around Illinois to raise funds for their purchase, over \$2,000 in total.³⁶ Additionally, in 1874 when Gregory left for Europe to acquire plaster casts, he paid his passage out of his own pocket. As at Michigan, Gregory also acquired money from the Class of 1875 when he came across the Laocoön cast and just had to have it.³⁷ Wilcox at University of Kansas, like Frieze, purchased the casts mostly at his own expense.

The composition of these Midwestern collections was quite similar in both subject and content. The collection at Michigan that Frieze built consisted largely of plaster casts, but it also included illustrations of Italian archaeological sites and replicas of Renaissance works.³⁸ At Illinois Industrial University, Gregory also included photographs, photo engravings, and lithographs in addition to casts, no doubt to round off the comprehensiveness of the collection.³⁹ At Kansas, Wilcox also supplemented the cast collection with slides and electrotype copies of Mycenaean objects.⁴⁰

Purchasing plaster casts involved a great deal of effort and was not always easy, as these Midwestern collections demonstrate. Most often, trips to cast makers in Europe were required. While both museums and individuals made casts, more often museums had their own workshops and possessed higher quality molds.⁴¹ This forced cast makers to obtain permission from various venues in order to obtain a comprehensive collection to offer to clients.⁴² In England and Italy, more often single individuals owned the right to distribute molds, while in Germany and France the molds were associated with the workshops within the museums.⁴³ Oftentimes, because of all these factors, purchasers of casts went to multiple vendors to obtain casts.

The casts in these Midwestern collections came from noted cast makers. Frieze went abroad to noted and reputable sources to acquire his casts, such as casts from the Louvre carried out by Desachy and the Micheli brothers.⁴⁴ Gregory went to many of the same places that Pickard would go, including Eugene Arrondelle of the Louvre and Diego Brucciani of the British Museum.⁴⁵ When acquiring casts for University of Kansas, Wilcox purchased casts from Brucciani and Co. of the British Museum, but he also purchased casts in the

4

Brought forward		\$ 3825-50
Skopos - Fragments from Tegea		10
Apollis Muragolar - Vatican		75
Viola + daughter - group		200
Lysippe - Apoxyomenos		80
Sabotini Aul		100
Denarii of Knidos		100
Munich - Attalos (Meyron)		75
Bronze boy Berlin		35
Bronze head Hygieia		6
Seated Venus Naples Museum		50
Melager Vatican		120
Sophokles statue		75
Siona of Gabii		64
Mausoleum Frege		100
Venus of Melos		55
" of Arles		60
" of Caprea		50
Hellenistic Art		
Great Pergamon Altar		400
"Dying Gladiator"		95
Alabaster group, Dead Galatian (group)		20
Kneding Persian		18
Sleeping Ariadne - Vatican		150
		\$ 5763 50

Fig. 2. Page from John Pickard's letter to the Board of Curators in 1895. University of Missouri, President's Office, Papers, 1892-1966 (2582) Folder no. 5028, The State Historical Society of Missouri Manuscript Collection.

United States from P. P. Caproni & Bros., Boston, a renowned caster.⁴⁶ Each of these founding collectors went to renowned sources, essentially ensuring the creation of similar canons.

Planning the Acquisition

It is not surprising, given the strong precedent of cast collecting in the Midwest, that shortly after joining the faculty as a professor of classical archaeology and an assistant professor of Greek, John Pickard began a campaign to purchase plaster casts. His goals were to form the foundation for a museum and Department of Classical Archaeology, as well as to insert the university into the larger dialogue of classical archaeology.⁴⁷ In an initial attempt to acquire the casts, Pickard wrote a report to the Board of Curators on January 1, 1895, making his case for a museum by listing other leading universities that had plaster cast collections and classical artifacts. He included Cornell University; University of Michigan; University of Illinois; Harvard University; Yale University; Princeton University; University of Pennsylvania; and nearby University of Kansas (Fig. 2).⁴⁸ He asked for \$8,000 worth of classical plaster casts with an additional \$800 for books and illustrations stating that, “It is now two years since, by your action, the Department of Classical Archaeology was established. This department today is almost bare of equipment.”⁴⁹ He proposed spending nine times more on classical archaeology than he did on the Renaissance equipment that consisted of engravings, illustrations, and books. The large sum of money reserved for classical items is representative of the university’s desire to meet the classical standards set by universities within the United States and Europe.

Pickard’s list of potential casts that was included in his 1895 letter to the Board of Curators also demonstrates his desire to create a comprehensive collection that appropriately illustrated the nuances in style between periods of classical art (Appendix 1). The 134 desired casts that Pickard listed reproduced what he deemed a “canonical Classical history of art representative of all periods.”⁵⁰ In fact, Pickard’s list is a selective sampling of an earlier publication released by the Metropolitan Museum of Art, and this suggests that he looked to established authorities for a canon of art.⁵¹ He divided his desired selections into the following categories: Archaic Greek, Hellenistic art, Busts (Greek and Roman), and Roman art.⁵² The list shows Pickard’s wish to collect objects that enabled comparison of stylistic differences between periods.

The Board of Curators gave Pickard approval to purchase casts with university money, something his predecessors at other Midwestern universities were not so lucky to receive. That he received money from the university for the purchase of a collection is not surprising given President Jesse's interests in the discipline; he had a background teaching Latin and Greek. In fact, President Jesse recognized the importance of the study of classics to the Board of Curators in a letter concerning the museum, "You know my interest in Classical Archaeology..."⁵³

Despite receiving approval of the list of casts submitted to the Board of Curators, Pickard only purchased approximately 24 percent of the plaster casts he included on the list, which points to the general difficulties surrounding the obtainment of specific casts. Although Pickard did not acquire every single cast he listed in his first report to the Board of Curators, he purchased casts of different subjects, and later reports demonstrate that he actively continued seeking out plaster casts for the department. In sum, after two trips to Europe in 1895 and 1902, Pickard ended up purchasing nearly 100 casts of mostly Greek sculptures, with some architectural fragments, and Renaissance sculpture (Appendix 2).

Pickard's motivations for the acquisition of a collection of casts for Missouri stemmed both from local concerns and international traditions. Locally, the department needed equipment for teaching its students. In a letter listing other universities in the United States that had plaster casts, Pickard wrote, "Missouri has a chair of archaeology but no equipment."⁵⁴ At a more regional and national level, Pickard was looking at academic trends of other prestigious universities and striving to meet and exceed those standards. That the university saw itself as a leading institution in the region is clear from a letter written during Pickard's acquisition period:

In no feature of the state's activity has there been more remarkable growth in recent years than in that of higher education....The university, which is the recognized head of the public school system of the state, is also the leading university in the territory of the Louisiana purchase.⁵⁵

Pickard's decision to institute a cast collection also reflected international trends. Pickard was schooled in the German-style university system, in which cast collections were an integral part of the learning process.⁵⁶ Heinrich Brunn, under whom Furtwängler wrote his dissertation, formed a collection of casts in

Munich when he received funds in 1869 for museum objects.⁵⁷ Furtwängler later succeeded Brunn as director of the collections. As a student of Furtwängler, Pickard would undoubtedly have had great exposure to the use of cast collections. By creating a plaster cast collection for the University of Missouri, Pickard was, therefore, continuing this Germanic tradition of education in the American university system.

Purchasing the Casts

1895 Acquisitions

Pickard made two trips to Europe to select casts for the University of Missouri and purchased them from some of the top cast makers in Europe. Letters and disbursements of the university document Pickard's first trip abroad in 1895 to purchase casts during which he, unlike some of his Midwestern predecessors, was able to secure his normal salary.⁵⁸ In 1895 Pickard wrote to the Board of Curators asking for money to pay the authorities for casts from the Musée du Louvre in Paris, the British Museum in London, and the Technischen Hochschule in Munich. He was very insistent in pushing for payment so that he could acquire the casts without delay, citing that it was, "a matter of great importance for my work..." In the same letter, he also wrote, "I am very desirous to have the money here in Europe by the time the casts are ready so that there may be no delay in forwarding the figurines."⁵⁹ Pickard's request was approved, since an 1896 biennial report from the university states that plaster casts were purchased for the Department of Classical Archaeology from the Musée du Louvre, D. Brucciani & Co., G. Gerfaud Fils (casing and packing crates), and Technischen Hochschule (sundry plaster casts) for a total of \$987.14.⁶⁰ These were respected purveyors of casts, associated with museums in all cases, except for the Technischen Hochschule, which produced high quality casts, was especially known for architectural casts, and was a major supplier for Munich.⁶¹ It is likely that most of the architectural casts in Missouri's collection came from this producer given their specialty.

Pickard also purchased a small number of casts from the United States. It is interesting that he attempted to do so from the United States only once, despite the well-known and popular P. P. Caproni Brothers' operation out of Boston. Around 1895, he petitioned the Board of Curators for money with which to buy eight pieces of sculpture excavated in the Temple of Hera near Argos, including

heads, a torso, and a fragment of sima. He sent photographs of some of the casts that he wished to purchase with the letter and claimed that they were very cheap, yet of fine quality. Pickard states that the molds for these works were in New York, and the casts would have to be freighted from there. The expenses were approved by the Board, who claimed that the casts would “enable us to make a beginning in collection of objects for study in art and archaeology.”⁶² Although President Jesse also endorsed these expenses, some of these casts never actually entered Missouri’s collection or, at any rate, do not survive to the present. The archival records unfortunately do not reflect what happened to this acquisition beyond the approval.⁶³ Regardless, this purchase is significant as it is representative of the ways in which archaeological excavation materials were disseminated via plaster casts, and was, therefore, a way to keep current in archaeological discoveries.

1897–1902 Plans

Budgetary reports to the Board of Curators document Pickard’s plans for the plaster casts after his return from Europe in 1895. For the biennial period of 1897–1898, Pickard requested \$1,000 for casts and models of Greek and Roman architecture and the same amount for casts of Greek and Roman sculpture. Since no purchases of casts were made that year, perhaps he was not approved. Bases were also requested in this report, and these must have been for the plaster casts as well.⁶⁴ It is unclear which of these requests was specifically met since the only recorded fund allocated to the museum was not until several years later in 1900.⁶⁵ This would suggest that perhaps his requests were denied.

1902 Acquisitions

In 1902 Pickard requested money “for the ‘setting up’ of the casts now in the museum” and also \$600 for models and casts.⁶⁶ He was successful in his petition, since he went back to Europe again in 1902 for additional casts, thus significantly adding to the collection he had begun in 1895. In total, Pickard acquired thirty to forty additional plaster casts for the department during this trip including casts from the Parthenon and Temple of Zeus at Olympia.⁶⁷ Interestingly, he returned to Eugene Arrondelle of the Musée du Louvre, as it is listed again in a 1902 disbursement during his second trip to purchase casts.⁶⁸ It is not surprising that Pickard went to Eugene Arrondelle of the Louvre twice or Diego Brucciani & Co. of the British Museum to acquire plaster casts. This meant that he was receiving an “original cast,” a cast of high quality and artistic integrity that used

a mold taken directly from the statue in question and not from another older mold.

During his second trip, Pickard returned to Germany, probably because of his academic connections in Munich. He also purchased casts in Berlin while in Germany. A 1902 disbursement was made to the General Verwaltung of the Königlichen Museen for plaster casts.⁶⁹ Pickard must have considered his purchases in Germany critical to the collection as he offered, “to deliver a lecture and let the proceeds of that go towards the payment of the bill.” This lecture, then, paid for at least half, and perhaps more, of the bills from Germany.⁷⁰ Significantly, Pickard employed the same fundraising tactics as Gregory in Illinois to enable purchase of plaster casts.

The Casts in the Museum

By the 1894–1895 school year, the catalogue records that in Academic Hall there was a space reserved for the museum that would contain plaster casts and other representations of the best works of classical art and architecture in Europe.⁷¹ This indicates that although casts were only just being purchased, the university was dedicated to the idea of a Museum of Classical Archaeology.

The Museum of Classical Archaeology was repeatedly referenced as a laboratory in university records. In the 1896 edition of *Savitar*, the university’s yearbook, the museum was described as filled with casts of rare works of ancient art. “With the scientific spirit so dominant, and scientific



Fig. 3. Plaster casts on display in Academic Hall at the University of Missouri. Junior Class of 1895, *Savitar 1896* (Columbia, 1896) p. 130.

laboratories all around, it is especially fitting that there should be one place where the products of a great imaginative age shall pose in beauty and dignity.”⁷²

By the time the catalogue was published in 1895–1896 the museum on the third floor of the west wing of Academic Hall was finally occupied (Figs. 3 and 4). The catalogue stated:

During the past year, an excellent beginning has been made in equipping a laboratory for the study of Classical Archaeology. For this purpose the third floor of the west wing of Academic Hall, a room 110 x 36 ft., is fitted up. It is now supplied with models of temples, illustrating the three orders of Greek Architecture, and with fifty plaster casts of the most famous specimens of Greek and Roman Art. These are arranged chronologically, and with them are hung one hundred and fifty framed photographs of other works of classic art. Besides these, the Museum possesses some six hundred photographs, and a fine collection of lantern slides.⁷³

In all of the disbursement files of the university, any expenses of the museum are listed under “Laboratories” along with those of Chemistry and other sciences. In addition to the university referring to the museum as a laboratory, Pickard himself also called it a laboratory in one letter requesting to know when the “library and laboratory funds are divided.”⁷⁴

These references to the museum as a laboratory have interesting implications in terms of classification. Mary Beard argues that placing plaster casts in a laboratory, specifically in the instance of the Fitzwilliam Museum at the University of Cambridge, declassifies them as works of art and reclassifies them as specimens.⁷⁵ Rather, I would suggest that these references to the Museum of Classical Archaeology as a laboratory could represent another idea. First, this terminology correlated to an upsurge in scientific classification during the nineteenth century, which accounts for the attempt to apply scientific methods to classical archaeology. The scientific classifications promoted a “stylistic taxonomy of objects” which in turn associated the methods of the scientific world to the realm of art.⁷⁶ Second, in the case of the University of Missouri, the consideration of the museum as a laboratory simply highlights the way in which the subject cannot be studied without materials, as in scientific practices. This signals that the university held this museum in high regard and as an

integral component of the department just as the chemistry laboratory would be similarly crucial to the Department of Chemistry.

Pedagogical Roles of the Casts

The Department of Classical Archaeology used the cast collection to promote classical education. As mentioned above, the course catalog reveals that the plaster casts were arranged chronologically. Collections at this time were usually arranged this way to demonstrate stylistic differences, and because one of the major goals that Pickard had for plaster casts was didactic, he adhered to this practice. As a sea of white, plaster casts served a specific function in being physically similar so that they could be compared, thus facilitating easy comparative learning across time.⁷⁷ Because of this, plaster casts were often considered better than the originals as expounded by George Fisk Comfort, who established the College of Fine Arts at Syracuse University: “. . . for the purpose of study [they] are better than the originals.”⁷⁸



Fig. 4. Plaster casts on display in Academic Hall at the University of Missouri. *University of Missouri, Photographs, 1873–1913, 1937–1954* (3756) Folder no. 238 Cast Gallery, The State Historical Society of Missouri Manuscript Collection.

