

VIEWFINDER

SPRING 2020

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Front Cover: Philip Gould. *Eads Bridge* (detail). Photograph.

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Photography on pages 18–20 provided by Cheryl Gelsomine. Other photography by Jessica Harrington, Paul Kieu, and Hannah Landry.

The Hilliard Art Museum announced its temporary closure to the public on March 18, 2020 in response to the spread of COVID-19. All images included in this publication that depict large social gatherings were taken before the shelter-in-place mandate was issued, and social distancing protocols were put in place.

FROM THE DIRECTOR

Dear friends and members,

As we adapt to new precautionary lifestyles in the face of COVID-19, I hope that you're finding, like I am, a sense of gratitude for the friends, colleagues and creativity that surrounds us.

During this time of uncertainty, we are certain of one thing: Art transforms. It builds community, empowers self expression and inspires us to imagine worlds outside of our own. As I write this, it is not clear when the Hilliard Art Museum building will be open again, but rest assured that we are finding new and innovative ways to connect you to our collection, exhibitions and programs.

Make sure that you are receiving our weekly e-blast to stay tuned to the online programs we are offering. Follow us on Instagram, Facebook and Twitter. Give us feedback on how we're doing and what you'd like to see from your museum. Let's stay connected.

While we miss seeing your faces and sharing our beautiful facility and exhibitions, we are glad you are taking this time to protect your selves and your families. Take good care and we'll see you soon.



LouAnne Greenwald
Director



COMING
SOON







BRIDGING THE MISSISSIPPI: SPANS ACROSS THE FATHER OF WATERS

Philip Gould's *Bridging the Mississippi: Spans across the Father of Waters* is an expansive account of America's greatest waterway. The impetus for this project, bridges, frequently do not receive their due as architectural wonders although they speak to American ingenuity and can-do attitude as few other structures do. The resulting push and pull between grand narrative and singularly lived experience in these images hints at the complexity of creating a series that represents, as much as possible, the entirety of the Mississippi River.

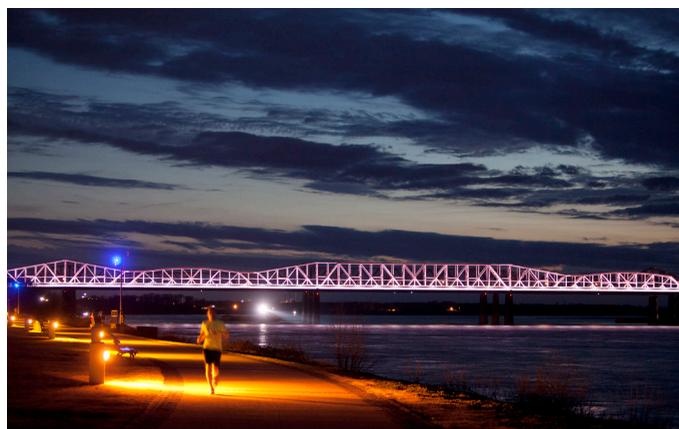
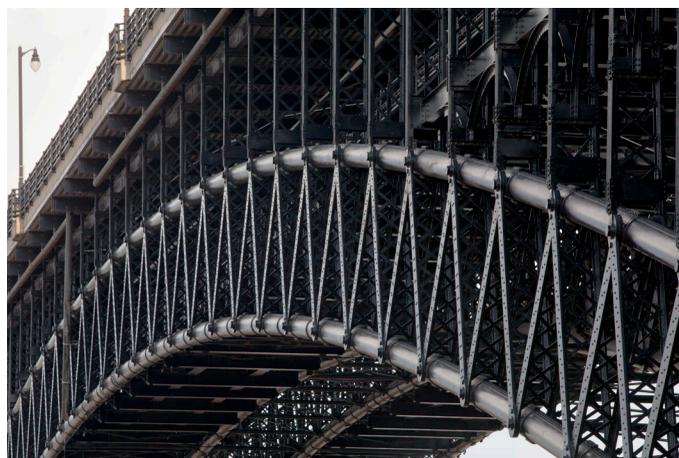
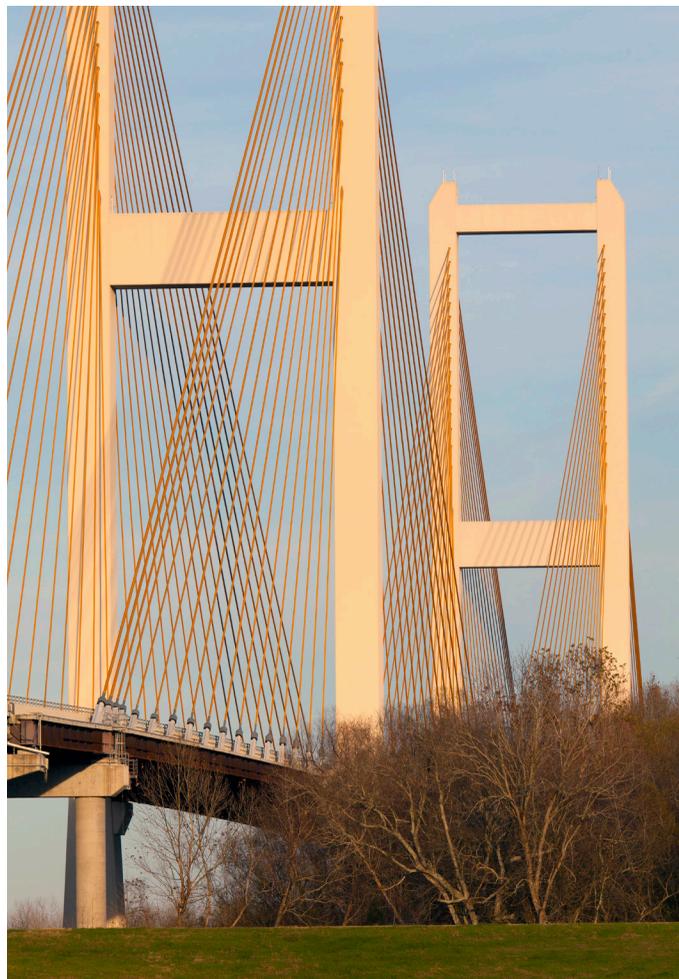
Gould's photographs capture the connectedness between the river and our shared history. Whether it is Raymond Manson praying under the Crescent City Connection each morning or a statue depicting a young Abraham Lincoln fighting in court for railroads' right to cross the Mississippi, each image reflects the movement of time intertwined with the lives of people of all backgrounds. In Gould's dramatic shot of the bridges in Cairo, Illinois (left, bottom), where the Mississippi and Ohio rivers converge, the waterways and bridges seem to cut back diagonally against each other as though the whole arrangement is held together with a zigzag stitch. It strikes me that our communal understanding of the Mississippi holds us together in a manner similar to that of seams in garments. Taken from a chartered plane, the Cairo photograph subtly points to humans' role in the aforementioned development of transportation up and down the Mississippi.

