

VIEWFINDER

Paul and Lulu Hilliard University Art Museum



UNIVERSITY
OF
LOUISIANA
Lafayette

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Above: Reflections of the original museum in the new facility

Front cover: Johannes Michelson, *When Lightning Strikes*, 1988, Cherry, spalted maple burl, lacquer, Collection of the Mint Museum of Craft + Design, Charlotte, North Carolina, Gift of Jane and Arthur Mason, 1999.69.28

A new era is dawning for the Paul and Lulu Hilliard University Art Museum. Despite the significant challenges we all faced in 2010 I am profoundly grateful to our dedicated staff, volunteers, board and of course museum members and sponsors for their support.

In 2010 the Hilliard staff began circulating exhibitions nationally. The museum's popular exhibition of new work by Contemporary Chinese artists is on tour to six museums across the nation and the University's recently acquired collection of photographs by Andy Warhol were shared with neighboring states. This museum's reputation for excellence is now recognized internationally and our network of partners, both globally and locally, continues to grow.

This year, long overdue conservation, preservation and provenance research has been performed on the art collection. Significant works of art have been added to the collection including works by early 20th century American masters, renowned artists from the southern regionalist movement and modern masters from Louisiana who made significant contributions to the American Art scene.

During the summer we commissioned a two month stakeholder assessment funded by the State Arts Council and we are now in the process of generating a new five-year plan based on the findings of these critical assessments. This is the final step for our professional accreditation process which will begin in 2011.

Last year was full of unanticipated good and tremendous success. Fully aware of the strategic challenges that the Museum now faces, museum and university leadership embark on a new challenge ... the Louisiana Vision Campaign. The Hilliard University Art Museum is at a crossroads. Stabilization of funding is a critical goal in light of state budget cuts to higher education.

We are not sitting back, we are going to be proactive! The Louisiana Vision campaign goal is 3 million dollars for endowment. The earnings from this permanent fund will help ensure the Museum's long-term financial well being and help launch your Museum to a new level of achievement ... securing its place as one of the great university art museums in the country. Now is the time to survey our good work, and continue promoting our Vision for Louisiana. A Vision for the finest University Art Museum ... bridging university and community, art and education, generations and cultures.

Your support is integral to making all this happen. I hope you will consider making a contribution in 2011 to the Museum's endowment fund.

- Mark A Tullos, Jr., Director



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VIEWFINDER, The record of Paul and Lulu Hilliard University Art Museum, No. 6, University of Louisiana at Lafayette

Top: A mother and her children explore the Hunt Slonem: On the Bayou exhibition during Toddler Tuesday
Bottom: A view of the museum plaza. Sculpture titled Euclid's Dream: Angles Into Rectangles by George Newton in foreground



MYTHOLOGIES

DALE KENNINGTON

This spring we are pleased to present *Dale Kennington Mythologies* opening January 8, 2011 and running through April 30, 2011. Painted in two series, *Subjective Mythologies* and *Contemporary Mythologies*, the exhibit will feature selections from both series for the first time in a show simply titled, *Mythologies*. Through the lens of everyday events and situations, *Dale Kennington's Mythologies* represents observations of mundane and common experience which are often overlooked and unconsidered by society. By selecting apparently insignificant moments in time, Kennington explores personal and universal mythologies found in contemporary American society.

Kennington captures moments as if time stood still for several seconds longer than it should—time enough for the artist to record and document those moments in a state of naked reality. Indeed, Kennington makes “time” a figure, a persona, that society seldom acknowledges. Like many mid-20th century American artists, Kennington reflects her time and place in history. Her work is a composite of contemporary artistic discourses involving the use of technology, psychology, and cultural mythologies.

Kennington's *Mythologies* will remain as one of the most provocative series of paintings. They are highly personal, and yet, the artist has made sure

they are open to multiple interpretations so that each viewer may experience or create his or her personal narrative. There is a timeless quality in painting public places with real people. With new technologies, the realities of Kennington's work will become myth. No longer will there be a bank of telephones in a public station or the types of automobiles featured in her works. Soon the subway trains and merry-go-rounds will be replaced by new and unique forms of transportation or entertainment. *Mythologies* communicates the potential for unity found through exposing individual tradition and sharing it with the public. Eventually, ordinary experiences will appear heroic and connected and at that point, they will become mythologies.

