

A is for **ART** and **ARCHAEOLOGY**



Exploring the *University of Missouri's*
Museum of Art and Archaeology
from **A** to **Z**

Kristie Lee and Cathy Callaway

Photographs by Jeffrey Wilcox

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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, Thursday evenings until 8:00 p.m., 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.

The Museum Store is open from 10:00 a.m. to 4:00 p.m. Tuesday through Friday, Thursday evenings until 8:00 p.m., and from noon to 4:00 p.m. Saturday and Sunday.

Guided tours are available, if scheduled two weeks in advance. The Museum is ADA accessible.

Designed by Kristie Lee

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Front cover, left to right:

Fish Platter by Pablo Ruiz y Picasso

Sleep by Karen LaMonte

Xolótl, Pottery Figure of A Dog

Back cover, left to right:

Pop Artist by Michael Ott

Horse Pyxis

Cooling Tower Teapot #5 by Richard Notkin

Vocabulary words that may be unfamiliar are **highlighted in red**, definitions are on page 65.

INTRODUCTION

The **MUSEUM OF ART AND ARCHAEOLOGY** is located in Pickard Hall on the historic Francis Quadrangle of the University of Missouri's Columbia Campus.

Pickard Hall was built in 1894 and was originally the University's chemistry building. In 1976 the building was completely renovated and became home to the Department of Art History and Archaeology and the Museum of Art and Archaeology, which houses more than 15,000 artworks and artifacts.

The Museum's collections of art and artifacts continues to grow every year through gifts and purchases. Only a small percent of the total collection can be on display in the Museum **galleries** at any one

time. The rest of the art is kept in protected storage areas in other rooms in Pickard Hall and off site.

On the second floor of Pickard Hall there are nine galleries where the art and artifacts are displayed. These rooms feature artworks and artifacts from the Museum's permanent collection. There are galleries with Ancient Art, Byzantine and Medieval Art, European and American Art, Modern and Contemporary Art, and art from other places around the world such as Africa, India, and Pre-columbian America.

Sometimes special exhibitions are displayed in some galleries. A member of the museum staff decides what kind of art will be put

on display for a special exhibition. Sometimes objects from the Museum's own collection will be taken out of storage and put on display. After a certain length of time the exhibition will end, the art will be removed, and other artworks will be put on display. Sometimes the Museum will borrow works from other museums. A special exhibition may consist of art created by a single artist, or perhaps a group of several

artists whose artworks all have a common theme. These temporary exhibitions allow visitors to view and experience a variety of art.

There are also about a hundred plaster **cast** sculptures in a gallery on the main floor of Pickard Hall. These sculptures were made in the late 1800s by casting studios in Europe using molds from the originals. They are not as old as the original sculptures they copy, but they are valuable. If you don't have time to fly to Paris, Rome, or Athens, you can see a copy of the actual sculpture here in Columbia, Missouri. They are the same size and have the same details as the originals.

Now that you know a little about the Museum of Art and Archaeology, let's have some fun and learn about some of the objects in the Museum's collections. Maybe next time you visit the Museum, you will see an artwork or artifact that you learned about in this book.



The Cast Gallery displays numerous actual size sculptures of Greek gods and goddesses.

WHAT'S A MUSEUM TOMBSTONE?

The basic information on a label that describes an artifact or artwork is sometimes referred to as the “tombstone” because the information found on the label is similar to the kind of information you might see on a grave marker, like a name and a date. As you can see from the sample label below,

you can learn many things about an artifact or piece of artwork. At the Museum the “tombstone” information is usually located on a label near the artwork it describes and sometimes a more detailed description will follow it.



1 Name of the artifact

Or, this could be the name of the artist, followed by the title of the artwork and the dates it was created.

2 Dates and origin

This information explains where the artifact came from followed by the date or time period when the artifact was created. See “Abbreviations Used in Dates” on page 4.

3 Material(s) used to make the artifact or artwork

4 Acquisition number

This number tells you when the Museum got the artifact or piece of artwork. The first number represents the year the object was acquired (1960). The number that comes after the year, separated by a period, tells you that it was the seventh object acquired in that year.

5 Credit line

This indicates how the Museum got the artifact or artwork. It could have been acquired as a gift by one person or a group, or purchased from a fund set up by the Museum from donated money.

Figurine of a Horse and Rider
Greek, ca. 600-575 BCE
Terracotta (60.7)
Gift of Mr. and Mrs. Stanley Marcus



Abbreviations used in Dates

- c.** **Century** A period of one hundred years.
Example: The 18th c. =1700 through 1799
- ca.** Latin word ***circa*** Meaning “about” or “around,” used when an exact date is not known.
- BC** **“Before Christ”**
- BCE** **“Before the Common Era”** Used of dates before the Christian Era and by some museums to be more inclusive.
- AD** ***Anno Domini*** Latin for “in the year of our Lord.”
- CE** **“The Common Era”** Used to indicate that a date comes after the accepted date of Christ’s birth; anytime after year one. Used by some museums to be more inclusive.

Example:

How old is an artifact with a date of 54 BCE?

Do the math:

54	years “Before Christ” or BCE
<u>+ 2012</u>	number of years after the birth of Christ or CE
= 2066	years old

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Antelope Headcrest

This West African headdress is called *chi wara* or *tji wara*, the name of a mythical antelope-like creature who taught humans to raise crops. This wooden figure was mounted on a woven cap and worn by a male member of the Bamana people during ceremonial dances to make sure their crops would grow.

Headcrest In Form of an Antelope (chi-wara)

Mali, Bamana people, 20th c.

Wood (78.261)

Gift of Allan Gerdau



Bamana chi wara (antelope) headdresses near Bamako, Mali. Photograph by Eliot Elisofon, 1971.

EEPA EECL 3366.
Eliot Elisofon Photographic
Archives. National Museum
of African Art Smithsonian
Institution.





