



VIEWFINDER



SPRING 2021

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Front Cover: Khara Woods. "YO" digital poster, 18"X24", created as a self-initiated project.

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Text on Page 9 by
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FROM THE DIRECTOR

Dear Members,

I am excited to share with you this issue of the *Viewfinder*. For all its challenges, this past year has been a productive one for the museum.

Our online audience has grown exponentially.

Virtual tours of our exhibitions, online interviews with artists, conversations with our educators about works in the collection – all of this and more were made available on the internet for free access attracting over 9,000 engagements from states across the USA as well as from countries including Canada, Japan, Germany, France and China.

Our social media network reach has grown to averaging over 30,000 engagements monthly, far exceeding the 19,000 visitors that we welcomed to the museum in 2019. Our education team provided 56 tours to elementary, high school and college students during the pandemic, and our Collections Manager has now digitized thirty seven percent of our collection so that anyone anywhere can access images of and information about our artworks through the museum website.

This is exciting new territory and a great opportunity for promoting the art and culture of our campus and our community. We will strive to continue to provide inspiration and education through the arts for both our online and our in-person audiences.

Last year we also completed our IMLS-funded education assessment, a key process for planning the future of art education at the museum. This process of reflection and evaluation has inspired our team to design a more holistic approach to the development of exhibitions and programs, and it will support our case as we apply for accreditation later this year.

Please enjoy reading *Viewfinder*, and then come for a visit! Let me know when you are here so I can welcome you back to the museum. Thank you again for your support!



LouAnne Greenwald
Director



COMING
SOON



UNIVERSE OF THE MIND: MASTER SHEN-LONG

For over 50 years, Master Shen-Long, a multidisciplinary artist and contemporary master of the classical Chinese literati perfections of painting, poetry, and calligraphy, has pioneered new approaches to painting. "Universe of the Mind: Master Shen Long" will be on view at the Hilliard Art Museum beginning July 20, 2021, and is guest curated by Jacqueline Chao, Ph.D, the Senior Curator of Asian Art at the Crow Museum of Asian Art of the University of Texas at Dallas. This interview took place between Ms. Chao, and the Hilliard Art Museum's Curator of Exhibitions, Ben Hickey.

Can you please explain the title's concept? Why *Universe of the Mind*?

The exhibition title *Universe of the Mind* relates to Master Shen-Long's artistic philosophy and philosophical outlook on life.

In 2000, he coined the term "enlightenment power and ability" in his writings to describe the original life power of all beings to create their universe, and the natural power of creativity itself. All human beings possess this incredible creative ability, as it is inherently within us.

If we relate this idea to his innumerable artistic creations, such as his vast abstract ink paintings and large-scale canvases, or to his delicate creations on xuan rice paper and silk fabrics, we see that all are expressions of flowing inexhaustible energy, constantly changing and full of vitality and momentum. Each of these works exhibit multiple, infinite layers of representation showcasing the central core of his philosophy—the imperishability and interchangeability of all things, materially and spiritually. His art promotes the deep philosophical idea that everything we see and feel are fundamentally inseparable from the space that surrounds it, and ultimately produced and controlled by us. Real and unreal are one, in non-duality, and ultimately equal, and any discrimination is created by movements within the mind. Therefore, it is we ourselves who are the ultimate creators. His innovations in art are a further reflection of his worldview, where

“art is wisdom, and wisdom is life,” and thus infinitely variable and dynamic.

What is Master Shen-Long’s background in the arts? Where does he live and work?

Master Shen-Long’s background in the arts is incredibly unique. At an early age, he was an artist disciple of the Han Yu Tang, the studio of the royal prince Pu Ru (Pu Xinyu; 1896–1963), cousin of the twelfth and last emperor of the Qing dynasty (1644–1911) Pu Yi (1906–1967), and studied painting techniques that have long been forgotten over the centuries.

In addition, a life-long interest for the wonders of nature and the natural world has continuously informed Master Shen-Long’s artwork, whether hiking on mountain trails, riding his motorcycle on the open roads of the United States and across Asia, or studying the techniques of master Chinese ink landscape painters such as the Northern Song (960–1127 CE) monumental landscapists Fan Kuan 范寬(c. 950–1032) and Li Tang 李唐(c. 1050–1130)—all manner of activities in nature have been thoroughly enjoyed by him. He continues to travel the world extensively, always creating art and sharing his work.

How has Master Shen-Long blended Chinese Traditional Arts with Global/Avant Garde Contemporary Art (I’m not sure how to refer to Contemporary art in contrast to traditional Chinese arts)?

A very unique and important talent, based on years of training and practice, is Master Shen-Long’s mastery of the classical Chinese literati “three perfections” of painting, poetry and calligraphy. He combines these skills to create new works that are modern and contemporary and bridge the past with the present, in an expression of his own unique style. For years, his ink techniques have incorporated traditional Chinese brushwork with other modern methods. These paintings and their rich details can be viewed and displayed on both sides, blurring the line between painting and sculpture. He was the first to do so intentionally and fundamentally break from Chinese ink painting tradition and history in this way. Now, the sizes of his paintings which showcase this technique can range from very small delicate works, to multi-sheet compositions of full-size traditionally handmade xuan (rice) papers spanning 4 feet to 20 feet, to large oversized rolls of various fabrics such as raw canvas, such as what you will see in the exhibition.

Visitors to *Universe of the Mind: Master Shen-Long* are apt to feel as though they are enveloped by his paintings, especially due to their size and his propensity to hang them from the ceiling. In your opinion, does this change their status as paintings to be more inclusive of the concept of sculpture?

Absolutely. Over the past few years, Master Shen-Long has charted a dramatic transformation in his work, utilizing all his

talents within large-scale reversible and sculptural paintings that express his expertise in painting, calligraphy, poetic composition, and material exploration. He employs traditional Chinese materials such as brush and ink and combines them with modern materials such as spray paint, raw canvas, mixed media fabrics and found materials—a happy marriage and crystallization of many years of artistic exploration and practice.