Since 1993 Dale Kennington's work has been featured in several gallery shows which include 15 solo and 29 group museum exhibitions. Her paintings are held in 10 prestigious museum collections, including the Butler Institute of American Art in Youngstown, Ohio; the Cheekwood Botanical Garden and Museum of Art in Nashville, Tennessee; The Montgomery Museum of Fine Arts; the Mobile Museum of Art; and the personal collection of King Carl Gustaf XVI of Sweden. ■



Dale Kennington, *Cave Dwellers Still*, Oil on wood panel, 94 in. x 144 in., 6 panels, Collection Hilliard University Art Museum, Gift of the Artist

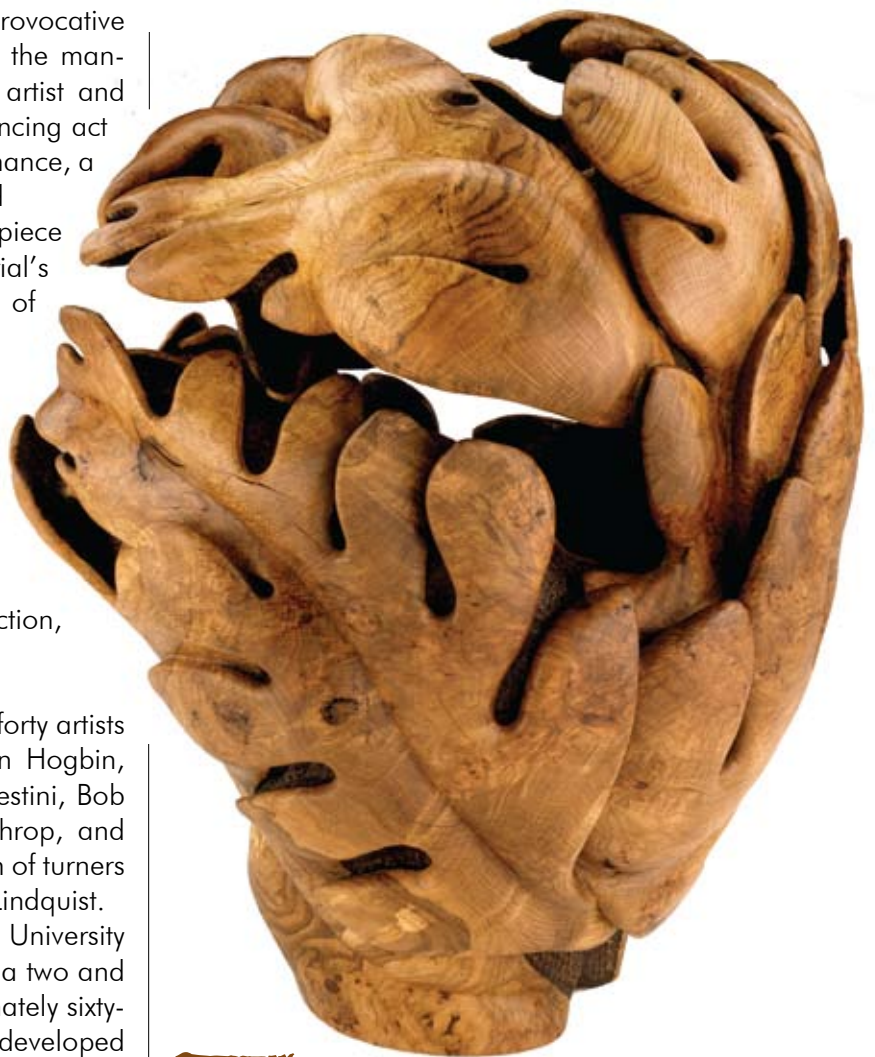
Turned-wood objects embody a provocative combination of the natural and the man-made. The dialog between an artist and the wood on the lathe is a balancing act between precise control and the forces of chance, a collaboration of hand, machine, mind, and matter. Indeed, the allure of a turned-wood piece resonates from the intersection of the material's inherent beauty and the turner's mastery of technique, concept, and form.

The field of woodturning has matured rapidly over the past two decades and has achieved an exciting level of quality, artistic expression, and technical innovation. Turning Wood Into Art showcases approximately sixty-five objects from the Mint Museum of Craft + Design's, Jane and Arthur Mason Collection, one of the world's foremost collections of contemporary wood sculpture.

The exhibition features the work of forty artists from around the world, including Stephen Hogbin, Po Shun Leong, Hans Weissflög, James Prestini, Bob Stocksdale, Rude Osolnik, Edward Moulthrop, and Mel Lindquist, as well as the next generation of turners to emerge, like David Ellsworth and Mark Lindquist.

