Spring Exhibition Opening Reception

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

Lafayette, LA - The Hilliard University Art Museum is pleased to announce the opening of its spring 2019 season with a series of exhibitions that explore themes that range from incarceration to environmental processes, organic minimalism and classic views of the Louisiana landscape.

The public is invited to celebrate and view the gallery installations on Friday, February 8, 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 generously provided by JT Meleck and Bayou Teche Brewing.

Gisela Colon: Pods
January 18, 2019 – August 24, 2019

Upon entering the gallery, one is surrounded by wall-hung biomorphic forms in multiple glowing hues that seem to transmute, interacting in new and unpredictable ways, with every variation in the room’s illumination and every shift of the viewer’s perspective. Forms within the forms also seem to move and alter. Shaped like amoebae and radiating like gems, the works evoke life both at its most primordial level and, simultaneously, at its most technically advanced and aesthetically refined. The way viewers interact with the Pods—by moving around and among them, by drawing closer and stepping back, by observing the differences wrought by variations in sunlight or levels of artificial lighting—is essential to the artist’s aims and the work’s meaning.
Colon is principally concerned, she has said, with “non-linearity, shape-shifting, fluidity, liquidity, temporality, motion”—everything that is contrary to “stasis.” And, indeed, in examining her work one encounters no acute angles, no flat contours, no rough surfaces. The constructivist aspects of Modernism—straight vectors, the grid, uniform modules—are here superseded. Sinuousness, brightness, protozoan shapes, mystery, and opulence prevail. Once engaged with the Pods, the eye and the mind never rest. Everything is flow and change.

Daniel Canogar: Echo
February 1, 2019 – April 27, 2019

The fluid and fragile nature of memory is extremely important to Daniel Canogar. Within his studio practice Canogar frequently posits technology as reflective of society’s shared consciousness in that technology is constantly changing; the new replacing the old at such a pace that recollections of some things once so important are virtually forgotten. Echo, the work on view, gives physical form to this process. Using innovative flexible LED tiles of his own design, Canogar’s screen forms can be shaped into curls and waves, their luminescence reaching beyond the confines of Echo’s sculptural form, giving viewers a physical object they can move around, as well as, to some degree, through and within. Stunningly beautiful, the work is alluring and unavoidable, much like many memories themselves. Whether the work in this installation will live on by achieving some degree of immortality or fall victim to cultural amnesia is too speculative to consider. Simply, Echo is not necessarily a clarion call to remember something specific. It presents to us a fascinating metaphorical anatomy of how technology, something ostensibly cold, hard and empirical, reflects our humanity back at us.

Slavery, The Prison Industrial Complex: Photographs by Keith Calhoun and Chandra McCormick
Curated by Susan H. Edwards, Ph.D. and Katie Delmez
February 8, 2019 – May 18, 2019

Slavery, the Prison Industrial Complex reveals how a New Orleans husband-and-wife team uses their cameras as tools for social engagement and reminds their audiences of persistent racial inequities, especially throughout the American criminal justice system. The exhibition focuses on the couple’s decades long examination of life inside Angola, Louisiana’s state penitentiary, and the impact incarceration has on the extended family. Approximately twenty-five of their poignant photographs document the exploitation of the men living within the maximum-security prison farm, while also showcasing the prisoners’ humanity and individual narratives. Groupings include images of the prisoners at work in the fields, evoking the history of the land as a working plantation; penetrating portraits of men looking directly and somberly at the photographer and viewer; scenes from a rodeo that has taken place every April and October since 1965 in which the prisoners are the main attraction; and gripping moments from when inmates are at times allowed to leave the 18,000-acre campus to attend the funerals of close family members. The photographs will be accompanied by videos that record the release of three exonerated inmates, and their stories of life in and out of prison. This exhibition is organized by the Frist Art Museum, Nashville, Tennessee.
Spotlight on the Collection: Henry Botkin
November 9, 2018 – May 4, 2019

Henry Botkin (1896–1983) was born and raised in Boston, Massachusetts. He studied art at the Massachusetts College of Art before moving to New York to continue his studies at the Art Students League. While in New York, he worked as an illustrator for *Harper’s*, *The Saturday Evening Post*, and *Century* magazines suggesting his talent for representational imagery was quite advanced. In the early 1920s, the artist left New York for an extended stay in Paris which was supported by his cousins George and Ira Gershwin. In 1926, the artist built a studio and remained in Paris until 1930. He also made regular trips to the south of France, especially Saint-Tropez, where he captured the daily life of residents and the French countryside.

A large part of Botkin’s estate was donated to the University Art Museum in 1981 and it remains one of the largest repositories of Botkin’s work to date. Botkin’s experience characterizes that of so many American artists who traveled to Europe in the early 20th century and returned with new philosophical and aesthetic ideals about art. Through his work, we are able to witness the evolution of American Modernism as it moved from its European roots to become an important foundation to 20th century American art.

Shadows-on-the-Teche: Plein Air
December 21, 2018 – March 15, 2019

The exhibition presents a survey of contemporary Plein Air painting from around the nation. *En Plein Air*, French for “the act of painting outdoors”, is a method of painting brought to the forefront of artistic technique in the mid-nineteenth century by the likes of the Hudson River School, and the Impressionists.

This exhibition is presented in celebration of the Shadow-on-the-Teche Plein Air Competition, which takes place annually in New Iberia. This competition draws painters from around the United States, and showcases the culture and artistic community of Acadiana.

Past the Frame: Abstraction and Its Environs in the Work of Allan Jones, 1968 – 2018
Guest Curated by Dr. Christopher Bennett
August 10, 2018 – February 9, 2019

A continuation from the Fall 2018 season, *Past the Frame: Abstraction and Its Environs in the Work of Allan Jones, 1968-2018*, honors five decades of ambitious painting, from groundbreaking works of the late 1960s and 1970s to more recent explorations of the 1980s, 90s, and 2000s. Through a selection of larger paintings and other items the exhibition traces a practice defined by rigorous experiment, ongoing inquiry, and a granular attentiveness to color, space, scale, and the viewer’s own interpretive presence.
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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