



VIEWFINDER



FALL 2019

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Front Cover:
Vitus Shell. *The Underdog*, 2015.
Acrylic and Tracing Paper on
Paper

Questions or comments may
be directed to Susie Gottardi,
Viewfinder Editor, at 337.482.0825.
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University Art Museum

Text on Pages 7 and 8 by
Benjamin Hickey

Text on Pages 12 and 21 by
Christine Baniewicz

Photography by Hannah Landry,
Nick Schutte, Vitus Shell,
Paul Kieu and Jai Benoit

Welcome back to another school year!

As we quickly approach the end of the year, I'd like to share some highlights of the last several months here at the museum. Collections Manager Misty Taylor was presented the Museum Professional of the Year award by the Louisiana Association of Museums. The museum received generous financial support for its exhibitions and programs from Friends of the Humanities; Haynie Family Foundation; Badger Oil; Wright, Moore, DeHart, Dupuis & Hutchinson, LLC; Louisiana Endowment for the Humanities; Louisiana Office of Tourism, the Elmore Morgan Jr. Fund, and J. Kevin Duplechain, MD.

A new strategic plan was crafted this summer with goals centered around education, visitor experience, the museum collection and sustainability. We are grateful for the guidance of the University and our board members in charting a course for the next five years.

Planning for 2020 is well under way. Among exhibitions featuring the work of Louisiana artists, Robert Tannen and Vitus Shell, the Hilliard Museum will be the exclusive venue to present *The Art of Sir Winston Churchill* in honor of our founding donor, Paul Hilliard. Many community members as well as local and regional partners have come together to support this special project, including the National World War II Museum in New Orleans which has organized a half-day symposium, *Churchill in Conflict and Culture*, on Friday, January 17 at the LITE Center. The speaker line-up includes UL faculty, NWWII curators as well as renowned historian and author, David Reynolds presenting new research and insights on Churchill, the statesman, artist and writer.

In closing, I'd like to share our brand promise recently developed in consultation with board member, Cathi Pavy, This is the belief that informs the work we do at the Hilliard:

Art transforms by opening minds to new possibilities, by inspiring discovery, by eliciting unique and individual observations that, when shared, inspire empathy, respect and trust. In this way, art transforms and helps to build community.

Thank you for being a part of our community!



LouAnne Greenwald
Director

FROM THE DIRECTOR



COMING
SOON









VITUS SHELL: 'BOUT IT 'BOUT IT, THE POLITICAL POWER OF JUST BEING

ON VIEW AT THE HILLIARD UNIVERSITY ART MUSEUM DECEMBER 6, 2019 – MAY 2, 2020

The following text has been excerpted from the essay "'Bout it, 'Bout it" written by Benjamin Hickey. This essay will appear in the forthcoming publication 'Bout it, 'Bout it, The Political Power of Just Being, which will be available for purchase in the museum's store beginning in December 2019.

With ever-increasing frequency, the exhibitions I plan are collaborative in nature, and this is certainly the case with *Vitus Shell: 'Bout It 'Bout It, The Political Power of Just Being*. After discussing a variety of possible forms his exhibition could take, Vitus Shell and I landed on a strategy informed by bell hooks's *Teaching to Transgress: Education as the Practice of Freedom*. *'Bout It 'Bout It* ambitiously features only new, large-scale paintings depicting African Americans from Lafayette as well as a few other locales in South Louisiana. To honor hooks's intentions, Shell and I hosted two official photoshoots in Lafayette, one at the Hilliard University Art Museum and the other at Martin Luther King Recreation Center in the Truman neighborhood. Both attracted young adults from all walks of life in the African American community, including rappers, visual artists, radio personalities, students, mothers, daughters, and sons. We shared with the models our desire to create an exhibition presenting empowering images of brown and black bodies in a type of space that too often underrepresents them and seems alien to their day-to-day existence. While this is by no means the first exhibition featuring an artist of color at the Hilliard, it is my hope that continually normalizing the presence of artists of color in museums will change others' perspective of institutions like the Hilliard from intimidating, unwelcoming, or elitist to aspirational spaces of learning, opportunity, and wide-ranging civic pride.

The tone of Shell's portraits and political aims are carefully calculated. Time and again, he portrays his sitters as self-possessed, questioning individuals whose humanity shines. Those depicted dominate the

foreground and serve as a counterpoint to a background of collaged newspaper articles and advertisements filled with bigoted or at least misunderstood accounts of African Americans. The aspirational, thoughtful body language, rendered with verisimilitude by Shell, stands in stark contrast to the flat, colorless, and stereotype-ridden caricatures of black bodies found in the largely historical sources he uses for his backgrounds. Presenting his portraits in this fashion empowers his sitters, and by association the African American community, to reject limited two-dimensional depictions of themselves for ones in which they are interlocutors with their past and present struggles, while being in dialogue with the American Dream on their terms. Malika Taylor, the subject of *Karma* (left), is a perfect expression of this idea, as well as many others dealt with by Shell in this project. Malika is a former marketing intern at the Hilliard Museum. She will pursue graduate work in business administration and supply chain management in the coming year. Her casual confidence, with side-long gaze and hands on hips speaks to her comfort on campus here. This is especially the case as her parents were married here at the University of Louisiana, Lafayette, and while they did not complete their studies here, the university remained an important part of family lore. Malika's time at the Hilliard gave her access to mentorship and training that we hope will prove instrumental to her career. We are proud she is part of our family. It is undeniably apropos that she features prominently in *Vitus Shell: 'Bout It 'Bout It, The Political Power of Just Being* as a conversant in the dialogues laid out here as we explore broadening the Hilliard's impact in South Louisiana.

Benjamin M. Hickey | Curator of Exhibitions

Images: All work by Vitus Shell. PREVIOUS SPREAD *Life, Liberty @ The Pursuit of Happiness*, 2019. Acrylic, paper, and foamcut print on canvas. LEFT *Karma*, 2019. Acrylic, paper, and foamcut print on canvas. TOP, LEFT TO RIGHT *Loaded Bases*, 2019. Acrylic, paper, and foamcut print on canvas; *Victory Lap*, 2019. Acrylic, paper, and foamcut print on canvas; *Succa Proof*, 2019. Acrylic, paper, and foamcut print on canvas; *Double Up*, 2019. Acrylic, paper, and foamcut print on canvas.



