

# MUSEUM

FALL 2013 | NUMBER 63

MAGAZINE



MUSEUM OF ART AND ARCHAEOLOGY



UNIVERSITY OF MISSOURI



Contents



Mission Statement

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

Museum Associates  
In Support of the Museum of Art and Archaeology

Officers:

President: Scott Southwick	Treasurer: Larry Colgin
Executive Vice-President: Alex Barker	Secretary: Terri Rohlfing

Directors:

Tracey Atwood	Pam Huffstutter	Vicki Ott
Tootie Burns	Darlene Johnson	Annette Sobel
Pat Cowden	Patty King	Charles Swaney
Lisa Eimers	Mark Koch	Gary Tatlow
Nancy Gerardi	Elizabeth Kraatz	Stacey Thompson
Ken Greene	Robin LaBrunerie	Nancy West
Diana Groshong	Toni Messina	

Ex Officio Members:  
Bruce Cox, Susan Langdon, Remy Wagner

Honorary Members:  
Patricia Atwater, Libby Gill, Osmund Overby, Patricia Wallace

Museum of Art and Archaeology


Editorial Office: 1 Pickard Hall  
University of Missouri-Columbia, Columbia, MO 65211  
Phone: (573) 882-3591 Fax: (573) 884-4039  
Visit us online: <http://maa.missouri.edu>

Editorial Staff: Bruce Cox, Editor  
Kristie Lee, Graphic Designer

The magazine is published biannually by the Museum of Art and Archaeology, University of Missouri-Columbia, and is paid for through membership fees, donations and gift contributions to Museum Associates.

Museum galleries display art and artifacts from six continents and more than five millennia. Lectures, seminars, gallery talks and educational programs associated with permanent and temporary exhibitions provide a wide range of cultural and educational opportunities for all ages.

The Museum of Art and Archaeology is located in Pickard Hall on historic Francis Quadrangle, at the corner of University Avenue and S. Ninth Street, on the University of Missouri campus in Columbia, Mo.

 MU does not discriminate on the basis of race, color, religion, sex, sexual orientation, national origin, age, disability or status as a Vietnam Veteran. For more information, call Human Resources Services at: (573) 882-4256 or the U.S. Department of Education, Office of Civil Rights.

University of Missouri is an equal opportunity/ADA institution.

Cover [detail]  
Anonymous (German, act. 15th century)  
*The Flight into Egypt*, ca. 1480  
Oil on wooden panel  
76.31  
Museum purchase



From the Director



Mathematics has its Klein Bottle, television its Tardis, and we have Pickard Hall. All three seem to have the remarkable and surprising capacity to hold far more on the inside than seems physically possible from the outside.

As we plan for the upcoming move of the Museum from Pickard Hall to Mizzou North, Museum staff have been figuring out how to safely remove, pack, transport, and re-store not only the more than 15,000 catalogued art objects in the Museum’s permanent collection, but all the equipment, gear, and records that accompany the collection, that ensure its integrity and give it meaning. The scale is remarkable—fifty drawers of curatorial object files and donor records, a catalogued reference library requiring linear shelving longer than a football field (and that doesn’t include older auction catalogues and records already in offsite storage), and a full fabrication shop.

Over the forty years that the Museum has occupied Pickard Hall, Museum staff have found ways to use every cubic inch of space. Tables are stored inside the bases of some of the sculptures in the cast gallery, cabinets have been built into the side of display cases in the Weinberg Gallery (and those display cases themselves have drawers for holding more objects on display, or locked doors for storing supplies), and foldable chairs fill a blind hallway in a storage room. Accessing any single thing in the Museum can become a Chinese puzzle where each piece must move in the right direction and the right sequence. Probably the only part of the Museum where every square inch of storage hasn’t been found and utilized is the ancient oak library table in my office, whose drawers were locked when I received it, and remain so to this day.

All of this came into sharper focus recently for two reasons. The first and more obvious reason is that the space we’ll occupy at Mizzou North is blank, and hasn’t yet been inscribed by the cleverness and industry of generations of Museum staff. Moving a room of a particular size in Pickard Hall into another room of the same size in Mizzou North should be easy, but the fixtures designed and installed over the years can’t move with us, and in any case they were designed to fit the unique geometry of Pickard Hall’s late nineteenth-century construction. We’ll figure out how to use space as efficiently in our new home, but it will take time.

The other reason was a trip to a peer museum—a busman’s holiday, conducting a peer review for the American Alliance of Museums. Stepping away and examining another museum in detail always helps me see our own more clearly. And what struck me most on my return is how proud we should be of all we’ve accomplished. Our budgets are small and our space cramped at best; but I think our staff does more with less than at any other accredited museum anywhere.

Between now and the time we close our exhibition halls in preparation for the move—a date not yet set, but probably sometime in late October—I hope you’ll stop by and see the Museum with fresh eyes. Appreciate the art; appreciate the artistry with which it’s presented. And appreciate the setting.

Museums create an environment in which to appreciate and contemplate art, and in our current home that environment is set before one enters the building. Walk through the Quadrangle, past the Columns, and enjoy the Red Campus as the architectural masterpiece of Morris Frederick Bell. Step into the galleries and appreciate thousands of years of art in galleries whose character is as diverse as the art they hold—the intimacy of the Corner Gallery, the soaring heights of the European and American Gallery or the clean lines of the Barton Gallery of Modern and Contemporary Art.

Leaving Pickard is bittersweet. Our new home will have a different character, and doubtless we’ll need some time to discover how to harness it to our needs. But we will, and I’ll see you there.

