Summer Exhibition Opening Reception

The Hilliard Museum announces a new series of exhibitions for the Summer 2019 season.

Lafayette, LA- The Hilliard University Art Museum is pleased to announce the opening of its fall 2019 season with a series of unique and dynamic exhibitions that feature work from faculty at the University of Louisiana at Lafayette, local and regional artists, and the official artist of Festivals Acadiens et Créoles.

The public is invited to celebrate and view the gallery installations on Friday, September 13 for a free opening reception from 6:00 to 8:00 PM. A private members-only preview will take place from 4:00 to 6:00 PM. Drinks and light refreshments are generously provided by Shannon R. Trahan, Urban South Brewery, Bayou Teche Brewery, and Dripping Springs Vodka. This event is also supported by Party Central. Additionally, the 2019 Official Festivals Acadiens et Créoles poster and pin will be unveiled during the public reception.
June 8, 2018 – November 16, 2019

John F. Simon, Jr., a native of Louisiana, is a noted software art pioneer. *Paths and Loops* acknowledges this status, and explores the nature of his creative process with a breadth and depth that has not been matched before. Simon uses meditation in conjunction with drawing each day to mine his subconscious for portentous subject matter. The resulting series, his *Divination Drawings*, represents a twenty-year undertaking that feeds his overall artistic practice. If an image regularly cycles through his daily drawings, he will elaborate on the idea by recreating it in a less improvisational medium than drawing. At this stage his work is apt to manifest in a variety of forms such as software, sculptural paintings created with CNC routers, and any other materials that appeal to him. Simon is a meticulous record keeper and uses his archives to track his life’s work, as well as better understand the very nature of creativity and artistic intention. He is captivated by how his understanding of works of art he already thought complete grow and change over time, revealing that perhaps a work of art is never complete, only enriched with further consideration.

Sharon Kopriva: No Small Thing
September 13, 2019 – January 4, 2020

Sharon Kopriva’s art is larger than life. This is not a result of her tendency towards large-scale work, rather it is connected to how she depicts and selects her subject matter. Her points of reference run the gamut from Nazca funerary complexes and biblical plagues to forests, Peruvian hairless dogs, and seminal cultural figures. No matter what she depicts, Kopriva’s work elicits a sense of being a small part of something much greater than the individual looking at her work. She consistently illustrates how humans are part of a continuum of shared experience that can speak to fantastic achievements, but more importantly, illustrates how we are subject to powers, institutions, and feelings over which individuals seem to have little or no control. This lack of control is, in varying degrees, frightening and Kopriva embraces this.

Quad Suite: Richard Landry
September 6, 2019 – December 7, 2019

Richard Landry’s 1972 video *Quad Suite* explores the performative nature of both video and music. As a musician and composer, Landry pushes the boundaries of music, exploring new ways to use the acoustics of physical spaces and electronic delays. In *Quad Suite*, he explores the material qualities of video, revealing an entrancing relationship between sound and image through meditative repetition.

The title, *Quad Suite*, refers to Landry’s use of a quadraphonic delay. Landry uses four speakers, each playing the same output with a 400 millisecond delay between each of them. The first speaker is delayed 400ms, the second plays with an 800ms delay, and so on. Therefore, as Landry plays new sounds, the speakers are still playing his previous notes, allowing him to play in a quartet with himself. The effect is both haunting and reflective.
Songbirds: Nature as Metaphor | Paintings by Melissa Bonin
September 6, 2019 – October 26, 2019

Through the media of visual art and poetry, artist Melissa Bonin explores ancient and universal themes. She uses nature as metaphor to create a personal symbolic language. Her work examines life, death, rebirth, transformation and the intersection between Heaven and Earth. Symbols of land, trees, water, sky, birds and moons, which are accessible to all, are used to link the viewer to the past.

Bonin states: “The minimal bayou paintings are not landscapes; they are journeys. Painted trees serve as portals, and dancing vines and low-lying branches become obstacles which define the path from darkness into light. While birds represent the human soul and eternal life, acting as guides and forecasters... As the link between Heaven and Earth, their flight is a powerful metaphor for freedom and the soul’s journey in pursuit of higher knowledge. Moon and moonlight illuminate the Divine Feminine, while perspective, color, rhythm, and movement are used to draw the viewer in. Guided by this light, the observer is then invited to go deeper, into the water, and into the song of the terrain.

Informed by a multicultural blend of sources, I present perspectives influenced by my French and Acadian ancestry, and the journey of the Great Deportation: refugee to joie de vivre, from deportation to transformation. In honor of the feminine, the work echoes a deep connection to the natural world, a responsibility as guardians of the Earth, human spirit and the song of the terrain and its people.”

This show is presented in partnership with Festivals Acadiens et Créoles.

Faculty Miniatures: Toward the Condensed, and Not-Yet-Known
August 23, 2019 – January 25, 2020

The Hilliard University Art Museum is excited to present Faculty Miniatures: Toward the Condensed and Not-Yet-Known. Curated by Chris Bennett, Assistant Professor of Art History in the Department of Visual Arts, the exhibition sets out to examine the conceptual and visual possibilities presented by the format of the miniature within contemporary art practices. Visitors to the exhibition are apt to have their perceptual expectations subverted. Rather than being confronted by singularly huge works of art, they instead see an array of pointed statements characterized by intensification and condensation; works of art whose small size makes them precious, demanding of an up close and personal examination

Acknowledgements

The museum wishes to express gratitude for the support and partnerships that have made this season of exhibitions possible: The Hilliard Society; the University of Louisiana at Lafayette and the UL Foundation; as well as our friends and members.
Upon request, high-resolution images, and complementary program calendars are available. Interviews may also be arranged.

**Museum Hours, Admission & General Information**
The Hilliard University Art Museum is located at 710 East Saint Mary Boulevard, on the campus of University of Louisiana at Lafayette. Museum Hours are: Tuesday, Thursday and Friday, 9:00 AM to 5:00 PM; Wednesday, 9:00 AM to 8:00 PM; Saturday, 10:00 AM to 5:00 PM; closed Sunday and Monday. General Admission: $5 Adults, $4 Seniors (62+), $3 Students (5-17). FREE for Members, UL Students/Staff/Faculty with identification, and visitors under 5. Guided tours of the galleries are available Friday & Saturday at 2 PM, complimentary with admission. For general information, please visit hillliardmuseum.org or call (337) 482-2278.

**About the Hilliard Museum**
The Hilliard University Art Museum operates on the campus of University of Louisiana at Lafayette, and was originally founded in 1964 as the Art Center for Southwest Louisiana. Featuring a state-of-the-art modern facility that was erected in 2004, the museum houses more than 2,200 objects in its permanent collection, and is the largest art exhibition space between New Orleans and Houston. The Hilliard Museum serves a wide range of educational and cultural needs by fostering cross-disciplinary intellectual discourse on campus, and throughout the region. At the core of the Hilliard’s mission is to collect, preserve, interpret, and exhibit the art of our time, while celebrating the great diversity of Louisiana’s heritage.

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