Over the years, the university catalogues’ descriptions of the courses in the Department of Classical Archaeology also confirm the pedagogical role of the plaster casts. In the 1896–1897 and 1897–1898 academic years, the department

offered a course called “Explanation of the masterpieces in the Museum of Casts.” It was a class that met one hour a week and was “Open to all students of the University who desire to become acquainted with the finest works of art in the museum.”⁷⁹ Beginning in the 1902–1903 academic year, the description of the History of Greek Art course in the catalogue includes: “Lectures, collateral readings, essays, with constant use of lantern slides, photographic reproductions, and models and casts in the Museum of Classical Archaeology.”⁸⁰ These descriptions of courses directly affirm that students would spend time with the plaster casts in the museum in order to advance learning.

Framed photographs of classical art also supplemented the casts, and this was a common practice to fill out plaster cast collections.⁸¹ Photographs often worked as supplementary evidence, either to complete collections, or to show a photograph of the original work next to the plaster reproduction. Pickard’s decision to represent these two reproductive media side by side demonstrates the importance given to the plaster casts as didactic tools. While lantern slides and photographs were available for teaching and could be considered more convenient because of their smaller size, plaster casts continued to hold precedence in the museum, most likely because of their true-to-life size and their ability to communicate in three dimensions.

The Casts at the Louisiana Purchase Exposition

The plaster casts from the Museum of Classical Archaeology played a role in advancing the university’s placement in classical academia at the 1904 Louisiana Purchase Exposition in St. Louis, Missouri. The Palace of Education, where the plaster casts were located as part of the exhibit of the University of Missouri, represented the first time an exposition provided an entire building specifically dedicated to education. Here, educational systems from thirty U.S. states and from renowned universities in foreign countries exhibited their achievements through monographs on their educational systems and charts and models demonstrating the universities’ progress.⁸² These exhibits worked not only to promote achievements, but also to spread knowledge of new ideas generated from these institutions.

The University of Missouri exhibit was intended to promote the university as equal to and excelling universities within and outside the United States. Since the fair was held in nearby St. Louis, the University of Missouri had a

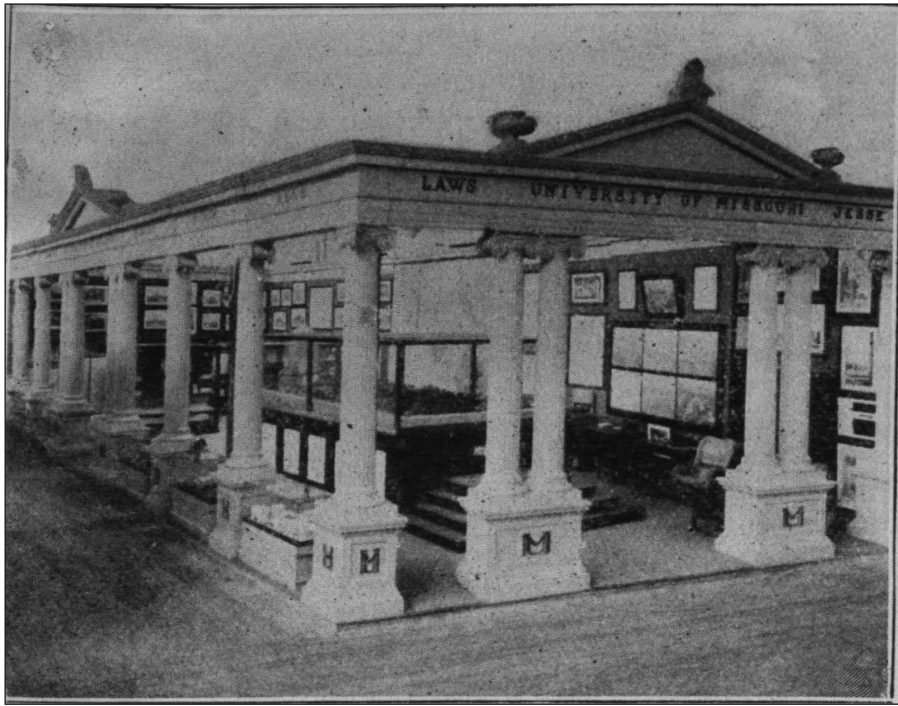


Fig. 5. University of Missouri exhibit in the Palace of Education at the Louisiana Purchase Exposition in St. Louis in 1904. J. Pickard, 1904. *University of Missouri, Columbia and Rolla, at the Louisiana Purchase Exposition, St. Louis, 1904*. St. Louis: University of Missouri Committee on the University Exhibit at the Louisiana Purchase Exposition, 1904. Image courtesy of Special Collections and Rare Books, University of Missouri Libraries.

responsibility to promote the academic success of the state. The University of Missouri's exhibit of 10,000 square feet was directly within the main entrance of the Palace of Education, signaling its importance within the building and its general prominence amongst other institutions (Fig. 5). In a letter to the Executive Board of the University of Missouri, dated July 12, 1901, the committee for the world fair indicated that:

All leading universities of the US and some of Europe will have splendid exhibits at this exposition. In this connection, it should be emphasized that many of the western universities are competing for education supremacy in the middle west and southwest. The people of Mo will expect that at this exposition, held

within our own domain, the exhibition of her own university will far outrank that of any other institution.⁸³

Indeed, President Jesse of the University of Missouri acknowledged that, “It is not self praise to say that no such exhibits were ever made by any institution of learning at any Fair or Exposition in the history of mankind,” and he continued to write that even “our worst enemies will admit that we met the obligation [to outrank other institutions] fully.”⁸⁴ This is affirmed by the university winning fifteen medals and prizes for its exhibit, including the grand prize for the general exhibit.⁸⁵

The university’s award-winning display in the Palace of Education was divided into two parts. The first was an exhibit depicting what the university was generally, while the individual departmental exhibits constituted the second part.⁸⁶ The center of the entire exhibit was the gravestone of Thomas Jefferson; this is extremely fitting considering the fair was honoring his Louisiana Purchase. Photographs and charts depicting the growth of the University of Missouri were included, as well as publications stemming from the university.⁸⁷ These items demonstrated that the University of Missouri complied with the outline of components for an education exhibit suggested by the chief of the Department of Education of the Louisiana Purchase Exposition.⁸⁸ The outline ended with the statement that, “It is not the great bulk of material that is impressive, but care in selection and system in arrangement.”⁸⁹ This statement must have resonated with the university as Pickard, who later became involved with the university’s exhibition, wrote, “Though the university occupies more space than is given to any other university at the exposition, space is lacking to show all the departments of the university or to show adequately even the departments represented.”⁹⁰

Of the thirty university departments represented at the fair, the presence, although small, of the Museum of Classical Archaeology suggests Pickard’s influence and the growing importance of the department. A 1901 letter to the Board of Curators from the World Fair committee, before Pickard became involved, listed the departments that would hold exhibits at the fair. The Museum of Classical Archaeology was not listed among them, although, under the “miscellaneous” category, the letter included, “Selected models and photographs from the university’s extensive collections in architecture, archaeology, and Greek and Roman life.”⁹¹ By 1904, however, the published account of the University of Missouri’s presence at the world fair, written by John Pickard, showed that things had changed, perhaps reflecting the growing collection of casts. The

publication records an exhibit by the Museum of Classical Archaeology: “This exhibit is limited to framed photographs of views in the Museum of Classical Archaeology.”⁹² Thus, since the museum at this time was composed of plaster casts, the photographs would have included these reproductions and might have been similar to contemporary photographs of the museum.

It might be surprising that the plaster casts were exhibited as photographs since the chair of the University of Missouri’s exhibit was John Pickard. I would, however, suggest that the explanation is simply one of convenience; the plaster casts had only just recently arrived at the university, and transportation comes with the risk of serious damage. The growing collections of the museum and its importance to the university in promoting itself as a top institution, to the students in aiding their coursework, and to the community all explain why the exhibit, however minor, was included at the world fair.

The plaster casts, seen through photographs at the exhibit, were just one of the ways in which the university asserted itself as a key player in classical academia. President Jesse of the University of Missouri was part of the administrative board of the Congress of Arts and Sciences at the fair, and one of the panels held in September was on classical art where Dr. Adolf Furtwängler of the University of Munich and Dr. Frank Tarbell of the University of Chicago spoke on classical art.⁹³ That President Jesse was involved with this project lends heavier weight to the idea that the university was attempting to take a place in the larger conversation of classical art and archaeology, through its funding of the casts.

Conclusion

By seeking a cast collection, John Pickard was participating in, and enriching, a tradition that was already well established in the Midwest. For all the examples of Midwestern collections discussed, the founders of the collections pursued the acquisition of plaster casts with great passion and at great personal expense in order to bolster classical art and archaeology at their respective institutions. They were not only concerned with their school’s presence in national and international circles, but also with the reputation of Midwestern classical art and archaeology in academic circles. These collections were, therefore, critical in the development of the curriculum of classical archaeology in the Midwest at this time, and in the United States. They were crucial for demonstrating the ability

of these Midwestern schools to participate in the trends of classical art and archaeology set by the rest of the world.

The presence of the plaster cast collection at the University of Missouri took on very similar roles in its environment in Academic Hall and at the 1904 Louisiana Purchase Exposition; this was a function that had already been established in the Midwest. At the university, the chronologically ordered collection served didactic purposes to teach its students about classical art and to promote the land grant university as a player in the promotion of a classical education. At the Louisiana Purchase Exposition, the photographs of casts, now doubly removed from the original work of art, served to educate the national and international public about the university's role in the conversation



Fig. 6. Gallery of Greek and Roman Casts in 2010, Pickard Hall, University of Missouri. Photo: Jeffrey Wilcox.

of classical archaeology, education, and cultural refinement within the United States and abroad. The University of Missouri's cast collection, therefore, continued to advance the groundwork that earlier Midwest collections

set forth—asserting the regional voice of the Midwest in a national, and international, dialogue of classical art and archaeology. No doubt John Pickard would be pleased to see that the cast collection he formed over 100 years ago retains its reputation as one of the larger and more comprehensive collections in the Midwest and is still used today at the University of Missouri for the audience he intended it for—the students.



Fig. 7. Gallery of Greek and Roman Casts in 2014, Mizzou North, University of Missouri. Photo: Jeffrey Wilcox.

Afterword

From its creation as a laboratory in the late nineteenth century until 1975, the plaster casts remained at the University of Missouri on the third floor of Academic Hall, now called Jesse Hall. In 1935, the Department of Classical Archaeology was split between the Department of Art and the Department of Classics. In 1940, the plaster casts were pushed to one side of the gallery in Jesse Hall so that art students would have a space to hold class. In 1960, when the Department of Classical Archaeology was reformed as the Department of Art History and Archaeology, the casts were brought into use once more. The Art Department moved out, and the plaster casts were cleaned and repainted. In 1975, they were transferred, along with the department, to the newly renovated Pickard Hall, the old Chemistry building. In Pickard Hall, the Museum of Art and Archaeology occupied the second floor, and the plaster casts were exhibited in their own gallery (Fig. 6) on the first floor where the offices of the Department of Art History and Archaeology were located. At the end of 2013, the Department of Art History and Archaeology, along with the Museum of Art and Archaeology, was moved out of Pickard Hall. The casts are currently exhibited in a gallery on the main floor in the Museum of Art and Archaeology's

new residence, Mizzou North, previously the Ellis Fischel Cancer Center (Fig. 7). The casts remain on permanent loan to the Museum of Art and Archaeology from the Department of Art History and Archaeology and continue to be an invaluable resource for the students and faculty of the University of Missouri.

APPENDIX 1

Plaster casts listed in John Pickard's 1895 letter to the Board of Curators. *University of Missouri, President's Office, Papers, 1892–1966* (2582) Folder no. 5028, The State Historical Society of Missouri Manuscript Collection.

Casts that Pickard Wished to Acquire (1895)	Casts Purchased
1. Tomb of Atreus	
2. Tomb of Orchomenos	
3. Reliefs- Temple at Assos	
4. Stele from Orchomenos	
5. Chares from Branchidae	
6. Agamemnon relief Samothrace	
7. Harpy Tomb Reliefs	
8. Nike of Achermos	
9. Nikandre figure from Delos	
10. Persian Artemis relief from Olympia	
11. Hera from Samos	
12. Ephesos Female Head	
13. Perseus metope from Selinus	
14. Grave relief from Sparta	
15. Statues from Aegina Temple	

16.	Apollo of Tenea	
17.	Strangford Apollo	
18.	Colossal Hera head from Olympia	X
19.	Archaic head from Cythera	
20.	Woman stepping into chariot- relief from Athens	
21.	Aristion Stele	
22.	Calf Bearer- Acropolis	
23.	Relief – Birth of Erichthonios	
24.	Bearded male head- Acropolis	
25.	Harmodios and Aristogeiton	X (only Harmodios)
26.	Head and torso of boy from Acropolis	
27.	One of the “Leutri”	
28.	Dresden Pallas	
29.	Archaistic Athena Herculaneum	
30.	Choiseul-Gouffier Apollo	
31.	Zeus Temple sculptures- Olympia	X
32.	Polykleitos, Doryphoros	X
33.	Polykleitos, Diadumenos	
34.	Farnese Hera	
35.	Berlin Amazon	
36.	Myron, Diskobolos	X
37.	Myron, Marsyas	
38.	Philis relief from Thasos	
39.	Penelope Vatican	
40.	Theseion metope	
41.	Nike of Paionios	X
42.	Phigaleia frieze	
43.	Nike temple frieze	
44.	Nike temple balustrade	X
45.	Eleusinian slab	
46.	Venus Genetrix	X
47.	Orpheus Relief	
48.	Parthenon- Theseus	
49.	Parthenon- Fates	X
50.	Parthenon-Kephisos	
51.	Parthenon- metopes	X
52.	Parthenon- frieze	X
53.	Shield of Parthenon	