Boat

This bronze **barque** (boat) was either made to put on top of a pole, which would be carried in a parade, or it would have decorated a larger model of a boat made of wood. The Egyptian gods Horus and Anubis stand in front, while behind sits the moon-god Thoth in baboon form. On top of the boat's cabin is a falcon, again representing Horus. The projections at the ends are for steering paddles. These model boats represent the importance of the river Nile to the ancient Egyptians. People, goods, animals, and even gods moved from place to place on boats.

Model of a Sacred Barque

Saite Period, Dynasty 26, ca. 664-525 BCE

Bronze (61.66.2)

Gift of Mr. Leonard Epstein





Cat

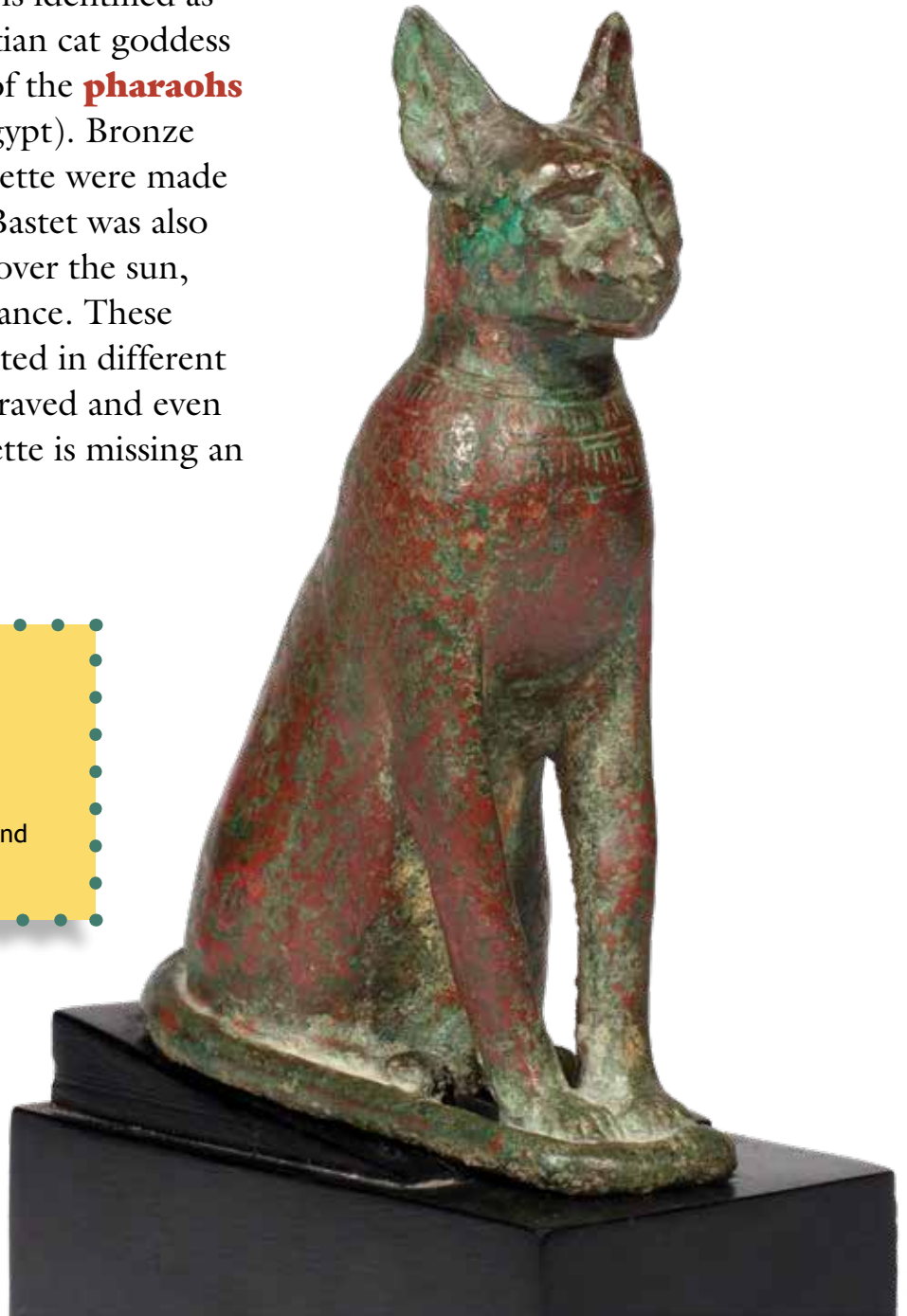
About 2,500 years old, this bronze **statuette** (little statue) is identified as Bastet, an ancient Egyptian cat goddess who was the protector of the **pharaohs** (the rulers of ancient Egypt). Bronze cat figures like this statuette were made in the goddess' honor. Bastet was also thought to have power over the sun, the moon, music, and dance. These bronze cats were decorated in different ways: they could be engraved and even have jewelry. This statuette is missing an earring from its left ear.

Statuette of a Bastet Cat

Egypt, probably 6th c. BCE,
26th Dynasty

Bronze (2009.125)

Gilbreath-McLorn Museum Fund
and Weinberg Fund





Dress

This dress could fit a five year old girl except that it is made of glass. The artist, Karen LaMonte, made a cast of a human body and a cast of the surface of the dress, then she put them together with a hollow space in between. This way light can shine into the sculpture and illuminate the curves of the missing body and the folds and wrinkles of the dress. Why do you think she called this work *Sleep*?

Karen LaMonte (American, b.1967)

Sleep, 2000

Glass (2009.660)

Gift of Mr. Mark Landrum





Egyptian Mummy Shroud

The Egyptians started wrapping their mummies in painted **shrouds** (a cloth covering) perhaps around 900 BCE. This painted shroud is almost 2,000 years old, more than 6 feet tall, and is made of linen. We can tell that the woman who is shown here was called Taathyr because of the inscriptions written on the two bands that border the shroud. The most wonderful thing about Taathyr, though, is that she has six toes on each of her feet!