Alex W. Barker  
Director

MUSEUM STAFF WISH TO CONGRATULATE  
Mary Pixley, *Associate Curator of European and American Art*,  
on her wedding in late 2012. Mary has left the  
Museum to join her new husband on the East Coast.

*We wish her and Ted all the best!*





After Conservation

# Artwork Conservation

## The Pursuit of Pleasure A Vision of Human Life

**Sarah Jones**  
Graduate Research Assistant, Musuem of Art and Archaeology

Museums participate in preserving art for the public trust and the benefit of future generations. Sometimes, the intrinsic qualities of a work complicate our efforts. This almost 150-year-old print, *The Pursuit of Pleasure: A Vision of Human Life*, exemplifies the ability of proper conservation to rescue a work of art from the ravages of time. Works on paper, including prints, maps, documents, manuscripts, and posters, can be especially delicate because of the combination of organic and inorganic materials with which the objects are made. During the nineteenth century, a high demand for paper led to the use of lower quality, acidic ingredients in its manufacture. As the acidic ingredients break down, the paper degrades; metallic inks and whitening

bleaches can accelerate the process. The deterioration of works on paper can also be affected by the exposure of the object to light, heat, and humidity. Paper is also especially attractive to insects as a food source. Rips and tears may easily occur even during proper handling. Research by institutions such as the Library of Congress and the U.S. National Archives have significantly increased knowledge of paper's degradation process allowing many museums to increase the lives of their works on paper by hundreds of years.

The Museum of Art and Archaeology received *The Pursuit of Pleasure: A Vision of Human Life* as a gift in 2011. The print had been mounted to a wooden stretcher, as if it was a stretched



Henry Thomas Ryall (British, 1811–1867), after Joseph Noel Paton (Scottish, 1821–1901)  
*The Pursuit of Pleasure: A Vision of Human Life*, 1864  
Line and stipple engraving on chine collé mounted on heavy paper  
2011.302  
Gift of Professor Jerry Berneche and his wife Joanne Zucco Berneche



Before Conservation

canvas, and the paper was yellowed and brittle from age. The edges of the fragile paper were abraded and soiled; specks of paper loss could be seen in some places. The Museum contracted an art conservator to restore the work to exhibitable condition. The print was removed from the stretcher and gently washed in filtered and de-ionized water baths to remove stains and contaminants. Washing also reduced the acidity of the paper and corrected discolorations. The nineteenth-century paper brightened after several rinses and additional bleaches with diluted hydrogen peroxide. Wounds in the paper were gently filled with special acid-free materials, toned to match in color. The conservation process revealed the brilliance of the white paper thus highlighting the intricacy of the engraved image.

The print was created by Henry Thomas Ryall (1811–1867), a successful artist based in London and working mainly in prints and book illustrations. During his service as historical engraver to Queen Victoria, he completed many engraved portraits of members of the royal family. Ryall was known for his large scale engravings reproducing paintings in a scale similar to the original work. Prints of this size allow the engraver to replicate painted images in minute detail. Ryall achieved the delicate effects of chiaroscuro and texture using a combination of etching techniques, including stipple, mezzotint, and engraving with a steel cutting tool called a burin. In *The Pursuit of Pleasure: A Vision of Human Life*, the artist used line and stipple techniques to replicate the highly meticulous structure of the scene.

Ryall used the chine collé printing process to create this large-scale work. Chine collé involves printing on a fragile, extremely thin and finely textured paper that is glued to a more substantial support. The term chine collé, translated from French, means "Chinese adhesive" and originates in European printers' use of imported paper made in Asia in the late eighteenth and early nineteenth centuries. The benefit of using a delicate paper with a smoother surface allows for the transfer of extremely fine details from the engraving plate to the printed image. Creating a finished work that is strong enough to be handled is achieved by gluing the delicate paper to a sturdier paper using the pressure of the printing press. Modern printmakers often use the chine collé process to add color and texture to their work by using a variety of fine papers.

The Museum's print replicates the original 1855 oil on canvas painting by Sir Joseph Noel Paton (1821–1901), entitled *The Pursuit of Pleasure*; that painting is now located in the Durban City Art Gallery in Durban, South Africa. Paton was known primarily for boisterous images of fairy folklore; his most famous works were based on the narratives of *A Midsummer Night's Dream* by William Shakespeare. Raised in a family of artisans in Scotland, Paton was encouraged to paint and draw as a child and, by 1850, his work was included in the annual salon of the Scottish Royal Academy. Paton's work can be generally classified under the term British Romanticism, a style connected with literary, psychological, and emotional themes. Paton, like





Detail

many other Scottish artists, takes up myth and folklore to create imaginative visual episodes populated by fantastical creatures which allowed the artist to explore Scottish traditions of storytelling.

Ryall's skill as an engraver allows the details of the painter's image to be reproduced faithfully. *The Pursuit of Pleasure: A Vision of Human Life* depicts a narrative with biblical and mythological sources. The title was inspired by passages in the Book of Job; although perseverance in the face of suffering is a main theme of Job's tale, this image shows that Satan can also test the faithful through temptation. The central figure of the image is a beautiful young woman with glowing skin in the guise of Pleasure, daughter of Cupid, god of love, and Psyche, goddess of the soul. Images of people are often used as allegories for intangible concepts and, in this work, Pleasure and her putti attendants lure the mortal revelers into various states of frenzy. The knowing smile of the floating goddess, accompanied by her bubble-blowing attendants, indicates that she understands and luxuriates in the chaos caused by her irresistible beauty. The omnipotent Satan figure oversees the melee from his position in the sky, the great

span of his ethereal wings encompassing the whole scene. The fallen archangel carries a sword, an attribute of God's divine warriors. The delicate shading given to this ominous figure by Paton in his painting and Ryall in his print endow him with an otherworldly quality.