SITUATING CLASSICAL ARCHAEOLOGY IN THE MIDWEST

54. Athena from Velletri	X
55. Lenormant statuette	X
56. Varvakeion statuette	
57. Dexileos Grave Stele	
58. Nereid Monument figurine	
59. Nereid monument reliefs	
60. Eirene and Ploutos group	
61. Praxiteles, Hermes	X
62. Praxiteles, Knidos Aphrodite	
63. Praxiteles, Marble Faun	
64. Praxiteles, Marble Faun torso	X
65. Skopas- fragments from Tegea	X
66. Apollo Musagetes- Vatican	
67. Niobe and Daughter group	
68. Lysippos, Apoxyomenos	X
69. Ludovisi Ares	
70. Demeter of Knidos	X
71. Munich Athlete	
72. Bronze Boy Berlin	
73. Bronze Head Hypnos	
74. Seated Hermes, Naples Museum	
75. Meleager, Vatican	
76. Sophocles statue	X
77. Diana of Gabii	X
78. Mausoleion Frieze	X
79. Venus of Melos	X
80. Venus of Arles	
81. Venus of Capua	
82. Great Pergamon Altar	X
83. Dying Gladiator	
84. Dead Gauls	
85. Venus de Medici	X
86. Capitoline Venus	
87. Dying Alexander, Florence	
88. Nike of Samothrace	X
89. Antiocheia	
90. Farnese Herakles	
91. Apollo Belvedere	X

92.	Diana of Versailles	
93.	Laokoön	X
94.	Torso Belvedere	
95.	Seated Menander	
96.	Statue of Demosthenes	
97.	Boy with a goose	
98.	Three Graces- group	
99.	Apotheosis of Homer	
100.	Archaic Head Zeus, Olympia	
101.	Zeus from Melos	
102.	Female head- Munich	
103.	Ludovisi Juno	X
104.	Vulcan	
105.	Head of Gaul, Pergamon Altar	
106.	Female Head from Pergamon Altar	X
107.	Head of Boxer, Olympia	
108.	Klytie	X
109.	Medusa Rondanini	X
110.	Medusa Ludovisi	
111.	Otricoli Zeus	
112.	Apollo Pourtales	
113.	Steinhauser Apollo	
114.	Hera from Vatican Statue	
115.	Ajax, Vatican	
116.	Athena colossal head, Munich	
117.	Plato herm, Berlin	
118.	Perikles, British Museum	X
119.	Alexander, Louvre	
120.	Aesop, Villa Albani	
121.	Homer, Naples	
122.	Thucydides and Herodotos	
123.	Julius Caesar, British Museum	
124.	Statue of Augustus, Vatican	
125.	Sitting Agrippina, Naples	
126.	Statue of Antinous, Capitoline	
127.	Stephanos Youth	
128.	Orestes and Electra, Naples	
129.	Theater chair, Athens	

130. Portland Vase	X
131. Capital from column of Propylaea	
132. Capital from column of Parthenon	X
133. Capital from Aula Erechtheion	
134. Capital from Choragic Monument	X

APPENDIX 2

Plaster casts acquired for the University of Missouri in 1895 and 1902.

Greek and Roman Sculpture

Azara Bust of Alexander
 Satyr Pouring Wine attributed to Praxiteles
 Battle of Greeks and Amazons from the Mausoleon at Halikarnassos
 Bust of Homer from the Museum of Fine Arts, Boston
 Ludovisi Hera
 Portrait of Sophokles from the Vatican
 Athena Velletri
 Head of a Roman Matron from the National Museum, Naples
 Artemis from Gabii
 Borghese Warrior by Agasias
 Head of Euripides from the Vatican
 Apollo Belvedere
 Venus de Milo
 Head of god from the Pergamon Altar
 Zeus Battling Giants from the Pergamon Altar
 Laokoön
 Nike of Samothrace
 Battle of Greeks and Amazons from the Temple of Apollo at Bassai
 Venus Genetrix
 Woman from Herculaneum
 Head of Demeter of Knidos
 Karyatid from the Erechtheion
 Nike from the parapet of Temple of Athena Nike
 Dancing Woman by Lysippos
 Hermes and Dionysos by Praxiteles
 Head from the pediment of the Temple of Athena Alea at Tegea

Apoxyomenos
Doryphoros
Torso of a Satyr by Praxiteles
Centaur and Lapith metope from the Parthenon
Venus de Medici
Diskobolos
Nike by Paionios
Harmodios from the Tyrannicides of Kritias and Nesiotes
Head of Theseus from the west pediment of the Temple of Zeus at Olympia
Head of Deidameia from the west pediment of the Temple of Zeus at Olympia
Athena Lemnia
Two Goddesses from the east pediment of the Parthenon
Kouros from Tenea
Athena from the west pediment of the Temple of Aphaia at Aegina
Apollo from the west pediment of the Temple of Zeus at Olympia
Head of a Lapith Youth from the west pediment of the Temple of Zeus at Olympia
Apples of the Hesperides metope from the Temple of Zeus at Olympia
Marshal from the Panathenaic Procession on the east frieze of the Parthenon
Head of the Diadumenos by Polykleitos
Peplos Scene from the Panathenaic Procession on the east frieze of the Parthenon
Spinario
Head of Young Girl from a grave relief in Eretria
Dionysos or Priapos from the National Museum, Naples
Head of Hygieia from the Terme
Bust of Sophokles from the Vatican
Bust of Perikles from the British Museum
Female head from Pergamon
Female head from the Temple of Hera near Argos
Weber-Laborde Head
Head from Tegea by Skopas (?)
Roman Calendar or Alphabet Tablets
Lenormant Athena
Bust of Julius Caesar from the British Museum
Head of Hera Barberini
Head of a Satyr from the Louvre
Bust of a Satyr from the Glyptothek
Bust of Seneca from Herculaneum
Narcissus
Medusa Rondanini
Colossal right hand
Klytie
Oval plaque with head of Athena
Portland Vase

Egyptian Sculpture

Bust of Nefertiti from Berlin

Renaissance Sculpture

Tondo of Madonna and Child by Michelangelo
Lorenzo de' Medici by Michelangelo
Drummers by Luca della Robbia
Singing Boys by Luca della Robbia
St. George by Donatello
Laughing Child by Rosselino
Head of Dante

Greek and Roman Architectural Fragments

Fragment of acanthus frieze
Corinthian capital
Pilaster from the Ara Pacis
Entablature fragment
Ionic capital
Doric capital
Byzantine capital
Architectural fragments from Temple of Athena Nike
Architectural fragments from the Lysikrates Monument
Architectural fragments from the Parthenon
Gilded Ionic half capital from the Erechtheion

Renaissance Architectural Sculpture

Pilaster with Corinthian capital

NOTES

1. Stephen Dyson, *Ancient Marbles to American Shores: Classical Archaeology in the United States* (Philadelphia, 1998) p. 100. The University of Missouri was just one university that benefitted from the Morrill Act of 1862. The Morrill Act encouraged higher education west of the Mississippi River in the subject of humanities, as well as agricultural pursuits in academia (Stephen Dyson, "Cast Collecting in the United States," in *Plaster Casts: Making, Collecting, and Displaying from Classical Antiquity to the Present*, Rune Frederiksen and Eckart Marchand, eds. [New York, 2010] p. 559).
2. Allen Stuart Weller, "John Pickard, Walter Miller, the College Art Association, and the University of Missouri," in *100 Years of Teaching Art History and Archaeology* (Columbia, 1992) pp. 8–9.

3. He did this, largely, while also teaching Greek language for the Greek Department.
4. *University of Missouri, President's Office, Papers, 1892–1966* (2582) folder 5031–5039, The State Historical Society of Missouri Manuscript Collection.
5. Weller, “John Pickard,” pp. 13–19.
6. Peter Connor, “Cast-Collecting in the Nineteenth Century: Scholarship, Aesthetics, Connoisseurship,” in *Rediscovering Hellenism: the Hellenistic Inheritance and the English Imagination*, G. W. Clarke, ed. (Cambridge, 1989) p. 227.
7. This was the case with universities such as Cornell, Illinois, and Missouri (Dyson, *Ancient Marbles*, p. 140). Plaster casts also appeared, however, in primary and secondary schools as sources of aesthetic inspiration to the students (Dyson, “Cast Collecting,” p. 570).
8. Betsy Fahlman, “A Plaster of Paris Antiquity: Nineteenth-Century Cast Collections,” *Southeast College Art Conference Review* 12 (1991) p. 5.
9. Allan Wallach, *Exhibiting Contradictions: Essays on the Art Museum in the United States* (Amherst, 1998) p. 38.
10. Paul DiMaggio, “Cultural Entrepreneurship in Nineteenth-Century Boston,” *Media, Culture, and Society* 4 (1982) pp. 41–48.
11. *Ibid.*; Connor, “Cast-Collecting,” p. 227.
12. These casts represent the common desire to obtain a comprehensive collection, including Egyptian, Chaldean, Assyrian, Persian, Greek, Roman, Medieval (covering Byzantine, Carolingian, French, Spanish, German, Italian, and English art), and the Renaissance (covering Italy, Germany, and France). The list included not only statuary and relief panels, but also casts of architectural members and models (*Metropolitan Museum of Art: Tentative Lists of Objects Desirable for a Collection of Casts, Sculptural and Architectural, Intended to Illustrate the History of Plastic Art*, Special Committee on Casts of the Metropolitan Museum of Art [New York, 1891]). A comprehensive collection was useful not only for didactic purposes, but also for drawing comparisons.
13. Connor, “Cast-Collecting,” pp. 227–228.
14. Alfred Emerson, *Illustrated Catalog of the Antiquities and Casts of Ancient Sculpture in the Elbridge G. Hall and Other Collections* (Chicago, 1906–1907) pp. 5–7.
15. Connor, “Cast-Collecting,” p. 228.
16. Dyson, *Ancient Marbles*, p. 1. Stephen Dyson, “Brahmins and Bureaucrats: Some Reflections on the History of American Classical Archaeology,” in *Assembling the Past: Studies in the Professionalization of Archaeology*, Alice Kehoe and Mary Beth Emmerichs, eds. (Albuquerque, 1999) p. 104.
17. Caroline Winterer, *The Culture of Classicism: Ancient Greece and Rome in American Intellectual Life 1780–1910* (Baltimore, 2002) p. 125.
18. Rune Frederiksen and Eckart Marchand, “Introduction,” in Frederiksen and Marchand, *Plaster Casts*, p. 5.
19. Edward Forbes, a student at Harvard University, described his only visual memory of a course with Dr. Norton as a trip to the Museum of Fine Arts in Boston to see plaster casts (Dyson, *Ancient Marbles*, pp. 107–108).
20. Francis Haskell and Nicholas Penny, *Taste and the Antique: the Lure of Classical Sculpture 1500–1900* (New Haven, 1981) pp. 77–91.
21. Wallach, *Exhibiting Contradictions*, p. 48. Michael Camille suggests that the mobility of the casts presents a canon of art that can be forever added to and changed. He argues

- that because of this flexibility, the canon is only representative of objects (Michael Camille, “Rethinking the Canon: Prophets, Canons, and Promising Monsters,” *Art Bulletin* 78 [1996] p. 198).
22. Herbert van Rheedem, “The Rise and Fall of the Plaster-Cast Collection at the Hague Academy of Fine Arts (1920–1960). A personal enterprise of the Dutch dilettante and classicist, Constant Lunsingh Scheurleer (1881–1941),” *Journal of the History of Collections* 13 (2001) p. 221.
 23. Dyson, *Ancient Marbles*, p. 108.
 24. In addition to Pickard’s awareness of other collections, it is probable that these institutions would have been aware of Missouri’s. Alexander Wilcox of Kansas lamented that, “We ought to do at least as well as Missouri,” and “The University of Missouri has twenty-six full-sized casts—we but six” (Mary Grant, *The History of the Wilcox Museum and of the Department of Classics and Classical Archaeology at the University of Kansas, 1866–1966* [1966] p. 6).
 25. University of Kansas, *Twenty-Fifth Annual Catalog of the Officers and Students of the University of Kansas for the Year 1890–1891* (Topeka, 1890) p. 118. Grant, *Wilcox Museum*, pp. 4–6.
 26. *The University of Michigan, an Encyclopedic Survey*, William Shaw, ed. (Ann Arbor, 2000) p. 1481. Collections continued also under the guidance of Francis Kelsey (Hima Bindu Mallampati, “Acquiring Antiquity: The Classical Collections at the University of Michigan and the Museum of Fine Arts, Boston, ca. 1850–1925,” Ph.D. diss., University of Michigan, 2010, p. 113).
 27. Mallampati, “Acquiring Antiquity,” pp. 116–117.
 28. University of Michigan, *Descriptive Catalog of the Museum of Art and Antiquities, in the University of Michigan* (Ann Arbor, 1858) p. 24.
 29. While the collection did not remain on display in the University Hall much longer after its original display in 1875, the collection was still available at the time that Pickard began to purchase casts for Missouri (Wayne Pitard, “The Odyssey of Laocoon,” *Spurlock Museum* [2010] p. 7).
 30. Muriel Scheinman, *A Guide to Art at the University of Illinois: Urbana-Champaign, Robert Allerton Park, and Chicago* (Urbana, 1995) pp. 4–5.
 31. Mallampati, “Acquiring Antiquity,” pp. 105–106.
 32. Scheinman, *Guide to Art*, p. 5.
 33. *Ibid.*, p. 6.
 34. Mallampati, “Acquiring Antiquity,” p. 119.
 35. It is not entirely surprising that he failed given the mission statement of the university and that two-thirds of the original board made their living from agriculture or horticulture (Scheinman, *Guide to Art*, p. 4).
 36. Pitard, “The Odyssey,” p. 6.
 37. *Ibid.*
 38. Mallampati, “Acquiring Antiquity,” pp. 99, 107. An entire gallery was devoted to engravings and photographic views that illustrate “Architectural and Sculptural remains of Ancient Rome, Pompeii, Paestum, Athens, and Corinth” (University of Michigan, *Catalogue of the Officers and Students of the University of Michigan with a Statement of the Course of Instruction in the Various Departments* [Ann Arbor, 1862] p. 64).
 39. Scheinman, *Guide to Art*, p. 6.