The showing here at The Hilliard University Art Museum is part of a national tour over a two and one half years period, containing approximately sixty-five wood turned objects. The tour was developed and managed by Smith Kramer Fine Art Services, an exhibition tour development company in Kansas City, Missouri.

Turning Wood Into Art, The Jane and Arthur Mason Collection Organized by Mint Museum of Craft + Design, Charlotte, North Carolina is scheduled to open January 8, 2011 and run through March 19, 2011. ■



Turning Wood INTO ART

The Jane and Arthur Mason Collection,
Organized by Mint Museum of Craft + Design, Charlotte, North Carolina



Above: Michelle Holzapfel, Quercus, 1998, Red oak burl, Collection of the Mint Museum of Craft + Design, Charlotte, North Carolina, Gift of Jane and Arthur Mason, 2006.88. Bottom: l to r: Mark Lindquist, Small Totemic Sculpture, 1987, Walnut, 1997.108.3; Mark Lindquist, Untitled, 1981, Spalted elm burl, 1999.69.26; Philip Moulthrop, White Pine Mosaic Bowl, 1993, White pine, resin, 1999.137.4 All works part of the collection of the Mint Museum of Craft + Design, Charlotte, North Carolina, Gift of Jane and Arthur Mason

SAY IT ISN'T FAUX!

A Spotlight on Collections

As we turn the looking glass upon ourselves, 2011 promises to be an important year for the University's Art Museum. First, a major curatorial project will take over Gallery C for much of the year. Every object in the Museum's collection will be taken off the shelf and studied by Dr. Gray and graduate assistants with the goal of analyzing the collections for thematic relevance, quality, condition, accuracy in documentation, and prioritizing need for conservation, potential exhibition, de-accession, or reorganization.

Second, Gallery B will present *New Acquisitions: 2000-2010*, a selection of the many wonderful gifts of art donated by local, national, and international collectors who value our mission as a cultural repository and educational institution. By acquiring art works of outstanding quality, the Paul and Lulu Hilliard Hilliard University Art Museum aims to add to its collection by means of gift, purchase, or bequest. We seek to expand the range and texture of the art collection by understanding the significance and changing historical narratives of the pieces. Paying particular attention to achieving a comprehensive representation of developments in Louisiana art and artists, we look forward to introducing *New Acquisitions: 2000-2010*.

In our new "flex" space on the second floor, we feature another spotlight exhibition, titled, *Say It Isn't Faux*, a spotlight on research and provenance, specific to our behind-the-scenes work on our collection. Visitors seldom see or consider the numerous projects



Above: Henri Charles Manguin, *Standing Nude*, 1905, Oil on Canvas, Collection of the University Art Museum, 1968.01.11, Gift of Robert and Jolie Shelton. Left: Photo by Lt. Moore, General Dwight D. Eisenhower, Supreme Allied Commander, accompanied by Gen. Omar N. Bradley, and Lt. Gen. George S. Patton, Jr., inspect art treasures stolen by Germans and hidden in salt mine in Germany. ID: HD-SN-99-02758. National Archive# 111-SC-204516

which constitute the real work we do as harbingers of culture. Part of a museum's mission is to research objects for their provenance or ownership history, to be sure an object can legitimately be kept in perpetuity, and our commitment to preserve, conserve, and share information about objects with cultural significance that is free of any illegal connections. Recognizing illegally acquired objects, either forgeries or illegal donations, requires detailed and vigilant work. When it comes to assuring our public, we proudly maintain the highest standards of civic trust and ethical principles while evaluating art work. Thus, exhibits on the second floor showcase our efforts on research and provenance as well as a fascinating story about "catching a con man" before other museums become a victim of his deceit.



Collections News

During the summer and fall of 2010 significant works were added to the museum collection. A donation by artist Hunt Slonem of four important paintings by New York artist and Louisiana native, Margaret Evangeline; and a three dimensional painting by Alabama artist Dale Kennington add to the museum's collection of works by contemporary women artists.



Evangeline

Art collector George Newton of Kailua, Hawaii recently donated three tremendous paintings to the museum's collection of works by American artists: Gilbert Gaul, is a late 19th century artist best known for his Civil War era illustrations and paintings; a watercolor by American abstract expressionist, Stanton



Dove

Mac-Donald-Wright; and a stunning landscape by Hudson River School painter John W. Casilear.