A myriad of characters compose the mob pursuing the goddess who stands as a metaphor for the assorted vices in which the crowd indulges. Some figures, lying on the ground, have succumbed to their weaknesses and are being trampled by the others. A few innocents have been swept up by the frenzy, such as the young mother directly under Pleasure's feet who is protecting the body of her deceased infant from the rampaging horde. The mix of Victorian personifications of sin indicates Paton's knowledge of popular sentimental themes. The stock of characters include a classically-dressed Bacchanalian reveler who holds his goblet aloft in tribute, a mesmerized medieval knight in full armor whose glassy stare evinces his trancelike state, and a young nobleman in Tudor-style velvet robes with arms outstretched in wild pursuit of Pleasure and her earthly rewards. The blending of costumes, from classical to medieval, prevents the viewer from placing

the composition in a specific time period thus universalizing the scene of human folly.

Most figures in the mob focus on Pleasure; some attend to their fallen compatriots or address other revelers. The knight looks upward either for heavenly redemption or defiantly glaring at his satanic persecutor. Two lovers are immersed in each other's eyes as their lips come together in the intimacy of a kiss. Some wear expressions of anxiety and fear, some enthusiastic and impassioned, but only one looks out of the scene to entice the viewer. Near the center of the work, the enchanting, radiant face of a young maiden casts her bright eyes directly at us in a delicious invitation to join the throng in their mad pursuit of Pleasure and indulge in the blessed euphoria offered by her charms. This figure implicates the viewer in the moral devolution represented by the fervent crowd.

Several figures within the scene attest to the visual influence of the Pre-Raphaelite Brotherhood on the artist, Sir Joseph Noel Paton. This similarity is especially notable in the female figure in the lower right, who protects her fallen lover from the crushing weight of the horde. With her heavy-lidded eyes and dark hair, she bears a striking resemblance to Jane Morris, wife of William Morris and muse to Dante Gabriel Rossetti. During his study at the Royal Academy in London in 1843, Noel Paton became friends with Sir John Everett Millais (1829–1896) and was invited to join the official Pre-Raphaelite group, but Noel Paton declined and returned to Scotland.

*The Pursuit of Pleasure: A Vision of Human Life* represents an ideal fusion of artists, mediums, and subject, resulting in a complex scene of human decadence. Sir Joseph Noel Paton's inspired composition elegantly combines with Thomas Henry Ryall's virtuoso execution of printmaking techniques. The resulting print, resuscitated by means of modern conservation practices, showcases the brilliant skills of these nineteenth-century artists. An outstanding example of the power of the chine collé printing process in the hands of a master printmaker, Ryall's print was revitalized and salvaged by the Museum, a dedicated protector of art for the public trust, and thus preserved for the benefit of untold generations of future viewers.

## Special Exhibitions

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



Ongoing

### 14 Rural Absurdities by Tom Huck

The series of large woodcut prints forming this exhibition were created by the Missouri artist Tom Huck (American, b. 1971). These prints are based on events that allegedly occurred in the artist's boyhood hometown of Potosi, Mo. While true stories are at the heart of the prints, the viewer may find these tales as told by Huck hard to believe. Humorous and provocative, Huck's interpretations poke fun at his subjects while presenting a complex view of the foibles and flaws of people.

Tom Huck (American, b. 1971)  
*Fried Eggs and Arson*  
Woodcut  
(99.4.9)  
Gilbreath-McLorn Museum Fund

Ongoing

### Satirizing the High Life: Hogarth's Marriage à la mode

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 aristocratic and working classes. Contemporary drama and life provided Hogarth with the subjects for the six scenes, which 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 collecting, and aesthetics.

[Detail]  
*The Marriage Settlement*  
(from the series *Marriage à la mode*), 1745  
Designed by William Hogarth (English, 1697–1764)  
Engraved by Louis Gérard Scotin (French, 1690–after 1755)  
Engraving and etching (2008.16.1)  
Gift of Museum Associates



## SEPTEMBER

**4 Wednesday**

### Museum Lecture Series

Lecture 5:30pm, Room 106  
Reception following, Cast Gallery  
**"Tom Huck Print Maker"**  
Tom Huck, Artist

**12 Thursday**

### Art After School

(Grades K–8) 4:00–6:00pm  
**"Lots of Pots"**  
(Limit two children per accompanying adult)  
Preregistration required, 882–3591

**13 Friday**

### Crawfish Boil in the Shadows of the Columns

5:30–8:00pm  
**Food prepared by Brook Harlan**  
**Live music by Stomp Weed**  
\$30/person (\$27 for MA members)  
\$50/couple (\$45 for MA members)  
RSVP by September 9, 882–6724

**19 Thursday**

### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery  
Lecture 6:00pm, Room 106

### "Alaska's Gold Rush Maritime Landscape"

John Odin Jensen, Associate Professor  
Maritime Studies and Ocean Policy

**26 Thursday**

### Annual MU Gallery and Museum Crawl

4:00–8:00pm  
Museum of Art and Archaeology  
Museum of Anthropology  
The State Historical Society of Missouri  
The George Caleb Bingham Gallery  
The Brady Gallery and Craft Studio

**28 Saturday**

### Family Event

In Conjunction with the Annual  
Smithsonian Museum Day and  
The State Historical Society of Missouri  
1:00–3:00pm  
**Order Number 11**  
No Preregistration required