Gould's practice, especially through use of aerial photography echoes other technological innovations that he and Margot Hasha, his writing partner, document. Through images and text, *Bridging the Mississippi* offers readers the opportunity to see themselves as part of a larger historical continuum.

– Benjamin M. Hickey | Curator of Exhibitions

Adapted from Bridging the Mississippi, by Margot Hasha and Philip Gould. Published by LSU Press, 2020. This publication complements the exhibition, and is available for purchase in the museum store. Sponsorship for this exhibition comes from the Haynie Family Foundation, and Wright, Moore, DeHart, Dupuis and Hutchinson, LLC.

Images: All images by Philip Gould. **Previous Page** Crescent City Connection; **Left Top** Wabasha Bridge, St. Paul, Minnesota; **Left Bottom** Cairo, Illinois Bridge; **Right Top** Audubon Bridge; **Right Middle** Eads Bridge; **Right Bottom** Memphis, Harahan Bridge and River Walk.





ACADIAN BROWN COTTON: THE FABRIC OF ACADIANA

The rich tradition of Acadian brown cotton weaving often hides in plain sight and at other times is hidden just out of view under beds and in closets. The Hilliard Art Museum's autumn exhibition, *Acadian Brown Cotton: The Fabric of Acadiana*, will position the growing and weaving of our region's distinctive variety of cotton as oft overlooked, but quintessentially Acadian. The emblematic russet and indigo colored blankets have woven into them — perhaps more than any other cultural or economic pursuit originating in southwestern Louisiana — an interesting confluence of social and economic factors. In the most general terms, the ideas being explored include the marriage ties that bind our historic community, broad regional economic trends, and the manner in which a subsistence practice crucial to survival can transition into realms of capitalist and fine art paradigms.

The Hilliard's exhibition is an homage and rejoinder to the Louisiana State Museum's landmark 1983 exhibition, *L'Amour de Maman (A Mother's Love)*. That exhibition adeptly outlined the textile production process, the largely negative perception of Acadians by those living elsewhere, and the economic milieu from which this tradition emerged. Most importantly, the exhibition dealt with how Acadian brown cotton weaving techniques were passed from mother to daughter as a means of providing a dowry or trousseau. A trousseau typically consisted of 12 blankets, 12 bedsheets, and a variety of other textiles that were needed for a new bride to start a household. Creating a trousseau was an imposing task because every part of the process was done by hand in the field or home. It comes as no surprise that the Louisiana State Museum's exhibition, an ode to a labor of love, was called *L'Amour de Maman*.

Using the 1983 exhibition as a touchstone, the Hilliard's curatorial team, consisting of Elaine Bourque, Dr. Ray Brassieur, Sharon Donnan, Wendy Raffel, Deb Waldman, and Benjamin Hickey have created new scholarship to expand on how Acadian brown cotton's history and continued development in our region is understood. *Acadian Brown Cotton: The Fabric of Acadiana* will rely heavily on the knowledge of Elaine Bourque, the single most important weaver of Acadian brown cotton in its approximately 300 year history. She and her family have maintained the knowledge and original line of seeds like no others. Her inclusion in the project lends it authenticity as well as a vibrant, first person perspective of a tradition that is often characterized as romantically fading away. The notoriety of Acadian brown cotton might ebb and flow, but there have always been dedicated practitioners. Now, in the twenty-first century, as dowries seem more distant than ever in Louisiana, the weaving tradition is moving away from substance or symbolic uses tying families together. Instead, Acadian brown cotton is becoming better positioned to be emblematic of all of Acadiana by using commercial farming and fair trade marketing techniques to bring the textiles to a larger market. In some senses, this is the final symbolic act of bringing Acadiana into the fold as a region fully participating in American market capitalism.

Our new research approaches also include genealogical case-studies, paired with maps, and succession records to evaluate how the weaving tradition grew, spread, and persisted in the region. Some case-studies will focus on lineages tied to Gladys Leblanc Clark, arguably the twentieth century's greatest weaver, and a descendent of those who arrived here with Beausoleil. The succession records will also play a key role in contextualizing the use of Acadian brown cotton within the slave trade by tracking weaving equipment bequeathed from generation to generation by those who owned plantations and people. The final act of mirroring this symbolic ascendancy of Acadian brown cotton, will be new research presenting the textiles as culturally amorphous and resilient, capable of being framed as a handicraft, decorative art, and fine art.

Support for this incredible project comes from the Louisiana Endowment for the Humanities, and the National Endowment for the Humanities. The team at the Hilliard is thrilled to share this exhibition with you this autumn.

– Benjamin M. Hickey | Curator of Exhibitions





Images

- A. Artists Stephanie Patton and James Billeaudeau
- B. President and CEO of The National WWII Museum, Stephen Watson, and Hilliard Art Museum Director, LouAnne Greenwald
- C. Gene Fortier, UL Lafayette Foundation Trustee, Ralph Kraft and Hilliard Advisory Board President Cherie Kraft
- D. Spoken-word artist PoeticSoul Johnson and Terry Sinegal Jr
- E. Tim Riley, Director of America's National Churchill Museum gives a guided tour of the exhibition *The Art of Sir Winston Churchill*.
- F. Artist Vitus Shell, Curator of Exhibitions Ben Hickey, and Artist Robert C. Tannen at the Spring Exhibition Opening Reception

Katie and Denny Culbert have been members of the Hilliard for the past year. Parents of a young daughter, Kitt, the pair recently opened Wild Child Wines in downtown Lafayette. Since meeting at their shop for a glass of wine was not possible, "Viewfinder" contributor Christine Baniewicz called them from a more "socially distant" location to talk about how they've dealt with new parenthood, finding inspiration in art, and selling natural wines during a global pandemic.

Christine Baniewicz (CB): How is the shop doing with all that's happened in the last few weeks?

Denny Culbert (DC): Well, we've transitioned to having the entire inventory online, and we were able to do that pretty quickly. We've kind of just kept rolling.

Katie Culbert (KC): Because people still need wine!

CB: People need wine more than they've ever needed wine.