Mummy Shroud of Lady Taathyr
Egypt, Roman, ca. 150 CE
Tempera on linen (61.66.3)
Gift of Mr. Leonard Epstein





Fish Platter

What's fishy about a platter that was made by Pablo Picasso? Nothing! Picasso was one of the most influential artists of the twentieth century, as a painter, sculptor, printmaker, AND ceramicist. In 1947 Picasso set up a ceramics studio in France and here the artist is expressing his interest in the forms and styles of ancient pottery by modernizing a common Greek serving dish often decorated with fish.

Pablo Ruiz y Picasso (Spanish, 1881-1973)

Fish Platter, between 1947 and 1963

Earthenware (99.2)

Gift of Kate Ellen Rogers





Goblet

Glass making was popular in Bohemia, a historic region in central Europe with a kingdom that lasted for almost 700 years (1212–1918). Cups, bottles, goblets, pitchers, and dishes are some of the most popular shapes of Bohemian glassware. This goblet was blown into a mold and then decorated with painted enameled leaves and floral designs. You can see the brilliant colors that can be produced this way.

Wine Goblet

Czechoslovakia (Bohemia), ca. 1905-1910

Enameled glass (89.65)

Gift of Mrs. Jefferson Patterson





Horse Pyxis

This elaborate **pyxis** (a round, lidded box) has four horses on the lid and is decorated with geometric patterns. It may have served as a symbol of the family's wealth and rank, because owners of horses had to own land to keep horses! These boxes could be grave offerings holding food or liquid, and sometimes small personal items belonging to the buried person. They seem to have been used in daily life, too, as containers for creams or jewelry. Can you tell why this period in art is called “Geometric” when you look at the patterns on this pyxis?

- Horse Pyxis; Workshop of Agora P4784
- Greece, Athens, Late Geometric IIa, 735-720 BCE
- Pottery (92.1)
- Gilbreath-McLorn Museum Fund





Ivory Panel

This piece of carved ivory is the partial left wing of a **diptych** (two small hinged panels that may be closed like a book). Many wealthy people in medieval times owned such small sculptures and folding diptychs made of precious materials. The creamy smooth texture of elephant ivory could be carved into tiny forms and patterns, including religious scenes. A small diptych like this one could fit in the palm of your hand and be carried tucked in a sleeve or belt pouch. The scene shows the three wise men who came to honor the Christ Child, standing on his mother's lap.



Panel from a Diptych Showing
the Adoration of the Magi

Anonymous (German or Flemish),
3rd quarter of 14th c.

Ivory (2007.5)

Gift of Museum Associates



Jewelry

For centuries jewelry, such as rings, necklaces, and bracelets, have been worn by people as decorations on their bodies. These are often made of precious materials. This ring is made of gold. On the front, it has a cross made of **niello** (a black compound used for filling in engraved designs). The name of an empress is inscribed on the hoop of this ring; her name was Aelia Eudocia Augusta, and she was the wife of the emperor Theodosius II (the second, 408–450 CE).

Fibulae (brooches, used like safety pins) were generally made in pairs and were used to fasten cloaks or other parts of clothing. This pair is thought to have been made by the Goths, a Germanic tribe. The inlays are red glass, perhaps in imitation of garnet gemstones.



Finger Ring

423-460

Gold, niello (77.239)

Museum purchase



Pair of Fibulae

Migration period, 550-600

Gilded bronze, glass (70.30a and b)