Writer, educator and art collector, Elizabeth Dubus Baldridge gave an enchanting watercolor by

American master Arthur Dove.

Through a financial gift by Alabama collector Lynn Barstis Williams Katz the museum purchased three prints, one titled *Fred's Pleasure Club* by artist Warrington Colescott and two prints by southern artist and printmaker Philip Sage.



Colescott

A new sculpture by New Mexico artist John Geldersma was purchased and placed in the museum foyer. This purchase was made possible, in part, through proceeds from the Jolie and Robert Shelton Collection

Endowment. Three large mixed media works on paper by Georgia artist Joseph Almyda were donated by the artist as well as a large abstraction by Louisiana painter Edward Pramuk. Also, 76 prints were added to our growing Mireia Press Collection of American printmaking.

British Petroleum recently donated artwork to the Hilliard University Art Museum. The collection began in the 1960s with the Atlantic Richfield Company (ARCO) under the direction of artist, Herbert Bayer. The contemporary work was not only meant to enhance the corporate spaces, but to encourage creativity in their employees. Comprised of many Louisiana artists, the pieces are a reflection of 1980s contemporary art in the United States. The collected works are varied and include abstractions, modernist figuration, and neo-mannerist surrealism in a variety of media. Artists include: Janet Fish, Dan Piersol, Wellington Reiter, Barbara Riley, Madelaine Shellaby, Pam Kelly Sills, Allison Stewart, William Casey and Kenneth McGowan. The museum plans to exhibit the work in future exhibitions. Selections from the ARCO collection were previously on display in the University Art Museum at University of Southwestern Louisiana in 1992.



Fish

Surrounded by controversy, BP decided to donate the artwork to the museum rather than selling off individual pieces. They felt the donated art would help further support the arts in south Louisiana. We deeply appreciate this most generous gift from British Petroleum. ■



Casilear

Above left: Margaret Evangeline, *Blue Moss Circling*, 2008, oil on canvas, 72x72 in; Arthur Dove, watercolor on paper; *Fred's Pleasure Club* by artist Warrington Colescott; Janet Fish, *Still life*, silkscreen on paper; John W. Casilear, oil on canvas, 12" x 10 1/2"

The Paul and Lulu Hilliard University Art Museum is poised to become a social laboratory in which gallery experiences and programs enhance individual growth and life-long learning. The fundamental elements of the vision include:



A vision that the museum experience produces benefits and skills which transcend the museum experience and extend into all aspects of an individual's life



A vision that building a significant permanent collection will foster greater scholarship and attract regional and national visitation

A vision that exhibitions and critical analysis of art objects are important



A vision that excellence in conservation and care of the collection is a paramount obligation



A vision that these benefits and skills are available to all people, regardless of age, ability or background



A vision that objects of art and the experience of viewing art promotes dialogue and understanding between individuals, families, communities and society as a whole

A vision that gallery education, publications and interpretive programming provide individuals unique opportunities for self-expression and personal growth



A vision that well designed and varied art exhibitions and interpretive programming can be an engine for social change



Reasons for Louisiana Vision

The Paul and Lulu Hilliard University of Louisiana at Lafayette Volunteers are moving ahead with the **Louisiana Vision** campaign for these reasons...

The Museum will seek professional accreditation by the American Association of Museums. Establishing a firm financial footing will bring us closer to this goal.

Accreditation greatly enhances our ability to obtain...

- Major federal and private foundation grants
- Loans of art objects from other national and international museums
- Participation of scholars and professionals from the art world in our educational programs and exhibitions

The Outcomes

- We will realize an institution with stable and diverse sources of support (20% Earned Income, 20% Community Support and Contributions, 15% Public and Private grant support, 35% total University Support, 10% support from Permanent funds.) Additionally, we will realize the freedoms of a sustainable operations budget.
- Accreditation by the American Association of Museums
- A full staff of creative professionals who are recognized nationally for excellence and professional leadership
- Recognition internationally as one of America's leading university art museums and appreciated locally as an important partner in serving the educational and cultural needs of Louisiana



Annual Appeal 2010 Contributors

We deeply appreciate our annual appeal contributors! The 2010 Annual Appeal was dedicated to the museum's Louisiana Vision Campaign. The following individuals and families made contributions between November 1 and December 31, 2011.