KC: I mean, we have a product that needs to be in the hands of the people. [laughs] Anyway, it has probably been about three years since we've been talking about opening up a wine shop downtown. After having Kitt, it actually made us want to do more things. It's an interesting feeling. Anything seems possible. It's like—if you can have a kid, you can have a wine shop!

CB: [laughs] Have you guys taken Kitt to the museum yet?

KC: We've taken her a handful of times, and she enjoys it. About a year ago, we took her to see Dickie Landry play a saxophone series in the museum, with the sculpture exhibit [*Pods*, by artist Gisela Colon].

DC: That was fantastic. Kitt was mesmerized by Dickie. I don't actually have my own memories anymore, I just see the world through Kitt's eyes. [laughs] So that's all I can remember, how Kitt felt about it.

CB: As a photographer, Denny, what's it like checking out the different exhibits?

DC: For me, it's a great way to get inspiration. I sometimes look at photography too critically, but with other mediums it's easier for me to absorb and appreciate and take inspiration. I'm always inspired by painters and how they use light, how they create light and put it into their artwork.

CB: What made you two ultimately want to join the Hilliard?

DC: I think it's another part of trying to be more present and part of the community. For a long time, I've bounced around and traveled, and now I'm here, and I want to support local artists and what's happening in the arts scene.

KC: It was something we'd always wanted to do, something we'd always talked about. Something about getting pregnant and really starting a family made us go ahead and do all the things we've been saying we wanted to do. And the programming is great. The Dalí exhibit was very cool, and I really like the Wednesday night talks. Lafayette has so many awesome things for the size of our city, and I wish more young people would realize and take advantage of it all. I feel like the museum is maybe overlooked in some ways, but it's a hidden gem.

MEMBER SPOTLIGHT: KATIE AND DENNY CULBERT



MEMBERS SINCE:
JANUARY 2019

MEMBERSHIP LEVEL:
DONOR LEVEL

CAMPUS
AND
COMMUNITY
CONNECTIONS



The mission of the Hilliard Art Museum is to enhance the education of University of Louisiana at Lafayette students, and inspire creativity through engagement with the arts for the Acadiana region. The last few months, before our temporary closure, have seen a continued commitment to campus-wide partnerships, and events designed to benefit and speak to the entire Lafayette community.

Our spring season of Creative Conversations kicked off with an in-depth look at the exhibition *Faculty Miniatures: Toward The Condensed, and Not-Yet-Known*. The discussion, led by exhibition curator and UL Lafayette assistant professor Chris Bennett, gave guests a deeper insight into the genre of the miniature in art history, as well as discussing the art form in a more contemporary context. The exhibition, which was on view over the summer season, featured work created by faculty in the department of visual arts.

Collaboration with the College of Arts continued with a Creative Conversations panel discussion on the topic of architecture and sustainability. Professors Geoff Gjertson, Kiwana McClung, Michael McClure and Corey Saft, all from the College of Architecture and Design, discussed how sustainable thinking plays a role in their own practices, and the importance of teaching sustainability practices to the next generation of architects and urban planners (A,B).

In January, the Hilliard was delighted to host distinguished scholars from numerous fields during *Churchill in Conflict and Culture*. This half day symposium, held in partnership with The National WWII Museum and supported by Oats & Marino, complimented the opening of the landmark exhibition *The Art of Sir Winston Churchill*. Guests learned about Churchill as a statesman, as well as an artist, and the event ended with an enlightening address by The Honorable Emma Soames, granddaughter of the great diplomat. UL Lafayette's Dr. Alison Leigh from the College of Arts and Dr. Richard Frankel from the College of Liberal Arts were also presenters at this event, as well as Dr. Robert Citino, the Executive Director of the Institute for the Study of War and Democracy at The National WWII Museum (C). Those who were unable to attend the event, and those who may want to re-watch the day's presentations can find a recording on the YouTube channel of our friends at Acadiana Open Channel.

Our Spring Exhibition opening reception was one of the highest attended on record, thanks to the fantastic community of art and culture lovers in and around Lafayette. Guests enjoyed the musical stylings of DJ Digital from HOT 107.9 FM (D), snacked on goodies from Bread & Circus Provisions, and sipped on drinks provided by Dripping Springs Vodka.

In February, the museum opened its doors to the community and hosted the first ever "Be A Member Day!" Families and friends from across Lafayette came to the museum to see how sweet life can be as a member. Guests enjoyed all of the perks that come with museum membership: free admission to see the exhibitions on view, a 10% discount on every purchase in the museum store, and hands on activities in the galleries that encouraged engagement with the works on view. Welcome to all of our new members (G,I)!

Artist Vitus Shell, whose exhibition *'Bout It 'Bout It, The Political Power of Just Being* was on view at the Hilliard during the spring season, spent some time on campus as the printmaking artist in residence for Marais Press. During his time there, Shell created several original prints, and worked with students in the Art Club and printmaking





E

department in the College of Arts. Shell also led a tour of his exhibition with Curator Ben Hickey, as well as hosting a book signing for his new exhibition catalog, which is available for purchase in the museum store (F, H).

Also on view this spring, *Notes From the Schoolyard*, a mail art exhibition, featured the work of Talented Art Students from across the Lafayette Parish School System. Students created their works of art on postcard sized sheets of paper, decorated the envelopes, and mailed their work to the museum. Thanks to teachers Troy Dugas, Brian Guidry, Eme Morgan (organizer), and Kelli Richard for participating in such an engaging exhibition (E).

Support for the Spring season of Creative Conversations was provided by Disceaux Dicki.