ROBERT C. TANNEN | BOX-CITY

ON VIEW AT THE HILLIARD UNIVERSITY ART MUSEUM FEBRUARY 7, 2020 – MAY 16, 2020

Robert C. Tannen is a self-described artist and urbanist. After earning a Master of Fine Arts from the Pratt Institute in 1963 he leveraged his knowledge of industrial design, fine art, and architecture to great effect as an important cultural figure, as well as an engineer and urban planner. Before relocating to the Gulf Coast in 1969 to assist in recovery and redevelopment efforts after Hurricane Camille, he worked with The RAND Corporation and Meta Systems, Inc. on water resource planning projects in Cambridge, Massachusetts. He was also notably on the planning team for the Frank Gehry designed Ohr-O'Keefe Museum of Art, completed in 2012. Among his many art related achievements are co-founding the Contemporary Arts Center New Orleans in 1976 and exhibitions of his work at the New Orleans Museum of Art, Arthur Roger Gallery, P.S. 1 in Long Island City, Santa Monica Museum of Art, Crystal Bridges Museum of American Art, and Institute of Contemporary Art in Boston among others.

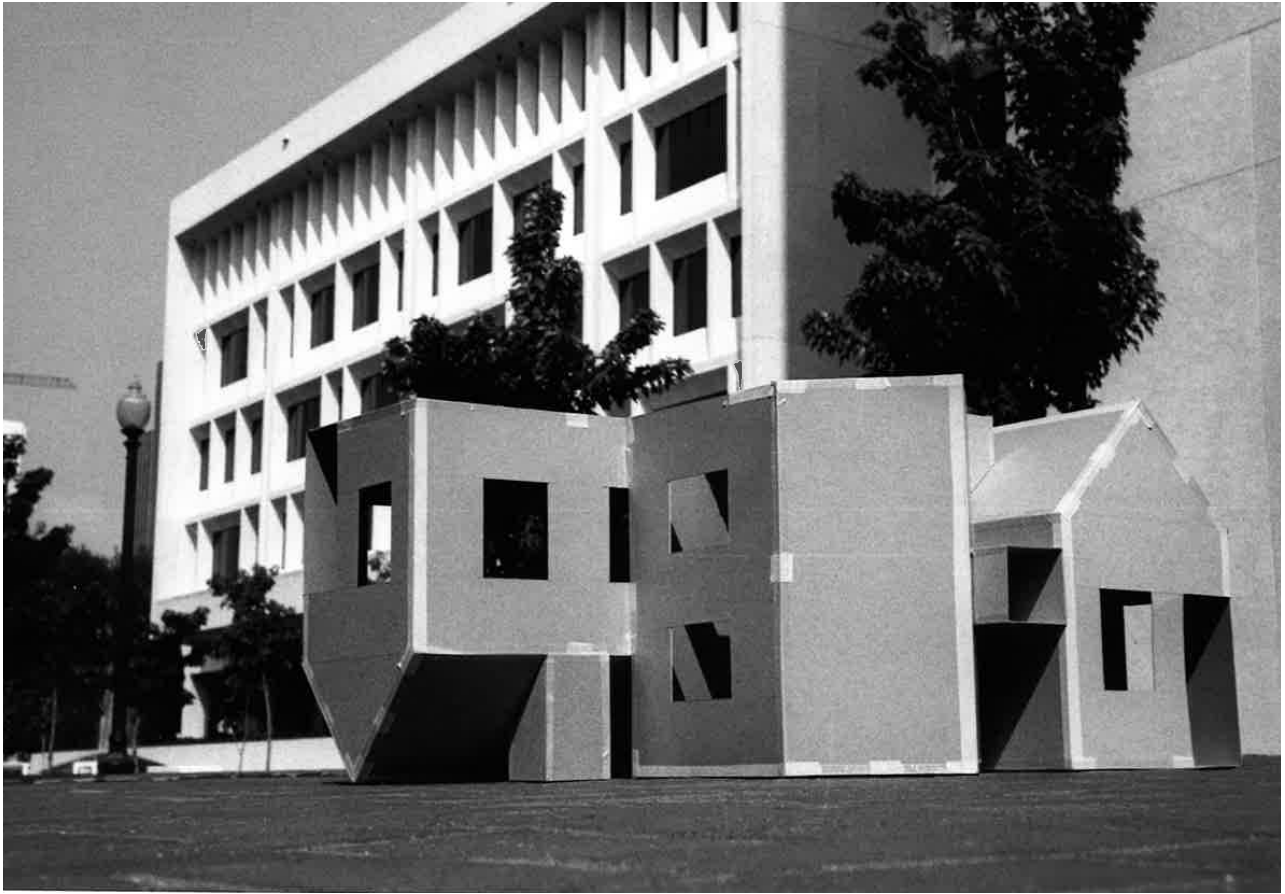
As the images accompanying these words attest, the concept of home permeates most of Tannen's work. He posits home as a literal and figurative shelter where people develop a sense of self and purpose, but he is deeply troubled by how unsustainable society's current notion of home is. His response is a utopian and experimental one that recognizes the greater efficiency of living in more dense urban configurations. In a future with more people and less to go around, greater efficiency will be important because it will leave more resources to sustain human endeavors and the various natural ecologies upon which we depend. With this in mind, *BOX-CITY* is a largely interactive exhibition using cardboard boxes as to-scale models that allow museum visitors to explore Tannen's forward-looking urban design concepts as they relate to collaboration and civic discourse.

BOX-CITY, the monumental work of art for which the exhibition is titled will consist primarily of sixty 40" x 48" x 96" triple wall boxes visitors can use to create their own three story metropolis. Each

box represents a home unit and their interchangeability allows for a great deal of flexibility, leaving the possibility for individuality to manifest itself in urban planning instead of rigid homogeneity. While standardized, it is comforting that Tannen sees citizens as empowered to impact their environment insofar as it respects the needs of the collective. As a result, *BOX-CITY* is apt to drastically change aesthetics depending on who is interacting with it; sometimes resembling containers stacked with precision on a cargo ship, other times the chaotic and romanticized sprawl of pre-Haussmann Paris, and still other times a Minecraft-like world that walks the line between organic and geometric.