Mr. & Mrs. Jerry Shea, Jr.
Mr. & Mrs. Thomas Falgout, Sr.
Mr. & Mrs. Raymond Allen

Mr. & Mrs. Courtney Ramsay
Ms. Paulette King
Mr. & Mrs. Thomas Hightower, Jr.
Dr. & Mrs. Albert Rees

Mr. & Mrs. Joe Pons
Ms. Joe Ellen Coussan
Ms. Willanna James
Mr. & Mrs. Harry McGraw, III
Mr. & Mrs. C. Walter Dobie
Mr. & Mrs. Joel Gooch
Mr. & Mrs. Edward Cazayoux
Mr. & Mrs. William Rucks, III
Mr. Charles Jagneaux
Mr. & Mrs. David Landgrave
Ms. Katherine Powell Hill
Dr. & Mrs. Beau Burch
Ms. Sybil Gaar
Mr. & Mrs. Dailey J. Berard
Dr. Sammie Cosper

FINE ART AND DECORATIVE ART IN ACADIANA'S CATHOLIC CHURCHES

By Jaymie Lafleur, Museum Graduate Assistant, project leader

Last fall semester, UL History department undergraduate and graduate students conducted field research for an exhibition with the working title, *Faith and Form*, slated for viewing in the summer of 2012.

The exhibition will coincide with the Bicentennial celebration of Louisiana's statehood and explore visual imagery and design motifs utilized in the creation of religious art. The objects will be presented in a historical context and explain what makes certain imagery religious. Beginning their research with the Catholic churches in Acadiana, the students discovered how religious objects are considered sacred because of their use, setting, permanence and craftsmanship.

The Catholic Church became a natural starting point for the project because of its prevalence in Cajun culture. There are 121 churches in just five civil parishes. UL Lafayette students mined local churches for religious art objects and gained a better understanding of the history and culture of Acadiana. The objects, people, and churches reflect the diverse ethnic and cultural make up of this area, as well as how much society has changed over time.

Students documented stories told by local priests like Father Wagner, a Josephite priest at Our Mother of Mercy church St. Landry Parish, established for the African-American community in 1928. Fr. Wagner vividly recalls being chased by members of the Klu Klux Klan for transporting black students during the period of segregation. Also, the church's Afro-centric elements hint there may be more fascinating discoveries about this time of turmoil in America's history.

The Immaculate Conception church, established in 1843 and located directly outside the borders of the Chitimacha Indian reservation, reflects Native American influences. It boasts a beautiful baptismal font carved in the 1940s by Chitimacha Indians from native bald cypress trees. Chitimacha baptisms, a tradition that has been incorporated into the traditional Catholic service, begin by giving thanks to the four winds and then giving the child their Indian name. On a recent trip to the church, I met with a modern-day Chitimacha medicine woman who combines traditional Chitimacha herbal remedies with

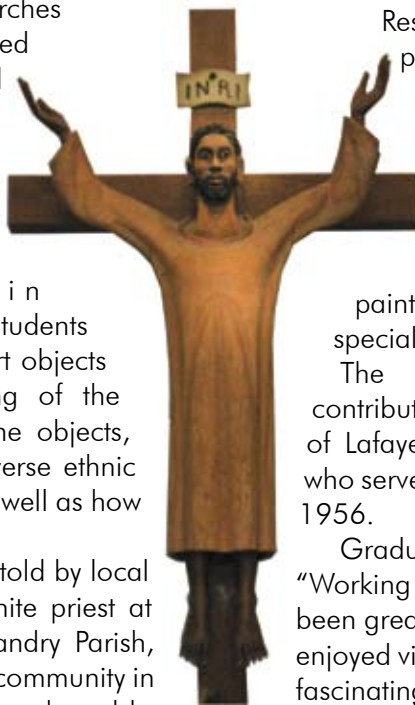
modern philosophies on dietetics and Catholicism. One of her patients is Father Crumley, priest at Immaculate Conception.

University student visits provided opportunities to hear stories of priests who provide spiritual guidance to patrons in times of racial and class struggles within the community. Students also spent a great deal of time learning the details and extensive history of Catholicism's roots in Acadiana. Father Cormier, of Sacred Heart of Jesus Church, established in 1904 located in Baldwin, originally felt his parish did not have much to offer the exhibit. However, student field researchers found a host of objects that date back more than one-hundred years.

Research is also revealing a revival in the production of iconography. Originally practiced in Eastern Churches, painting icons is the oldest tradition in Christian sacred art among local priests and parishioners. Faye Drobic, who works in the Diocese Office of Worship, described this process of painting icons as a discipline that yields a special kind of spiritual meditation.