## OCTOBER

(Humanities Month)

**14 Monday**

### Museum Lecture Series

Lecture 5:30pm, Room 106  
Reception following, Cast Gallery  
**"Moving a Museum"**  
Dale Fisher, Curator of Education  
University of Iowa Museum of Art

**15 Tuesday**

### Lee Expressive Arts Junior Docent Presentations

(MUMAA's Partner in Education)  
7:00–8:30pm, all galleries

**26 Saturday**

### Haunted Museum

6:00–8:30pm  
Everyone welcome! An event where families,  
children, students, and grownups tour the  
Museum and see various artwork come to life  
No Preregistration required

Statuette of a Bastet Cat  
Egypt, probably 6th c. BCE, 26th Dynasty  
Bronze (2009.125)  
Gilbreath-McLorn Museum Fund  
and Weinberg Fund

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

## NOVEMBER

**5 Tuesday**

### Department of Art History and Archaeology Student Paper Presentations on Works in the Museum's Collections

Reception 4:30pm, Cast Gallery  
Presentations 5:00pm, Room 106

**7 Thursday**

### Archaeological Institute of America Lecture (AIA)

Reception 5:00pm, Cast Gallery  
Lecture 6:00pm, Room 106  
**"New Excavations at the Ancient City of Petra in Jordan"**  
S. Thomas Parker, Professor  
North Carolina State University

**14 Thursday**

### Art After School

(Grades K–8) 4:00–6:00pm  
**Animals in Africa**  
(Limit two children per accompanying adult)  
Preregistration required, 882–3591

**15 Friday**

### Museum Associates Annual Meeting

Meeting 5:30pm, Room 106  
Reception following, Cast Gallery  
(For MA members with active membership)

## DECEMBER

**1 Sunday**

### National Day Without Art

Day of observance recognizing the  
disproportionate number of arts  
community members who have died  
or are living with AIDS

**4 Wednesday**

### Museum Associates Annual Evening of Holiday Celebration

Reception 6:30pm, Cast Gallery  
Performance 7:30pm, E&A Gallery  
\$20 per person/\$35 per couple  
20% discount on Museum Store purchases

**12 Thursday**

### Art After School

(Grades K–8) 4:00–6:00pm  
**Henri Matisse: Painting with Scissors**  
(Limit two children per accompanying adult)  
Preregistration required, 882–3591

Beulah Ecton Woodard (American, 1895–1955)  
*Maudelle*, c. 1937–38  
Terracotta painted brown, with white  
and green glaze (2007.40)  
Gilbreath-McLorn Museum Fund

## JANUARY

### Museum Moves to Mizzou North

## FILM SERIES



All films shown at 7:00pm, 106 Pickard Hall  
**Free and open to the public**

### SEPTEMBER

**6 Friday**

**A Separation (2011)**  
Directed by Asghar Farhadi  
Starring Leila Hatami and Peyman Moadi  
*In conjunction with Daniel Boone Regional Library ONE READ*

**19 Thursday**  
**\*(NOTE 7:30pm Start Time)**

**Beauty and the Beast (1945)**  
Directed by Jean Cocteau and René Clément  
Starring Josette Day and Jean Marais

### OCTOBER

**4 Friday**

**Tom Jones (1963)**  
Directed by Tony Richardson  
Starring Albert Finney and Susannah York

**17 Thursday**

**A Touch of Spice [Politiki Kouzina] (2003)**  
Directed by Tassos Boulmetis  
Starring Georges Corraface and Tassos Bandis

### NOVEMBER

**1 Friday**

**A Fish Called Wanda (1988)**  
Directed by Charles Crichton  
Starring John Cleese, Jamie Lee Curtis,  
and Kevin Kline

**21 Thursday**

**Night of the Shooting Stars (2008)**  
Directed by Paulo and Vittorio Taviani  
Starring Omero Antonutti and Margarita Lozano

### DECEMBER

**6 Friday**

**Bedazzled (1967)**  
Directed by Stanley Donen  
Starring Eleanor Bron, Peter Cook,  
Dudley Moore, and Raquel Welch

Film Series sponsored by





# Missouri Folk Arts Program

## Vesta Johnson Award-winning Old-Time Missouri Fiddler

Claire Schmidt\*

*\*Dr. Claire Schmidt recently graduated from MU's Department of English with emphases in Folklore and Medieval Literature. During her graduate school career, she served as both an intern and a research assistant at the Missouri Folk Arts Program. Schmidt was instrumental in compiling information to nominate Vesta Johnson for state and national arts awards.*

Although women are historically rare among old-time Missouri fiddlers, Vesta Johnson is quietly changing the face of traditional Missouri music. During the course of her long life, Mrs. Johnson's rare talent as a musician, combined with her work as a gifted teacher and tradition bearer, has brought her national recognition and made her a vital part of Missouri's living musical heritage. In February 2013, Vesta Johnson, age ninety, received the prestigious Missouri Arts Council's Individual Artist award.

Vesta Johnson learned to play the fiddle in 1929. She was taught by her father, mother, and other respected local fiddlers to play by ear and never used sheet music because, as she said, "what ain't worth remembering ain't worth learning!" In addition to her parents, Mrs. Johnson's sister and daughter are also gifted fiddle players, and her grandson Stephen Hall often backs up her lessons

and performances on the guitar. After getting her start playing at house parties, Mrs. Johnson temporarily laid her fiddle aside when she moved to Kirkwood to raise her three children while holding down a factory job assembling controls for refrigeration and furnace units. Mrs. Johnson returned to the fiddle (and also took up the guitar) in her forties, earning herself a place in the competitive Missouri fiddling community. "I gradually started playing dances more and more. I even played fiddle contests—even the women did not play fiddle contests really—it was always men; the judges were men, too. But I made myself get up and do it. There were some tongues wagging, and looks, too. It wasn't always easy but I saw no reason why women couldn't do it."