F



G



H



I



EDUCATIONAL IMPACT

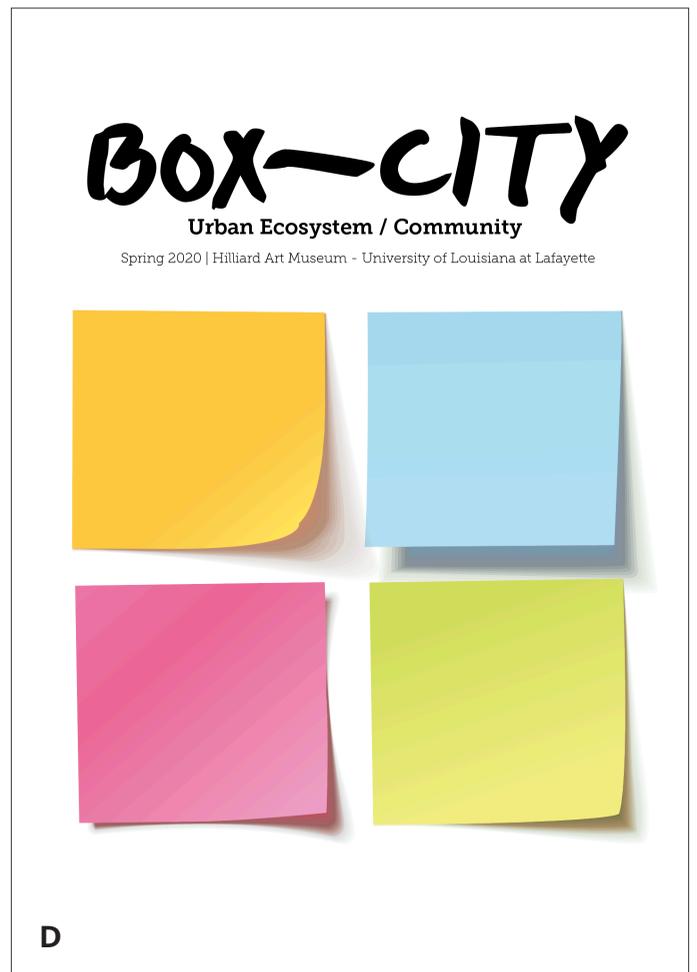


At the Hilliard Art Museum, we believe that museum experiences build skills that extend into every aspect of life. Viewing art promotes dialogue and understanding between individuals, among families, and throughout our community. The Education department exemplifies these beliefs through a robust calendar of programming for all ages.

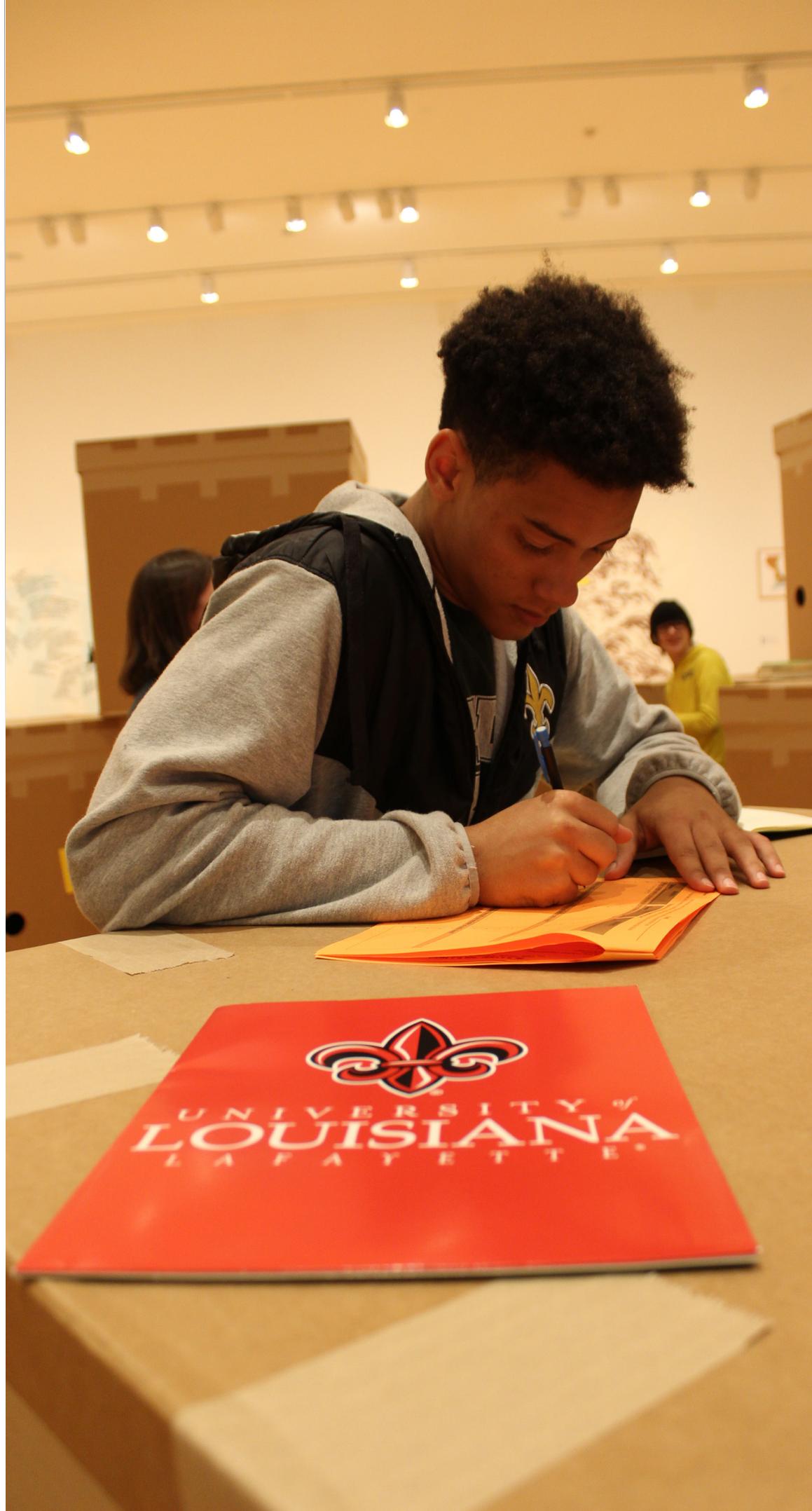
Beginning in January, Phanat Xanamane, our teaching artist-in-residence with a background in architecture and urban planning, worked with Educator Olivia Morgan on a curriculum related to the exhibition *Robert C. Tannen | BOX-CITY* (D). School groups from across Acadiana learned about urban ecosystems, the way goods and services flow through a community, and how these concepts can be used to influence and change their own communities (A,B).

Teachers from across the Lafayette Parish School System gathered at the museum in early spring for a teacher enrichment workshop with UL Lafayette Professor of Architecture Hector LaSala. This workshop explored the processes that have shaped our built environment, and participants created their own box city, and discovered ideas for their own classrooms.

Artist Malaika Favorite (C) led a tour of her exhibition, *The Alchemist*, in a hands-on, art making workshop. Guests walked away with their own unique works of art, created in collaboration with Favorite.



IMPROVING
THE BLANK
PAGE: POETRY
DAY AT THE
HILLIARD





Poetry can be a means of deep reflection and expression in the experience and interpretation of art. Students had the opportunity to experience just this with Jack Bedell, Louisiana Poet Laureate (2017-2019) and partnering instructors, at a workshop titled “Improving the Blank Page.” Held in partnership with LPSS GEAR UP, the National Writing Project of Acadiana (NWP-A), the Hilliard Art Museum, and the University of Louisiana at Lafayette, the program engaged over seventy high school juniors and seniors from Acadiana, Carencro, Lafayette, and Northside high schools.