The Diocese of Lafayette archives is contributing items from the personal collection of Lafayette's first Bishop, Jules B. Jeanmard, who served as Bishop of the Diocese from 1918-1956.

Graduate student Simon Wooster, says, "Working on the *Faith and Form* project has been great field work experience and I especially enjoyed visiting the churches and seeing all of the fascinating and unique objects and artifacts." ■



Center: A crucifix carved by a local parishioner in the Holy Ghost Catholic Church in Opelousas. Above: Museum Director, Mark Tullos and Project Director, Jaymie Lafleur train UL Lafayette student field researchers.



It was a crisp fall morning at the Hilliard University Art Museum. Four anxious teacher candidates were busy setting up the space for the weekly event *Toddler Tuesday*. *Toddler Tuesday* is a special time for children hosted weekly by the museum. During the fall semester of 2010, Cindy Hamilton, Museum Visitor Services Manager and Roxanne Speer, with the UL Lafayette College of Education, collaborated to pilot a six-week program that would include teacher candidates from the College. Students were charged with planning and delivering an hour of teaching time for the *Toddler Tuesday* sessions. The assignment was to choose an appropriate children's story, create a pre-lesson activity based upon the story, read the approved story, and conduct a post-lesson activity. Teacher candidates in Speer's class are currently taking "Classroom Management" which includes learning the process of researching the Louisiana State Department of Education content standards and benchmarks, applying those standards to teach specific content for pre-K through 3rd grade, and writing a lesson plan. *Toddler Tuesday* provided teacher candidates a supervised opportunity to practice the lesson in class, teach and

conduct activities with children, and reflect and revise the lesson afterward.

Rooms in the museum's A. Hays Town building were soon filled with the buzz of children and parents. Over 30 children participated in the fourth session on November 16, 2010; not including parents and grandparents in attendance. There were children of all ages, including older brothers and sisters of babies and toddlers. After the story and the movement activity, everyone appeared happy while working on the individual activity titled, "Create a space for turkey to hide". There were babies with feathers, stickers, and colors and 3 and 4 year olds with glue sticks, markers, and sequins.

After clean up, the teacher candidates left the Town building with more ideas for ongoing planning, marking another *Toddler Tuesday* success! With over 30 children of all ages, my comment for the candidates is: Run, Teacher Candidates, Run!

Teacher candidates are hosting *Toddler Tuesday* programs again beginning in January from 10:00 am until 11:00 am. ■



BECOME A MUSEUM GUIDE! One of the most rewarding and fun volunteer positions in the museum is the Museum Guide. Consider joining this dedicated group of individuals who provide tours and information regarding exhibitions to both youth and adult tour groups. Call (337) 482-0817 for more information. Museum Guide, Vaughn Simpson, Nancy Colby, Linda Gard, Joe and Carolyn Pons.

Lafayette Public Schools

The Hilliard University Art Museum at UL Lafayette and the Lafayette Parish School System will partner in *ArtTime* a federally funded project designed to provide high-quality model arts instruction for students in three elementary schools and three middle schools. *ArtTime* will be implemented over the course of four years and will include on-site programming, and field trips to the museum for students and professional development training for teachers at the museum. For more information contact Julie Fox, Project Director at (337) 521-7169. ■



Damien Mitchell, third year Industrial Design Student, makes a presents models for lighted shelving systems, display hardware, and unique pedestal designs each accompanied by a manual with engineered drawings and cost analyses

University Partnership

During the fall 2010 semester Curator Lee Gray worked with a third year industrial design class taught by Ben Bush. Based on an upcoming exhibit of 20th and 21st century flatware designs, the class designed multiple-use furnishings for the museum galleries. Also, several students from the class accompanied Gray on a trip to Houston to meet with Museum of Fine Arts exhibition designers regarding the unique challenges of designing for a museum environment. On December 6th, the class presented models for lighted shelving systems, display hardware, and unique pedestal designs each accompanied by a manual with engineered drawings and cost analyses. "Designing and developing the display cases was an interesting challenge in which I felt the students created some very thoughtful, multifunctional, and attractive designs," wrote Mr. Bush. "The experience that the students gained was invaluable; working for a client gives them terrific insight and preparation for what they will face when they enter the profession." Not all of the student designs will come to fruition but the creativity and ingenuity of the ideas presented will no doubt lead to many future collaborations between the ID department and the museum. ■