40. Grant, *Wilcox Museum*, pp. 7–8.
41. Francis Haskell, “The Horace Smith Collection of Plaster Casts,” *Sculpture Review* 51 (2002) p. 16.
42. Thus, today, this challenge of acquiring molds is virtually impossible, as museums do not permit outside casters to take molds (Clayton Stone, “Antique Casts in America,” *National Sculpture Review* 35 [1987] p. 27).
43. Haskell, “Horace Smith Collection,” p. 16.
44. University of Michigan, *Catalogue of the Officers*, p. 64.
45. Scheinman, *Guide to Art*, p. 6. Unfortunately, upon arrival, many of the casts had shattered in their crates. Gregory solicited the help of a colleague, Don Carlos Taft, and his son, as well as a local sculptor, to mend the broken casts (Pitard, “The Odyssey,” p. 7).
46. The University of Kansas, “History of the Wilcox,” Accessed August 2, 2014, <https://wilcox.ku.edu/history-wilcox>.
47. *Catalogue of the University of Missouri 1893–1894*, University of Missouri Archives.
48. In addition to listing these, he also included estimations of the collections’ values with Cornell’s at the highest, \$40,000, and the University of Illinois’ as the lowest at \$10,000.
49. *University of Missouri, President’s Office, Papers, 1892–1966* (2582) folder 5028, The State Historical Society of Missouri Manuscript Collection. The amount Pickard spent on these casts is roughly equivalent to \$195,000 today.
50. *University of Missouri, President’s Office, Papers, 1892–1966* (2582) folder 5028, The State Historical Society of Missouri Manuscript Collection.
51. Interestingly, this publication was intended for “private circulation among those whose advice is sought in the preparation of final lists, to enable them the more readily to make suggestions to the special committee on casts.” It seems very likely that Pickard was one of those whose advice was sought or that he somehow happened upon the list. His list of casts to the Board of Curators, while selected from the Metropolitan’s list, follows exactly the listed order of their casts and includes not only the items they already had in their collection, but also casts they wished to acquire in the future (Special Committee on Casts of the Metropolitan Museum of Art, *Metropolitan Museum of Art*).
52. I was surprised, however, that there was no attempt to collect Egyptian or Assyrian plaster casts as these were often deemed essential to any cast collection (Guldager P. Bilde, “From Study Collection to Museum of Ancient Art: A Danish University Museum of Mediterranean Antiquities and Plaster Casts,” in *Between the Orient and Occident: Studies in Honor of P. J. Riis*, P. Lund and P. Pentz, eds. [Copenhagen, 2000] p. 213). This is especially striking given that Pickard’s course on Greek Art begins with Egyptian and Assyrian art (University of Missouri Archives. *Catalogue of the University of Missouri 1901–1902*, p. 70). Beginning a Greek course in this manner follows trends in the field as textbooks of sculpture also began with Egyptian and Assyrian sculpture (Wilhelm Lübke, *History of Sculpture: from the Earliest Ages to the Present Time*, trans. F. E. Bunnètt [London, 1872] pp. vii–viii; Allan Marquand and Arthur Frothingham, *A Text-Book of the History of Sculpture* [New York, 1901] p. vii).
53. *University of Missouri, President’s Reports, 1893–1894* (2259) vol. I. Oct. 14, 1893 p. 12, The State Historical Society of Missouri Manuscript Collection.
54. *University of Missouri, President’s Office, Papers, 1892–1966* (2582) folder 5028, The State Historical Society of Missouri Manuscript Collection.
55. University of Missouri Archives. UW 1/1/2 Box 8 Folder 5, RC # 002674.

56. Dyson, "Cast Collecting," p. 561.
57. The casts are now part of the Museum für Abgüsse Klassischer Bildwerke München.
58. *University of Missouri, President's Office, Papers, 1892–1966* (2582) Folder 4011, The State Historical Society of Missouri Manuscript Collection.
59. University of Missouri Archives. UW: 1/1/2 Box 4 Folder 2, July 24, 1895.
60. University of Missouri Archives. UW: 1/3/1 *Biennial Report of the Board of Curators to the 39th General Assembly for the Two Years Ending December 31, 1896*, p. 60, nos. 945–948.
61. They also appeared in a list of addresses for plaster casts in Diego Brucciani's own catalogue, which was reproduced in Marquand and Frothingham's *A Text-Book of a History of Sculpture* (Brucciani & Co, *Catalogue of Casts for Schools* [Brentford, 1889] pp. xx–xxii; Marquand and Frothingham, *Text-Book*, pp. xviii–xx).
62. *University of Missouri, President's Office, Papers, 1892–1966* (2582), Folders 1893–1908, The State Historical Society of Missouri Manuscript Collection.
63. Missouri's collection does include a bust of a woman from the Temple of Hera. As sometimes happened, it is possible that some of the sculpture Pickard ordered was broken in shipment and was then discarded.
64. Also included in this list were facsimiles of Greek and Roman coins, and books, maps, and charts (*University of Missouri, President's Office, Papers, 1892–1966* [2582] folder 5029, The State Historical Society of Missouri Manuscript Collection).
65. This was for \$70.67 from the Helman-Taylor Art. Co., a provider of images. University of Missouri Archives. UW: 1/3/1 *Biennial Report of the Board of Curators to the 39th General Assembly for the Two Years Ending December 31, 1900*, p. 100, no. 151.
66. He also requested lantern slides and photographs as well as electrotypes of Greek and Roman coins (*University of Missouri, President's Office, Papers, 1892–1966* [2582] folder 5048, The State Historical Society of Missouri Manuscript Collection).
67. "University Archaeological Department." *The Columbia Daily Tribune*, December 8, 1902.
68. University of Missouri Archives. UW: 1/3/1 *Biennial Report of the Board of Curators to the 39th General Assembly for the Two Years Ending December 31, 1902*, p. 188, no. 2384; p. 164, no. 2606.
69. This is yet another producer listed in Marquand and Frothingham, *Text-Book*, p. xviii.
70. *University of Missouri, President's Reports, 1893–1894* (2259) vol. II. January 31, 1894, p. 13, The State Historical Society of Missouri Manuscript Collection.
71. The original Academic Hall burned down in 1892. A new Academic Hall was rebuilt, and this building is today known as Jesse Hall.
72. University of Missouri Archives. Junior Class of 1895, *Savitar* 1896 (Columbia, 1896) p. 21.
73. University of Missouri Archives. *Catalogue of the University of Missouri 1895–1896*, p. 35.
74. *University of Missouri, President's Office, Papers, 1892–1966* (2582) folder 4246, The State Historical Society of Missouri Manuscript Collection.
75. Mary Beard, "Casts and Cast-Offs: The Origins of the Museum of Classical Archaeology," *Proceedings of the Cambridge Philological Society* 39 (1993) p. 18.
76. Camille, "Rethinking the Cannon," p. 198.
77. This is demonstrated especially by the plaster casts at the Musée de Sculpture Comparée in Paris where the plaster casts were specifically intended to facilitate compari-

- son. With the casts all the same color, it became much easier to compare works of art from different times, cultures, and materials. (Axel Gampp, "Plaster Casts and Postcards: the Postcard Edition of the Musée de Sculpture Comparée at Paris," in Frederiksen and Marchand, p. 510).
78. George Fisk Comfort, "Esthetics in Collegiate Education," *Methodist Quarterly Review* (1867) p. 590.
 79. University of Missouri Archives. *Catalogue of the University of Missouri*, 1896–1897, p. 61; *Catalogue of the University of Missouri*, 1897–1898, pp. 79–80. In fact, it was the highest enrolled class that the department offered during the 1904–1905 school year (*University of Missouri, President's Office, Papers, 1892–1966* [2582], Folder 5044, The State Historical Society of Missouri Manuscript Collection).
 80. University of Missouri Archives. *Catalogue of the University of Missouri*, 1902–1903, p. 73.
 81. For example, the Museum unter den Arcaden, like the Museum of Classical Archaeology, also displayed framed photos on the walls behind the plaster casts (Bilde, "From Study Collection," p. 218). Sometimes photographs were even placed on the bases of the casts. They were later removed, however, because they were believed to be detracting attention away from the object (Weller, "John Pickard," p. 11). Sometimes an original photo of an artwork was also displayed with the plaster cast of the same object, as noted with a display at the South Kensington Museum of Michelangelo's *David* (Malcolm Baker, "The Reproductive Continuum: Plaster Casts, Paper Mosaics and Photographs as Complementary Modes of Reproduction in the Nineteenth-Century Museum," in Frederiksen and Marchand, p. 494).
 82. *History of the Louisiana Purchase Exposition*, Mark Bennit, ed. (St. Louis, 1905) p. 547.
 83. University of Missouri Archives. UW 1/1/2 Box 8 Folder 5, RC # 002674.
 84. University of Missouri Archives. UW: 1/1/2 Box 12, Folder 6.
 85. UW: 1/1/2 Box 11, Letter to the President and Board of Curators of the University of Missouri. University of Missouri Archives. UW: 1/1/2 Box 12, Folder 6. In fact, both President Jesse and John Pickard received Gold Collaborator awards for their efforts with the exhibits.
 86. John Pickard, *University of Missouri, Columbia and Rolla, at the Louisiana Purchase Exposition, St. Louis, 1904* (St. Louis, 1904) p. 5.
 87. *Ibid.*, pp. 6–8.
 88. It recommended a topographical map and model of the grounds, charts showing growth, photographs of interior views, and publications, amongst others.
 89. *Universal Exposition at Saint Louis, 1904 by its Division of Exhibits: Department of Education* (St. Louis, 1904). Again, this statement highlights how critical classification was. The entire Palace of Education was part of a classification scheme of elementary, secondary, and higher education (Tim J. Fox and Duane Robert Sneddeker, *From the Palaces to the Pike: Visions of the 1904 World's Fair* [St. Louis, 1997] p. 101).
 90. Pickard, *University of Missouri*, pp. 8–9.
 91. University of Missouri Archives. UW 1/1/2 Box 8, Folder 5, RC # 002674.
 92. Pickard, *University of Missouri*, p. 17.
 93. Howard Jason Rogers and Hugo Münsterberg, *Congress of Arts and Science: Universal Exposition, St. Louis, 1904* (Boston, 1905) p. 59. While President Jesse is listed on the administrative board, it is very likely that John Pickard also had some role in securing Adolf Furtwängler since Pickard was his student.

Encountering the *Anten-nalope*



DEBRA GRAHAM

Nam June Paik (1932–2006) encourages viewers of his *Anten-nalope* (1996) to meditate on transformations in human communication in response to technological change (Figs. 1, 2, 3, 6, and back cover). Harkening back to Stone Age artists, who used ground rock, fat, and animal hair brushes to paint antelope figures on rock surfaces, Paik deployed his own artistic tools—televisions, radios, and other communication devices—to produce a representation of the same animal.¹ In keeping with the ritualistic purposes of those ancient depictions, Paik’s sculpture is connected to symbolic and social practices of the latter half of the twentieth century. His emphasis on the make-ability, or construction, of *Anten-nalope* (rather than accentuating its resemblance to nature) also takes into account technological processes. As one of Paik’s mature compositions, the work embodies key strategies that made the artist legendary for his ability to integrate video and refashion television into original creative expressions. Thus, encountering the *Anten-nalope* involves a reflection on media as it relates to viewer engagement, the history of television, and the artist’s earlier works.

From early in his career, Paik’s goal was to humanize and transform the perceptions of television technology, which he accomplished through an enduring genius for unexpected hybrid combinations.² By hollowing out and preparing vintage television monitors within unique sculptural contexts, Paik upended the normal rituals of “watching TV.” *Anten-nalope* exemplifies the artist’s skill in recycling and transforming the detritus of communication technology into a figure that stimulates human imagination. Not powerful, not

Fig. 1. Nam June Paik (Korean, 1932–2006). *Anten-nalope*, 1996, mixed media. H. (with antenna extended) 2.68 m, (with antenna retracted) 1.87, L. 1.37 m, W. 0.585 m. Museum of Art and Archaeology, University of Missouri, Gilbreath-McLorn Museum Fund (2000.2). Photo: Jeffrey Wilcox.



precious, standing barely over six feet high (without antenna extended), *Anten-nalope* is utterly human in scale and fabrication (Fig. 1). Three classic television and radio cabinets, which define head, neck, body, and legs, form proportions that relate to our own body parts. The cabinet veneers underscore the modern shift in furniture making from handicraft to mechanized industry. Yet the trace of the human touch is repeatedly expressed in a spattering of small hand-painted motifs, inscriptions, and artist's autographs across the

reddish, wood-grained surfaces. Each casing displays a television monitor, all of which feature a continuous video loop of rapidly cascading visual referents that span time and space.

Anten-nalope's morphology suggests that the technology of vision has become a primary means of being and perceiving in contemporary life. An old-fashioned telephone mouthpiece designates the mouth and nose, while a Sony 8" color monitor-eye dominates the face of the sculpture, thereby highlighting sight while antiquating the powers of voice and smell (Fig. 2). Likewise, the neck sustains an optical presence through a Sony 5" screen housed in an obsolete radio casing. Replacing speaker fabric, faux leopard-print-fur patches decorate the pate and nape, quieting the predatory rumbles of the past into visual representation itself. The only sound coming from the sculpture is a low, pre-recorded electronic buzz from the video components. A 13" color Samsung unit, set on slender and rigid legs that are grounded by hooves of outmoded carpenter-block planes, forms *Anten-nalope's* big-hearted centerpiece. A reuse of sensory and technological waste, an upside down curved phonograph horn (originally designed for sound) flairs into a tail that emits a neon green glow (Fig. 3). Strings of power cords hang from the open backside of the sculpture (Fig. 1), making clear the bonds between visual and electronic modes.

Known as the "Father of Video Art" and "Video Visionary," among other positive appellations, Paik used the three video components in *Anten-nalope* to invigorate the sculpture and induce a sensation of energy.³ Orchestrated with vibrant color juxtapositions and contrasts for optimal visual effect, the projections feature a fast-paced kaleidoscope of disparate imagery; television color test patterns; geometric shapes; illustrations of technological devices; and Pop art word-bursts that flash between cuts from television dramas, newscasts, commercials, and documentaries about antelope. The fleeting clips also include recycled footage from the artist's own history, specifically highlighting his early video

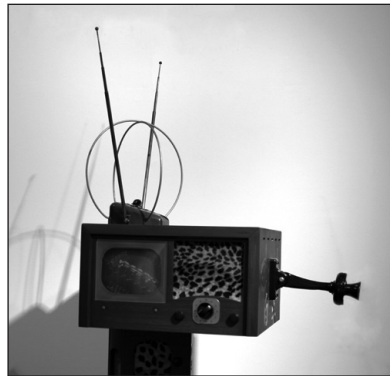


Fig. 2. Detail. Nam June Paik (Korean, 1932–2006). *Anten-nalope*, 1996, mixed media. Museum of Art and Archaeology, University of Missouri, Gilbreath-McLorn Museum Fund (2000.2). Photo: Jeffrey Wilcox.

collaborations with Charlotte Moorman and Merce Cunningham. In forsaking narrative cohesion, Paik's reworking of the images into a spectacular rhythm reveals the abstracting effect of technological processes. Also, the accelerated visual tempo of the montages provides a feeling of force and speed that is reflective of late-twentieth-century television and film aesthetics.⁴

Time modes are the key to looking at and finding meaning in *Anten-nalope*. Paik explained that, "Video art imitates nature, not in its appearance or mass,



Fig. 3. Detail. Nam June Paik (Korean, 1932–2006). *Anten-nalope*, 1996, mixed media. Museum of Art and Archaeology, University of Missouri, Gilbreath-McLorn Museum Fund (2000.2). Photo: Jeffrey Wilcox.

but in its intimate 'time-structure'... which is the process of AGING (a certain kind of *irreversibility*)."⁵ In this case, *Anten-nalope* interlaces two different but complementary expressions of time.⁶ The video projections animate a sense of liveliness in continual presence and movement. This dynamism revitalizes the specific archaeology of the sculpture's vintage components that recall human history through layers of nostalgia. For example, the biomorphic shape of the early-twentieth-century telephone mouthpiece provides sentimental value in place of lost use value; the block

plane "soles," originally designed to guide the cutters, become the soles of *Anten-nalope*'s hooves; and the ironic inversion of the old phonograph horn/tail is at once understood as a mischievous and melancholic relic of a bygone era. Similarly, the mid-twentieth-century cabinets and rabbit ears conjure up post-war, middle-class life, without depending on the obsolete cathode-ray-tube technology of that period; the sculpture's inner workings are adapted to current technology. Indeed the video files, originally produced on laserdisc and Beta-format, have already been replaced by a DVD system. The tension between present and past invokes the distinctive "personality" of the sculpture, one that is tenderly comic.