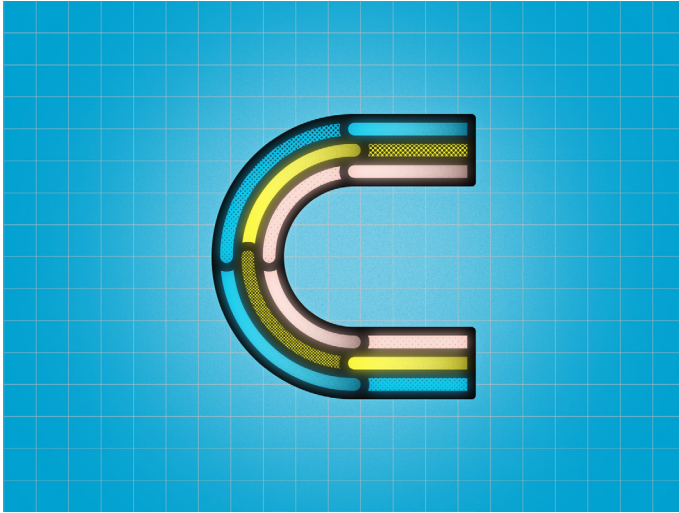
How is *Universe of the Mind: Master Shen-Long* relevant to on-campus learning at the University of Louisiana at Lafayette?

Philosophically and creatively, Master Shen-Long attempts to express the inexhaustible energy of the universe through his art and in his writings. Master Shen-Long’s deep understanding of “Nature” within the three great philosophies of Buddhism, Daoism and Confucianism has influenced his artistic production, resulting in artwork that attempts to express the eternal harmony between humans and nature. In addition, he has published and conducted public talks on several essential sutras of Buddhism. His artistic practice is not separate from his work as a philosopher and teacher, as writer and poet, or his own personal cultivation practice—all are facets to a greater idea and way of being that is unique to his life experiences and breadth of knowledge and wisdom. As a multidisciplinary artist, he works in all styles and media, such as ink painting, watercolor, sculpture, ceramics, photography, and so on. His worldview extends beyond the world itself, thus his paintings are never simply two-dimensional, but meant to be infinitely dimensional in symbolism and meaning. I believe his multidisciplinary practice and philosophical ideas will be appealing to all fields of study, as well as relatable to all students, faculty and staff.

Master Shen-Long’s work often inspires wonder. How important is a visitor’s positive experience to him as an artist? Do you know how he feels about his work on a personal level?

I know that he does hope for a positive experience for all visitors and anyone who sees his work. He sees his artistic practice (all of it i.e. painting, poetry composing, calligraphy, writing, etc) all his work is an extension of who he is as a person. He’s endlessly curious and creative, truly someone who enjoys every moment of creating new things and learning new things.

Image: Master Shen-Long with his painting *Ocean-Assembly Of Omniscient Dragon Tathagata* 神龍海會, 2015. Ink and mixed media on canvas. Approx. H. 12 x W. 80 ft. Image is courtesy of the artist.



KHARA WOODS: AXIS

Khara Woods is a graphic designer and artist from Memphis, Tennessee. Her work is largely inspired by geometric abstraction and pop art. Since 2015, she has created and collaborated on a number of murals and public art projects. This interview took place between the artist, Khara Woods, and the Hilliard's Curator of Exhibitions, Ben Hickey.

How has being a graphic designer informed your practice as a visual artist?

I would say the same kind of methods I practice in graphic design, I apply to art. I start with a plan. I cannot look at a canvas and start to paint something; there is always a plan or a grid in Adobe Illustrator or my sketch pad. It quells my anxiety when I know where I am going. I love when I can execute my idea after I've sketched it out. It is a personal goal to see them match up. I love it.

What is your favorite typeface?

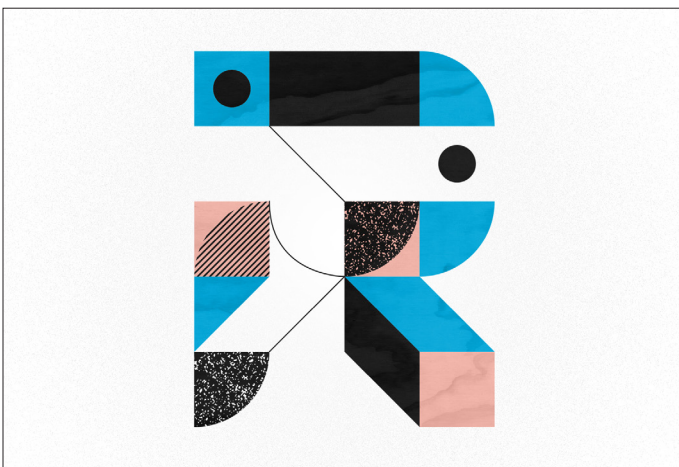
That's so hard for me. I normally like using san-serif typefaces because they're modern, geometric; but, the typefaces I love and admire most are calligraphic. My favorite, currently, is Yport. It is based on strokes from a broad nib pen. I love that it's blocky and gives variation in line, from thick and thin. It was created by Luzi Type.

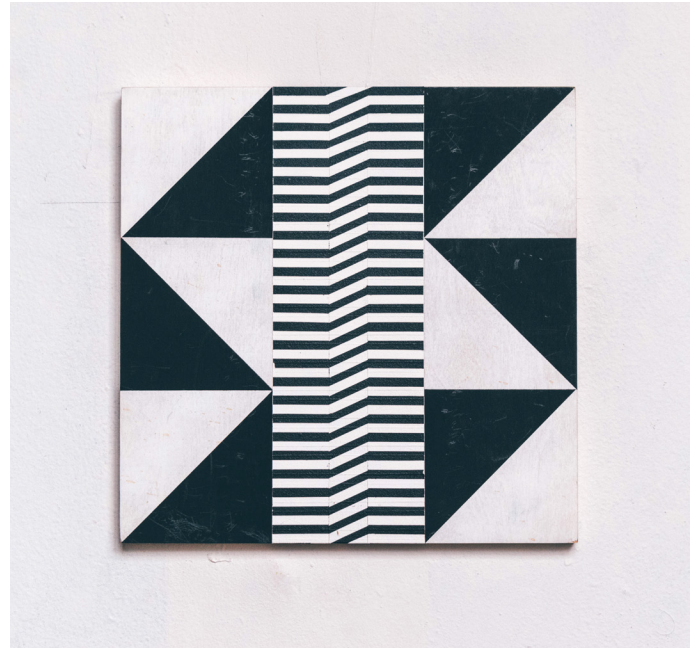
What is your relationship to pattern and form? What are you trying to convey to people?

When I think about patterns, I use gridlines a lot. They help me with the alignment of elements on a page or canvas. I love the repetition of the horizontal and vertical lines. Patterns used in mid-century design, Art Deco movement, the lines and Ben-Day dots in Roy Lichtenstein's work, the energetic patterns used in the Memphis movement (like the mottled texture on composition notebooks) all inspire me. Patterns give my work animation and lift; they balance out the more structured aspects of my work. I can't forget the humble polka dot! Wearing them makes me happy and I often use them to decorate elements in my work. Without a doubt, the forms I depict are heavily informed by my love of architecture. It's the reason why so much of what I make is rectilinear in nature.