“The Hilliard Art Museum is a strong partner to both LPSS GEAR UP and the National Writing Project of Acadiana,” said GEAR UP Coach Megan Breaux. “It provides wonderful resources and professional development for our teachers and students, and it serves as the perfect venue for events with the purpose of bringing students closer to art and what the University of Louisiana has to offer.”

Dr. H. Michelle Kreamer, NWP-A Director of Youth Programming & Research Initiatives explained the importance of “pedagogy that supports teachers as writing instructors, as well as alignment with the goals of GEAR UP - providing enriching experiences for high school students that prepare them for postsecondary learning experiences. By being on a college campus and having the opportunity to exercise their creativity and writing skills, the students were immersed in the college setting and produced some wonderfully powerful poetry.” (See an example of student work on page 21)

Dr. Bedell introduced the students to ekphrasis, from the ancient Greek word for “description” and now commonly used to refer to writing about art. Since before Homer, Bedell said poets have used words to engage other art forms. “You’re all writers,” he said. “The things that you recognize and notice are important.” He drew attention to the tools common to both visual art and writing. Both

practices, he said, have the ability to freeze time, to be able to speak through subjects, the manipulation of contrast between light and dark, the capacity to reveal character, and the comprehensive rendering of detail, on a spectrum running from abstract to extremely realistic. He encouraged the students to take an inventory as they walked around the galleries, to focus on details in the art that jumped out at them, noticing everything the art was doing to get their attention. “Trust yourself,” he said. “Your eye will lead you.”

After lunch at UL’s Student Union Cafeteria, Dr. Bedell worked with Acadiana High School’s student editing team, who are compiling an anthology of student creative work with support from an Aca Arts Grant for Teachers. “Not only does this event increase students’ confidence and self-efficacy as writers and poets, it also encourages them to engage in learning and revision processes like expert instruction, peer review, and self-directed editing,” said Lafayette High teacher Catherine Godbold. “It also enhances college readiness by familiarizing students with college faculty and environments.”

Many of the students were drawn to the Vitus Shell exhibit, where the artist had included a link to a playlist of songs to accompany his portraits. Teacher Consultants Andrea Brewer, Alexander Fitzgerald, Elizabeth Sonnier, and Laura Trautman prompted students to write their own playlist, linking song name and musician to events from their own lives.

Carencro High teacher Alexander Fitzgerald said, “The Hilliard Art Museum is not only a place to gather writing inspiration but a place that opens up a new world of culture to students. I wish Carencro High School juniors could have taken a field trip here just to see the Vitus Shell exhibit. My heart honestly broke a bit that so many African-American students that statistically grew up in the lower economic class system and that are exposed to violence would not



get to see themselves painted in a way that shows them how beautiful and inspiring they are. Coming to the museum served as a cultural awakening for my students.”

At the end of the afternoon, students gathered in the Hilliard atrium to read their works aloud, receiving appreciative fingersnaps and words of praise for their efforts, insights, and memorable turns of phrase. Many came away with a piece that they can submit to a future anthology to be published through a GEAR UP grant.

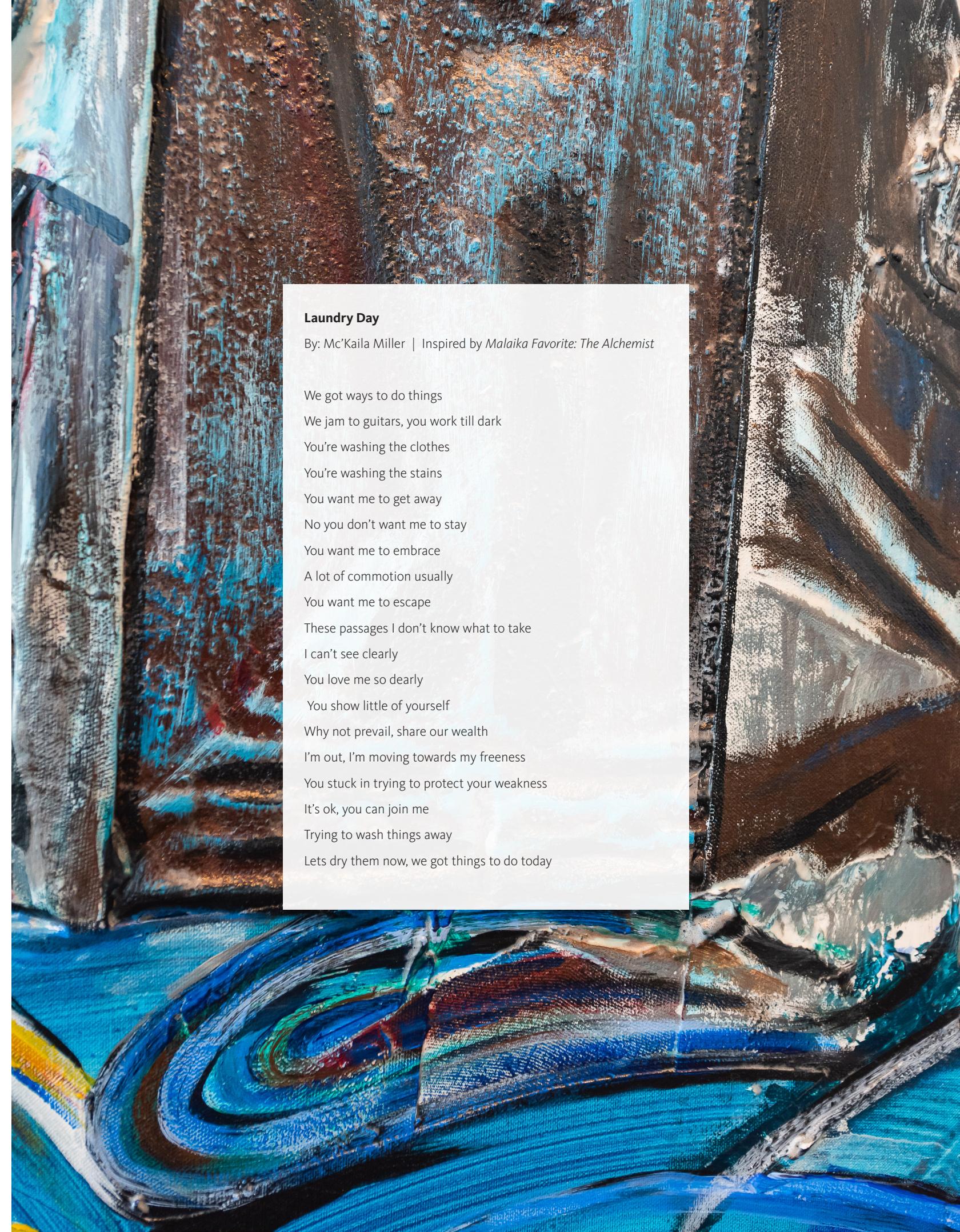
Dr. Bedell shared his enthusiasm about the day. “I always jump at any chance to work in the Hilliard. Between the welcoming space the museum offers and its excellent curation, it’s the perfect place to write. When you add the opportunity to get involved with the Gear Up! Program, I jump twice as fast. Those students definitely inspire me with their commitment and their fearlessness.”