International Children's Museum

The Hilliard is joining Episcopal School of Acadiana (ESA) in a ground breaking partnership titled the *International Children's Museum (ICM)*. Through volunteer leadership and ESA faculty this program will integrate art and museum science into the school's daily curriculum through exhibitions, activities and an international art exchange each year. The objectives include teaching students about the role of museums and art in society and to teach pluralism of the arts and creative thinking in the arts. This program is an effective discipline-based art education tool for faculty, students and families. Each year, the ICM board of directors, school administrators, and the faculty advisor will interview and appoint from within the student body an ICM staff to include a Director, Assistant Director, Curator, Registrar, and a Facility Manager. Docents (museum educators) will also be selected from the student body. Museum professional staff will educate ICM student staff about museum management through "job shadowing" and mentoring during four work sessions each school year.

The International Children's Museum will host an art exchange with another school in India this spring. The ICM can become an integral part of the curriculum during the entire academic year. This program fosters an appreciation of art as a form of personal expression and as a universal language and teaches the discipline and process of museum science. A myriad of programming will surround ICM exhibits and activities, including regular visits to Hilliard University Art Museum, teacher training, educational material, hands-on projects, and guest speakers. ■



Partial installation view of the exhibition *Dale Kennington Mythologies* on view this spring in Gallery A

Changes in the Museum Store

We've moved from the second floor to a new home on the first floor and the new James W. Bean Museum Store has been a big hit with visitors. After a year, the shop continues to receive incredible response from museum patrons. "People love shopping here," says Cindy Hamilton, who oversees Retail and Visitor Services. "You can't help but find us now because we're the first thing people see when you walk in."



While on the second floor the James W. Bean book store maintained a low profile. Since the move, income from retail sales has increased over dramatically, and the additional space allows us to carry a larger inventory. "We carry a lot more items for kids now and also items by members of the Louisiana Craft Guild," noted Hamilton, "along with a great selection of beautiful art, architecture, design, and even cookbooks." The Store faces the plaza and can be viewed from the exterior making the lobby an active and welcoming environment. ■



Museum Staff

Recently, wonderful and devoted Assistant to the Director, Rebecca Berner (left) retired. While we miss Becky on a daily basis we get to see her weekly as a volunteer at the guest reception desk! We welcome Debby Mayne (right) who has assumed Becky's position. Debby has proven to be a great addition to the museum staff and volunteer family. ■

Conversations with the Curator

Designed for everyone - from the novice to the connoisseur - this new program includes informal and insightful conversations that offer a deeper understanding of one or two works of art in an exhibition or the concepts and theories behind contemporary arts. The new monthly program takes place on the first Thursday of each month. Join our Curator Dr. Lee Gray and guests for informal conversation about art. All conversations are free and open to the public, UL students, faculty, and staff.

Dates and Topics

January 13, **A conversation with artist Dale Kennington** who will speak about her paintings on view.

February 3, **The Economy of Art:** Sarah Skinner, Asst. Professor of Economics and Finance speaking about economics and the art market.

March 3, **Ten Lessons the Arts Teach Children:** Cathy Mills, faculty member at Episcopal School Academy, discusses the value of art in youth.

April 7, **When is it Art? When is it Craft? When is it an Antique?**



Board

We bid farewell to Dr. Steve Landry, (above right, with Director Mark Tullos) our University Provost and Museum Board Chair. Dr. Landry's leadership guided the opening of the new Art Museum in 2004 and the creation of the museum's first Governance Board. He will be missed. Two new members to the museum's governance board have been appointed by the President. John Troutman, assistant professor of History will be filling the seat of Carl Brasseaux who retired this summer. Troutman also teaches a museum studies course through the public history program of the University. Visual Arts professor John Hathorn, will succeed Dr. Lynn Bustle who rotated off the board this summer after serving two terms. ■

Quick Pics!



Top left to right: UL Lafayette International Students perform to Cuban music during the Cuban Family day; Dr. Jennifer Hightower Jackson leads a panel of guest scholars, artists and community friends in a discussion about Cuban culture; Dr. Lee Gray conducting a Conversations with the Curator event; Community stakeholders met as part of the an audience assessment this summer; a crew from International Well Testers help move and install the new sculpture titled Bending the Circle by George Newton; Student teachers from the UL College of Education conduct a youth tour; Volunteer Museum Guide Joe Pons discusses museum architecture with university students; UL Hospitality Management students presented a beautiful patron dinner in November: from Left, Sarah Gauthier, Chantel Chatham, Brandi Dartez, Tieler Stewart, Jasmine Joseph, Sa'Jyne Bailey, Janell Mitchell and Gradney George.