Paik's use of humor and puns in *Anten-nalope* is a subversive strategy to draw in the viewer and offer a unique experience. Crowned by vintage Rembrandt "rabbit ear" antennas, *Anten-nalope* embodies a Rabelaisian inversion of the

fabled North American jackalope (blend of “jackrabbit” and “antelope”). According to folklore, the wild, horned rabbit breeds only during rare, winter electrical storms, mimicks human sounds and sentences to avoid capture, and stabs foes with its antlers.⁷ In sharp contrast, the domesticated *Anten-nalope* was created from everyday household electrical components that silently bring to the viewer a barrage of signs and revitalize the cornucopia of human communication and entertainment systems. The raucous jackalope and the cultivated *Anten-nalope* (as its counterpoint), like all chimeras, debunk presumed “natural” orders. Whereas the mythological jackalope transgresses the categories of fauna, *Anten-nalope* breaches conventions of media production and perception. The sculpture refuses to embody media representation as simply imitative or as a mere commodity for mass consumption. Positioned as sophisticated art and framed on systems that humans create and share in order to communicate with each other, *Anten-nalope* holds open the possibilities of media as a means to greater awareness of the human condition.

By 1996 when Paik created *Anten-nalope*, he was well established and canonized as an avant-garde visual artist with works in prestigious collections and exhibitions in museums and galleries around the globe. The Museum of Art and Archaeology, University of Missouri, acquired the sculpture in 2000 from the Carl Solway Gallery in Cincinnati, Ohio. Solway was an important dealer for Paik, in part because Solway had access to old televisions and monitors. Although Paik lived in New York City, during the 1980s and 1990s he worked regularly with Solway to fabricate artworks from these vintage materials.⁸

Anten-nalope is characteristic of Paik’s late work when he recycled relics of technology, transformed previous motifs, and circled back to historical moments, while at the same time moving forward. Patricia Mellencamp declares that for Paik, the 1990s were about “making TV historical...the history of design, of art, of TV’s centrality to our lives. They are a tribute to the past *and* a comment on the present.”⁹ *Anten-nalope* also encompasses Paik’s own artistic legacy as evidenced by the inclusion of the video references to his projects with Moorman and Cunningham. To grasp *Anten-nalope*’s full scope, therefore, a historical perspective is useful.

While ultimately embraced and championed by the high art world, Paik never abandoned the democratic spirit that marked his beginnings. Born in Seoul, Korea, in 1932, the son of a textile manufacturer, the young Paik began his artistic journey with lessons in classical music. In the 1950s, he continued

his studies in music at the University of Tokyo in Japan and expanded his interest to the visual arts, graduating with a thesis on Arnold Schönberg and a degree in aesthetics. Paik then went to West Germany, where he bonded with John Cage and other practitioners of the Fluxus movement, later claiming, “My first friends were Fluxus people, who were always anti something...”¹⁰

The foundation of the Fluxus movement was criticism of the perceived artificialities of high art’s elitist traditions, forms, and practices. The European Fluxus group encouraged spontaneous theatrical forms, thus influencing Paik’s subsequent understanding of video as something mutable and transitory. An interest in Zen, which he shared with Cage, was also important in generating Paik’s attitude of free exploration, especially with regard to the use of unconventional, everyday materials in the creation of fine art. During this formative period in West Germany, Paik established his basic repertoire of democratizing strategies that included demolishing or transforming objects, interacting with the audience, integrating everyday banalities, and employing comic play. At first, these tactics were carried out in performances involving musical instruments. For example, Paik violently smashed a violin in *One for Violin Solo* (1962) as a symbolic gesture towards the destruction of a high culture in thrall to the music of dead composers.¹¹

Moving to the United States in 1964, Paik shifted from European Fluxus to its New York wing, a move facilitated by connections he had made in West Germany with New York cellist Charlotte Moorman. In the new cultural environment, Paik developed his interest in video with the help of Moorman, who became his high-profile collaborator. Video had entered the cultural scene in the U.S. during the 1960s as a technology that challenged commercial, product-oriented television. Initially employed in activist politics and counterculture movements, Paik turned to video as an artistic tool for humanizing television and expanding the art world. As David Ross, former Director of the Whitney Museum, recalled in a conversation with Paik, “For a long time, I thought that the video artist would destroy the museum as a site and would destroy the idea of broadcast television. But I found that I was very wrong.” The artist responded, “Luckily you were wrong.”¹²

While assembled into a sculpture at the dawn of the Internet revolution, *Anten-nalope*’s mid-twentieth-century compact cabinets (replete with knobs for manually “tuning-in”) look back to Paik’s early New York years when television sets were just entering American living rooms at a breakneck pace.

In 1955, 60 percent of U.S. homes included televisions and by 1960 that figure had increased to 90 percent.¹³ Television's powerful combination of audio and visuals quickly came to dominate radio and phonograph technology, as played out in *Anten-nalope's* construction. Of the newly manufactured appliances that filled modern households, television was the most formidable in blurring the boundaries between public and private. Promoted through national broadcast networks, it introduced new patterns into the rituals of everyday life, placing mass media at the center of the domestic sphere. Television injected a public world of simulations and consumption into private lives, with a shared set of signs and messages that formed the "popular" imagination. The continuous flow of prepared programs, regularly punctured by commercial advertisements, created an aesthetic of fragmented fantasies of gratification that encouraged a passive consumer gaze.

With the notable exception of Marshall McLuhan, most cultural theorists from postwar to the mid-1960s treated the emerging media-commodity culture with contempt and even techno-phobia within the framework of high and low art. These theorists included Jacques Ellul in philosophy and history, David Reisman in sociology, Northrop Frye in literature, and Clement Greenberg in art criticism.¹⁴ The up-and-coming Paik, whose primary concern in West Germany had been to attack high art principles aggressively through iconoclastic performances, turned his attention in the U.S. to focus more intently on issues of media and the experience of the viewer. The ensuing transformation of video to an art form came about through Paik's early understanding of the popular view of television as a mass commodity of pervasive, mind-numbing entertainment. He intended to provide the viewer with an alternative experience, a human-centered one.

In a series of collaborative projects with Charlotte Moorman during the 1960s and 1970s, Paik literally humanized television technology by inserting it into a hybrid relationship with the performing human body. For example, in *TV Bra for Living Sculpture* (1969), Moorman gave live cello concerts at New York galleries wearing a Paik-designed "bra" that consisted of two miniature television monitor-cups attached to vinyl straps (Fig. 4). The bra's imagery changed, modulated, disrupted, and regenerated by means of a processor that filtered the sounds played by Moorman on her cello. In the Howard Wise Gallery exhibition brochure for *TV as Creative Medium*, Paik explained his purpose: "By using TV as bra...the most intimate belonging of human being,

we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their phantasy to look for the new, imaginative, and humanistic ways of using our technology.”¹⁵

Anten-nalope embodies Paik’s earlier attempts with Moorman to humanize television and reposition it as a site of original art and creativity through video recordings. Like memories, the flashing scenes of their collaborations are encoded, stored, rearranged, retrieved, and briefly returned to consciousness. In this way, *Anten-nalope* carries a reminder and trace of Paik’s basic concern for transforming technology, even while his practice evolved with the passage of time. In *TV Bra*, Moorman’s physicality stimulated the media viewing experience; in *Anten-nalope*, the visual technologies themselves activate contemplation of the histories, rhythms, connections, and breakdowns in human communication.



Fig. 4. Nam June Paik with Charlotte Moorman wearing *TV Bra for Living Sculpture* (1969). Galeria Bonino, New York, May 13, 1969. Photo by Peter Moore/VAGA, NYC.

The differences between the early *TV Bra* and the late *Anten-nalope* reflect the increasing dominance and decentralization of media culture during the last quarter of the twentieth century. The shifts in approach also demonstrate Paik’s accompanying refinements in connecting visual media with the human condition. *TV Bra* emerged during the initial swell of television’s golden age and out of Paik’s background in music. The project operated on a fairly simple linear progression of time, a sense of unified space, and an authorial presence that directed viewer engagement through composed movements that corresponded to body/sound/image. The humanization of technology was straightforward: attach dynamic techno-prosthetics to a living and performing woman, who is fetishized and objectified as art through the work’s title and the artistic lineage associated with the scantily clad female form.

Anten-nalope originated during the eclipse of the television age. By the late 1990s, a globalized diffusion of networked digital information had largely displaced analogue modes, while modernist notions of absolutes had fragmented into conceptual webs of flows and nodes. Postmodern

theorizing banished the privileged perch of controlling authorial identity (à la Roland Barthes, Michel Foucault, and Jacques Derrida) in favor of a matrix metaphor in which identities are understood as constructed by and within networks of discursive regimes. As well, a new generation of cultural critics, men and women raised in front of the “tube” and familiar with the Internet, embraced the layered dimensions of time and space in the digitized world of mediated cultural objects.¹⁶ In short, the tidy correspondences between human life, time, technology, and art in *TV Bra* were passé by the era of *Anten-nalope*. The sequential ordering of *TV Bra* gives way in *Anten-nalope* to the doubling of time concepts through which past and present are realized as interactive dimensions. Likewise, the directive of aural elements in the former disappears in the latter under the guise of perpetual TV/video “noise.” In lieu of Moorman’s authoritative role in *TV Bra* as representative of humanity (“Living Sculpture”), *Anten-nalope* works through a feedback system wherein the sculpture delivers stimuli, and the spectators’ responses and reflections become part of the “living” energy that connects humanity with the art of media technology. *Anten-nalope*, therefore, functions as an animal of human imagination and a maker of meaning.

While Paik’s humanizing drive can be linked to his early collaborations with Charlotte Moorman, his invocation of animalistic impulses evolves from his work on the theme of fish. This association is directly made in *Anten-nalope* through the video clips of Paik’s ventures with Merce Cunningham as well as the multiple hand-painted fish motifs that mark the sculpture’s surface, including locations on the head, neck, and body. The fish symbolizes abundance of energy and life force in Eastern and Western traditions; in Paik’s hands, the form also becomes a personal ideogram for the technological capacity of video and the development of his art.¹⁷ A chronological overview of Paik’s series of fish-related projects reveals the artist’s changing perceptions of the role of technology in human communications.

Paik’s installations on the fish theme began in 1975–1976 as explorations of the relations among art, technology, and nature.¹⁸ Living on Canal Street in New York City, the artist often visited the nearby studio of avant-garde dancer Merce Cunningham. *Blue Studio* (1975), Cunningham’s first choreographed video work, featured segments composed against a blue background. For Paik, Cunningham’s scenes inspired visions of the limited mobility of fish in a tank, which he then translated into an art exhibition at the Martha Jackson

Gallery called *Fish on the Sky — Fish hardly flies anymore on the Sky — Let Fishes fly again*. Paik suspended television monitors from the ceiling of the gallery, turning them into aquariums filled with live goldfish. Viewers, who lay on blue exercise mats that covered the gallery floor, looked up at the swimming fish framed within the television sets. This project brought together the physical realities of nature (fish in water) with a new way of looking (fish on ceiling), and the possibilities of technology for stimulating human imagination (*Let Fishes fly again*).

In a follow-up work from that same year (1975), Paik integrated video imagery with live fish. *Video Fish* consisted of a row of television aquariums,



Fig. 5. Nam June Paik (Korean, 1932–2006). *Video Fish*, Detail from Installation at Centre Georges Pompidou, three-channel video installation with aquariums, water, live fish, and variable number of color monitors; color by client; dimensions vary with installation. Centre Georges Pompidou, Musée national d'art moderne, Paris. Photo by Peter Moore.

each one of which contained a monitor projecting choreographed video scenes that Paik had created from single and multiple images of Cunningham and fish dancing (Fig. 5). Seen through the waving water of the tele-tanks, the virtual Cunningham-fish dance formed a pivotal point in an interactive play of considerations regarding humans, live fish, and representation. The fish watched the virtual video ballet as well as their live human audience while the land-based spectators viewed the fish within their video-enhanced aquatic environment. Fluid, sensual, and gently provocative in its visual connections, the work seemed to lull viewers into a contemplative state of mind. Popular since its inception, *Video Fish* is reproduced with a variable number of monitors in museums around the world.

Over the next few years, Paik continued to work with fish-art in his investigations of the interconnected boundaries between nature,

humans, and technology. In *Real Fish/Live Fish* (1982), one television monitor featured a closed-circuit image of fish swimming in an aquarium fashioned from an adjacent monitor. While the “live fish” swam in the tele-tank, the camera transmission corresponded to the perception of “real fish.” In this case,

the virtual is perceived as a reality, although one that is still connected with a physical counterpart. Returning to the flying fish theme again in 1982–1983, Paik revised his initial ideas from the Martha Jackson Gallery project into subsequent exhibitions (reproduced internationally) that feature only virtual fish. In *Fish Flies on Sky*, banks of television monitors with video projections of swimming fish are suspended from ceilings in various museum installations.

Paik's revision of *Fish Flies* sanctions the postmodern condition of "hyperreality"—a consciousness in technologically advanced societies where there is a conflation between physical and simulated realities.¹⁹ As Paik mixed, and finally assimilated, video and fish from live to hyperreal, his philosophical orientation became more focused on the connections among humans, media representation, and technology. Paik's development in his conceptions of video-fish suggests that while *Anten-nalope* may loosely refer to the biological antelope, the creation is more attuned to virtuality and the potential for human insight of media transformations. The ideograms of fish that pattern *Anten-nalope*, then, are logos of the artist's primary tool of video and signal Paik's journey of discovery in the relationship of art to human nature within the context of late-twentieth-century postmodernism.