American fiddle music, once described as "the devil's music," was considered unseemly for women. In the early twenty-first century, fiddling was an essential element in house parties and taverns and was often associated with drinking, dancing, and fooling around—activities deemed unfit for a respectable woman. Women like Mrs. Johnson had to defy the "tongue wagging" to play in public. As a teacher and mentor, Vesta Johnson has worked to make space for women and men to play at dances, in contests, and in jam sessions.

Since 1989, Mrs. Johnson participated as a master artist in the Missouri's Traditional Arts Apprenticeship Program in eight partnerships. Her apprentice Megan Green wrote in 2006, "I've learned a lot of tunes from Vesta, but I have much more to learn...She's just a wonderful fiddler and person, too. She knows so many tunes I want to learn, and she also has the history and perspective of many years. She knew and played with a lot of the great fiddlers from Missouri, and she tells me about them, too and what she learned from them throughout the years." Mrs. Johnson has taught countless men and women and children, sometimes for free, and always with kindness and insight. In 2012, Mrs. Johnson's apprentice Terrie Brandt wrote that Vesta Johnson "is a true treasure with

Right: Apprentice Terri Brandt, the latest in a long line of Johnson's students, increased her repertoire and perfected her bowing during two consecutive years in the apprenticeship program. Photo by Deborah Bailey

Below: Missouri Arts Council chair Nola Ruth presented Johnson with the 2013 Individual Artist Award in the Capitol Rotunda, after the old-time fiddler briefly and humbly spoke to the audience. Photos by Lloyd Grotjan



Above: Vesta Johnson posed in 1989 with her grandson and rhythm guitarist, Stephen Hall, an accomplished musician himself and a three-time TAAP master artist. Photo by Howard Marshall

an unmatched wealth of experience and a vast repertoire from her family and many other great fiddlers now gone. She is a mentor to me and, as a woman fiddler, a role model, too."

Mrs. Johnson co-founded the Missouri Fiddlers and Country Music Association with her late husband in 1974; this organization preserves and promotes traditional Missouri music by hosting jam sessions on the second Sunday of every month as well as workshops, performances, and festivals. Bill Martin, a friend, pupil, and fellow musician noted, "She brings an infectious rhythm to a dance tune that I have not heard from any other player, live or on record, and it's something I am still trying to get myself after all these years. A lot of us, classically trained or not, could learn 'good time' from Vesta Johnson."

Mrs. Johnson's style and repertoire make her an important tradition bearer, not only for the state of Missouri, but also for the United States. She plays tunes that no one else plays, including *Hoghouse Rag*, which she learned from her uncles, and the *Orvetta Waltz*. During the 1960s and early 1970s, she collected recordings of old fiddlers on cassette and reel-to-reel because she was aware that some fiddling styles and tunes were endangered. She is a featured artist on "Now that's a Good Tune: Masters of Traditional Missouri Fiddling" (re-released 2008 Voyager Records) and "I'm Old But I'm Awfully Tough: Traditional Music of the Ozark Region" (1977 Missouri Friends of the Folk Arts). She has also served as a master teacher at every Bethel Youth Fiddle Camp in Shelby County, Mo., since it was

founded thirty years ago, working with hundreds of children over the years.

The Missouri Folk Arts Program is honored to have worked with Mrs. Johnson to introduce her and her music to larger audiences around the state. Congratulations, Vesta!

*Mrs. Johnson was nominated for the Missouri Arts Award by Wendy Brumbaugh, director of the fiddle camp. The Missouri Arts Council has called for nominations for 2013 awardees through August 26, 2013. Guidelines and applications are available at [www.artsheroesneeded.com](http://www.artsheroesneeded.com).*



# From the Museum Educators

## Cathy Callaway

From the end of January until the end of June, 2013, I was on leave from my job as museum educator. I spent the time profitably, completing one project, the *A is for Art and Archaeology* book, co-authored with Kristie Lee, the Museum’s graphic designer (#1). Copies are available in the Museum Store. Several other projects got some attention they deserve.

## Rachel Straughn-Navarro

When I began working at the Museum in January, I had no idea what was in store for me, but I have had such a blast. I was lucky to have the help and support of all of the staff, docents, other volunteers, and visitors. Thanks to all of you for making me so welcome and helping me out of a few spots!

In January, we had a great group of kids for our *Art After School* event. We looked at Keith Crown’s watercolor landscapes and did some experimenting with the medium ourselves. Then in March we compared Keith Crown’s topsy-turvy landscapes to other more traditional landscapes in the Museum and painted landscapes from our imaginations since it was raining that day (#3).

The Museum Advisory Council of Students hosted the third annual *Art After*

I returned to the “best job in the world” with the knowledge that the Museum will move out of its home in Pickard Hall. At this writing, the ramifications are still unclear, but the possibilities are challenging and exciting. We value all the support we have received and hope everyone keeps it coming!

During the first week of my return,

*Dark* event in April. Over 200 attendees enjoyed music from the student radio station, KCOU, food and drink, and voted for their favorite work in the student art show. Drew Nikonowicz took first place with his work (#4), August Quinif took 2nd, and Avery Kerr received 3rd place. Special thanks to the members of MACS (#5) for coordinating such a wonderful event, and to all the donors, artists, and attendees.