And in the words of one participating student writer, Dillan Monette, “This experience was amazing. It opened my eyes.”

“Improving the Blank Page” was coordinated by Dr. Toby Daspit, Associate Professor and Department Head of Education at UL and Co-Director of the National Writing Project of Acadiana and Dr. H. Michelle Kremer, NWP-A Director of Youth Programming & Research Initiatives.

Blank Page Teaching Fellows, include Cy Dugas and Megan Breaux, GEAR UP College and Career Coaches at LHS and AHS, respectively, Josh Capps, Director, NWP-A, Dawn Derouen, Program Supervisor, LPSS, Traci Aucoin, Lafayette Parish GEAR UP Project Director, and Olivia Morgan, Education Director.

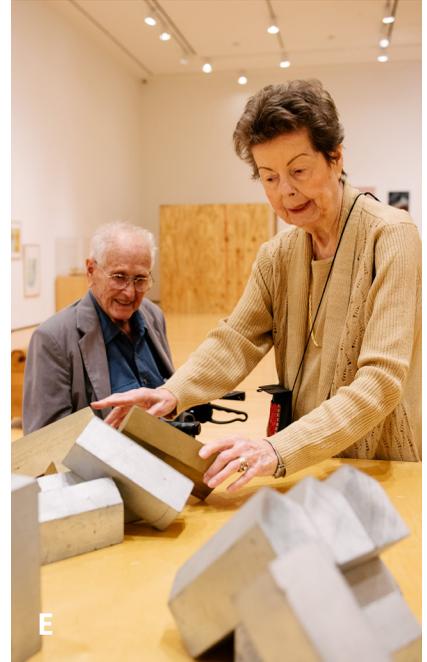


An abstract painting with a complex, layered texture. The background is a mix of dark brown and black tones, with vertical streaks of bright blue and white. In the foreground, there are large, swirling, concentric shapes in shades of blue, green, and white, resembling a vortex or a whirlpool. The overall effect is one of depth and movement, with a strong sense of texture and color contrast.

Laundry Day

By: Mc'Kaila Miller | Inspired by *Malaika Favorite: The Alchemist*

We got ways to do things
We jam to guitars, you work till dark
You're washing the clothes
You're washing the stains
You want me to get away
No you don't want me to stay
You want me to embrace
A lot of commotion usually
You want me to escape
These passages I don't know what to take
I can't see clearly
You love me so dearly
You show little of yourself
Why not prevail, share our wealth
I'm out, I'm moving towards my freeness
You stuck in trying to protect your weakness
It's ok, you can join me
Trying to wash things away
Lets dry them now, we got things to do today



Images

- A. Rick and Kiki Frayard
- B. Guests at the Spring exhibition opening reception
- C. Brooke Bingham Odom and Michael Odom
- D. Guests at the Spring exhibition opening reception
- E. Robert and Velma Clement
- F. The staff of the Hilliard Art Museum at *A Night to Honor Paul Hilliard*

Jenny Robertson joined the Hilliard as the Campus and K-12 Coordinator just this past September, coming all the way from Minnesota. In the years before joining the museum staff, Robertson had done a little bit of everything, from plein-air painting to novel writing, childrens' arts education to charcoal drawing. Once, she worked on a sailboat. Another time, she built an alligator pit for a nature station. Somehow, amidst all this, Robertson nabbed both a Masters in Fine Arts in Creative Writing and a PhD in English, the latter from the University of Louisiana at Lafayette. Viewfinder contributor Christine Baniewicz caught up with her to talk about her new job at the Hilliard.

Jenny Robertson (JR): My very favorite part of the day is always giving tours! K-12 groups and campus groups, community groups, adult groups. We have a Winston Churchill exhibit right now, and it's brought in a lot of senior groups—people from assisted living homes, and people afflicted with Alzheimer's. I remember we had one woman in her 90s who told a story about being nine years old and listening to Churchill's voice over the radio. She started to tear up thinking about it. Recently, a couple of UL college classes came in. One was a dance troupe, and they did improvisational dance in several of our exhibit spaces. There were very moving dialogues between portraits and dancers. Just seeing people's individual responses to the art has been really beautiful.

Christine Baniewicz (CB): It seems like you really get to experience people's reactions to the artwork.

JR: Yes! Yes, absolutely. And you know, the other part of the job is, of course, more traditional, as we work with the curator and everyone else in preparation for exhibits. We do research — a lot of really deep research — and we write guides for student workers and volunteers to access.

CB: Do you find that kind of research gratifying?

JR: I do, I really enjoy it. It can be a little scary. Like, the people who come to see Churchill really expect me to know quite a lot! So sometimes I get nervous, but as a writer who maybe is too perfectionist some of the time, it's better to have a fast research deadline. Plus, I work with an amazing crew. They really

are magicians. They care an awful lot. They're really smart. I'm always in awe of the work that they do.

CB: As someone who writes and also makes visual art, how do you understand the relationship between those two different things?

JR: I think the things that drive someone to observe the world, capture it and express reactions to it are very much in common between writers and visual artists. For me, they're just two sides of the same coin. Do I feel like observing visually today? Or do I feel like trying to translate what I see and feel and think into words?

CB: How have you and your family adjusted to life here?

JR: It's been such an adventure. We love going to Lake Martin and walking around, we love seeing roseate spoonbills fly over the yard. I've always kind of chosen where I've lived based on the beauty and pace of its environment.

CB: Sounds like Lafayette is great place for you to have landed, then.

JR: It is, isn't it? [laughs]

STAFF SPOTLIGHT: JENNY ROBERTSON

K-12 AND CAMPUS
COORDINATOR



A NIGHT
TO HONOR
PAUL HILLIARD



On January 16, A Night to Honor Paul Hilliard brought together friends, family and museum members to celebrate the legacy of our founding donor whose generosity has been a catalyst for education and the arts.