Museum purchase

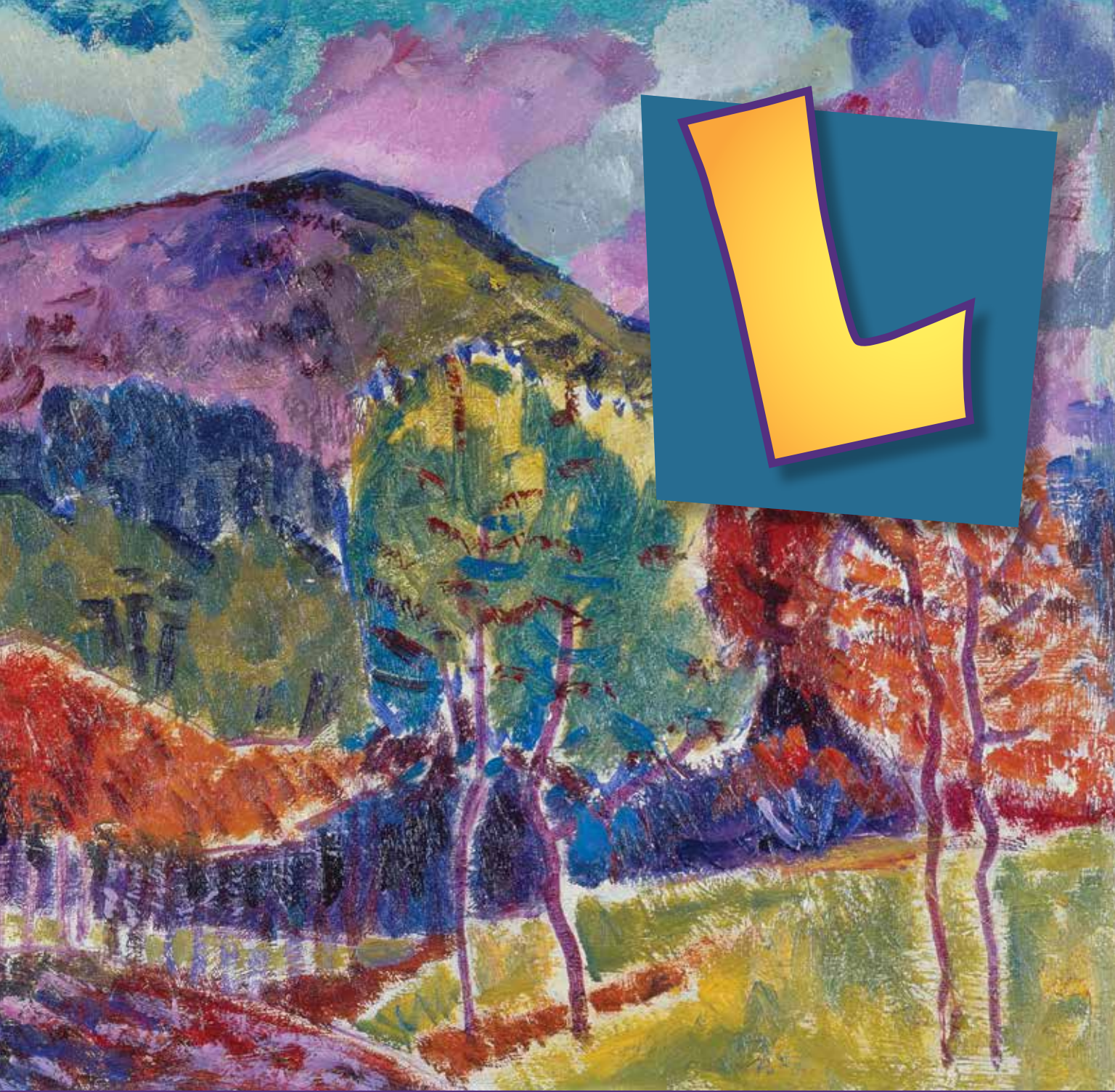


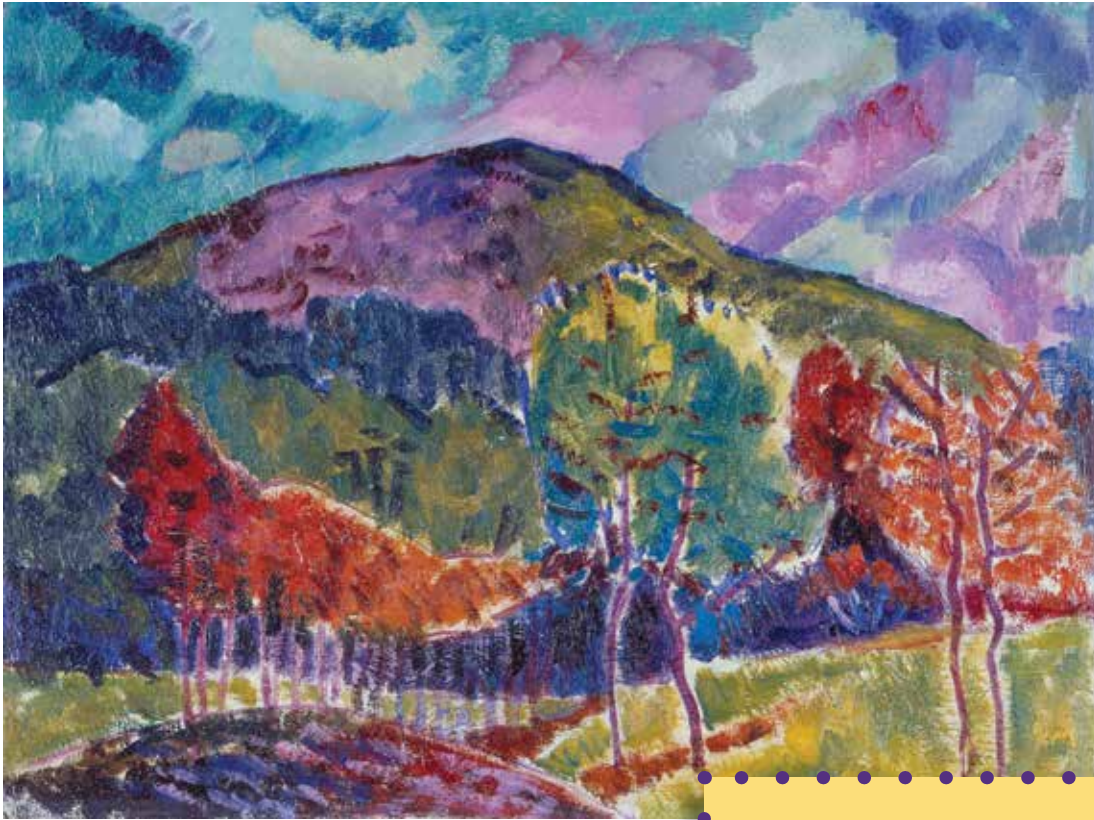
King

We are not sure who the figure is in this painting, but he could be Louis IX (the ninth), the King of France from 1214–1270. Louis was just twelve years old when he was crowned king! Can you imagine being king of a country when you are twelve? The scepter he holds and the crown on his head show that he was a king. The halo behind him tells us that after his death he was made a saint by the Catholic church. He also had some cities named after him in different parts of the world. Can you think of a place named after him?

Bernardino Fungai (Italian, 1460-1516)
A Saint-King, ca. 1490
Tempera and gilt on wood panel (61.74)
Gift of the Samuel H. Kress Foundation







Landscape

Do these look like the colors you would find in nature? The artist, Charles Demuth, was experimenting with colors and making them more exaggerated. He learned this when he studied in France and discovered the painters who were called the “wild beasts” (*les Fauves*), probably because they didn’t follow the rules to make art. Here the artist uses bright yellow for the grass, orange for the leaves, and purple and bright blue for the clouds and shadows.

Charles Demuth (American, 1883-1935)

New England Landscape, No. 8:
Mt. Monadnock, ca. 1912-1915

Oil on panel (76.3)

Museum purchase



Musician

Thomas Hart Benton was a famous painter from Missouri. He believed in painting American scenes and people, and here he has painted a jazz musician in Kansas City. The artist has exaggerated the curves of the musician's instrument and body, especially his hands, to make you focus on the rhythm in the painting. These also suggest the rhythm of the music the man is playing, if only you could hear it!