Cardboard is a versatile, relatable material and Tannen's *BOX-CITY* positions it as something rife with metaphor and as a potential building material. If treated with a protective coating, cardboard could be a light-weight and weather-proof alternative to other heavier and less sustainable materials. At once a potential solution to a problem, cardboard is also frequently associated with storm debris. In a world with more frequent and severe storms, Tannen's use of it at a monumental scale underscores the sheer size and importance of better understanding how our decisions impact mankind's ability to survive in the future.

Benjamin M. Hickey | Curator of Exhibitions



Images: All work by Robert C. Tannen. LEFT *World Trade Center Blocks*, Mixed media, 2001; TOP *Unrealized GSA Proposal: Hale Boogs Federal Complex Doll House*, Mixed media, 1978; BOTTOM *Stacked Housing Model*, Mixed media, ca. 1980.



UL DEPARTMENT OF VISUAL ART FACULTY WORK TOWARD THE CONDENSED AND NOT-YET-KNOWN



ON VIEW AT THE HILLIARD UNIVERSITY ART MUSEUM
AUGUST 23, 2019 – JANUARY 25, 2020

Curated by Dr. Christopher Bennett, Assistant Professor of Art History in the Department of Visual Arts, this exhibition set out to examine the conceptual and visual possibilities presented by the format of the miniature within contemporary art practices. Rather than being confronted by singularly huge works of art, visitors instead engage with an array of pointed statements characterized by intensification and condensation; works of art whose small size makes them precious, demanding an up-close and personal encounter.

Dr. Bennett refers to Claude Levi-Strauss in his writing on the exhibition:

“In *The Savage Mind* (1962), the philosopher, fixing on a detail of Francois Clouet’s *Portrait of Elizabeth of Austria* (ca. 1571; left) asked whether the miniature or small-scale model ‘which is also the ‘masterpiece of the journeyman’ may not in fact be the universal type of the work of art, before noting “all miniatures seem to have intrinsic aesthetic quality – and from what should they draw this constant virtue if not from the dimensions themselves? - and conversely the vast majority of works of art are [generally] small-scale.”



Images: OPPOSITE PAGE Francois Clouet. *Portrait of Elizabeth of Austria*, ca. 1571. Image Courtesy of The University of Virginia. people.virginia.edu; Installation shot of *Faculty Miniatures: Toward the Condensed and Not-Yet-Known*. THIS PAGE, CLOCKWISE FROM TOP LEFT John Hathorn. *Small Descent (Second State)*, 2019. Oil on paper; Kate Gordon. *Hauptbahnhof*, 2019. Watercolor and gouache on paper with embroidery floss and video. 2 minutes 30 seconds; Jeffrey Lush. *Untitled*, 2019. Mixed-media collage; Ana Mouyis. *Cambia Tutto: Painting Series #1*, 2019. Gouache on paper and digital video. 1 minute; Scott Sinclair. *Untitled (Wee Cakes, 1 of 2)*, 2017. Oil on canvas; Hagit Barkai. *Small Pictures Must be Shameless (detail)*, 2019. Oil on canvas; Daniel DiCaprio. *A Relative Black*, 2019. African blackwood, silver, black spinel.

MEMBER SPOTLIGHT: SHERRY AND JOHN PERE

MEMBERS SINCE:
2018

MEMBERSHIP LEVEL:
PATRON'S CIRCLE



John and Sherry Pere became contributing members of the Hilliard just last year; however, their relationship with the University extends back to when they were both enrolled as students in the seventies. Contributing writer Christine Baniewicz called them up for a chat right before they headed out for a long weekend trip to Jonesboro to cheer on the Cajuns as they headed off against Arkansas State. Baniewicz asked if they first met during their studies at UL.

Sherry Pere: Well, my brother was an engineering student with [John], and they worked together at the airport. On Sundays, my dad cooked, and they would take their lunch break at our house. [laughs] But he was my brother's friend!

Christine Baniewicz (CB): That's tricky.

Sherry: So we didn't start dating until—

John Pere: I graduated.

CB: I heard you all joined the Hilliard after seeing the Town architecture exhibit last year.

Sherry: I really liked A. Hays Town! We had just moved back [to Lafayette] from Houston—

John: Our first grandchild was born last year, and my son and his wife live here.

Sherry: So we moved back, and were in the process of building our own house here. The exhibit was timely.

John: We decided on an exterior façade that's similar to some of Town's work.

Sherry: He also did a lot of "bringing-the-outside-in," and we wanted to do that, too, to build a house that fits in with the beautiful oak trees, the pond, the hill.

CB: That's interesting, your getting inspired by the architecture exhibit. I think there's this misconception about visual art—as if you go to the museum to have some kind of elevated cultural experience that has nothing to do with your life. When, actually, artwork is often going to talk to whatever you're thinking about and working on in your day-to-day.

Sherry: Oh yeah, definitely.