In May, we had a special group of Girl Scouts from New Haven Elementary who spent a day at the Museum earning their Painting Badge. We looked at portraits, landscapes, still lifes, and abstract art in the Museum to “get inspired,” did some painting, took a walk around downtown to see some murals, then painted a banner to represent the troop. It was a great day!

Also in May we had an *Art After School*

docent Gary Beahan continued his outstanding summer presentations on famous artists (as “Picasso,” “Matisse,” and “Monet” to follow) – great fun for the participants, and all is right with the world once again, or at least the art world (#2). I am glad to be back! In my absence, Rachel Straugh-Navarro served as educator and, by all accounts, did a fantastic job.

event focused on sketching (#6). We got out some preparatory sketches from storage for our *Dido in Resolve* painting which greets visitors on the way up the staircase. Looking at these and another artist’s sketchbook we talked about the artistic process. Then the kids did some sketching of their own in the galleries; much safer than doing painting or other more messy activities in such close proximity to the artworks!

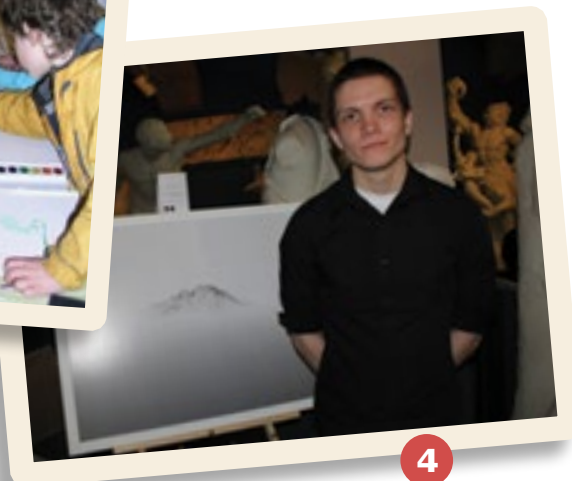
Overall, I had an extraordinary time trying my best to fill Cathy’s shoes and I am so thrilled to be able to continue working at the Museum alongside her! We have a few tricks up our sleeves to keep the Museum fresh in the minds of everyone in our community during the move to Mizzou North so keep your eyes open for later announcements.



2



3



4



5



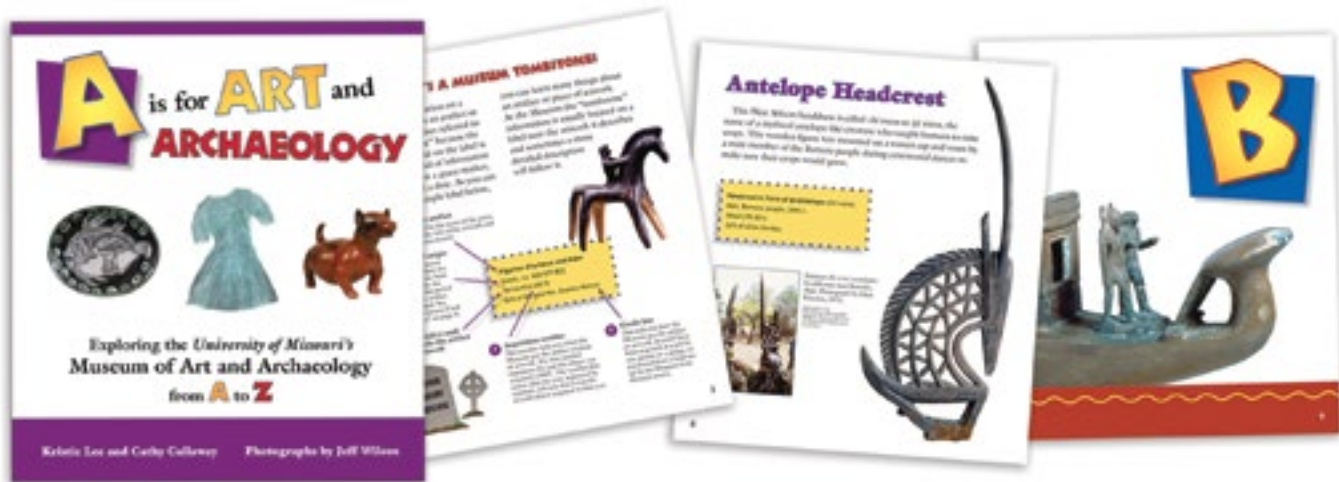
6

# From the Academic Coordinator

## Arthur Mehrhoff

Just before I led a panel presentation at the May 22 Celebration of Teaching conference entitled “The Museum in Higher Education, the Museum as Higher Education” about some of the collaborative programs I have organized for the Museum (like the Pride of Place Campus Heritage Network pictured right), I learned that the Museum was going to be relocated to the former Ellis Fischel Cancer Center complex. I said nothing about the move at that time, but have clearly realized since then that no longer being at the center of campus will pose considerable challenges to our role as a teaching museum. It will, however, make coordinating networks of interest (such as the Mizzou Advantage Creative Convergence Network) and outreach for the Museum even more important to that educational role.

Visit <http://faculty.missouri.edu/~mehrhoffw> to learn more about the educational activities of the Academic Coordinator.