The fish motifs on *Anten-nalope* also relate to other graphics that embellish its skin (Fig. 6). Several words in Chinese decorate the sculpture: on the top of the body and alongside two fish motifs is the morpheme for "life," and the back of the head is adorned with the characters for "moving" (or "power") and "thing," which in compound mean "animal." The artist's signature, intermixed with fish emblems, is painted in several locations and in different languages. Below the mouthpiece, the calligraphy of "Nam June Paik" appears in Chinese; on the neck and chest are the Korean variants of the artist's name; and "Paik" is inscribed in Latin letters on the top of the body. Taken together, these brushstrokes authenticate the sculpture as a "real" Paik and a hyperreal *Anten-nalope* hybrid.

In addition, the multi-lingual graffiti on *Anten-nalope* reflect Paik's amalgam of East and West. The artist personally crossed many geographic boundaries and cultures, having lived his childhood in Korea, engaged in university studies in Japan, maintained an adult home life based in New York, and spent his professional career working around the globe. Paik embraced these transnational experiences and productions with an egalitarian attitude. In an interview with Irmeline Leeber, he emphasized the influence of the anti-



Fig. 6. Detail. Nam June Paik (Korean, 1932–2006). *Anten-nalope*, 1996, mixed media. Museum of Art and Archaeology, University of Missouri, Gilbreath-McLorn Museum Fund (2000.2). Photo: Jeffrey Wilcox.

celebrity and collaborative aspects of Fluxus, noting particularly that he valued the movement's conscious rejection of cultural nationalism in favour of internationalism.²⁰ Paik's inclusive approach to life and art resulted in international collaborations for large-scale installations that featured multimedia-multicultural elements, including *Global Groove* (1973), *Wrap Around the World* (1988), and *Electronic Superhighway from Venezia to Ulan-Bator* (1993). Many of Paik's smaller-scaled, self-contained works also convey his cosmopolitan vision of television's possibilities, especially as evidenced in a sculpture aptly entitled *Technology* (1991), which is part of his series *Cathedral: My Faust* (Fig. 7).

Like *Anten-nalope*, *Technology* was created

in the 1990s and is composed of television monitors displaying rapidly changing images and video cuts that leap back and forth through time and space.²¹ The sculpture's body, which is also similar to *Anten-nalope*, forms a visual archaeology of material cultural references. In *Technology*, the gothic-inspired housing joins cathedral spires with non-functioning Korean circuit breakers among a variety of looping tubes, hoses, and pipes, one of which features exuberant and colourful hand-painted brushstrokes. The devices that ornament the surface include icons of Christianity and of Shiva, the

Hindu deity associated with both destruction and renewal. The sculpture's pairings of past with present and East with West demonstrate the potential of television communication technology to cross socio-religious, geographic, and chronological boundaries in a creative enterprise of sharing and enlightenment.

Yet, *Technology* is not simply utopian or naïve in its conception. *My Faust*, the subtitle of the series, recalls the German medieval legend about a magician whose ambitions lead him into a partnership with the devil. While the faith of the past rested primarily in religions, the faith of the present, as exemplified in both *Technology* and *Anten-nalope*, resides largely in the promises of technology.

The global technological power of media for positive human transformation and communication is threatened by a dark side, namely the blind trafficking of images as commodities for mass consumption with accompanying boredom in the face of entertainment. As Paik asserted, "One must know technology very well in order to be able to overcome it."²² Through works such as *Technology* and *Anten-nalope*, Paik offers an avenue for the imaginative and artistic uses of communication systems that oppose the dominant tide of passive consumerism.

In tandem with the influence of European Fluxus principles and practices, two Eastern philosophical values underpin Paik's productions:

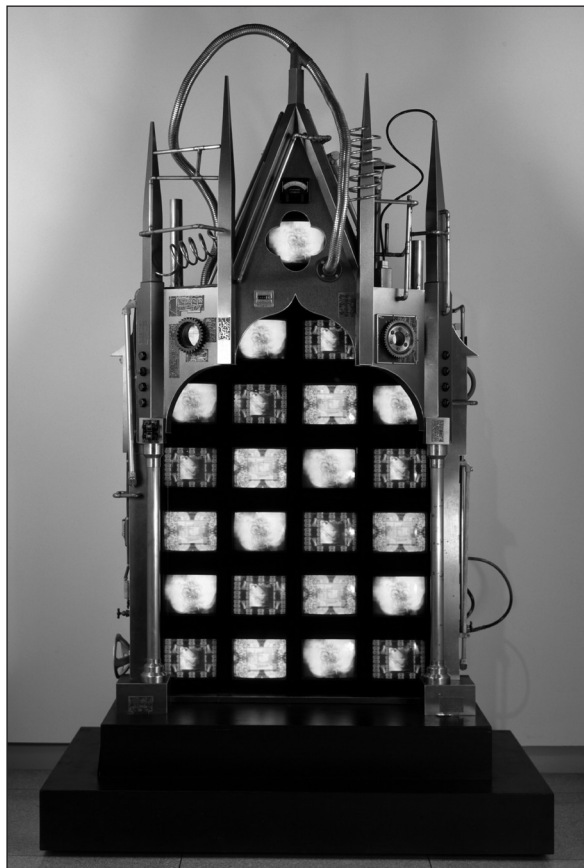


Fig. 7. Nam June Paik (Korean, 1932–2006). *Technology*, 1991, mixed media, H. 3.6 m, L. 1.4 m, W. 1.3 m. Smithsonian American Art Museum. Museum purchase through the Luisita L. and Franz Denghausen Endowment.

chaemi and *sunyata*. According to Robert Fouser, *chaemi* (an aesthetic highly prized in the history of Korean modern art) is a quality in a work of art that stimulates engagement through humor, surprise, and amusement.²³ The expression of *chaemi* is carried out in the stimulus-response (feedback) system of *Anten-nalope* when the sculpture surprises the viewer with its witty hybrid construction (for example, phonograph-tail); piques interest by means of rapid-fire, color-bursting, non-narrative video imagery; and amuses through the humor of puns (for example, rabbit ears).

Sunyata alludes to an enlightened state or experience. It is the voidness, or undifferentiation, that constitutes the Buddhist understanding of ultimate reality. In this sense, *sunyata* is not a negation of existence but rather indicates a dynamic of “interbeing” wherein no individual person or thing stands alone with any permanent fixed identity.²⁴ With regard to *sunyata*, Akira Asada, a leading Japanese semiologist, explained that Paik:

...freely accumulated signs and images which he accelerated until an extreme point. And it is, paradoxically, only here that we perceive a certain emptiness — an emptiness full of images and a silence full of monitor screens. And I think that this experience of a void leads to the center of Paik’s art.²⁵

In *Anten-nalope*, *chaemi* and *sunyata* work together. The viewer’s interactive participation with the humorous metaphors, visual gestures, dynamic significations, and historical references collapses the sculpture’s object status into a transformative experience of artistic and philosophical awareness of the “interbeing” of our existence.

Paik lived through the transition in human history from a late-modern period of individualism, nationalism, traditional industry, and high art to a postmodern, information age associated with globalization, fluid identities, rapidly developing communication technologies, and the acceptance of virtual realities. Enthusiastically seizing each new technological development—from video recorders and televisions to lasers and digital editing systems—Paik mastered their capacities in order to re-imagine and remake them into original artistic expressions about the human condition. *Anten-nalope* embodies the historical shifts of Paik’s time and career in a unique form that encourages us to understand ourselves and the world as it changes around us. And like its

ancient rock-painted predecessors, *Anten-nalope* continues the powerful role of art as a means for human communication, purposeful reflection, and new horizons of cognition.

NOTES

1. The eland, Africa's largest antelope, is one of the most frequently depicted forms in African rock paintings and is especially prevalent in works by San Bushmen in the Drakensberg region. These antelope paintings were understood as having supernatural potency that shamans harnessed for healing, insight, and their cosmological journeys. Additionally, the rocks on which the images were placed were considered as veils suspended between the physical and the spirit world. For a brief explanation of the production processes and tools, see H. C. Woodhouse, "Rock Paintings of Southern Africa," *African Arts*, 2.3 (1969) p. 47. For a scholarly discussion of prehistoric cave art and technology, see Mats Rosengren, "Cave Art as Symbolic Form," in *Ernst Cassirer on Form and Technology: Contemporary Readings*, Aud Sissel Hoel and Ingvild Folkvord, eds. (New York, 2012) pp. 214–232. For further general information and images, see "The Eland in San Rock Art Paintings," Rock Art Research Institute, <http://www.bradshawfoundation.com/rari/page2.php>, pp. 1–9 (accessed 8 March 2014).
2. Patricia Mellencamp, "The Old and the New: Nam June Paik," *Art Journal* 54 (Winter 1995) pp. 44–45. During the late 1980s and early 1990s, in a series of portrait sculptures made from antique TVs similar to those in *Anten-nalope* Paik commemorated his early collaborators (including *John Cage* and *Charlotte Moorman*) who shaped his vision for humanizing technology.
3. John G. Hanhardt, "Nam June Paik (1932–2006): Video Art Pioneer," *American Art* 20 (Summer 2006) pp. 148–153; and Jacqueline D. Serwer, "Nam June Paik: 'Technology,'" *American Art* 8 (Spring 1994) p. 90.
4. The emphasis on speed and diminishment of narrative in contemporary television and film aesthetics is often traced to "MTV," which debuted in 1981 on cable and gained widespread appeal by 1983. See Lara Thompson, "In Praise of Speed: The Value of Velocity in Contemporary Cinema," *Dandelion: Postgraduate Arts Journal & Research Network*, vol. 2, no. 1 (2011), <http://dandelionjournal.org/index.php/dandelion/article/view/35/84> (accessed 7 July 2014).
5. Nam June Paik, "Input-Time and Output-Time," in *Video Art: An Anthology*, Beryl Korot and Ira Schneider, eds. (New York, 1976) p. 98.
6. Michel Baudson first articulated Paik's dual aspect of time in "Die Zeit—Ein Spiegel," in *Das Phänomen Zeit in Kunst und Wissenschaft*, Hannelore Palfik, ed. (VCH Acta

- Humaniora, Weinheim, 1987) p. 125. Paik's concepts of time were further expanded upon by Hans Belting, "Beyond Iconoclasm: Nam June Paik, The Zen Gaze and the Escape from Representation," in *Iconoclasm: Beyond the Image Wars in Science, Religion, and Art*, Bruno Latour and Peter Weibel, eds. (Cambridge, Mass., 2002) pp. 406–407.
7. The jackalope myth originated in Wyoming in the early 1930s after local hunters (Douglas Herrick and his brother) grafted deer antlers onto a jackrabbit carcass and sold the hybrid creature to a local hotel. Following Herrick's postcards of the killer rabbit, the myth was widely incorporated into popular culture representations and content, including books, video games, television episodes, and as a mascot for sports teams and musical groups. See "Jackalope," *Wikipedia*, <http://en.wikipedia.org/wiki/Jackalope> (accessed 27 February 2014).
 8. John G. Hanhardt and Ken Hakuta, *Nam June Paik: Global Visionary*, Smithsonian American Art Museum (Washington, D.C., 2012) p. 83.
 9. Mellencamp, "The Old and the New," p. 45.
 10. Nam June Paik, "A Conversation with Nam June Paik," interview by David Ross, in *Nam June Paik: Video Time-Video Space*, Toni Stooss and Thomas Kellein, eds., exhibition catalogue (New York, 1993) p. 57; and Mellencamp, "The Old and the New," p. 43.
 11. Nicky Hamlyn, "Magnetic Memory: A Day-Long Video Tribute to Nam June Paik," *Film Quarterly* (Winter 2006/2007) p. 13.
 12. Paik, "A Conversation with Nam June Paik," pp. 57, 62. Also quoted in Mellencamp, "The Old and the New," p. 42.
 13. Mark Poster, "Television, Tape, Internet: Dialectics of the Postmodern in the U.S. from 1950 to 2000," *Iowa Journal of Cultural Studies* 2 (2002) p. 63. Poster draws his statistics from Lynn Spigel, *Make Room for TV: Television and the Family Idea in Postwar America* (Chicago, 1992).
 14. Jacques Ellul in *La technique: L'enjeu du siècle*, translated into English in 1964 as the *Technological Society*, trans. John Wilkinson (New York, 1964) asserts that humanity is not enriched by technology but instead becomes subservient to and diminished by it. David Riesman's 1950 book, *The Lonely Crowd: A Study of the Changing American Character* (New Haven, 1950), is a sociological study of modern conformity. Northrop Frye prioritized the development of verbal skills and imagination over the potentially passive acceptance of the technological trafficking of imagery in his 1962 Massey Lectures, "The Educated Imagination," broadcast on CBC. Clement Greenberg reprinted his famous 1939 text, "Avant-Garde and Kitsch," replete with its hostility to capitalism, as the opening to his 1961 collection of critical essays, *Art and Culture* (Boston, 1961) pp. 3–21. Also see Poster, "Television, Tape, Internet," pp. 63–64.
 15. Nam June Paik, "TV Bra for Living Sculpture" in *TV as Creative Medium*, exhibition brochure, Howard Wise Gallery (New York, 1969).
 16. Norman Klein, Simon Penny, and Peter Weibel are among the contemporary critics and theorists who embrace techno-media arts.
 17. For fish symbolism, see J. E. Cirlot, ed., "fish," *A Dictionary of Symbols*, 2nd edition, translated from the Spanish *Diccionario de Simbolos Tradicionales* (New York, 1993) pp. 106–107. Barbara London asserts that the fish is Paik's logo for video. See "Nam June Paik," *New Media Encyclopedia*, <http://www.newmedia-art.org/cgi-bin/show-oeu.asp?ID=15000000011747&lg=GBR> (accessed 17 April 2014).
 18. London ("Nam June Paik") relates the story of how through these early fish-themed

- installations in relation to the work of Merce Cunningham Paik came to develop the fish emblem as reflective of video art.
19. "Hyperreality" is a term and concept used in semiotics and postmodern philosophy and advanced by such theorists as Jean Baudrillard, Daniel J. Boorstin, and Umberto Eco. It refers to the condition wherein the physical and virtual are seamlessly blended together.
 20. Nam June Paik, "Marcel Duchamp n'a pas pensé à la video," interview by Irmeline Lebeer, in *Du cheval à Christo et autres écrits* (Brussels, 1993) 16 December 1974. Also noted by Sook-Kyung Lee in "Videa 'n' Videology: Open Communication," in *Nam June Paik*, Sook-Kyung Lee and Susanne Rennert, eds., Tate Gallery (London, 2010) p. 30.
 21. For a full description and analysis of *Technology*, see Serwer, "Technology," pp. 87–91. *The Cathedral: My Faust* series includes *Agriculture, Art, Autobiography, Communication, Economics, Education, Environment, Medicine, Nationalism, Population, Religion, Technology*, and *Transportation*. All the sculptures focus on the positive and negative developments of life in the twentieth century.
 22. Wulf Herzoggerath, *Nam June Paik: Video Works 1963–88*, Hayward Gallery (London, 1988) p. 30. Also quoted in Serwer, "Technology," p. 91.
 23. The concept of *chaemi* came to my attention through a research paper "Hunting the Elusive *Anten-nalope*" (2006), written by University of Missouri art history graduate student Anna R. Meyer. Meyer's text directed me to Robert J. Fouser, "Looking for Chaemi: Nam June Paik and Korean Modernist Aesthetics," in *Perspectives on Korea*, Sang-Oak Lee and Kud-Soo Park, eds. (Sydney, 1998) pp. 124–136.
 24. "Sunyata," *Encyclopaedia Britannica*, <http://www.britannica.com/EBchecked/topic/574124/sunyatasunyata> (accessed 22 April 2014).
 25. Quoted in Belting, "Beyond Iconoclasm," p. 397.