Dr. E. Joseph Savoie, President, UL Lafayette

Museum Governance Board

Dr. Carolyn Bruder, Interim Provost, Board Chair
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Dr. Carl Brasseaux
Dr. John Troutman
Mr. Joel Gooch
Prof. John Hathorn
Dr. Vanessa Hill
Ms. Cherie Kraft
Ms. Jerry Ramsay
Ex-officio Representative
Ms. Julie B. Falgout, UL Lafayette Foundation

Museum Staff

Director, Mark Tullos, Jr.
Curator of Exhibitions and Collections, Dr. Lee Gray
Assistant to the Director, Debby Mayne
Retail/Visitor Services, Cindy Hamilton
Registrar, Joyce Penn
Chief of Security, Jack Harrison
Security, Hugo Boutte
Graduate Assistants: Mary Hughes, Jaymie Lafluer,
Lisa Ilan

710 East Saint Mary Blvd., Lafayette, LA 70503
P. O. Drawer 42571, Lafayette, LA 70504
Phone number: (337) 482-2ART (482-2278)
Fax number: (337) 262-1268
Email address: artmuseum@louisiana.edu

Hours: Tuesday - Thursday 9-5, Friday 9-noon &
Saturday 10 a.m. to 5 p.m.

University Art Museum Members - Free with
Member Card, University of Louisiana at Lafayette
Students, Staff and Faculty - Free with Current I.D.
Admission: Adult \$5, Senior Citizens (50 and older)
\$4, Student (5-17) \$3, Adult Groups of 20 or more
\$4, Senior Groups of 20 or more \$3, Student
Groups of 20 or more \$2

On the web at museum.louisiana.edu

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facebook



Visitors enjoy the Paul Rudolph:Florida Home exhibition on view last fall.

Join the Museum Family!

Are you a part of the museum family? Join the museum today and enjoy the benefits and satisfaction of knowing that you support Acadiana's Art Museum. Please indicate the level of membership you would like to join:

General Levels (Circle One)

Individual - \$40
Family - \$75
Senior Citizen - \$35
Student - \$35

Contributor Levels

Patron's Circle - \$250
Collector's Circle - \$500
Connoisseur's Circle - \$1,000
Director's Circle - \$2,500
President's Circle - \$5,000
Founder's Circle - \$10,000
Golden Circle - \$20,000

Enclosed is my check in the amount of \$_____ payable to the University Art Museum.

Name _____

Address _____

City, State & Zip _____

Phone No. _____

Email _____

If you prefer Visa, MasterCard or American Express, please enter your credit card information and sign below:

visa mc ax

Card No. _____

Exp. Date _____

Signature _____

I'm interested in becoming a museum volunteer; please call me.

* Many employers sponsor matching gift programs and will match any charitable contributions made by their employees. If you know that your company is eligible, request a matching gift form from your employer, and send it completed and signed with your gift. We'll do the rest. If you're not sure if your company has a matching gift policy, please write your employer's name below:

Company _____

The impact of your gift on the museum may be doubled or tripled. Some companies match gifts made by retirees and/or spouses. Join the Museum online! For any information regarding the museum, please call us at (337) 482-0817, email us at artmuseum@louisiana.edu or visit our web site: museum.louisiana.edu.

Return to: UAM, P.O. Box 42571, Lafayette, LA 70504. The board, staff and volunteers of the Paul and Lulu Hilliard University Art Museum thank you for becoming a member.





Mark your calendar for the next Acadiana Wine and Food Festival! The one day extravaganza featuring fine wine and food and informative seminars will take place on Saturday, October 29, 2011 at the Art Museum!

Planned Giving

The Louisiana Heritage Society was established to honor and recognize friends who establish a planned gift of \$10,000 or more for the future of the University. The University Art Museum is an important asset for UL Lafayette, our community and our state. As a significant part of the University, the Art Museum's mission includes the perpetual care and presentation of art for future generations. We invite you to consider including the Art Museum in your long-range financial plans. By doing this now, you may find that tax advantages will increase the value of your estate, enabling you to do more than you dreamed possible. Most importantly, you will have the satisfaction of knowing that the University Art Museum will be preserved for future generations to enjoy. Call 337.482.1369 for more information.

Exhibition and program support provided by Museum Benefactor Members, Annual Appeal Contributors and the Lafayette Convention and Visitors Commission.



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