1



# Museum Associates

**Scott Southwick**  
President, Museum Associates

It’s been an extraordinary couple of months for the Museum. Although it’s long been known that Pickard Hall suffered from low-level radiation, left over from the experiments of one Professor Herman Schlundt in the early 1900s, all were still stunned at the news that the entire Museum would have to be boxed up and shipped out to the former Ellis-Fischel Cancer Center, now dubbed Mizzou North, on the Business Loop by year’s end.

MU faculty were upset, and made it a primary topic at their Faculty Council meeting. Museum fans showed up in droves to this meeting to express concern, and the turnout was covered by all the local media. Parents at Lee Expressive Arts Elementary School, concerned that their children might no longer have ready access to the Museum and its programs, began meeting to discuss the move. The City Council drafted and sent a letter to Chancellor Deaton expressing their own concerns.

The University has pointed out some advantages to the temporary location—better parking, a larger Museum Store—and that’s true enough. There is a whole segment of the Columbia community that won’t even attempt to park downtown, and the staff and Associates will relish the opportunity to show the collection to these newcomers.

But a great university needs a great museum on campus, where it’s integrated with the daily lives of the faculty and students. This is where you, the Museum Associates, come in. We can’t help the staff carry art out to the Business Loop, and we can’t decontaminate Pickard Hall. But we can lead the efforts to get the Museum a NEW building.

Although the Museum in Pickard Hall is a gem, it’s a small gem. I don’t mean the size of the collection, but the area available to display that collection. We’re tucked away in the second floor of an old academic building, while other SEC schools have stunning new museum buildings five or six times the size of MUMAA.

A lot of us have had secret dreams of a larger and more prominent facility for the Museum; well, those are now very public dreams. Even better, we’ve discovered that most of the City seems to share in these dreams. It seems like every time you open a local publication now, they’re discussing the possibility of a Museum district adjoining campus. The outpouring of support has been moving and invigorating.

The Associates will play a central role in the future of the Museum. We’ve already created a committee to explore the next stage—fundraising, awareness-raising,

even the nuts and bolts of suggesting locations—and we’re packing it with people who can make a difference for the Museum, people like Mayor McDavid and Carrie Gartner of the downtown District. Like you and me, they love the Museum, and like you and me they’re willing to fight to make it even better.

Your membership in the Associates is central to this process. Please ask your friends to join, too. It’s one of the simplest and most direct ways to benefit the Museum, and to stay on top of all the changes.

## New Herakles Guild Inductees

Museum Associates and the Museum of Art and Archaeology are proud to welcome Beau Aero, Alfredo Mubarah, and Dennis Sentilles to membership in the Herakles Guild. These individuals have given gifts of \$10,000 or more to the Museum. We want to thank them and publically acknowledge them for their outstanding support of art and art education in our community.