You and I have discussed what you learn from each exhibition and how it informs the next, can you tell me about your exhibition at The Beverly + Sam Ross Gallery at Christian Brothers University in Memphis?

It was my first solo exhibition in a gallery. Before this show I used to only think about my work existing in my studio or on Instagram. I had to think about the work in the real world and how people would see it. For example, I was not in the habit





of signing things, but exhibitions are more formal. I am getting in the habit of taking these types of steps, thinking about how to present, archive, be more selective with the work I share. Scott Carter, the curator, helped me think about sight lines and how an exhibition is an environment. Now I'm working with a new curator and learning how to see my exhibition as a compositional space.

Please tell me about your exhibition title, *Khara Woods: Axis*?

I think "axis" is resonating with me. Because my family legacy is the imaginary line on which I rotate. My expressing myself through art is really almost like a love letter to my mother, grandfathers and other craftspeople that I've yet to discover in my family. It's a way for me to keep the tradition alive in a sense. It's my connection to my lineage. Although when you look at my work, you may not see that at first glance. My art is largely abstract in nature. There are certain devices that I use to express my art: line, repetition, alternating layers of decoration, using wood as a primary medium because of its warmth, versatility, availability, etc. These devices, my family history, tell a story about who I am as an artist; they center me.

Tell me about your family history, how has that impacted your creative practice?

It affects everything. My mother, N.J. Woods, is my biggest influence. There is so much to say, it's hard to know where to begin. My mom often talks about her father, Yancy Richmond and how he inspired her to become an artist. She remembers him painting a lot of winter scenes in the front room of their shotgun house. Her work, over the span of her career, is a result of his influence and her childhood in the historical neighborhood, Orange Mound, Memphis, TN. It was founded in 1890 and known as the first African-American neighborhood in the country, built by and for African-Americans.

As a kid, I remember looking at the illustrations in her books of poetry and being in awe. It is wonderful to emulate her creative spirit. My grandfather made paint and worked with wood. My great-great grandfather was a notable carpenter. According to family legend, in-and-around Byhalia, Mississippi. I have yet to confirm this, but it could make a cool personal project for me in the future. My working with wood, connects me to them. My family legacy is steeped in art, craft—it's my inheritance, the reason why I'm an artist.

Your presence on Instagram (@kharaoke_studio) gives great insight into your creative process. Why are you so active on Instagram? What do you get out of being so transparent about your creative process?

I love expressing myself, sharing my art with others. I love when my work resonates with people and hearing their thoughts on what I'm creating. It is also a place where I can learn from artists I admire. I share my process because I know how valuable it's been for me to learn from others.

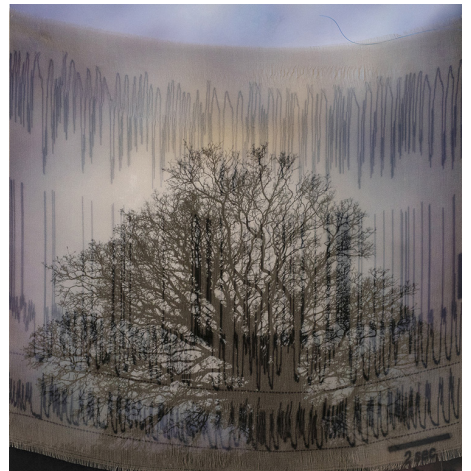
Initially, when we were preparing for this conversation I asked if there were any questions you wish I had asked. You responded, "Bagel or Biscuit?"

Biscuits: hands-down. Biscuits are fluffy; they're the perfect vehicle for butter. It's like you're back in your grandmas' kitchen. I guess it's a way for me to think about my family again and how important they are to what I do. Biscuits are love.

Khara Woods: Axis will open to the public on July 31, 2021.

Images (All work by Khara Woods) Opposite page TOP Custom multi-colored, multi-patterned "C" designed to participate in the 36 Days of Type annual open call typography project, 2021. MIDDLE "OK" digital poster, 18"x24", created as a self-initiated project BOTTOM Abstract geometric inspired "R" designed for 36 Days of Type annual typography project, 2019. **This Page** RIGHT Portrait of the artist. LEFT Untitled, 12"x12", spray paint, wood panel.

CURRENTLY
ON
VIEW



CAMPUS COLLABORATIONS

UL faculty have a strong presence at the Hilliard Art Museum this summer with four exhibitions that highlight the work, research and pedagogy of professors in the art and biology departments.

Professor Mark Genung, from the UL Lafayette Department of Biology, partnered with Curator Ben Hickey and Educator Olivia Morgan on the Learning Labs that accompany the exhibition, *Nancy Macko: The Fragile Bee*. Macko's exhibition is a reflection on the nature of bees as pollinators that fulfill a key role in the chain of sustainability. Clusters of hexagonal wood panels offer text and images related to the mythology of bees, and beautiful photographs capture bees in their natural habitats. The exhibition speaks of the artist's interest in environmental justice and Ecofeminism through the crucial and fragile role bees play in our ecosystem.

Professor Genung and his graduate students identified a variety of bees that contribute to the complex pollination cycle and provided specimens from their collection to further the connection between art and science in the exhibition. Visitors are invited to examine the specimens and to contribute to a community drawing exhibition that responds to the question: *Who's in your hive?*

A new exhibition by photographer Linda Alterwitz was proposed by UL College of Art professor of photography, Stephanie Paine. Paine was interested in showing her students a non-traditional approach to photography that incorporates other elements to generate an experience. Combining medical imagery, music, wind-activated motion, and other media, Linda Alterwitz creates an environment for her photography that inspires reflection on the relationship between mind, body and healing. Her collaboration with medical residents and graduate nursing students at the Mayo Clinic underscores interesting opportunities for collaborations with the Department of Nursing here on campus in Fall 2021.

Educator Olivia Morgan is working with Art Education Instructor Claire Schultz on a workshop led by the artist and offered to teachers as well as community members on June 12. Participants will have the opportunity to tour the exhibition, *Sanctuary: New Works by Linda Alterwitz* and to create their own video-based work of art inspired by Alterwitz's artwork.

Two other College of Art faculty have created installations that are on exhibition at the Hilliard. Instructor Kate Gordon's *Alligator Naps* in the Clerestory Gallery on the second floor is a life-size shadow box of sorts. Large canvases are suspended down the length of the gallery depicting myriad imagery that locks into a single composition when viewed from a front and center perspective. Gordon's unique approach to a three

dimensional presentation of painting expands the definition of traditional watercolor.