Thomas Hart Benton (American, 1889-1975)

Portrait of a Musician, 1949

Casein, egg tempera and oil varnish on canvas mounted on wood panel (67.36)

Anonymous gift

N



Necklace

The artist who made this necklace creates one-of-a-kind pieces of jewelry and precious objects from gold, but he makes other art in metal as well. His nickname Akelo comes from an ancient Greek river god and his inspiration comes from the art of the classical world. This necklace illustrates his use of **granulation**, a very difficult process which involves using hot metal to attach tiny granules on metal surfaces. Some of the beads are decorated with granulation and **filigree** (tiny pieces of wire) petals, others are simple golden spheres, and in between are ancient blue-glass beads. Akelo names each of his creations after a star.

Andrea Cagnetti (Akelo)
(Italian, b. 1967)

Dheneb, 2004

Gold and glass (2010.27)

Gilbreath-McLorn Museum Fund







Irving Kriesberg (American, 1919-2009)

Oh, Joy! (Tokyo), 1985

Oil on canvas (2007.36)

Anonymous Gift

Owl

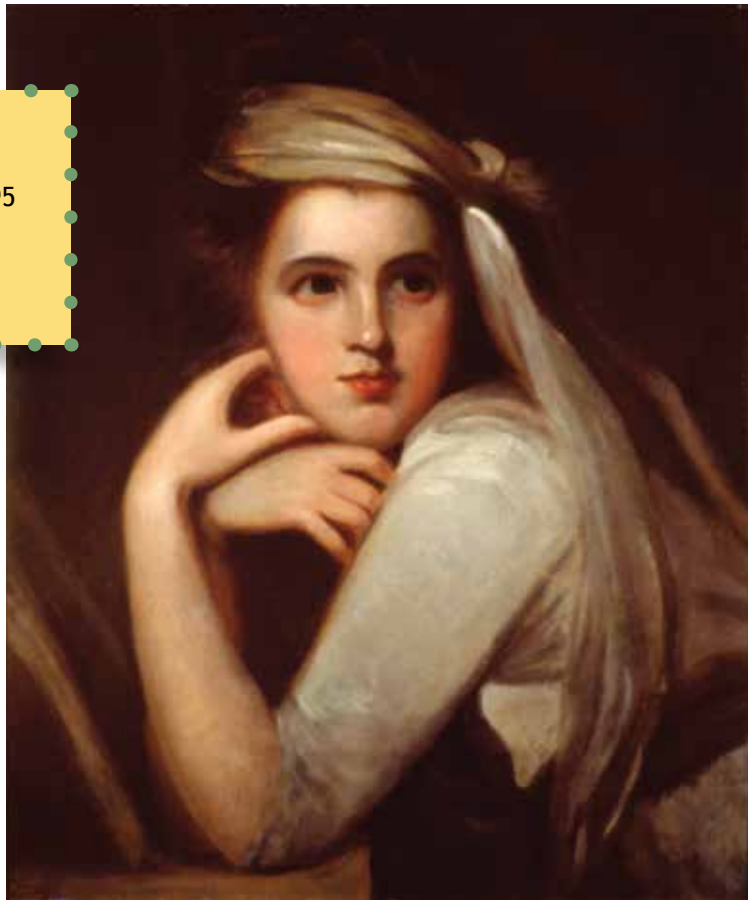
This painting is almost like a cartoon, the way the bright colors pop out and the figures interact. The big head of the gorilla is on one side of the painting and at the bottom is his hand. An owl swoops down to land on his hand and neither animal seems afraid, rather, they look each other in the eye. Maybe they are going to have a conversation! What would they say to each other? Why do think the artist titled the painting “Oh, Joy! (Tokyo)”?



Portrait

George Romney was a fashionable portrait painter in late eighteenth-century London. Portraits are important in the history of art, because they can tell you about the person being painted or about the period in which the person lived. Artists could get paid by painting portraits, because people liked having an image of themselves or someone they cared about, especially in earlier times when there were no cameras. This is a portrait of Emma Hart, who grew up very poor, but moved to London when she was a teenager and became rich and famous. Lots of artists liked to paint her, maybe because she liked to dress up and pretend she was someone else.

George Romney (British, 1734-1802)
Portrait of Lady Hamilton, ca. 1785-1795
Oil on canvas (79.103)
Gift of Mr. J. Russell Forgan





Quatrefoil

A fragment from a much larger window, this small **quatrefoil** (an ornamental design of four lobes or leaves) is typical of French stained glass during the thirteenth century. The primary-colored glass pieces were hand-painted with black paint and fastened together in lead frames. Light shining through these windows created walls of color that transformed the inside of churches.

Quatrefoil from a Window

Anonymous (French), 13th c.

Colored glass, paint, lead (2005.11)

Gilbreath-McLorn Museum Fund





Rama

The seventh avatar or incarnation of the Hindu god Vishnu is Rama the archer. The god is considered a symbol of honesty, courage, and loyalty. In one story he had to rescue his wife Sita by fighting a terrible war to win her back. He is often shown with a bow and arrow, but they are missing from this statue. Can you imagine how they would look?



Statuette of Rama

India, Deccan, 15th-16th c.

Bronze (65.168)

Gift of Dr. and Mrs. Samuel Eilenberg



Shirt or Soup?

This painting of a shirt is an example of the art movement called “Pop Art,” which used popular art like cartoons and advertising in art. The shirt has a patterned design of Campbell’s soup cans and under it is a T-shirt with a “smiley” face. The face has red drips on its chin—what do you think it has been eating? Michael Ott, the artist, who liked to do “shirt portraits,” said that everything he wanted to say could be hung on a hanger and painted.

Michael Ott (American, 1954-1996)

Pop Artist, 1986

Watercolor (90.107)

Gilbreath-McLorn Museum Fund





Teapot

Even the most common thing that you can find in your home can be a work of art! This artist, Richard Notkin, decided that he would make a teapot that looked like a cooling tower at a nuclear power plant. The front of the teapot almost looks like a face, but it actually is the international symbol for radiation. Can you see a puff of steam rising from the top?