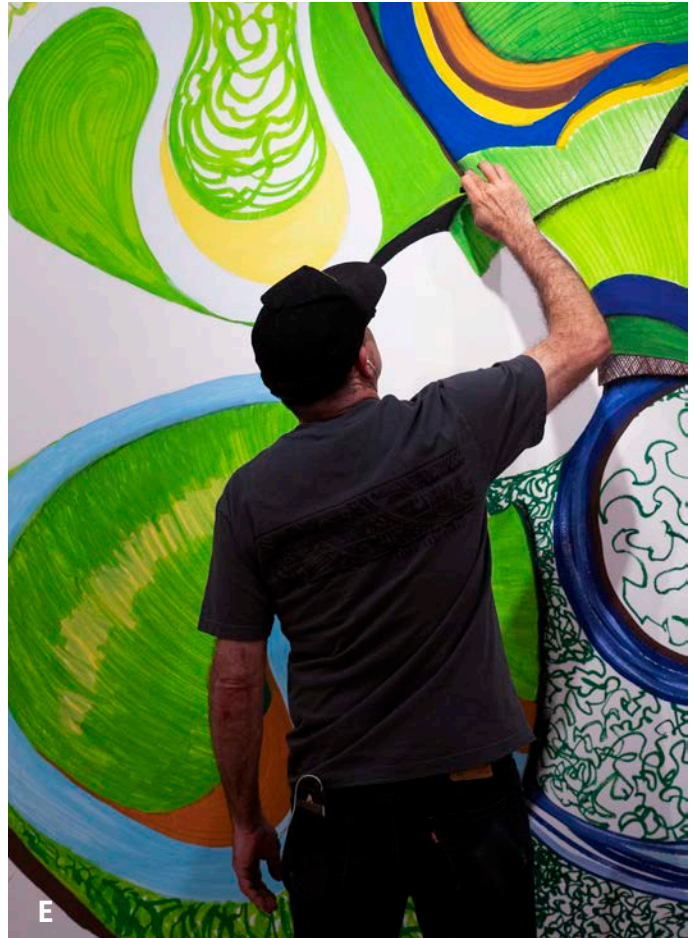
John: The other great thing is the Hilliard has a lot of variety. You have the local artists displayed. There's folk art. There was an exhibit of black and white photography from Angola Prison that was very powerful. Very well done. We just had Dalí.

Sherry: And when you're a member, about every quarter when a new exhibit opens, there's a preview from four to six before it opens to the general public. The artists are there a lot of times for those, and that's great, if you can talk with them. After six it does get crowded! But if you're a member, you can come before.

CB: And get a bit more intimate with the artwork.

Sherry: Plus, they always have good food, and adult beverages [laughs].

John: From my perspective, memberships allow the museum to be able to bring in these exhibits. It's very expensive to bring in a Dalí, you know. [laughs] In order for the museum to grow, and to be able to continue bringing in the quality of the exhibits that they do, being a member and renewing is beneficial, will definitely help that cause.



Images

A. Joel and Janet Gooch

B. Jean Edwards, Gail Savoie, President Joseph Savoie and Nancy Broadhurst celebrate at Bread & Circus before a surprise party for Director LouAnne Greenwald

C. Director LouAnne Greenwald, Sharon Kopriva, Melissa Bonin, Richard Landry and Curator of Exhibitions Ben Hickey

D. Matthew Miles, Luke Lawson, Alana Marcello, Karlie Sherman, and Ruben Henderson

E. Artist John F. Simon Jr. working on his site specific wall mural, *Open Spot*

F. Jaik Faulk, Curator of Exhibitions Ben Hickey, Gus Bennett and Stephanie Patton



CAMPUS CONNECTION



A



The Hilliard is proud to be part of the thriving and dynamic community that is the University of Louisiana at Lafayette. The last few months have seen a continued commitment to campus-wide partnerships and collaborations.

Over the summer months the Hilliard's Marketing Manager Susie Gottardi collaborated with Associate Professor of Graphic Design Jeffrey Lush to screen print a limited run of "Summer at the Hilliard" posters (B, C). These posters were hung around downtown Lafayette, and have been awarded the Silver Medal in the 2019 South Eastern Museum Conference publication competition.

The fall season of Creative Conversations began with the annual welcome back celebration for students enrolled in the UL Lafayette College of the Arts, and artist talk by printmaker Aaron Coleman (D, E). Coleman spent the week as the artist-in-residence with Marais Press, teaching and visiting with printmaking students in the Department of Visual Arts.

Several University of Louisiana at Lafayette faculty took part in Creative Conversations over the Fall season as well: Art History Professors Dr. Allison Leigh and Dr. Christopher Bennett presented research completed by their students in the Undergraduate Art History Paper forum (A), Jeffrey Lush gave a detailed look at several different printing techniques, and Assistant Professor of Metalworks and Jewelry Daniel DiCaprio engaged the audience with the details of his jewelry and sculpture practice.

Support for the fall season of Creative Conversations was provided by Disceaux Dicki, J. Kevin Duplechain, MD and WWNO.





COMMUNITY CONNECTION



A



There's always something going on in Lafayette, and The Hilliard is proud to continue to serve as a bridge between campus, culture, and the community.

The Fall opening reception was one of the best attended in museum history, thanks in part to the continued partnership with Festivals Acadiens et Creoles. Not only were the official poster and pin unveiled that evening, but the museum was delighted to once again host the official festival exhibition; this year featuring the work of local artist Melissa Bonin. The Hilliard's grounds played host to a stage during the festival weekend, and plenty of music, dancing and art were enjoyed by all.

Educators from every discipline were welcomed to the museum for a fun and relaxing evening at the Hilliard during the annual Educator's Night in September. This event showcased all of the excellent resources the museum has to offer teachers from all grade levels, and was a great way for everyone to meet the newest member of the Hilliard's staff, Campus and K-12 Coordinator Jenny Robertson, and the new Education Assistant, UL student Callie Smith (B).

The museum's Play Days continued to welcome families from across Acadiana to experience the arts in a free and fun environment (A, C, D). Over the summer, guests were introduced to the world of illustration with Play Day: Sketch, Scribble, Doodle! Local illustrator Denise Gallagher was on hand to talk about her artwork and drawing practice, and the work of John F. Simon Jr. encouraged everyone to think a little more deeply about creating artwork. Families were encouraged to find lines in their own bodies, with a dance class by Basin Arts, and an all-ages yoga class. In the fall, families explored art and science during the special evening Play Day: Fly Me to the Moon! Everyone enjoyed a night of learning and exploration, capped off by an up close and personal look at the Moon with telescopes provided by the Science Museum for the annual International Observe the Moon Night.