Ceramics professor John Gargano's *Le Détroit In Dust Ree* on the art wall just inside the museum entrance borrows the forms of industrial machinery to create an installation inspired by Diego Rivera's Detroit Industry frescoes at the Detroit Institute of Arts in Gargano's hometown. While ceramics are often associated with practical objects like mugs or even components of spark plugs, Gargano's use of the material in sculptural forms that celebrate labor and industry suggest a blurring of the boundaries between art and industrial design.

These collaborations with UL faculty offer our students a unique opportunity to see the work of their teachers in a museum setting, adding another perspective to the skills and knowledge of their classroom training, and highlighting the rich academic resources of our campus.

Ben Hickey | Curator of Exhibitions

Images(Clockwise from top right) Nancy Macko. *Knapweed (Centaurea sp)*, 2018. Archival digital print mounted on white Sintra and faced with Plexiglas; Nancy Macko. *California Poppy (Eschscholzia californica)*, 2014. Archival digital print mounted on white Sintra and faced with Plexiglas; Linda Alterwitz. *Untitled #2 (I Behold)*, from the series *Envisioning the Veil*, 2017-2019. Digital photography, medical sutures, and gauze on Canson Platine Fibre Paper; Linda Alterwitz. *Abandoned*, from the series *Envisioning the Veil*, 2017-2019. Digital photography, medical sutures, and gauze on Canson Platine Fibre Paper; Linda Alterwitz. *Untitled #7*, from the series *Envisioning the Veil*, 2017-2019. Digital photography, medical sutures, and gauze on Canson Platine Fibre Paper; Linda Alterwitz. *Ruth's Window*, from the series *Envisioning the Veil*, 2017-2019. Digital photography, medical sutures, and gauze on Canson Platine Fibre Paper; Nancy Macko. *Blanket Flower (Gaillardia aristata)*, 2018. Archival digital print mounted on white Sintra and faced with Plexiglas; Nancy Macko. *Desert Candle 1 (Eremurus x isabellinus 'Cleopatra')*, 2018. Archival digital print mounted on white sintra and faced with Plexiglas.



A HILLIARD MEMBERSHIP BENEFITS YOU —AND OUR COMMUNITY.

BECOME A MEMBER



Becoming a member at the Hilliard Art Museum means becoming an advocate for art, learning and culture right here in Lafayette. Membership fees help fund new exhibitions and programs, expand and preserve our permanent collection, and maintain our facilities and grounds.

Find out which level of membership is right for you, and join our community of members who are stepping up for the arts in Acadiana, by going to hilliardmuseum.org/support/become-a-member

William “Bill” Hendrix, Lafayette market president of Hancock Whitney Bank, has been supporting the Hilliard since before it even opened its doors. Having spent formative years in Lafayette as a kid, Hendrix was thrilled to return more than thirty years ago and has been a faithful patron of the arts in Acadiana ever since. Under his guidance, Hancock Whitney has supported the University for many years, including providing gap financing to help the museum get initial construction underway on its sleek, modern gallery space. He spoke with “Viewfinder” contributor Ty Baniewicz about why he has long prioritized supporting arts and culture in our region, and what it means for business leaders to step up to ensure the legacy of institutions like the Hilliard.

Ty Baniewicz (TB): Hancock Whitney has supported the Hilliard for nearly twenty years. As the bank’s regional president, how do you see Hancock Whitney’s relationship to supporting the arts in Acadiana?

Bill Hendrix (BH): Regarding the art community in general, I think we at Hancock Whitney and other banks have a civic duty to support arts organizations. At HWC, we strive to provide quality service to our clients as well as the communities we live and work in. We pay it forward! If you look at successful communities, you will see that art is the main driver of local culture, civic pride, and economic success. Lafayette is the perfect example—a community that people want to live, work, and raise their family in. That is due in large part, in my opinion, to the rich culture of our area that makes us unique. The arts play a huge role in that.

TB: How long have you lived in Acadiana yourself?

BH: I was born in Houston, but moved to Lafayette when I was seven, where I attended L.J. Alleman for 1st thru the 8th grade. My first real exposure to the local art community as an adult came shortly after I arrived in 1986 with First National Bank, when I was asked by one of the executives if I would consider serving on the board of the Acadiana Symphony. I agreed and six years later, I

served as Board President. I do not have any musical talent per se—my wife and son have that skill set—but I do love to listen to good music.

TB: How did you first come to know about the museum?

BH: It came about from my relationship with Paul Hilliard. Paul was successful in the oil and gas business, and was kind enough to participate in several of the bank functions we sponsored. Paul is one of the most exceptional people I have ever had the pleasure of meeting—extremely smart, well-read, and witty. I knew if Paul and Lulu were associated with the art museum, it had to be first class. LouAnne Greenwald, the museum’s director, has carried forth that legacy and does an outstanding job bringing the very best to our community by managing a facility that caters to the students and faculty at ULL. LouAnne never sits still!

TB: Why do you feel it’s important for business and financial leaders like yourself to support institutions like the Hilliard?

BH: Like I said earlier, a vibrant community is a reflection of its people and their ability to see and experience all forms of art. In Lafayette, we are fortunate to have a museum, a symphony, performing arts societies, a ballet, and many festivals. What a wonderful opportunity this provides for families! To introduce their children to varied art forms, and let them learn and pursue their own artistic talents and skills. Having served on several non-profit boards during my banking career—Acadiana Symphony, Family Tree, Chamber of Commerce, Community Foundation and the ULL Foundation—I know that funding is always a challenge. As local governments trim their budgets to make ends meet, the arts community often sustains cutbacks from public funding. Therefore, it is up to businesses in Lafayette to step up and help fund and grow these organizations for the betterment of the community. While the economic impact may not be seen immediately, believe me, it is there and can be seen on the faces of the people who live here.