Incoming president of the Hilliard Society board, Kathryn Scurlock, said “We’re so grateful to Paul for making the Hilliard Art Museum possible. The museum has been a great asset for the university, providing enrichment for the students’ education, and it’s been a cultural landmark for Lafayette, drawing visitors from throughout the region. It was time to celebrate this accomplishment.”

Over 200 guests gathered in the plaza at dusk to witness the unveiling of a bronze sculpture of Paul created by Ivan Schwartz of EIS Studio in Brooklyn, New York. This special gift to the museum was made possible with the support of community members who also wanted to acknowledge the important role that Paul has played in their lives. Paul’s wife, Madlyn Hilliard, said, “I’m so proud of the role that Paul has played in our community and I deeply admire his commitment to education – it is a value that he has instilled in his children and grandchildren and that he embodies through his own life-long learning.”

As the celebration moved indoors, attendees enjoyed champagne and hors d’oeuvres before finding their way upstairs for a sneak peek of the exhibition, *The Art of Sir Winston Churchill*. Featuring original paintings and several bronze sculptures, the exhibition provided a look at the former prime minister of the UK as both artist and statesman. Curator Tim Riley (Director of America’s National Churchill Museum) was on-hand to answer questions and provide historic context.

As guests began to be seated for dinner, they entered a gallery transformed into a winter forest with projections on the walls and a cascade of greens over every table. The evening’s program featured some of Paul Hilliard’s best friends and colleagues who regaled guests with stories of his good humor and ingenuity. Stephen Watson, Director of the National World War II Museum in New Orleans where Paul is Chairman of the Board, presented Paul with a bottle of single malt scotch whiskey with a customized label, calling it “GlenHilliard.”

The next morning, guests were lined up at the LITE Center to learn more about the creativity and leadership of Winston Churchill. Presented in partnership with the National World War II Museum, *Churchill in Conflict and Culture* featured presentations by historians and curators from the National WWII Museum as well as from UL, with special closing remarks by Churchill’s granddaughter, the Honorable Emma Soames.

This landmark event raised over \$200,000 to support the future of education at the Hilliard Art Museum, and it set the bar for events, exhibitions and programs yet to come.

The Hilliard Art Museum gratefully acknowledges the following for their generous contributions to the sculpture of Paul Hilliard:

Madlyn Hilliard, Badger Oil, and Iberia Bank

Stuller Family Foundation, Debbie and Hank Perret, Georgette and Boyd Anderson, Ann and Bill Fenstermaker, Michelle and Bryan Hanks, Haynie Family Foundation, Christine and Lenny Lemoine

Bridget and Charles Boustany, Paula Hilliard Breaux and Russell W. Breaux, Linda Hilliard Dupree and Tom Dupree, Dianne Hilliard,





Midsouth Bank, Donna Hilliard Philips and Roy Phillips, Kathryn and Jeffrey Scurlock, and Terese and Gregory Reggie.

And many thanks to the following who supported the Churchill exhibition and symposium and the Night to Honor Paul Hilliard:

The Advocate and Badger Oil

Kiki and Rick Frayard, Daynese and Randy Haynie, Sheryl and Robert Merrick with Van Eaton and Romero, Jim and Ginger Roy and Oats & Marino

Barbara and Paul J. Azar, Therese and Jay Culotta, Cherie and Ralph Kraft, Naomi and Mike Maraist, Kathryn and Jeffrey Scurlock, The National WWII Museum, The Helis Foundation, BETA Land Services with, C.H. Fenstermaker and Associates, Sharon and Gus Kopriva, Elizabeth and Patrick Little

In-Kind Sponsorship from Party Central, the Louisiana Seafood Board, Schilling Distributing, Champagne's Grocery, and Clark Services



Images

- A. Paul and Madlyn Hilliard
- B. Dr. Jaimie Hebert, University Provost, kicks off the evening's festivities.
- C. Joy Bollinger, Paul Hilliard, Boysie Bollinger
- D. Guests watch Paul's friends as they reward and roast him.
- E. LouAnne Greenwald and Madlyn Hilliard unveil the statue
- F. Paul Hilliard greets his guests
- G. Jeffrey and Kathryn Scurlock, Paul and Madlyn Hilliard, and Terese and Gregory Reggie
- H. LouAnne Greenwald and Paul Hilliard
- I. LouAnne Greenwald welcomes all gala attendees.
- J. Stephen Watson, CEO of the National WWII Museum, toasts Paul for his philanthropic leadership and contributions.





BUILDING A COLLECTION:
IDA RITTENBERG KOHLMAYER



In this edition of "Building a Collection," we delve into the world of artwork conservation. The protection and preservation of artwork is central to the mission of art museums around the world, and the Hilliard is no exception. Recently, Collections and Exhibitions Manager Misty Taylor oversaw the process of restoring an important work by Ida Kohlmeyer, "Where Does Your Garden Grow." This painting was donated to the Hilliard with the agreement that it would be restored. We hope you spend some time learning about Ida Kohlmeyer, as well as the process and craft that goes into restoring a work of this caliber to ensure it is preserved for the next generation.

About the Artist: Ida Kohlmeyer

Ida Rittenberg Kohlmeyer did not set out to be one of the most influential female artists of the South. In fact, Kohlmeyer discovered her love for creating art later in her life.

Born in New Orleans in 1912, to Polish immigrants, Kohlmeyer attended Isidore Newman School where she led an active on-campus life participating in cheerleading, golfing, and tennis. In 1929 she entered Newcomb College at Tulane University graduating in 1933 with a Bachelor's degree in English literature. The following year she married businessman Hugh Kohlmeyer and began raising a family.

It was while raising her family that Kohlmeyer began casually studying art. She took her first class at the John McCrady Art School in the French Quarter in 1947. So inspired by her passion for painting and drawing, she returned to her alma mater to pursue a master's degree in fine arts fourteen years after graduating in literature. Upon her graduation in 1956, Kohlmeyer studied under Hans Hofmann,

the foremost instructor in modernist theory. It was at Hofmann's Provincetown art colony that Kohlmeyer had an artistic awakening. Hitherto, her work was largely representational with an emphasis on portraiture. Hofmann's theory of "push and pull" which he described as the interdependent relationship between form, color, and space had a profound influence on Kohlmeyer's work.