COMING SOON:

THE ART OF SIR WINSTON CHURCHILL

ON VIEW AT THE HILLIARD UNIVERSITY ART
MUSEUM JANUARY 17, 2020 – MARCH 21, 2020

History has painted a portrait of Winston Churchill as an ambitious, confident, bold, brash, and sometimes flawed man. Volumes have been written about Churchill, the confident statesman who led the British during World War II and inspired a nation during its “finest hour.” Churchill is remembered today—over five decades after his death—as a leader whose eccentricities and audacity contributed to his stubborn defiance in the face of adversity. He was also a passionate writer and orator. He wrote over 5,000 speeches, 42 books, and countless articles ranging from African travel journals to essays about oil painting, and in 1953 he was awarded the Nobel Prize for Literature for “his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values.”

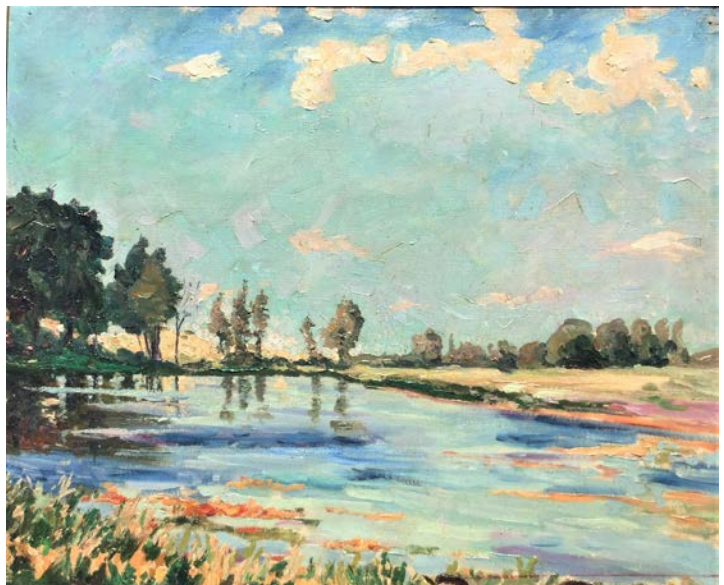
There remains, however, another picture to be painted of Sir Winston Churchill: the portrait of Churchill as an artist.

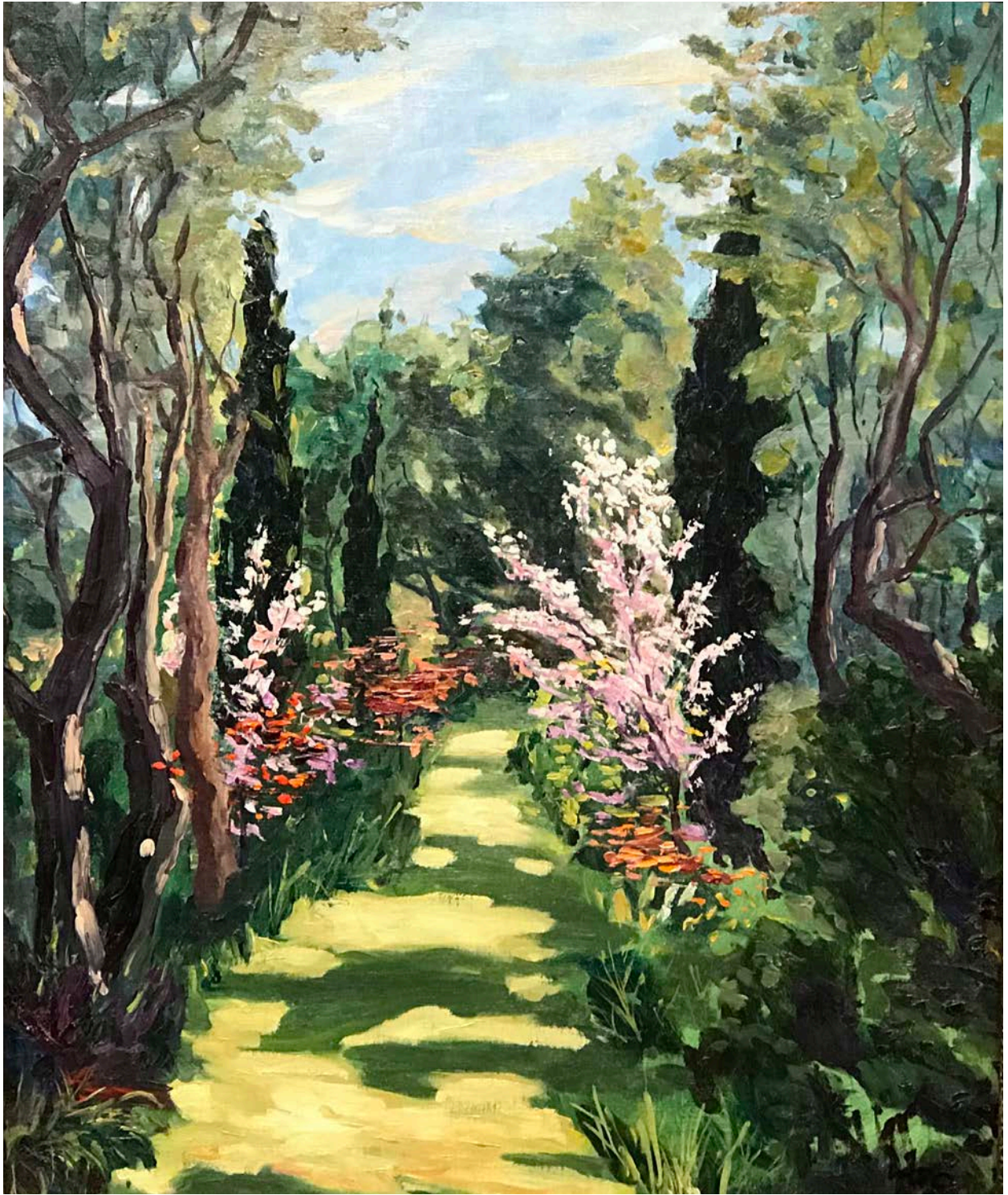
The Art of Sir Winston Churchill offers a unique opportunity to view paintings rarely seen in North America by the British statesman Winston Churchill (1874–1965), one of the most renowned—and many say greatest—wartime leaders of the twentieth century. Bringing together works from America’s National Churchill Museum and private collections in the United States, this exhibition surveys the range of Churchill’s art, which for him was the greatest of hobbies.