Richard Notkin (American, b. 1948)
Cooling Tower Teapot #5, 1983
Stoneware (86.51)
Gift of the Missouri Society
of New York





Urn

The Zapotec people lived in southwestern Mexico for at least 2,500 years, starting from the late 6th century BCE. They left behind wonderful buildings, ball courts, and tombs for their dead. Hundreds of these kinds of **urns** (or vases) have been found, and the figures, like the one on this urn, may represent gods or perhaps ancestors of someone buried in a tomb.

**Urn in the Form of a Seated Man
with Elaborate Headdress**

Mexico, Oaxaca, Zapotec, Monte Alban III,
ca. 500-750 CE

Terracotta with red pigment (2009.200)

Gift of William A. Scott





Venus

This is a bronze statue of the goddess of love. The Romans called her Venus and the Greeks called her Aphrodite. An artist named Larry Young created this modern version of the famous ancient statue of Venus. It is done in an abstract style because it isn't naturalistic, but can you see the shape of the goddess in the form of the sculpture? Compare it to the plaster statue below. Sometimes an artwork is very powerful because it allows you to use your imagination!



Venus de Milo from the Museum's Cast Gallery. The original marble statue of this ancient goddess can be found in the Louvre Museum in Paris.

Larry Young (American, b. 1943)
Venus, 1993
Bronze (95.2)
Gift of Museum Associates





Watermelon

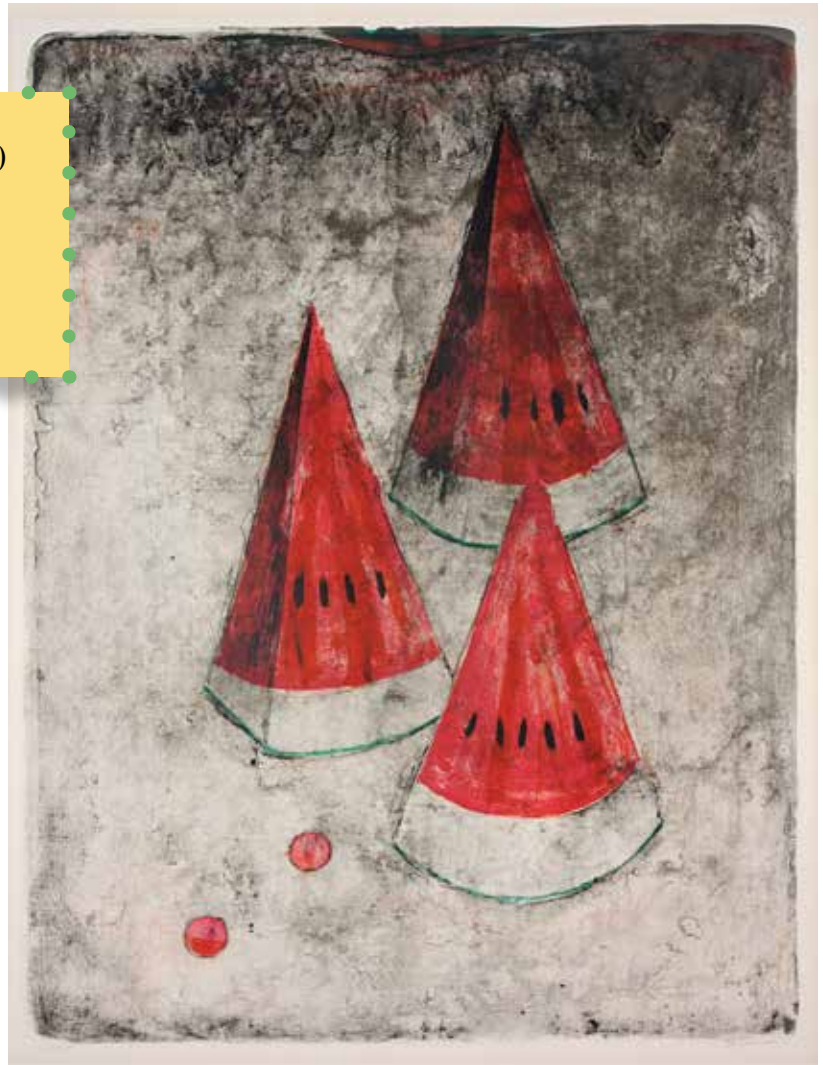
Rufino Tamayo loved to put watermelons in his art. When he was young he helped his aunt sell fruit in the open-air markets of Mexico City. By using shapes we recognize, like fruit, the artist helps us appreciate his exploration of simple geometric forms.

Rufino Tamayo (Mexican, 1899-1991)

Watermelons II, 1969

Color Lithograph (2009.2)

Gift of Perry Parrigin in memory of
his wife Elizabeth





Xolótl

According to different ancient Mexican cultures, it is thanks to a dog that humans live in the world. Xolótl [sho LOW til], the brother of the morning star, who had the form of a dog, tricked the Lord of the Dead into giving him bones from a human who lived during the previous age and then he remade humankind for our current age. It was also believed that when humans die, dogs would safely guide their spirits to the afterlife.

Xolótl, Pottery Figure of A Dog

Mexico, Colima Late Pre-Classic,
ca. 200 BCE-250 CE

Pottery (66.122)

Gift of Mr. and Mrs. Milton Fischmann





Yoruba Mask

The Yoruba people of Nigeria hold ceremonies to honor their ancestors, who are capable of helping the living. The people in the ceremonies wear masks to entertain the audience, too. These masquerades help the participants impersonate spirits, so they can return to this world and make sure everything is going well for their families. The person wearing the mask doesn't look out through the mask, but under it.

Ancestor Mask (Egungun)

Nigeria, Yoruba people

First half of the 20th c.