DONOR SPOTLIGHT:

BILL HENDRIX

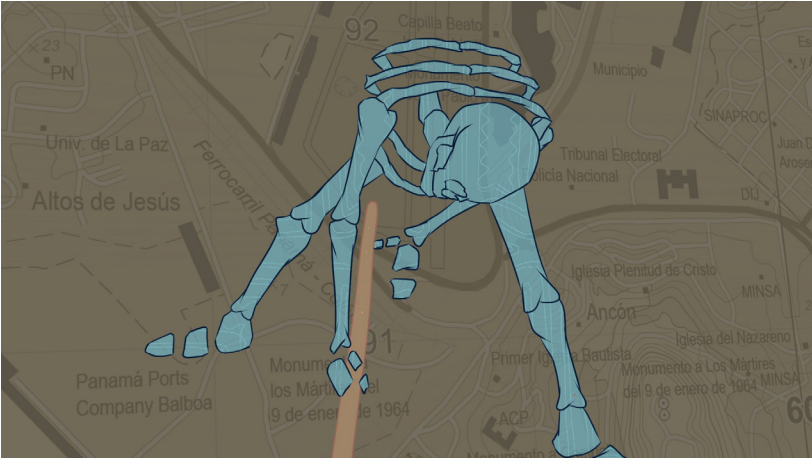
LAFAYETTE MARKET PRESIDENT

HANCOCK WHITNEY BANK



CAMPUS
CONNECTIONS

AN ANIMATED
EVENING





On May 7, over eighty students, faculty, family members, and friends gathered at sunset to watch animation shorts created by graduating BFA students. In more ways than one, the event was a celebration of milestones: the completion of a college degree, the Hilliard Art Museum's first large in-person program since COVID restrictions began last year, the end of a semester, and the beginning of summer. There was a collective "We made it!" feeling of calm and joy as attendees spread blankets, or unfolded camp chairs on the museum's lawn. Although the Department of Visual Arts and the Hilliard have partnered on other student programs and exhibitions, this event was the first time to showcase student animation work in a outdoor event format.

During a Zoom chat at the end of March with Professor Yeon Choi's Advanced Computer Animation class, students shared their feelings of enthusiasm about seeing their projects in a museum setting. "I just want to see something that I am really proud of and excited for other people to see," said Braiyha Ingram. She was not alone in her eager anticipation about the opportunity to share her work. "One thing I'm really excited about," began Isabella Mire, "is that I feel like the film fest is a little bit more inclusive to everyday people that don't go to museums. I'm excited because I have family members that actually want to go to it even though they wouldn't visit museums and it will expose them to more pieces, so I'm very excited about that."

Other students, though they were looking forward to the event, spoke on the challenges of COVID and its influence on their projects. Juan Gallardo Sanchez, who dedicated his project to his family, to Panama, and to Latin America, said that the obstacles presented by the pandemic gave him "even

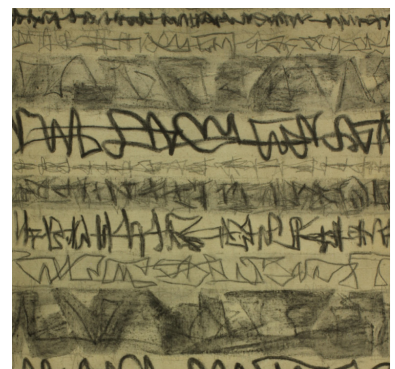
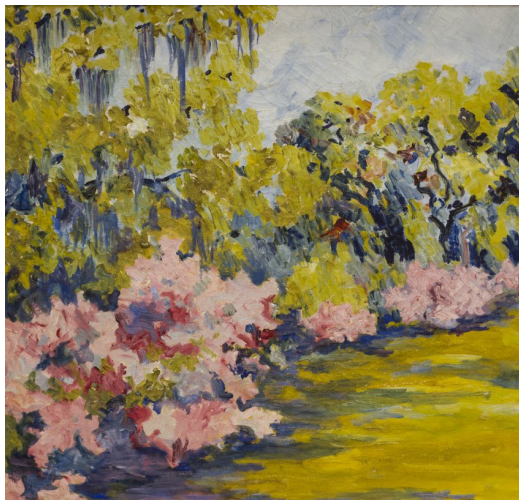
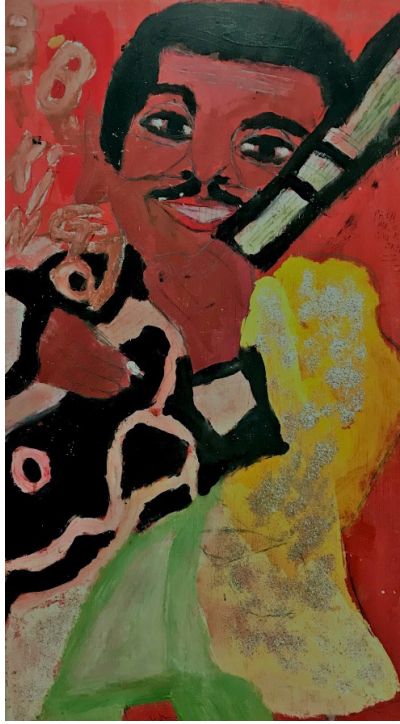
more reasons to speak of [his family], and speak to them" through his animation's visual narrative. He was not the only student grappling with difficult and personal topics. Each of the fourteen student shorts had an emotional gravity. "Animation has a history of *being made for children*" said Professor Choi, "so a lot of people have the misconception that it always has to be sugar coated, or a sweet and funny story." As she spoke, several students nodded. She continued, "Artists and animators need to keep making these kinds of pieces because the general audience needs to see reality; they need to know that this is the world--not only a sugar-coated, fantasy world."

At the live screening, the audience's applause and focused attention for each of the student's shorts reflected their sincere interest and engagement with the work. The larger-than-life projection of a young woman in a hazmat suit at a grocery store in Han Do's *The Monster Outside*, contrasted the early-summer outfits of the people gathered on the Hilliard's lawn to enjoy art. The screening brought together several realities and themes related to a spectrum of the human experience: fear, joy, adversity, unity, togetherness, hope. As friends leaned against each other's shoulders and professors and family members proudly cheered, there was a collective welcoming back of togetherness. "I think this is a good event format," commented Ben Hickey, Curator of Exhibitions, as he stood behind the crowd, "I could see us doing more outdoor events like this in the future. Creating a space for students to showcase their work is so important, and partnerships like this are great for everyone."

Images (Opposite, from Top) Han Do. Still from *The Monster Outside*; Juan Gallardo Sanchez. Still from *264-6245*; Braiha Ingram. Still from *Good Hair*; Isabella Mire. Still from *Headspace*.

FROM
THE VAULT

A REFLECTION
ON THE
VIRTUAL
ART TALKS
PROGRAM



If the artwork in the Hilliard's permanent collection came alive and sang, danced and shared its stories the resulting party would reflect the unrivaled creative spirit of Acadiana—its food, music, and culture. It is from this sense of community and celebration that the Hilliard's virtual monthly Art Talks program was created. The delight and care that the Education Department gives to selecting, researching, and sharing art from the collection with the community results in an unmissable opportunity to discover new artists from Louisiana or with connections to the American South. Each thirty-minute discussion facilitated by the Education Department spotlights an artist from the collection and provides a rare, behind the scenes glimpse of an artist's unique perspective and life story.