The Hilliard Museum is delighted to be the exclusive venue for this exhibition, organized in honor of our namesake, Paul Hilliard.

In tandem with this exhibition, guests are invited to join the Hilliard for a symposium on the great statesman. *Churchill In Conflict and Culture* will be held on January 17, 2020 at the LITE Center of Lafayette, and is presented with support from the National WWII Museum in New Orleans. Guests will gain insight into Churchill’s life, and learn more about his creative practice in addition to his international reputation.

The exhibition is organized by America’s National Churchill Museum at Westminster College in Fulton, Missouri, and was made possible with generous support from Badger Oil, the UL Lafayette Foundation, and media sponsorship from *The Advocate*.





Images: OPPOSITE TOP *Firth of Forth*, c. 1925. Oil on canvas. America's National Churchill Museum. Gift of Richard and Barbary Mahoney. MIDDLE *Beach at Walmer*, c. 1938. Oil on canvas. Private collection. BOTTOM *Lake Scene at Norfolk*, c. 1930s. Oil on canvas. America's National Churchill Museum. Gift of Monsanto Company. ABOVE *Garden Scene*, c. 1920. Oil on canvas. Collection of Clark Durant, Detroit. The New Common School Foundation, Detroit.



Images

- A. Artist Denise Gallagher, Curator of Exhibitions Ben Hickey, Artist John F. Simon Jr., and Director LouAnne Greenwald
- B. Martha B. Brown and Becky Collins
- C. Ruben Henderson and Jean Kreamer
- D. President Savoie and Gail Savoie
- E. Guests enjoy the fall season opening reception
- F. Gloria Callais and Father Greg Fratt in front of *Veronica's Veil* by the late artist, Dorothy Fratt. Gloria Callais recently gifted the print to complement the museum's significant holdings of works on paper. Dorothy Fratt (1923–2017) was born in Washington, DC where she later trained at the Corcoran School of Art. Spending much of her career in Arizona, she became known for her minimal abstract compositions and astute color sensibility. Father Greg Fratt, son of Dorothy is the pastor at Sacred Heart Church in Cut Off, Louisiana.
- G. Melissa Bonin poses with official Festivals Acadiens et Créoles poster, featuring her artwork



Lori Hennigan keeps a busy schedule. As the University's Director of Development for Colleges, a position she's held for going on a year and a half, she's responsible for all major-gift fundraising for the College of Arts, Liberal Arts, and the Hilliard University Art Museum.

Before working for UL Lafayette, Lori did development work at Tulane in New Orleans. Contributing writer Christine Baniewicz snagged a few minutes of her afternoon for a conversation about the finer points of relationship-building, email outreach, and, of course, asking folks to pitch in.

Lori Hennigan: I am a communicator, and I'm a connector. And I love meeting people! The bulk of my job is really going out and connecting alumni and community members and donors to the work that's going on at the museum, and it's so rewarding to get someone excited about that.

Christine Baniewicz: I think a lot of people would rather chop off their right arm than ask people for financial gifts.

LH: [laughs] A lot of times, when you say "fundraising," people think it's very transactional. The difference between fundraising and development, though, is that development is about building a relationship with someone. You're not going to go ask someone to make an investment in something the very first time that you meet them! But if you really take the time to get to know them and what they care about, find ways to connect—that's my job. To make genuine connections between individuals and what they care about at the museum.

CB: Can you remember a particular instance where that happened?

LH: Yeah, actually. There's a donor who lives out of state who attended UL back in the 70s. The first time that he came back to campus [in recent years], he visited the art museum on his own and was just completely blown away. Now, he makes a significant annual donation to the museum,

and is going to be doing planned gifts as well. I don't think he ever would have thought about supporting the museum, though, had he not visited campus and gotten that kind of first-hand look.

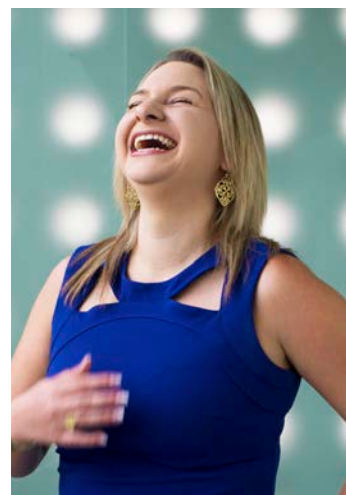
CB: So, basically, you're giving people an opportunity to be more closely connected to what the museum is doing.

LH: Yes! Because so much more happens at the Hilliard than what people know. And it really is a place where someone who has never stepped foot into an art museum can walk in through the front door. So welcoming.

CB: Not to mention all the educational programs.

LH: Oh, the impact of the museum on arts education in Acadiana is huge. Not being originally from Lafayette, and not having children that went through the school system, I really didn't realize how much funding had been cut to the arts. So working with the Hilliard and seeing the impact of their work and the influence they have on students that come in and do tours—that's been really eye-opening and motivational for me, to continue to educate others about the lack of support for arts education in Acadiana. To show them not only the need, but also how the art museum is addressing that need in the community.

STAFF SPOTLIGHT: LORI HENNIGAN



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JAMES W. BEAN MUSEUM STORE

Top Photo

- Worry Stones **\$2.50**
- Hilliard Buttons **\$1**
- Mattea Studio Postcards **\$2**
- Mattea Studio Stationery **\$5**
- Decomposition Notebooks **\$7**
- Hot Sox **\$12**
- Cubebot **\$18**
- Art Jar **\$20**
- A Tip Top Tale* **\$13**
- What a Colorful World* Poster **\$13**

Bottom Photo

- Worry Stones **\$2.50**
- UL Lafayette matted print **\$45**
- Salvador Dali's Stairway to Heaven* **\$30**
- The Other Side of the Painting* **\$6**
- Jean-le-Chasseur et ses Cheins* **\$15**
- Mattea Studio Stationery **\$5**
- Chick Pot Mugs **\$20**
- Magnatab **\$25**
- Restrung Jewelry **\$19**
- Sterling Silver Necklace **\$150**



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SAVE THE DATE

SPRING OPENING RECEPTION

FEBRUARY 7, 2020

CHURCHILL IN CONFLICT AND CULTURE

JANUARY 17, 2020 | SYMPOSIUM AT
THE LITE CENTER

ABOUT US HILLIARD UNIVERSITY ART MUSEUM

ADMISSION

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
Senior groups of 20 or more: \$3
Student groups of 20 or more: \$2

GETTING HERE

Location

710 East Saint Mary Boulevard
Lafayette, LA 70503

Parking

Parking is available off of Girard Park
Drive, behind the A. Hays Town Building.
Additional on-street parking is available on
the adjacent streets of the Oil Center.