Wood, leather, and paint (73.13)

Museum purchase



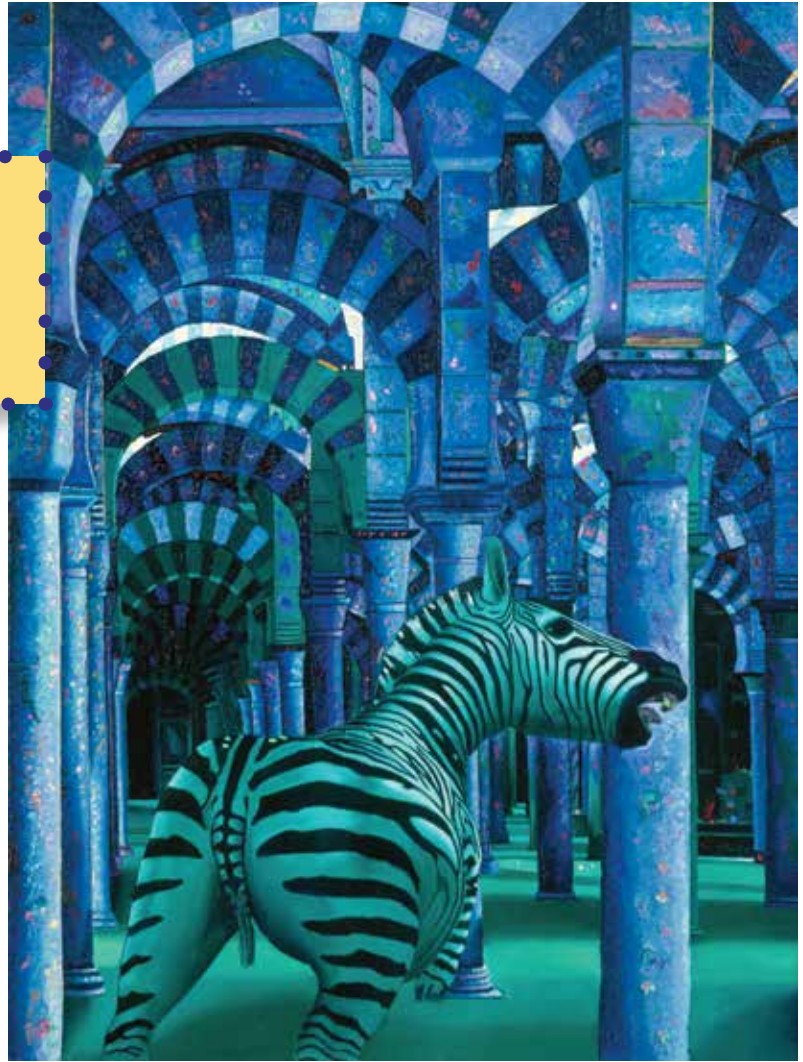


William Bland (American, b. 1952)

The Labyrinth, 1988

Oil on canvas (91.259)

Gift of Museum Associates



Zebra

When this painting is hanging up in the Museum, kids especially love it because of its bright colors and its curious subject matter. Why is there a zebra running around in this **mosque**? And when you look for the zebra's feet, you realize the mosque is flooded! This type of art is called Surrealism, where you see an unexpected combination of objects.

HERE ARE A FEW MORE OBJECTS FROM THE MUSEUM'S COLLECTIONS

Can you guess what they are?

A



D



B



E



C



F



G



J



H



K



I



L



M



P



N



Q



O



R



S



T



V



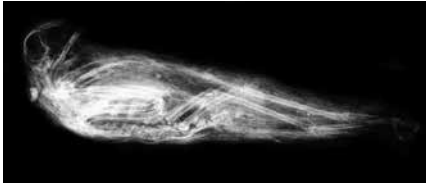
U



W



X



Y



Z



Answers and tombstone information on pages 66–67.

NEW VOCABULARY WORDS

Barque: a ship or boat.

Cast: an object made by shaping plaster, molten metal, or glass into a mold.

Diptych: any object with two flat panels attached at a hinge.

Fibulae: a brooch or clasp, used like a safety pin.

Filigree: decorative metalwork made with tiny beads (see granulation) and/or twisted threads attached to a metal object.

Galleries: rooms for displaying works of art.

Granulation: using hot metal to attach tiny granules of metal on metal surfaces, usually gold.

Mosque: a Muslim place of worship.

Niello: a black compound of sulfur with silver, lead, or copper, used for filling in engraved designs.

Pharaohs: rulers of ancient Egypt.

Pyxis: a round lidded box.

Quatrefoil: an ornamental design with four lobes, resembling a flower or four-leaf clover.

Shroud: A length of cloth in which a dead person is wrapped for burial.

Statuette: a small statue or figurine.

Urn: a vase, usually with a narrow neck and a pedestal, often used for a special purpose.

Answers and tombstones for objects on pages 59-63

A: Anten-nalope

Nam June Paik (American, 1932-2006)

Anten-nalope, 1996

Mixed media (2000.2)

Gilbreath-McLorn Museum Fund

B: Blue Cat

Richard Burnside (American, b. 1944)

Blue Cat, ca. 1980s

Acrylic latex, enamel paint and pine cone scales on metal sheet (2009.9)

Gift of Johanna R. and Kelly Q. Adams, Rex and Mary Campbell, Jere and Carol Gilles, Mary and Gary Grigsby, Edward W. Hassinger, Mary Hendrickson, Daryl and Vicki Hobbs, Stephen and Eliana Jeanetta, Sandy Rikoon and Elaine Lawless, Paul and Francena Miller, Michael F. and Paula M. Nolan, David and Diana O'Brien, Kenneth and Edie Pigg

C: Comb

Comb with Two Figures

Ghana, Asante People, 20th c.

Ivory (84.82)

Gift of David Owsley

D: Dragon

Ran In-Ting (Chinese, b. Taiwan, 1903-1979)

Dragon Dance, 1958

Watercolor (81.20)

Gift of Margaret Carney Long and Howard Rusk Long in memory of the Boone County Long Family

E: Egyptian Mummy Mask

Male Mummy Mask

Egypt, perhaps Luxor, 1st or early 2nd c.