The program has featured Louisiana-based artists working in a variety of media and time periods. In March, for instance, the lush pink beauty of Emily Hamilton Huger's *Azalea Time* transported attendees back to the 1930s when the annual Azalea Trail first began. Admiration for Huger's artwork quickly shifted from nostalgic enjoyment of the art to deep admiration as the audience learned of Huger's remarkable service during the First World War. Huger directed and oversaw the vocational training of more than 4,000 war-injured soldiers for which the Veterans of Foreign Wars later honored her with the Citizenship Award in 1941. After the war, Huger moved to Lafayette where in addition to being the first woman to serve as the Head of the Art Department at Southwestern Louisiana Institute (now University of Louisiana at Lafayette,) she was active in Lafayette society, serving as the Chairwoman of the annual Camellia Pageant. In the follow up survey for this event, Hilliard member Megan Barra, wrote, "...I appreciate these programs and always am inspired by the artist. In this case Emily Huger was an inspiration not just in her art-making but by everything she accomplished."

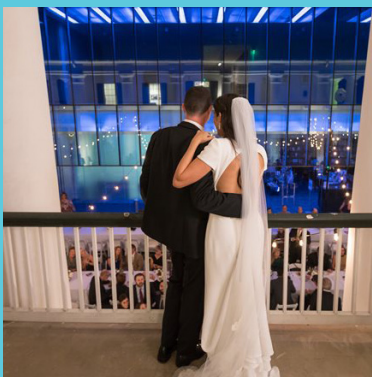
Audience joy and enthusiasm is at the heart of the program's success and impact. The Hilliard's collection belongs to the community—its importance rests in the stories, memories, and creativity of the art makers, admirers, and advocates that the Hilliard is honored to have as its audience. Some of the most enjoyable talks so far have been those during which attendees tell stories, ask questions, and share their responses to the art. During April's program featuring artist Chuckie Williams's double-sided portraits of blues musicians James Booker and John Lee Hooker, local artist and art collector Shine Sonnier shared a memory of seeing Booker perform during the New Orleans Jazz Festival. In Williams's portrayal of Booker, he gives the pianist a sixth finger on his left hand. Sonnier was quick to notice that the pianist "had a lot of fingers," which, all in attendance agreed, was a clever commentary on the musician's superstar piano skills. The sharing of stories, laughter, and memories during each Art Talks program has been a way

to maintain and develop new connections even during the challenges presented by the pandemic.

The Education Department would love to "talk art" with all who are interested and hear how the featured artwork from the collection speaks to you. The program is held via Zoom on the third-Thursday of each month at 1:00 p.m. CST. Registration is free. All are welcome.

Join in the discussion by signing up for the next Art Talks event at HilliardMuseum.org.

Images (Clockwise from top right) Ida Kohlmeyer. *Where Does Your Garden Grow*, 1957. Oil on linen; Welmon Sharlhorne. *Untitled*, 1991. Ballpoint pen on manilla envelope; Emilio Sanchez. *Casita al Mar*, Edition 146/200, 1974. Color Lithograph; Clyde Connell. *Sound of the Swamp*, 1970. Charcoal on canvas; Ross Jahnke. *5K*, Edition 20/21, 2004. Woodcut, silkscreen on Rives BFK paper; Emily Hamilton Huger. *Azalea Time*, 1933. Oil on canvas; Chuckie "Artist Chuckie" Williams. *B.B. King*, 1993. Acrylic pigment, pencil, glitter on plywood.



Weddings at the Hilliard modern. traditional. yours.

The Hilliard Art Museum offers a distinctive and elegant venue for any event. It is the perfect blank slate to fit the style of each and every bride. Find out more about holding your special day on our grounds by reaching out to our Events Coordinator at

hilliardmuseum.org/visit/plan-an-event

Stepping into an event space designed by the Hilliard's Greta Gerstner feels a bit like stepping into one of her photographs: a world of subtle contrasts, where dark and light interplay such that everything they touch becomes somehow more glamorous, mysterious, and cool. Gerstner, who received her BFA in photography from Nichol's State University, joined the museum in 2018 as Events Coordinator, drawing on years of experience managing events for both the Acadiana Center for the Arts and a luxury events marketing company. Since last year, she's also taken on videographer responsibilities, making the museum's exhibitions accessible throughout the pandemic. Contributor Ty Baniewicz spoke with Gerstner briefly about her work for the Hilliard, beginning with a look at how Greta makes each event special and unique.

Greta Gerstner (GG): For one of our openings, I got a harpist. We were showing the work of artist Gisela Colon, who creates these 'pods'—

Ty Baniewicz (TB): I remember the pods, sculptures with different colors on the inside.

GG: They're very euphoric. So I thought the harp would be a really nice way of 'vibrating' the space. It was cool to use sound in a visual way. I always like to put on events where it's an experience, where people get something from it beyond just drinking or eating. It's nice when people tell me later about something they remember from an event that was special, or that had never happened before.

TB: What was it like getting through the pandemic as an events coordinator?

GG: We transitioned to digital, so I create all of our videos in-house now. I taught myself how to shoot and edit video. All of our exhibitions that we have on display, you can see a snippet of them online now. I think, since August of last year, I've created 40 or 50 videos.

[laughs] It's different! And it's difficult. There's so much more to learn.

TB: You recently had a gallery showing of your photography work at Basin Arts. Are you working on anything new, artistically?

GG: It's in the works right now, but I plan to partner with a couple people to photograph and video people in the community that don't get the spotlight. With the pandemic, I've lost a little bit of time and energy for my own creativity, but the transition with the museum has kept me busy, and that's good. It's good to be busy!

TB: You're so good with portraits. Was that always your interest in photography?

GG: I really like abstract photography, and taking portraits in an abstract way. As much as I love taking pictures of people, I think it can be overdone, or at least needs to be done in a different way. Another thing is, for me, if I don't connect with the person, you can tell in the photo. I need that emotional connection to make it work.

TB: It seems similar to how you plan events, too.

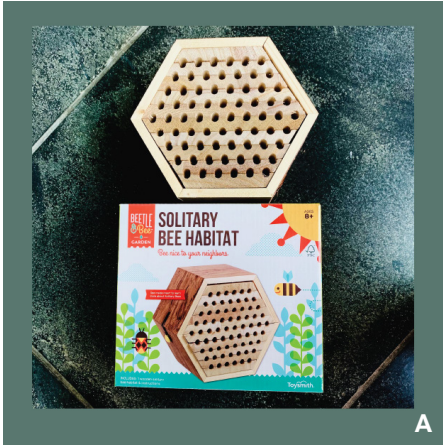
GG: I mean, that's the whole thing! It brings a little tear to my eye when I see people enjoying the space, because I put a lot of hard work into it. Even if I don't get any kind of money out of it, it just feels good to see people having a good time in a space that I created. That's what I really get out of it, seeing joy on people's faces.

