



# VIEWFINDER



FALL 2023

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Front Cover: George Rodrigue, *Mardi Gras Dog*, Oil on canvas, 1991, Image Courtesy of George Godfrey Rodrigue Jr. Family Trust.

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Dear Members,

As of October, I am serving the Hilliard in a new capacity as Interim Director. I am excited because the future here looks bright. LouAnne Greenwald, who served as Director since 2014, has seen to that.

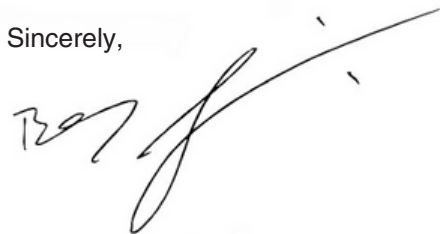
Last year, LouAnne, with the help of the Hilliard Society, Advisory Board, and the staff, earned our inaugural accreditation from the American Alliance of Museums (AAM). Less than 4% of American museums have this designation, and this is indicative of our leadership as a cultural organization at the national level.

Since 2018, I have ensured our exhibitions and programs lived up to the AAM standard, and this will continue to be the case. The Hilliard fulfills the important function of providing Acadiana with top tier scholarship and art experiences. My publications from past Hilliard projects reside in the research libraries of the Metropolitan Museum of Art, Getty Research Institute, the Library of Congress, and several others. The museum's commitment to excellence contributes to the university's R1 status, a Carnegie Classification of Higher Education Institutions which indicates the highest levels of research activity. Together, the staff and I will continue to do this great work. I would like us to grow in new ways, and I want you, our members, to be a part of it.

Starting this year, we are in the process of expanding our on-campus educational efforts, as well as growing benefits for members of all levels. The More Than a Museum capital campaign is tied to these efforts. I am happy to write that the campaign to renovate the A. Hays Town building on our grounds is complete. The renovation will enliven our educational and events offerings. It will also include a new elevator that will increase accessibility.

With your help, we will be the best Hilliard Art Museum you have ever seen.

Sincerely,



Benjamin M. Hickey  
Interim Director

## FROM THE INTERIM DIRECTOR



COMING SOON





## *SITTING WITH GEORGE RODRIGUE*

JANUARY 13, 2024 - JULY 13, 2024

*Sitting with George Rodrigue* will drive home the affinity George Rodrigue had with those whom he painted and his subject matter more broadly. The exhibition will feature portraits of important political and cultural figures, as well as works that document traditional Acadian culture and those who were close with Rodrigue. *Sitting with George Rodrigue* will position the Blue Dog as a pop culture icon that serves as a link between traditional Acadian culture and modernity. Do not miss this exhibition!

## *FUNDAMENTO DE PALO MONTE: ANA MENDIETA*

(PRESENTED BY ART BRIDGES)

MARCH 9, 2024 - SEPTEMBER 14, 2024

Ana Mendieta was a seminal twentieth-century Cuban-American artist known for her experimental performances. In this video from her *Siluetas Series* (1973-1980), she uses her body to create art in conversation with different landscapes. In this five minute and fifty-five second film, the silhouette of Mendieta's body is filled with gunpowder and then set on fire. At the end, only a charred figure and the surrounding scorched earth remain as vessel for reflection on self and place.

## *BENDING LINES: ROBERT WIGGS*

FEBRUARY 17, 2024 - SEPTEMBER 28, 2024

Robert Wiggs was an important faculty member in the history of the Department of Visual Art at the University of Louisiana at Lafayette. He was a sculptor and educator who shaped the aesthetic agenda of Acadiana starting in 1965 when UL was still known as the University of Southwestern Louisiana. Wiggs is known for his unique brand of abstraction based on keen observations of the natural world. He retired in 1987, the same year he discovered the ninth all-space filling polyhedron he named the "Twist Octahedron." This exhibition derives its title from a documentary by Allison Bohl and Peter DeHart which, like the film, emphasizes Wiggs' urge to have fine art and science in dialog.

## *EVERY / WHERE: BEILI LIU*

FEBRUARY 24, 2024 - AUGUST 17, 2024

Beili Liu creates site-specific installations in response to landscapes and their intersections with the social and cultural. The exhibition *Every / Where* will feature one of her early works and a more recent installation created as part of her Fulbright Arctic Chair Scholarship, a prestigious appointment given to one U.S. scholar annually. She is the Leslie Waggenger Professor in the College of Fine Arts at The University of Texas at Austin.

**Image:** George Rodrigue, *Dependence*, Acrylic on canvas, 2003, Image courtesy of George Godfrey Rodrigue Jr. Family Trust.

CLOSING SOON:

SOUTH ARTS  
2022

SOUTHERN  
PRIZE AND  
STATE  
FELLOWS

AUGUST 19, 2023 -  
DECEMBER 16, 2023



Image Gloria Gipson Suggs, *Time to Catch that Train*, 2017, updated 2022.