As a result, she shifted from representational painting to abstract expressionism almost overnight. It was an experience she likened to being released from prison. Kohlmeyer's transition into abstraction was further solidified when Mark Rothko arrived in New Orleans during the winter of 1957. Rothko, a leading Abstract Expressionist, came to New Orleans as a visiting artist at Tulane University. During his stay Rothko used the garage at Kohlmeyer's childhood home as a studio and his visit had a tremendous impact on her.

Kohlmeyer received the National Women's Caucus for Art's outstanding achievement award in 1980. She is represented in many prestigious collections such as the Smithsonian American Art Museum, National Museum of Women in the Arts, High Museum of Art, and Museum of Fine Arts, Houston among others.

Where Does Your Garden Grow

Kohlmeyer is recognized as one of the most influential contemporary artists in the South. As a painter, sculptor, printmaker, and art educator, her career spanned almost five decades and reflected a diverse range of styles and influences including Realism, American Regionalism, and Abstract Expressionism. The presence of a broadly respected Southern female artist in our permanent collection adds

BEFORE CONSERVATION



A. Paint loss was visible in areas of the canvas. This may have been caused by extreme shifts in temperature: moving between highly heated environments and very cold environments can alternately loosen and tighten the canvas on the frame, causing the more rigid paint to crack, or in this case, flake off.



B. Cupping of the paint. Cupping is a condition that occurs when aged paint is loosened by cracking, and the edges begin to curl up, creating a cup-like formation.



C. An example of a puncture to the canvas. *Where Does your Garden Grow* had two locations where the canvas had been pierced.

diversity and substance to the Hilliard's holdings, especially when considering only 15% of our collection is comprised of work created by women. Growing the representation of women and other underheard voices in our collection is the reason we prioritized conservation work on Kohlmeyer's *Where Does Your Garden Grow*, 1957 (Right, after conservation).

Where Does Your Garden Grow was donated to the Hilliard Art Museum by the Ida and Hugh Kohlmeyer Foundation with the agreement the museum would seek conservation intervention to preserve this important work of art. This painting is significant because it pinpoints a very specific time in Kohlmeyer's career and embodies the second of many styles she would develop, including her expressive and boldy colorful paintings using glyph-like symbols in grids. In 1957 the abovementioned influence of Hans Hoffmann and Mark Rothko was still very fresh. *Where Does Your Garden Grow* embodies the spirit of artistic freedom she must have felt, and clearly illustrates her burgeoning mastery of modern approaches to creating art. Accordingly, this work is a gem because it represents her early exploration and experimentation. Beginning in the 1960's Kohlmeyer came into her own. The fact that her work regularly shifted and evolved into the 1980s speaks to her status as a twentieth-century master.

When *Garden* came to Hilliard Art Museum it exhibited severe condition issues. The canvas was pierced in two places (C). There were large areas of paint loss (A). Cupping was occurring throughout the majority of the thick, impasto paint. Cupping is a condition that occurs when aged paint is loosened by cracking and the edges begin curling up to create cup-like formations (B). Paint loss and cupping can often be caused by extreme environmental conditions. When canvas is exposed to extreme heat, it can cause the canvas to loosen and become slack. As the slackened canvas is exposed to colder conditions, the canvas will tighten up causing stress on the paint resulting in paint flaking, cracking, and falling off the canvas. Over time the exposed and cracked paint will dry at different rates, resulting in cupping.

The Conservation Process

In August 2019, *Garden* was taken to Baton Rouge Fine Art Conservator, Margaret Moreland. Moreland is a 34 year veteran in the field, who performed extensive conservation work in the Ocean Springs area after Hurricane Katrina in 2005. After assessing the painting, she began with securing it, while framed, to a flat surface. She applied a solution of BEVA 371 to the surface of the painting. BEVA 371 is a resin-based adhesive which is applied warm. It helps relax paint which is cupping and stabilizes flaking areas by adhering the paint to the canvas. Since an original photograph of *Garden* was not accessible, Moreland studied Kohlmeyer's mark making pattern and color combinations in order to best fill-in the areas of missing paint. Moreland explained that color matching is extremely time intensive and often dominates any restoration process. She used several combinations of pigments to achieve her final result. Specifically, Moreland used Windsor & Newton Liquin Impasto and Maimeri Restoration Colors for in-painting, adding paint to portions of the canvas that were missing pigment. Liquin Impasto is a thickening and drying agent that, when mixed with pigments, can be used to build up thick areas of paint on a canvas. Moreland chose Maimeri Restoration Colors because they were specifically designed for conservation



applications and contain only the finest pigments. To mend the two punctures to the canvas, Moreland turned the painting over. With the canvas stabilized from the BEVA 371, she applied a light adhesive and a strip of archival fabric to the back of the canvas. The fabric acts as a permanent band-aid.

Next, she treated the front of the canvas. As seen in the photograph, the area around the punctures was missing paint. A gesso was applied to the affected area and the excess was removed manually. Once the gesso set, more in-painting occurred. The final stage in the conservation process was the application of a varnish to the front of the painting. Moreland chose Golden Satin Archival Varnish, a mineral spirit acrylic aerosol. It is 100% reversible and it creates a durable, protective film for the paint.

The restored painting will be on view at the Hilliard Art Museum later this year.

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Please email Marketing Manager Susie Gottardi at artmuseum@louisiana.edu with any questions.

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Adults: \$5
Senior Citizens (62 or older): \$4
Students (5-17): \$3
Museum Members: Free
UL Lafayette Faculty, Staff and Students: Free
Adult groups of 20 or more: \$4
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710 East Saint Mary Boulevard
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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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Tuesday: 9 AM-5 PM
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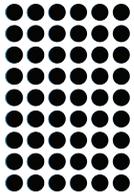
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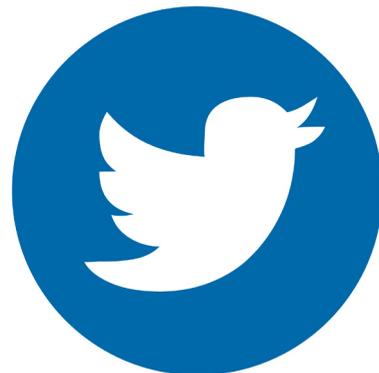
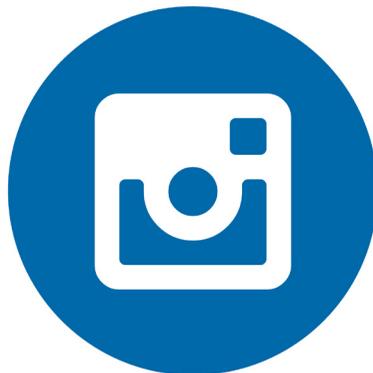
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