STAFF SPOTLIGHT:

GRETA GERSTNER

EVENTS AND DIGITAL
MEDIA COORDINATOR





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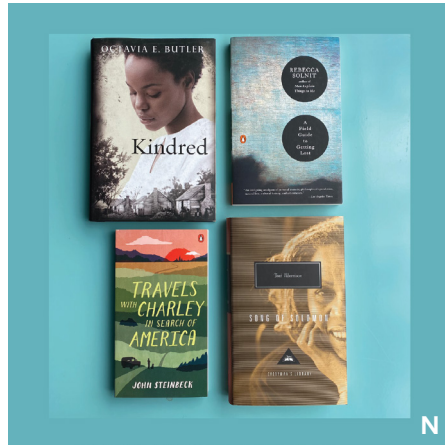
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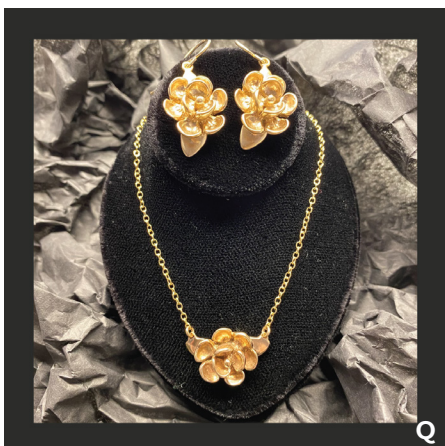
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Follow the museum store on Facebook and Instagram (@HilliardMuseumStore) to stay up to date on all of the goodies, gifts and artwork available in our store. Whether you are shopping for yourself, or the art lover in your life, the Hilliard is here to help!

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The Hilliard Art Museum store is open for in-person shopping Tuesday, Thursday, Friday 9AM – 5PM, Wednesday 9AM – 8PM and Saturdays 10AM – 5PM. Shop virtually this summer by emailing museumstore@louisiana.edu.

BUILDING A COLLECTION: MARAIS PRESS PRINT COLLECTION

Works on paper make up a significant percentage of the Hilliard Art Museum's collection. The Marais Press Print Collection – a portfolio of nearly 250 works on paper – offers a diverse range of subjects, styles and techniques reflective of the artists that have visited campus through the Press' residency program since the 1990s. Exhibitions and Collections Manager, Misty Taylor, offers her insights on the history of the Press and this unique collection.

During my first annual eyes-on inventory of the collection, I came upon the Marais Press Print Collection donated to the museum by Brian Kelly, Professor of Printmaking in UL's College of the Arts. As I inspected each print, I was impressed by the quality of work and mastery of technique, and I delved into researching the story of the Press and its participants.

Marais Press is a professional fine art printing press at the University of Louisiana at Lafayette. It is the only printmaking program in the state committed to both teaching and research of alternative printmaking techniques with the heart of the program being the apprenticeship of students by visiting artists. Each year six to nine prominent local, regional, national, and international printmakers and artists come to campus to work with students and produce a print. Print editions from Marais Press have been exhibited throughout the United States, Poland, Canada, Japan, China, South Korea and Mexico, featured in printmaking journals, and demonstrated in research presentations about printmaking at conferences and universities.

Marais Press began as a means to promote faculty work in the early 1990s, and it gained momentum with the arrival of master printmaker, Brian Kelly, in 1999. Kelly recognized the valuable experience students would gain from working with and learning from professional artists. Not only would they be exposed to a variety of techniques and printing processes, but they would also build relationships with professional artists in the field to support their long-term goals in both fine art and commercial printing fields. In twenty-two years there have been more than 150 collaborations between students and professional artists. Printmaking programs emphasizing collaborative research and learning are unique and can be found in only a handful of universities in the United States including the University of New Mexico, University of South Dakota, University of

Wisconsin, University of North Texas, Rutgers University, the University of Florida, the University of South Florida, and Washington University in Saint Louis.

Professor Brian Kelly received his bachelor of fine arts degree in printmaking from Northern Illinois University in DeKalb in 1987 and his master of fine arts degree in printmaking from Louisiana State University in Baton Rouge. After graduating he studied waterless lithography at the renowned Tamarind Institute at University of New Mexico in Albuquerque and non-toxic intaglio techniques at Frogman's Press at the University of South Dakota. At UL he is the Coca-Cola/BORSF Endowed Professor of printmaking and was recognized as a Distinguished Professor at the University in 2010. He led the Department of Visual Arts from 2004–2009 and again from 2010–2016, and was the recipient of the Eminent Scholar Award for Leadership and Service in 2017. As an artist, Kelly creates representational narratives through images that reflect personal, social and political experiences and place. His work has been published, reviewed and exhibited nationally and internationally.

Printmaking Techniques

Printmaking is the process of transferring an image from one surface, often called a matrix, to another surface such as paper or fabric. The matrix is a flat surface on which a design is created and it can be made of a variety of materials such as wood, stone, metal or glass. The design is created by working the surface of the matrix with tools or chemicals. The surface is then inked, placed face down on paper and exposed to controlled pressure such as a printing press. A mirror image of the design is transferred from the matrix to the paper. Multiple prints pulled from the same matrix create an edition and prints are often marked to indicate their place in the sequence of the printing process (i.e. 1/100, 2/100, 3/100). This article will cover five of the most common printing techniques.



Woodcut

Woodcut, a relief process, is the earliest printmaking technique. A design is drawn or transferred onto a wooden block. Sharp tools are used to carve away parts of the block that will not receive ink. Once the design is complete, the block is inked, usually with a rolling tool called a brayer, and a piece of paper is placed over it. The prepared block and paper are then run through a printing press.

Linocut is another relief process like woodcut. Rather than cutting a design into a wooden block, the design is cut into a piece of linoleum. The effect is so similar it is virtually impossible to tell the difference.

Examples of these processes are illustrated here with works by Jim Bryant and James Bailey. In both cases, the carved marks of the reductive process lend interesting texture to the prints.

Left Jim Bryant. *Investing in the Community*, Edition 22/24. Woodcut. 2010.08.61. Marais Press Print Collection

Right James Bailey. *Bad Bunny*. *West Portfolio*. Linocut. 2012.08.052. Marais Press Print Collection



Two Artists with a shared ~~dream~~ Vision.