New! 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.

HOURS

Tuesday: 9 AM-5 PM
Wednesday: 9 AM-8 PM
Thursday: 9 AM-5 PM
Friday: 9 AM-5 PM
Saturday: 10 AM-5 PM
Closed Sunday and Monday

TOURS

The Hilliard University Art Museum provides
quality educational programs and exciting
learning opportunities for adult groups, and
students from preschool to the university level.
Maximum number of students is 40. You may
reserve your tour date and time by emailing
the museum's Campus and K-12 Coordinator
Jenny Robertson at museumeducation@louisiana.edu

SHOPPING

Books, jewelry, toys and merchandise.
337.482.1370.

MEMBERSHIP

For questions concerning membership, please
call 337.482.6060.

VENUE RENTALS

To book your next event, call 337.482.1368

CONTACT THE HILLIARD MUSEUM

337.482.0817 Administrative Office
337.482.0811 Admissions Desk

HilliardMuseum.org

FOLLOW US

   @hilliardmuseum

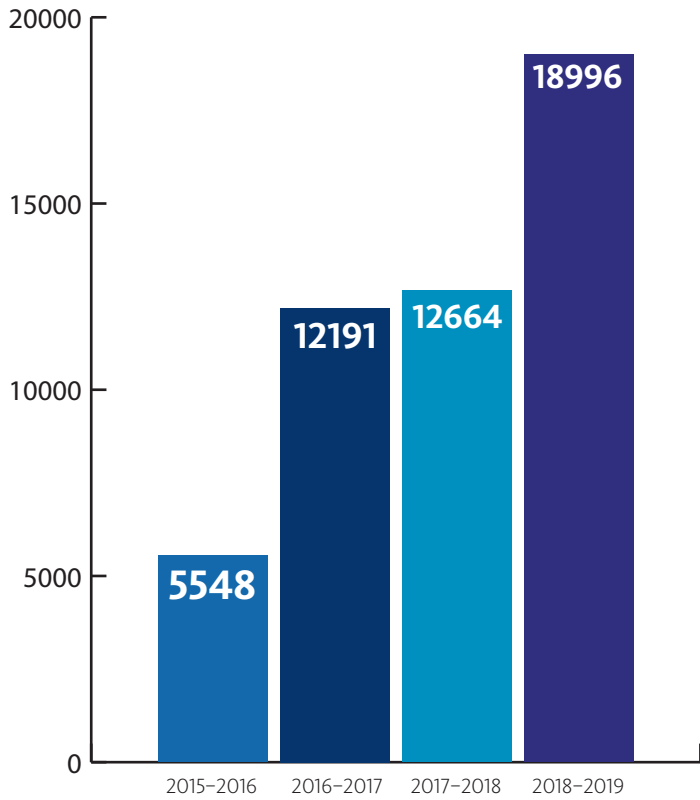
**FREE ADMISSION EVERY
WEDNESDAY NIGHT 5 PM - 8PM**

18
19

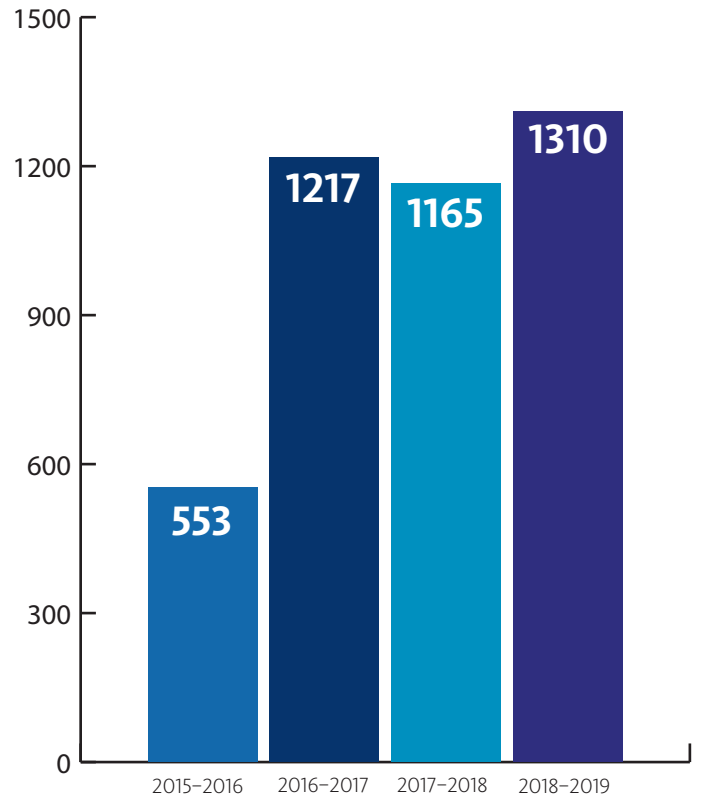


THE HILLIARD MUSEUM CONTINUES TO MAKE GREAT PROGRESS IN ITS MISSION TO ENHANCE EDUCATION AND INSPIRE CREATIVITY FOR OUR CAMPUS AND OUR COMMUNITY. NEW RECORDS WERE ACHIEVED THIS PAST YEAR, AND WE ARE PROUD TO SHOWCASE THE ACCOMPLISHMENTS OF OUR STAFF, BOARD MEMBERS, COMMUNITY PARTNERS, AND YOU.