About the Authors



Debra Graham received her Ph.D. in art history from the Department of Art History and Archaeology at the University of Missouri in 2004. She is Assistant Professor of Women's and Gender Studies at Carleton University, Ottawa, Canada. Her current research focuses on the intersections between identities, representations, and technologies.

Lauren Kellogg DiSalvo is a Ph.D. candidate in classical archaeology in the Department of Art History and Archaeology at the University of Missouri. Her research interests center on classical reception, and she is currently working on souvenirs of the Grand Tour.

Acquisitions



2013

European and American Art

Assemblage

Rolando Estévez Jordán (Cuban, b. 1953), published by Ediciones Vigía, Matanzas, Cuba, booklet and template for its cover, *La Revista del Vigía, Año 22, No. 32: Loló Soldevilla en Vigía*, 2012, mixed media (photocopies on paper with watercolor accents, corrugated cardboard, wood, sawdust, burlap, and cloth) (2013.8a and b, 2013.9), gift of professor Juanamaria Cordones-Cook.

Graphics

Anonymous (French), published by Charles Bance, the younger (French), *Gradation de la tête de grenouille jusqu' au profil d'Apollon, d'après les idées du célèbre Lavater* (Gradation from the head of a frog to the profile of Apollo, after the ideas of the famous Lavater), ca. 1804–1810, etching, engraving, and aquatint (2013.6), Gilbreath-McLorn Museum Fund (Fig. 1).

Johann Jakob Haid (German, 1704–1767) after Giorgio Domenico Dupra (German, 1689–1770), *Portrait of the Engraver Jakob Frey*, 1740, mezzotint (2013.5), Gilbreath-McLorn Museum Fund.

Tom Huck (American, b. 1971), two prints: *Tornado* and *Tornado 2*, both 1994, collographs with charcoal and colored chalk (2013.16 and 17), gift of professor emerita Brooke Cameron, Department of Art, University of Missouri.

Wolfgang Kilian (German, 1581–1662), *King Nebuchadnezzar's Vision from*

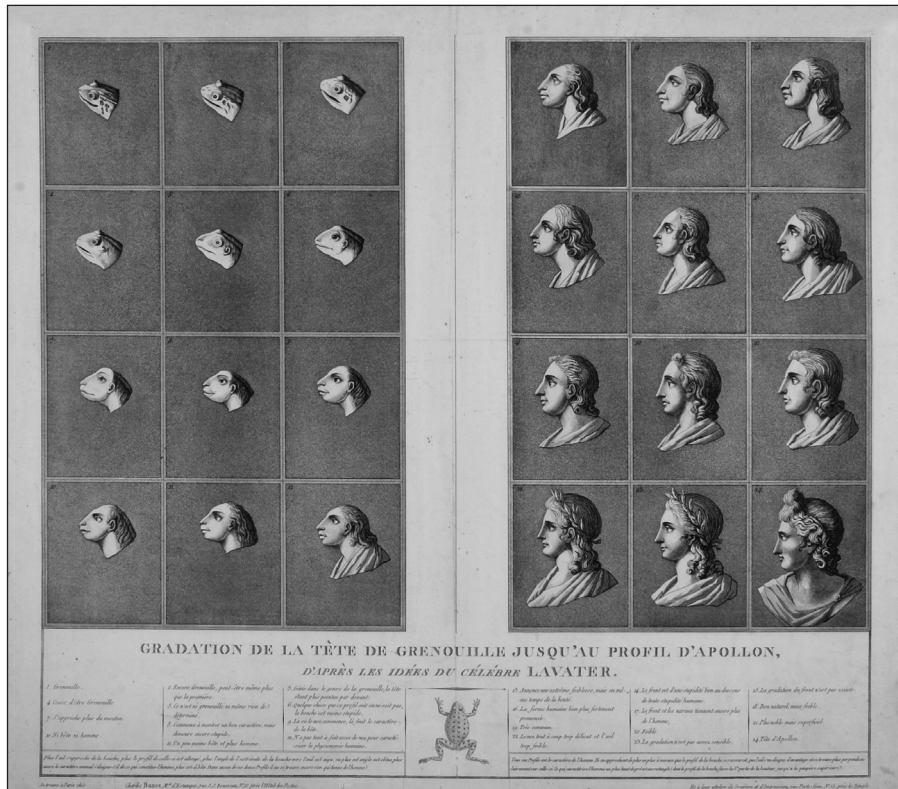


Fig. 1. Anonymous, *Gradation de la tête de grenouille jusqu' au profil d'Apollon...*, 48.5 x 55.5 cm (sheet) (2013.6). Photo: Jeffrey Wilcox.

the Second Chapter of the Book of Daniel, 1623, engraving (2013.4), Gilbreath-McLorn Museum Fund (Fig. 2).

Elizabeth “Grandma” Layton (American, 1909–1993), *Censorship*, 1989, lithograph with hand coloring (2013.13), gift of Vicky Riback Wilson and David M. Wilson.

Henri-Arthur Lefort des Ylouses (French, 1846–1912), *Hercules and the Lion*, fourth quarter of nineteenth century, etching and embossing (gypsograph) (2013.7), Gilbreath-McLorn Museum Fund (Fig. 3).

André Planson (French, 1898–1981), five prints from the portfolio



Fig. 2. Wolfgang Kilian, *King Nebuchadnezzar's Vision from the Second Chapter of the Book of Daniel*, 60 x 36.9 cm (sheet) (2013.4). Photo: Jeffrey Wilcox.

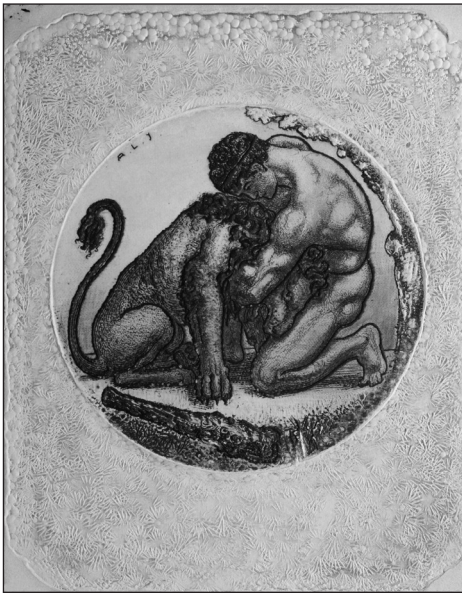


Fig. 3. Henri-Arthur Lefort des Ylouses, *Hercules and the Lion*, 23.6 x 18.8 cm (sheet) (2013.7). Photo: Jeffrey Wilcox.



Fig. 4. Andy Warhol, *Joseph Beuys*, 101.5 x 81.3 cm (sheet) (2013.20). Photo: Jeffrey Wilcox.

André Planson: Huit lithographies originales (André Planson: Eight original lithographs): *Les amoureux au bord de la mer* (Lovers by the sea), *Les chasseurs* (The hunters), *Fille du port* (Girl of the harbor), *Le petit train à Vaison* (The little train to Vaison), *Les arbres* (The trees), all 1972, color lithographs (2013.1–5), transferred from the Office of Administrative Services, University of Missouri.

Andy Warhol (American, 1928–1987) seven prints: *Sunset*, 1972, serigraph; *Joseph Beuys*, 1980/83, serigraph with rayon flock (Fig. 4); *Goethe*, 1982, serigraph; *Committee 2000*, 1982, serigraph; *Hans Christian Andersen*, 1987, serigraph; *Hans Christian Andersen*, 1987, serigraph; *Sitting Bull*, 1986, serigraph (2013.19–25), gift of The Andy Warhol Foundation for the Visual Arts, Inc.

Paintings

Keith Crown (American, 1918–2010), *The Gravel Pit near Taos, New Mexico*, 1992, watercolor (2013.14), gift of Patricia Dahlman Crown (Fig. 5 and back cover).

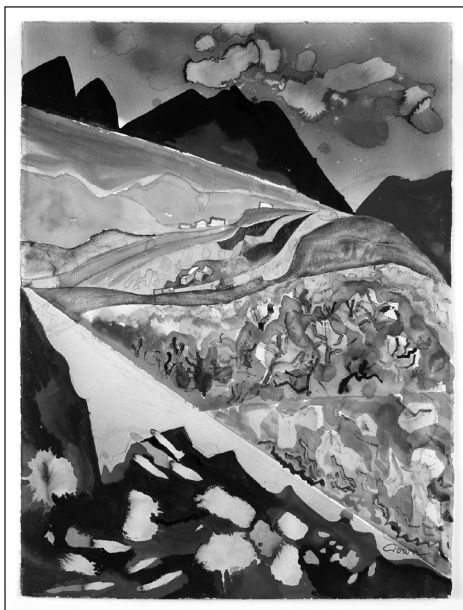


Fig. 5. Keith Crown, *The Gravel Pit near Taos, New Mexico*, 76.5 x 57 cm (sheet) (2013.14).
Photo: Jeffrey Wilcox.

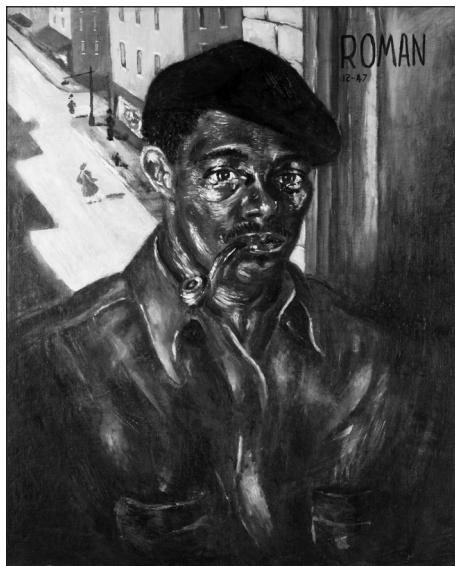


Fig. 6. Roman Johnson, *Self Portrait*, 101.5 x 81.3 cm (2013.10). Photo: Jeffrey Wilcox.

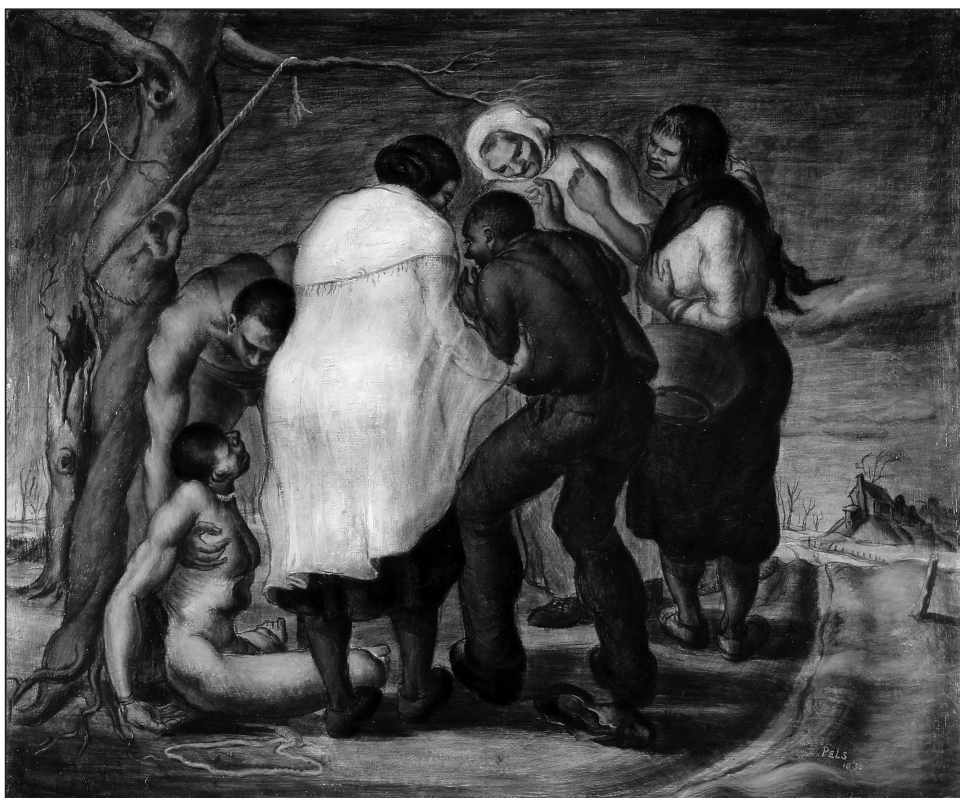


Fig. 7. Albert Pels, *American Tragedy*, 50.5 x 72.2 cm (2013.18). Photo: Jeffrey Wilcox.

Roman Johnson (American, 1917–2005), *Self Portrait*, 1947, oil on canvas (2013.10), gift of Museum Associates (Fig. 6).

Albert Pels (American, 1910–1998), *American Tragedy*, 1936, oil on panel (2013.18), acquired with funds donated by Robin and Alex LaBrunerie (Fig. 7).

Robert Stack (American, b. 1966), *Oberbaum Bridge, Berlin*, 1998, watercolor (2013.11), anonymous gift.

Ancient Art

Spearhead, Palestine (possibly excavated in Israel at either Somelaria or Jalame in the 1960s), first millennium B.C.E. or first millennium C.E., iron

(2013.15), found in the collection.

Asian Art

Kim Jeong-ok (Korean, b. 1941), two vessels: moon vase, glazed porcelain, and Buncheong-ware bottle with bat design, glazed ceramic, both late twentieth century–early twenty-first century (2013.1 and 2), gift of the Wind Institute (Fig. 8).