Painted plaster with glass inlays (63.12)

Gift of Mr. H. K. Negbaur

F: Feathers

Plume

Peru, ca. 1000 CE

Feathers; Blue and Yellow Macaw, Yellow Crowned Parrot, et al. (85.207)

Anonymous gift

G: Gold

Man Drinking from a Bottle

Costa Rica, Diquís region, ca. 500-1000 CE

Gold (89.57)

Gift of William Q. Loegering

H: Hadrian

Bust of Hadrian

Roman, probably after 138 CE

Aphrodisian marble (89.1)

Gilbreath-McLorn Museum Fund and

Gift of Museum Associates

I: Isis

Sarcophagus Fragment with the Goddess Isis

Egypt, Late Ptolemaic Period, ca. 100-50 BCE

Wood, gesso and polychrome (82.433)

Gift of Philip Pearlstein

J: Japanese Incense Box

Incense Box with Three Drawers

Japanese, early 19th c.

Black lacquer with gold, silver, and mother of pearl inlay (68.15)

Gift of Alvin John Accola in memory of his wife Katherine Mize Accola

K: Kylix

Red-figured Kylix

Greece, Athens, ca. 520-510 BCE

Pottery (75.81)

Museum purchase

L: Lamp

Lamp with Seven Wick Holes

Roman, 1st c. CE, Egypt

Terracotta (58.15.2)

Gift of Mr. Leonard Epstein

M: Mask

René Magritte (Belgian, 1898-1967)

Les Pommes Masquées (Masked Apples), 1967-68

Colored etching and aquatint (69.100)

Museum purchase

N: Nero

Head of Nero

Roman, 54-68 CE
Parian marble (62.46)
Gift of Mr. T.E. Bachman

O: Oil Vessels

(from left to right)

Aryballos

Greek, ca. 550-500 BCE
Made in Rhodes (Greece) or Naukratis (Egypt)
Found in Cerveteri, Italy
Faience (67.46)
Museum purchase

Black-Figured Lekythos

Greek, 6th c. BCE
Pottery (59.59)
Museum purchase

Calenian Black-Glazed Relief Ware Guttus

South Italian, mid 4th c. BCE
Pottery (68.132)
Museum purchase

P: Pottery

Askos with Decoration Depicting the Monster Skylla

South Italy, Apulia, probably Canosa, ca. 300 BCE
Pottery (2008.172)
Weinberg and Gilbreath-McLorn Museum Funds

Q: Queen

Sixpence of Queen Elizabeth I

English, 1592
Silver (2004.7)
Gilbreath-McLorn Museum Funds

R: Riverbank

Daniel Garber (American, 1880-1958)
River Bank, 1910
Oil on canvas (2004.86)
Transferred from the Office of the Vice Chancellor
for Administrative Services, MU

S: Suitcase

Rolando Estévez, artist and author (Cuban, b. 1953)
*Fui llevado a un cine de barrio mientras mi madre
hacia su maleta* (I was taken to a neighborhood cinema
while my mother packed her suitcase), 2008
Mixed media (2009.4)
Gilbreath-McLorn Museum Fund

T: Tapestry

Tapestry Showing a Bear Hunt in a Verdant Landscape

Flemish ca. 1550-1575 CE
Wool and linen (78.20)
Gift of Mr. Lyman Spitzer, Jr.

U: Unicorn

Rocío Salema (Cuban, active 21st c.)
La leyenda del unicornio (The legend of the unicorn)
by Enrique Pérez Díaz
Mixed media (2009.33)
Gilbreath-McLorn Museum Fund

V: Vishnu

Statuette of Vishnu

South India, Chola period, 11th century
Bronze (80.240)
Gift of Dr. Samuel Eilenberg

W: Wave Vessel

Jennifer McCurdy (American, b. 1955)
Wave Vessel, 2007
Porcelain (2008.174)
Gift of Dr. and Mrs. Arthur F. Furman

X: X-ray of Hawk Mummy

Hawk Mummy

Egypt, New Kingdom, ca. 1550-1069 BCE
Linen and animal remains (2011.19)
Transferred from the Museum of Anthropology

Y: Yellow Glass

Dale Chihuly (American, b. 1941)
Cadmium Yellow Persian Set, 2003
Glass (2009.652)
Gift of Mr. Mark Landrum

Z: Zoomorphic Jug

Zoomorphic Jug

Anatolia, Early Bronze Age I-II, ca. 3500-2700 BCE
Pottery (74.99)
Museum purchase

ABOUT THE AUTHORS

Kristie Lee has worked in the graphic design profession for over thirty years. In 1989 she began designing books for the University of Missouri Press and soon discovered that the fine art of book design was her passion. In 2010, while working as the Graphic Artist for the Museum of Art and Archaeology, she became inspired to design and produce an illustrated children's book about artwork and artifacts from the Museums collections. With the support of the Museum Director Alex Barker, and in collaboration with the Museum Educator Cathy Callaway, the publication of this little book became a reality.

Cathy Callaway received her PhD in Classics from the University of Washington. Her Master's Degree is in Classical Studies from the University of Missouri, where she also served as an assistant for Gladys Weinberg, one of the founders of the Museum and an expert on ancient Roman glass. Her BA is from the University of Wisconsin-Milwaukee in Latin and Art History. She has been Museum Educator at the Museum of Art and Archaeology since 2006, and her duties, which include working with families, students of all ages, docents, and the Museum staff, make hers the best job in the world!

Have fun learning about artwork and artifacts in this colorful illustrated book about the *University of Missouri's Museum of Art and Archaeology*. Discover an object selected from the Museum's collections for every letter of the alphabet. This book can be enjoyed by all age groups—from preschoolers developing their ABCs to adolescents and adults who wish to learn more about the fascinating world of art and archaeology.