**HUDSONVILLE  
TRAIN DEPOT**

**WATCH THAT TRAIN**

2007

*South Arts 2022 Southern Prize and State Fellows* is a juried exhibition featuring artwork by nine Southern artists. Their work is inspired by the world around them and their connection to the South.

The cohort of nine State Fellows are selected from a pool of applicants through a national jury. A second jury then selects the Southern Prize Winner and Finalist. Jurors make their selections based on artistic excellence that reflects the diversity of the region. The Southern Prize is given to the overall winner, and a finalist award is given to the runner-up. Louisiana's own Hannah Chalew is the winner of the 2022 Southern Prize and Sarah Elizabeth Cornejo is the Southern Prize Finalist.

The fellows are Jenny Fine of Alabama, GeoVanna Gonzalez of Florida, Antonio Darden of Georgia, Crystal Gregory of Kentucky, Hannah Chalew of Louisiana, Gloria Gipson Suggs of Mississippi, Marcus Dunn of North Carolina, Brittany M. Watkins of South Carolina, and Sarah Elizabeth Cornejo of Tennessee.

South Arts is a non-profit regional arts organization founded in 1975. In addition to the annual juried contest, they offer a range of activities designed to support the success of artists and arts providers in the South, and address the needs of Southern communities through impactful art-based programs.

The Hilliard Art Museum is the final stop for this traveling exhibition. Past venues include the Bo Bartlett Center at Columbus State University (GA), the Steven F. Gately Gallery at Francis Marion University (SC), and the 701 Center for Contemporary Art.

S O U  
A R T S  
H



**Images (top to bottom)** Jenny Fine, *Swim Cap 1*, 2022, Archival pigment print, Image courtesy of artist. Marcus Dunn, *Raise Your Hand*, 2021, Acrylic on canvas, Image courtesy of artist. Crystal Gregory, *Hold Tight Swing Low 1*, 2022, Handwoven cotton cast into concrete, Image courtesy of artist. **(Opposite)** Installation view of Brittany M. Watkins, *Source Unknown*, started in 2022.



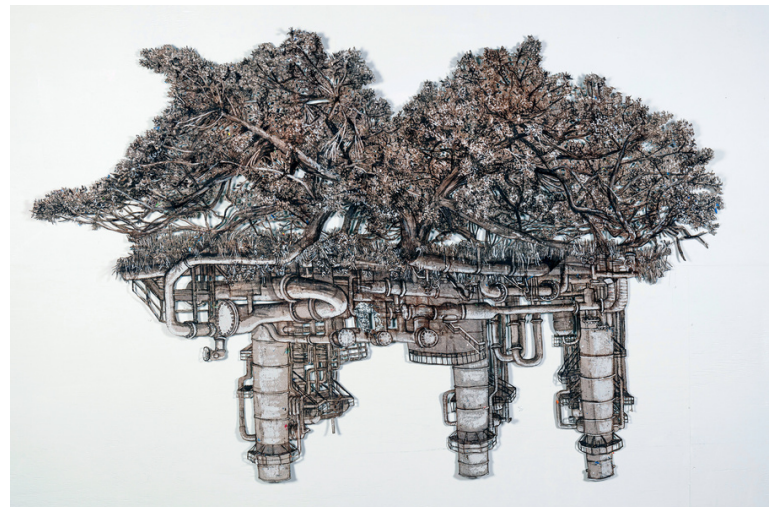




# HANNAH CHALEW: SOUTH ARTS 2022 WINNER

Hannah Chalew is an artist and educator from New Orleans, Louisiana. Her artwork explores what it means to live in a time with a collective uncertain future, specifically what that means for those of us living in Southern Louisiana. Her practice examines our historical legacies and helps imagine new possibilities for a livable future. Since 2018, she has reduced her carbon footprint in the following ways; using recycled and sustainable materials; powering her artworks and studio with renewable resources like solar power and rain-water harvesting; and biking to and from her studio.

She received her BA from Brandeis University in 2009, and her MFA from the Cranbrook Academy of Art in 2016. Chalew has exhibited widely around New Orleans and has shown around the country at the Laumeier Sculpture Park, St. Louis, MO; Wave Hill Public Garden and Cultural Center, Bronx, NY; Minnesota Center for the Book Arts, Minneapolis, MN; Dieu Donn e, New York, NY; Asheville Museum of Art, Asheville, NC, and other venues. Her work is held in the collections of the City of New Orleans and the Ogden Museum of Southern Art. She recently received a Monroe Research Fellowship from Tulane University to create ink from fossil fuel pollution in collaboration with fence-line communities in Southern Louisiana.





**Images (opposite, starting from top right)** Hannah Chalew, *Embodied Emissions*, 2020, Iron oak gall ink, ink made from shells on paper made from sugarcane combined with shredded disposable plastic waste ("plasticane"), Hannah Chalew, *Root Shock II*, 2018, Pen and ink on paper made from trash and abaca.