Suh Ji-min and Han Yong-taek (Korean, both active late twentieth century–early twenty-first century), sealstone in the shape of a turtle, late twentieth–early twenty-first century, jade (2013.3), gift of the Wind Institute (Fig. 8).



Fig. 8. Kim Jeong-ok, moon vase (center), H. 46.3 cm, and Buncheong-ware bottle (left), H. 19.3 cm (2013.1 and 2); Suh Ji-min and Han Yong-taek, sealstone (right), H. 11.23 cm (2013.3).
Photo: Jeffrey Wilcox.

Exhibitions



2013

End of Days: Real and Imagined Maya Worlds

November 17, 2012–March 17, 2013

Primarily featuring Maya ceramics from the permanent collection, this exhibition coincided with the supposed “end of the world,” based on the putative end of the Maya calendar. The show examined the reality of the ancient Maya world and the way Maya societies understood the cosmic order. Themes included the role of sacrifice, political propaganda, and the economic circulation of both prestige goods and commodities. A number of polychromed, incised, and glyph-inscribed vessels were shown, including two particularly fine vases lent by the Milwaukee Public Museum.

Sites of Experience: Keith Crown and the Landscape of New Mexico (Fig. 1)

January 26–May 19, 2013

Keith Crown (1918–2010) was one of the most innovative American watercolorists of the twentieth century. This exhibition focused on three decades of Crown’s representations of Taos, New Mexico. More specifically, it examined how the artist’s attention to scientific studies of human perception—along with his admiration for Navajo and Pueblo abstract representations of nature—propelled his experimentation with Western landscape tradition.



Fig. 1. *Sites of Experience: Keith Crown and the Landscape of New Mexico.* Photo: Jeffrey Wilcox.

14 Rural Absurdities by Tom Huck (Fig. 2)

June 4–August 11, 2013 (extended through September)

Missouri artist Tom Huck (American, b. 1971) created the series of large woodcut prints that formed this exhibition. The prints are based on events that allegedly occurred in the artist’s boyhood hometown of Potosi, Missouri. While true stories are at the heart of the prints, viewers probably found these tales hard to believe. Humorous and provocative, Huck’s interpretations poked fun at his subjects while presenting a complex view of the foibles and flaws of people.

Satirizing the High Life: Hogarth’s “Marriage à la mode” (Fig. 3)

June 4–August 11, 2013

William Hogarth (1697–1764) was an important British painter and engraver. In 1745, he published a series of prints entitled *Marriage à la mode*, which satirizes a fashionable marriage of convenience between members of the aristocracy and the middle class. Contemporary drama and life provided Hogarth with the subjects for

EXHIBITIONS

six scenes that delve into the contemporary debate on marital ethics. At the same time, the prints are a remarkable record of English culture, providing detailed information about eighteenth-century etiquette, costume, material culture, architecture, art collections, and aesthetics.



Fig. 2. 14 Rural Absurdities by Tom Huck. Photo: Jeffrey Wilcox.



Fig. 3. The “Tête à tête” from *Satirizing the High Life: Hogarth’s “Marriage à la mode.”* Photo: Jeffrey Wilcox.

Loans to Other Institutions



2013

To Elmer Ellis Library, University of Missouri, February 2013, nine photographs by various twentieth-century American photographers from the collection *Songs of My People*, gelatin-silver prints (95.6.8, 19, 37, 39, 41, 42, 43, 51, and 151) for the exhibition *Songs of My People—Selections*, in conjunction with Black History Month.

To the Hallie Ford Museum, Willamette University, Salem, Oregon, August 31–December 22, 2013, spade-shaped idol, Turkey, third millennium B.C.E., marble (76.215), and archer's belt, Eastern Turkey, Urartian, eighth to early sixth century B.C.E., bronze (84.2), for the exhibition *Breath of Heaven, Breath of Earth: Ancient Near Eastern Art from American Collections*.

To The State Historical Society of Missouri, Columbia, Missouri, June 1, 2013–February 28, 2014, the painting *The Battle of Wilson's Creek, August 10, 1861*, 1920, oil on canvas, and the sketch *Fight at Wilson's Creek, August 10, 1861*, 1920, gouache, pastels, and charcoal on brown paper, both by N. C. Wyeth (American, 1882–1945) for the exhibition *The Missouri State Capitol in Art/Art in the Missouri State Capitol*.

Museum Activities



2013

Lectures

April 11

Trevor Blank, visiting professor, State University of New York-Potsdam, "Internet Folklore."

April 29

Patricia L. Crown, professor of anthropology (archaeology), University of New Mexico, "The Art and Archaeology of Mastering Crafts."

July 11

Marideth Sisco, storyteller, "An Evening of Ozark Storytelling with Marideth Sisco."

September 4

Tom Huck, artist, "Tom Huck Print Maker."

October 14

Dale Fisher, museum educator, University of Iowa Museum of Art, "Moving a Museum."

December 4

Nicole Myers, associate curator of European painting and sculpture, Nelson-Atkins Museum of Art, "Cataloguing the Collection of French Paintings at the Nelson-Atkins Museum of Art," sponsored by the Museum Advisory Council of Students (MACS).

Gallery Talks

February 13

Kristin Schwain, associate professor Department of Art History and Archaeology and guest curator, Museum of Art and Archaeology, University of Missouri, “Exhibition Tour of *Sites of Experience: Keith Crown and the Landscape of New Mexico*.”

Special Events

January 25

Sites of Experience: Keith Crown and the Landscape of New Mexico, exhibition opening.

February 1

Songs of My People, exhibition opened at Ellis Library, University of Missouri.

February 14

Valentine’s Day Event: film, *Gentlemen Prefer Blondes*, 1953, champagne reception, and roses for the ladies.

February 17

Annual Music and Art Concert performed by Ars Nova Singers, School of Music, University of Missouri.

March 15–17

“Art in Bloom,” mid-Missouri florists celebrated the museum’s artwork with their inspired floral designs.

April 9

Lee Expressive Arts Elementary School Junior Docent Presentations.

April 11

“Art after Dark” sponsored by MACS

April 13

Paintbrush Ball, wine and cheese reception, dinner, silent and live auctions, fund an acquisition, and dancing with the Kapital Kicks Orchestra.

April 18

Columbia Independent School Junior Docent Presentations.

April 27

“Slow Art” at the Museum of Art and Archaeology.

June 4

14 Rural Absurdities by Tom Huck, exhibition opened.

September 5

Educator’s Night at the Museum.

September 13

Museum Associates’ Crawfish Boil in the Shadow of the Columns.

September 26

Annual University of Missouri ART-I-FACT Gallery and Museum Crawl.

September 30

Closing day for the galleries in Pickard Hall.

October 26

Haunted Museum annual event (cancelled due to museum's move from Pickard Hall).

November 15

Museum Associates' annual meeting.

December 1

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

December 4

Museum Associates' annual "Evening of Holiday Celebration," including the grand opening of the Museum Store at Mizzou North.

December 4

Informal lunch with Nicole Myers, associate curator of European painting and sculpture, Nelson-Atkins Museum of Art, sponsored by MACS.

Family Educational Programs

January 31

Art after School, "The World of Watercolor" for children K-8.

February 28

Art after School, "The Art of the Card" for children K-8.

March 16

"Art in Bloom for Kids" workshop for children of all ages.

April 16

“Story Time in the Galleries” for children infant–age 5.

April 18

Art after School, “Landscapes” for children K–8.

May 9

Art after School, “Sketching” for children grades K–8.

June 13

Kids’ Series: World of Art, “Who Wants to Be An Archaeologist?”

June 20

Kids’ Series: World of Art, “Lamps.”

June 27

Kids’ Series: World of Art, “Picasso.”

July 11

Kids’ Series: World of Art, “Henri Matisse and the Fauves: Painting with Scissors.”

July 18

Kids’ Series: World of Art, “Prints.”

July 25

Kids’ Series: World of Art, “Claude Monet and French Impressionism.”

August 1

Kids’ Series: World of Art, “Frida Kahlo and Diego Rivera.”

August 8

Kids' Series: World of Art, "Money, Money, Money."

September 12

Art after School, "Lots of Pots" for children K-8.

September 28

Family event, "Order Number 11," in conjunction with the Smithsonian's National Museum Day and The State Historical Society of Missouri.

November 14

Art after School, "Masks" for children grades K-8.

December 12

Art after School, "Henri Matisse: Painting with Scissors" for children grades K-8.

Film Series

January 17

Georgia O'Keeffe, 2009.

February 1

Lilies of the Field, 1963.

February 22

In the Heat of the Night, 1967.

March 1

Ballad of the Sad Cafe, 1991.

March 21

History of the World Part I, 1981.

April 5

8 1/2, 1963.

April 18

The Golden Age (L'âge d'or), 1930.

May 3

The Milagro Beanfield War, 1988.

May 16

Grand Illusion (La grande illusion), 1937.

June 7

Ride with the Devil, 1999.

June 20

Black Orpheus, 1959.

July 5

O Brother, Where Art Thou? 2000.

July 18

The Bicycle Thief (Il ladro di biciclette), 1948.

August 2

The Last Picture Show, 1971.

August 15

The 400 Blows (Les quatre cents coups), 1959.

September 6

A Separation, 2011 (in conjunction with the Daniel Boone Regional Library One Read program).

September 19

Beauty and the Beast, 1945.

October 4

Tom Jones, 1963 (to be rescheduled).

October 17

A Touch of Spice (Politiki Kouzina), 2003.

November 1

A Fish Called Wanda, 1988.

November 21

Night of the Shooting Stars, 2008.

December 6

Bedazzled, 1967.

Museum Staff



2013

Alex Barker

Director

Bruce Cox

Assistant Director, Museum Operations

Carol Geisler

Administrative Assistant

Donna Dare

Tour Coordinator

Kristie Lee

Computer Graphic Artist

Vacant

Curator of European and American Art

Benton Kidd

Curator of Ancient Art

Cathy Callaway

Museum Educator

Rachel Straughn-Navarro (beginning 01/13)

Assistant Museum Educator

Arthur Mehrhoff

Academic Coordinator

MUSEUM STAFF 2013

Jeffrey Wilcox
Curator of Collections/Registrar

Kenyon Reed
Collections Specialist

Barbara Smith
Chief Preparator

Larry Stebbing
Preparator

George Szabo
Assistant Preparator

Larry Lepper (through 09/13), Christopher Ruff, Ryan Johnson, Lucas Gabel,
Derek Spanton (01/13 through 12/13), Nick Seelinger (beginning 06/13),
Leland Jones (beginning 10/13)
Security Guards

Antone Pierucci
Graduate Research Assistant, Ancient Art

Sarah Jones (through 07/13)
Graduate Research Assistant, European and American Art

Katharine Mascari (through 05/13)
Graduate Research Assistant, Registration

Teagan Russell (through 05/13), Christina Schappe (through 01/13),
Amanda Malloney
Undergraduate Student Assistants

MUSEUM STAFF 2013

Lisa Higgins
Director, Missouri Folk Arts Program

Deborah Bailey
Folk Arts Specialist

Claire Schmidt (through 01/13), Jackson Mendel, Alison Balaskobits (beginning
08/13)
Graduate Research Assistants, Folk Arts Program

Museum Docents



2013

Andrea Allen
Gary Beahan
David Bedan
Patricia Cowden
Caroline Davis
Ross Duff
Sharon Emery
Sue Gish
Valerie Hammons
Dot Harrison
Amorette Haws
Ingrid Headley
Sue Hoelman
Karen John
Leland Jones
Linda Keown
Barbara Kopta †
Kathryn Lucas
Nancy Mebed

Meg Milanick
Alice Reese
Tamara Stam
Carol Stevenson
Rachel Straughn-
Navarro
Remy Wagner
Amber Wahidi

Emeritus status

Nancy Cassidy
Averil Cooper
Dorinda Derow
Barbara Fabacher
Ann Gowans
Mary Beth Kletti
Michael Kraff
Pam Springsteel

Museum Store Volunteers



2013

Nancy Burnett
Rosa England
Sue Gish

Linda Lyle
Andy Smith
Pam Springsteel

Museum Advisory Council of Students (MACS)



2013

Officers

Antone Pierucci, co-president

Tara Meyer, co-president

Chelsea Riley, treasurer

Active Members

Tianna Bracey

Alyson Durham

Nicole Eaton

Ying Hu

Kalina Irving

Sarah Jones

Meagan McKay

Bridget Shields

Heather Smith

Simon Tatum

Advisory Committee



2013

Alex Barker
*Director, Museum of Art
and Archaeology*

Meg Milanick
*Graduate Student, Art History
and Archaeology*

Brooke Cameron
Professor Emerita, Art

Anatole Mori
Associate Professor, Classical Studies

Signe Cohen
Associate Professor, Religious Studies

Michael J. O'Brien
Dean, College of Arts and Science

Tammy McNiel
Webmaster

Nancy West
Director, Honors College

Ingrid Headley
*Docent, Museum of Art
and Archaeology*

Kristin Schwain, Chair
*Associate Professor, Art History
and Archaeology*

Scott Southwick
President, Museum Associates

Laurel Wilson
*Professor Emerita, Textile
and Apparel Management*

Susan Langdon
*Professor, Art History
and Archaeology*

Museum Associates Board of Directors



2013

Officers

Jennifer Perlow (resigned 04/13)
Scott Southwick (beginning 04/13)
President

Vacant
President Elect

Alex Barker
Executive Vice-President

Larry Colgin
Treasurer

Terri Rohlfling
Secretary

Board Members

Gary Anger (beginning 11/13)
Tracey Atwood
Lyria Bartlett (resigned 11/13)
Tootie Burns
Marcela Chavez (resigned 11/13)
Pat Cowden

Lisa Eimers
Nancy Gerardi
Ken Greene
Diana Groshong
Pam Huffstutter
Darlene Johnson
Linda Keown (beginning 11/13)
Patty King
Mark Koch
Elizabeth Kraatz (resigned 11/13)
Robin LaBrunerie (through 11/13)
Don Ludwig (beginning 11/13)
Barbara Mayer (beginning 11/13)
Toni Messina
Alfredo Mubarah (beginning 11/13)
Vicki Ott
Christiane Quinn (beginning 11/13)
Joel Sager (beginning 11/13)
Annette Sobel (resigned 11/13)
Scott Southwick
Charles Swaney
Gary Tatlow
Stacey Thompson
Nancy West

Ex Officio Members

Bruce Cox

Assistant Director, Museum Operations

Ingrid Headley (through 2/13)

Remy Wagner (beginning 2/13)

Docent Liaisons

(Vacant)

Associate Curator of European and American Art

Susan Langdon

Chair, Department of Art History and Archaeology

(Vacant)

Student Liaison

Honorary Members

Patricia Atwater

Libby Gill

Osmund Overby †

Patricia Wallace †