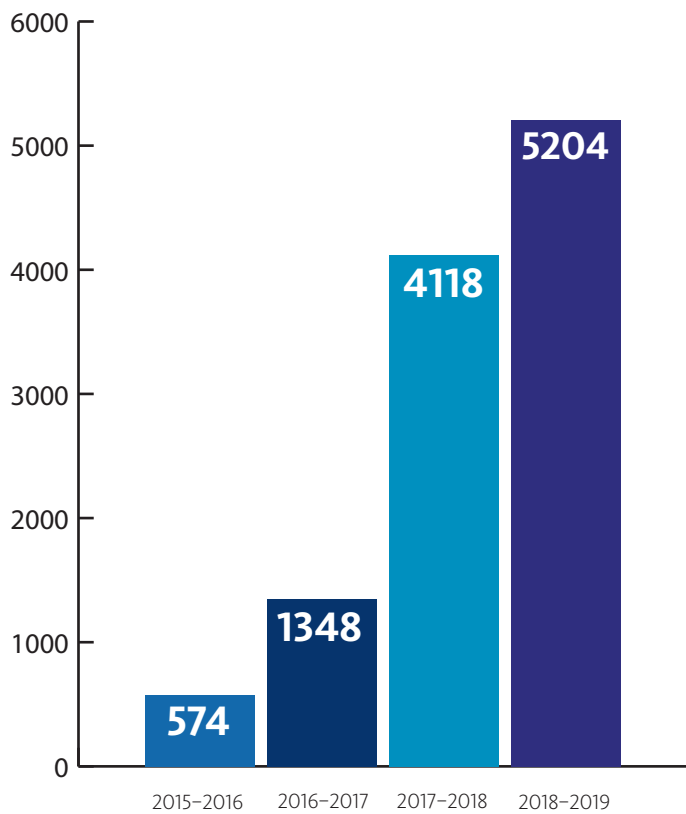
Annual Museum Visitors



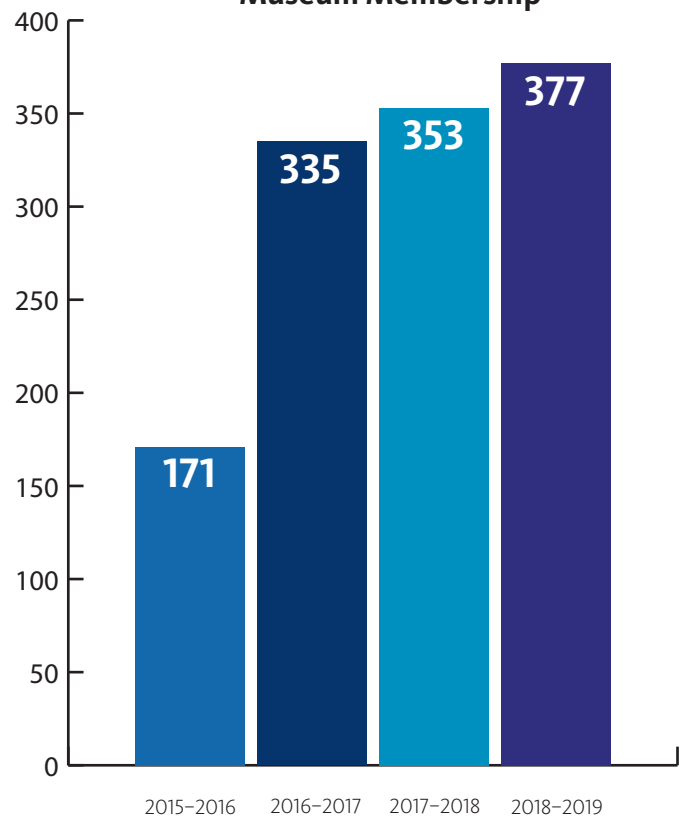
Public Program Attendance



Education Programming Attendance



Museum Membership



THE HILLIARD BY



502
TODDLER
TIME
GUESTS



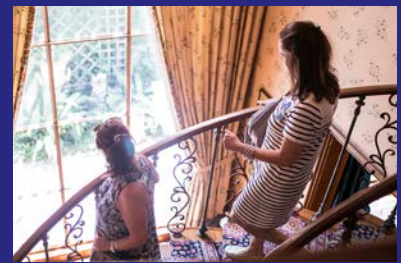
9 COMMUNITY
WORKSHOPS



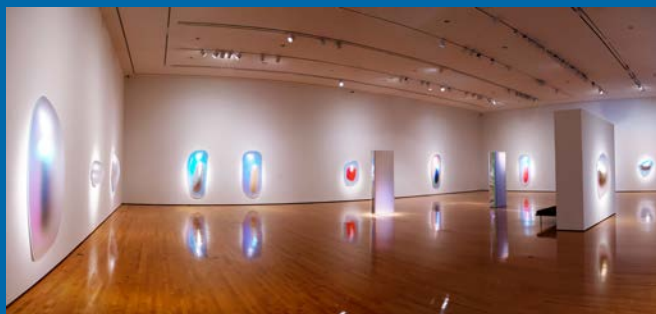
300 FAMILIES
VISITED WITH THE
FREE LIBRARY PASS



1095 UL LAFAYETTE
STUDENTS
LEARNED IN THE GALLERIES



18 A. HAYS TOWN
HOMES
TOURED



15
PODS
ON VIEW

THE NUMBERS



918
PLAY
DAY
GUESTS



1 **FBI AGENT**



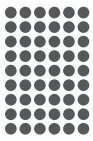
18
EXHIBITIONS
OPENED



230
GALLERY YOGIS



1
FASHION
SHOW



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UNIVERSITY OF LOUISIANA AT LAFAYETTE

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P.O. Drawer 42571 | Lafayette, LA 70504

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www.hilliardmuseum.org



Photo courtesy of America's National Churchill Museum at Westminster College in Fulton, Missouri

SAVE THE DATE!

Churchill in Conflict and Culture.

January 17, 2020
LITE Center in Lafayette

Join the Hilliard Museum and the National WWII Museum for a half-day symposium delving deeply into the life and times of statesman and artist Sir Winston Churchill.