# Spotlight

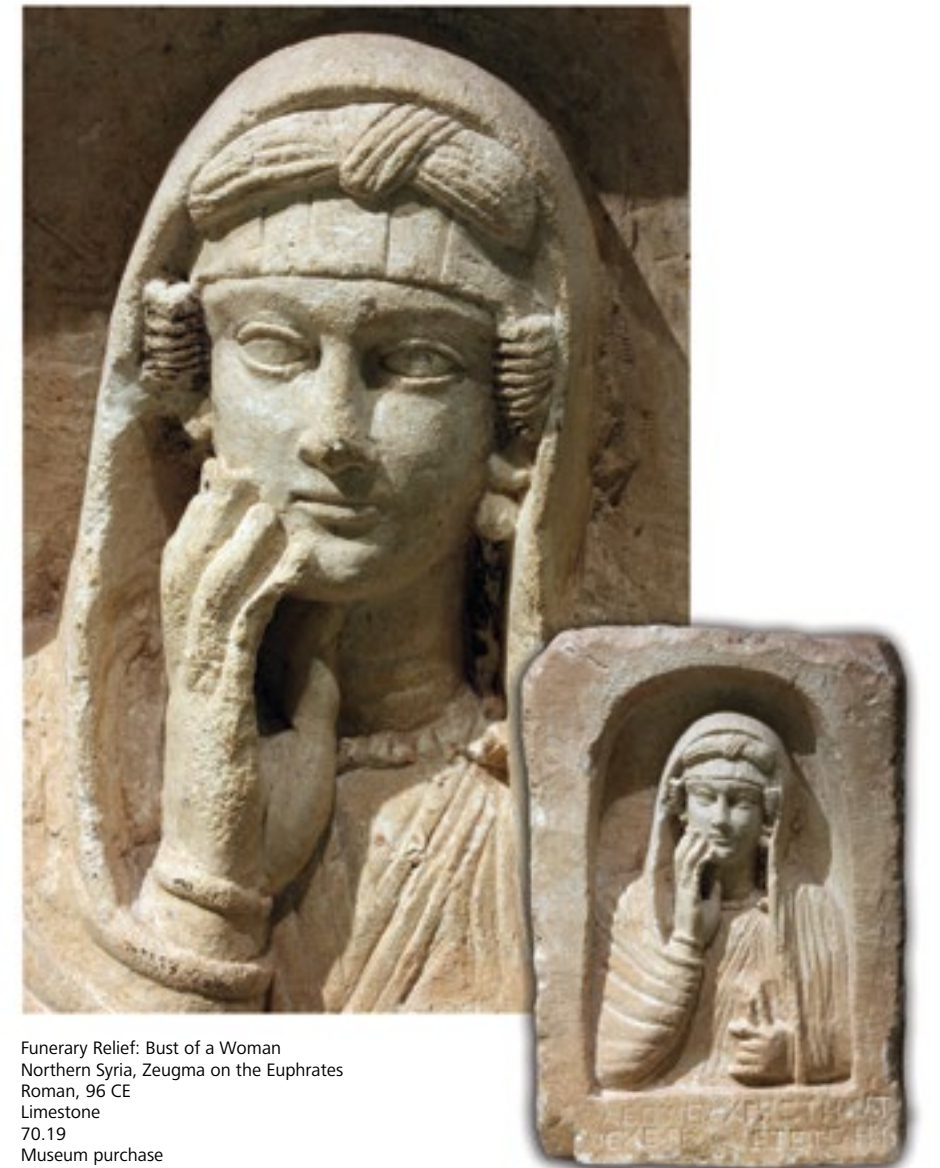
**Cathy Callaway**  
Museum Educator

## Levitha

The Museum has a particularly interesting funerary monument commemorating a woman named Levitha, who lived in the later part of the first century CE. The Missouri relief is identified as being from ancient Zeugma (modern Belkis, located in southeastern Turkey) in the Roman province of Syria. These types of relief steles sealed *loculi* (or “compartments”), which were set into the walls of tombs.

The Museum’s funerary relief is of yellowish limestone and shows a frontal bust of a woman set in an arched niche and carved in high relief. The two-line inscription carved in ancient Greek at the bottom of the monument gives her name: Levitha. The inscription reads: ΛΕΟΥΙΘΑ ΧΡΗΣΤΗ ΑΛΥΠΕ ΧΕΡΕ: ΕΤΟΥΣ ΗΥ (“Levitha, noble, free from pain, farewell. Year 408”). The greatest number of these types of monuments come from the ancient Syrian city of Palmyra and have inscriptions in Aramaic. No inscriptions from the Near East have a similar name, and it may be that “Levitha” is a transliteration from a different language (the root Levi- is likely to be Semitic in origin). A dated inscription is also uncommon. The year is calculated according to the conventions of the Seleucid era, which began on October 1 in 312 BCE, when the Greek Seleucid dynasty began its rule. The letter H is the equivalent of the number 8, and the letter Y the equivalent of 400; 312 subtracted from 408 gives a date of 96 CE.

Levitha’s raised right hand and the himation-palla draped over her head and arms reflect the well-known Roman sculptural type, the *Pudicitia*. This type appeared in numerous statues from the Late Republic on and referred to the highly prized female virtues of chastity and modesty, as well as alluding to the veiling of the bride in the Roman marriage ceremony. The spindle and distaff in her left hand underscore the role she wishes



Funerary Relief: Bust of a Woman  
Northern Syria, Zeugma on the Euphrates  
Roman, 96 CE  
Limestone  
70.19  
Museum purchase

to impart to the viewers of her monument: she has fulfilled her duties as a woman of the house. A woman’s standing was conveyed by wealth (jewelry; here, a ring, earrings, necklace, and a bracelet on each wrist) and by her role in the household (the spindle and distaff).

This monument presents an example of a cultural negotiation where different cultures in the Roman province of Syria accepted and rejected practices, traditions, and attributes, as suited each individual. The Near East is represented by oriental attire (the turban, diadem, and veil), frontality, linearity, and the

reduction of natural forms to simple systems and patterns of line, but we can also discern Greek and Roman influence on the clothing, jewelry, hairstyle, and inscription. Perhaps there is no better indication of this sort of negotiation than the choice of clothing, gestures, and other attributes to illustrate those cultural preferences accepted and rejected by any given individual in his or her final portrait. Ultimately the monument, with its balance of convention and choice, afforded an individual the opportunity to convey a final expression of cultural identity by which to be remembered in perpetuity.



Zac LaHue of My Secret Garden took The People’s Choice Award for Best in Show with his design of *The Lion and Serpent* at this year’s Art in Bloom.



Paintbrush Ball committee chairs smile at the end of another successful Ball: (left) Patricia Cowden, Bruce Cox, Pam Huffstutter, and Kent Anderson.



(left) Mardy and Lisa Eimers enjoying the Paintbrush Ball with (right) Stephen and Mari Jane Keithahan.

Photos by Tom Scharenborg





University of Missouri  
Museum of Art and Archaeology  
1 Pickard Hall  
Columbia, MO 65211-1420



Join Museum Associates for the 2013

# CRAWFISH BOIL

IN THE SHADOW OF THE COLUMNS

prepared by Brook Harlan and *The Wine Cellars Bistro*

**Friday, September 13, 2013**  
**5:30 pm – 8:00 pm**

Slip into some jeans and join us on the west side of Pickard Hall

Feast on crawfish, étouffée, muffalettas, pralines, bread pudding, and beer

Enjoy musical entertainment provided by Swampweed Cajun Band

**Reservations**  
\$30/person (\$27 for MA members)  
\$55/couple (\$49.50 for MA members)

**RSVP by September 9th**  
call 882-6724 with credit card information



**MUSEUM OF ART AND ARCHAEOLOGY**  
University of Missouri

The Museum of Art and Archaeology is located in Pickard Hall on Historic Francis Quadrangle at the corner of University Ave. and S. Ninth St. on the MU campus. Pickard Hall is ADA accessible. Visit us online at <http://maa.missouri.edu>



EVERYONE WELCOME!

## Haunted Museum

Saturday, October 26th, 2013  
6–8:30pm Tour the Museum among the ghosts and ghouls... All activities are free. Children **must** be accompanied by an adult. Tours begin in the lobby of Pickard Hall. For more information call 882-3591

 MUSEUM OF ART AND ARCHAEOLOGY

 Missouri Arts Council

The Museum would especially like to thank the Museum Advisory Council of Students for their help with this event.