Engraving

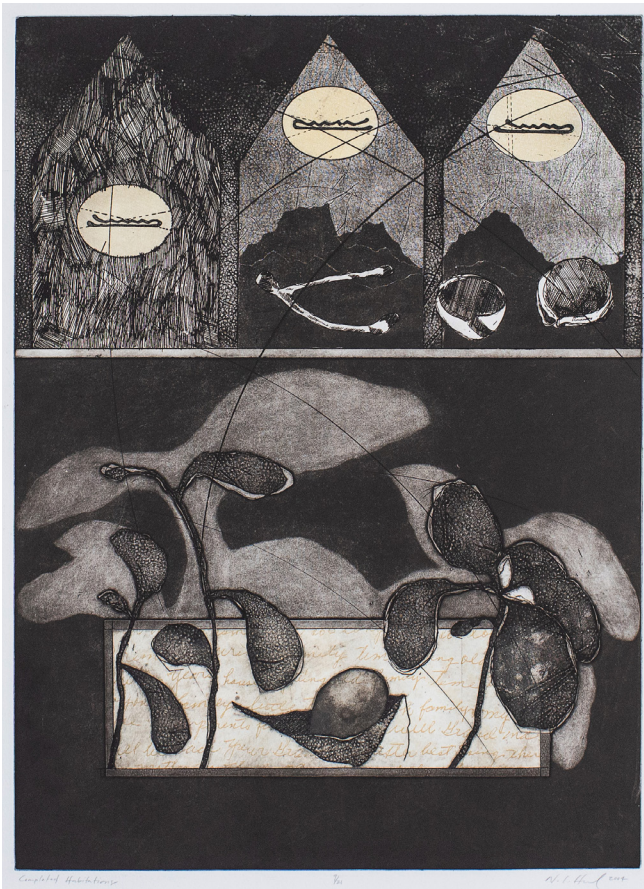
Engraving is the opposite of woodcut. It is an intaglio process – the image to be printed is cut away from the matrix. The incised area creates a recess to hold the ink. In engraving, the matrix is a metal plate usually copper or zinc. The printmaker uses a sharp steel tool, a burin, to cut lines into the plate creating a design. To achieve smooth, even lines requires strength and control from the printmaker.

Once the composition is complete the plate is ready to be inked. After the ink has been applied, the excess is removed from the surface with a soft material such as a cotton cloth. Further surface cleaning is done with a tarlatan rag, a heavily starched cheesecloth. After the plate is wiped to the desired level, it is ready to be printed. A sheet of dampened paper is placed over the metal plate and they are put through the printing press. The pressure of the press forces the ink onto the paper. The press also produces an outline of the outer edges of the plate, known as a plate mark.

Engraving allows for fine and detailed line work. By manipulating his plate with various sized burins, Ke Francis has created texture and sharpness coherently. Gerry Wubben achieves such precise detail in his print, it almost appears three dimensional.

Left Ke Francis. *Two Artists with a Shared Vision. East Portfolio, Edition 74/80.* Relief and engraving. 2012.08.016. Marais Press Print Collection

Right Gerry Wubben. *Monkey, Edition 9/12.* Engraving. 2010.08.60. Marais Press Print Collection.



Etching

Etching is another intaglio process. In this technique, the design on the metal plate is made by acid rather than a burin. The plate is covered with a layer of acid resistant varnish or wax called a ground. The printmaker then uses a sharp metal tool, an etching needle, to scratch away the ground exposing the metal. Once the design is complete, the plate is submerged into a tub of acid which etches the exposed metal. This creates recesses that will hold ink. After the metal has been etched, the ground is removed with a solvent and the plate is ready to be inked. The ink is applied and removed in the same way as an engraving plate. Paper is then placed on top of the prepared plate and it is passed through the printing press.

The etching process allows for the creation of tonality in the print. The depth and width of the recesses is determined by the length of time the plate is exposed to the acid. A longer exposure will cause deeper and wider recesses, which hold more ink and print darker lines on paper. An excellent example of the tonality created from etching can be seen in Nicole Hand's *Completed Habitations* and Addie Jane Dawson-Euba's *Cin d'ella*.

Left Nicole Hand. *Completed Habitations*, Edition 9/21. Etching, aquatint and chine collé. 2010.08.43. Marais Press Print Collection.

Right Addie Jane Dawson-Euba. *Cin d'ella*, Edition 14/24. Etching and drypoint. 2010.08.51. Marais Press Print Collection



Lithography

Lithography is a technique based on the chemical repulsion of oil and water. The matrix here is a porous surface such as limestone. The design is drawn directly on the limestone with a waxy crayon specific to lithography. Nitric acid and gum arabic are then applied to the surface of the stone. The combination of chemicals reacts to the waxy crayon and burns the image onto the surface. The stone is then cleaned with water and inked. The ink adheres only to the burned image and is repelled by the water. Paper is placed on top of the stone making it ready for the printing press. Lithography captures fine gradation and shading along with intricate detail which can be seen in the works by Brandon Sanderson and Raluca Iancu.

Left Brandon Sanderson. *Genius Loci: Being/Place, Edition 53/55*. Lithograph. 2012.08.038. Marais Press Print Collection

Right Raluca Iancu. *Fox, Artist Proof*. Lithograph. 2018.06.11. Marais Press Print Collection



Screen printing

Screen printing, also known as silkscreen, is a process of pushing ink through a screen onto a surface. Unlike other printing techniques, screen printing does not use a printing press. This technique requires a printing screen made of fine mesh fabric that is tightly stretched and attached to a metal or wooden frame. Traditionally the fabric was made of silk, but today most are made of synthetic materials. To make a stencil from the screen, certain areas of the screen must be impenetrable to ink. This is usually accomplished with an application of an emulsion specific to screen printing. Once the stencil is prepared, the screen is inked. A squeegee is used to push the ink across the screen. The areas the ink passes through creates the image.

Left Melissa Harshman. *Picnic*. *East Portfolio*. Silkscreen and archival pigment print. 2012.08.018. Marais Press Print Collection

Right Larry Schuh. *Bird-Dog*. *Dog: A Collaborative Portfolio*, Edition 22/23. Silkscreen. 2010.08.11. Marais Press Print Collection

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Parking is also available after 6:30PM on weekdays, and all day on weekends, in the lot across the street from the museum on East Saint Mary Boulevard.

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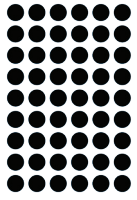
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