**Image (this page)** Hannah Chalew, *Tremblante*, 2021, Metal, sugarcane, plastic, lime, recycled paint, living plants, soil, paper made from sugarcane combined with shredded disposable plastic waste ("plasticane"), iron oak gall ink, ink made from shells.



**Images:**

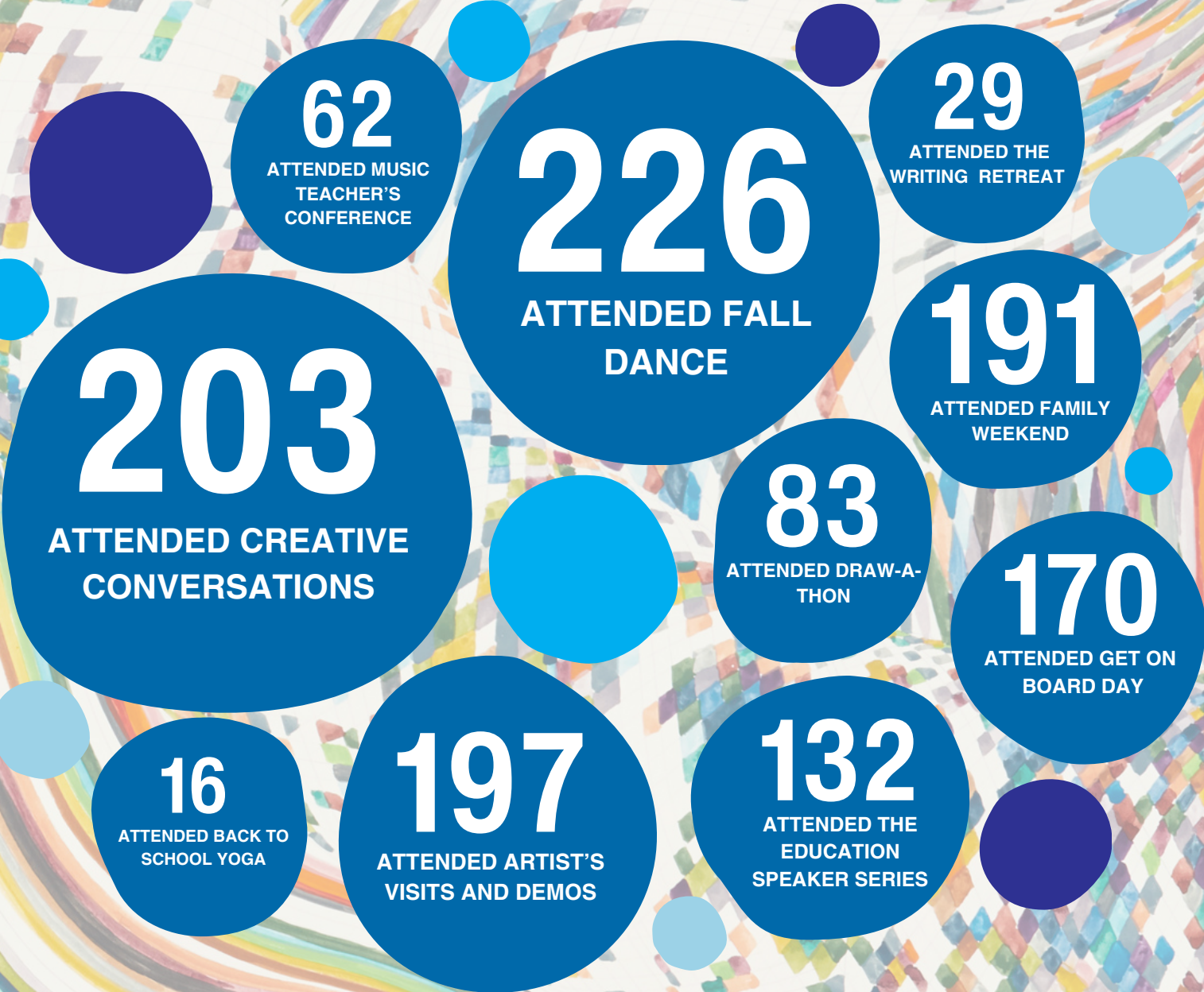
- A. Pat Mould and Jeromy Young unveil the Festivals Acadiens & Créoles 2023 poster
- B. (from left to right) Sam Reveles, Kathleen Scurlock, LouAnne Greenwald, Susannah Johansen, Benjamin Hickey, and Kei Ito
- C. Our amazing student workers and Store Manager, Cheryll Guilbeau
- D. Patrons enjoy the Learning Lab in the South Arts exhibit
- E. Jean Rosen and Brian Guidry pose in the South Arts exhibit
- F. (from left to right) Barry Ancelet, LouAnne Greenwald, Phillip Gould, and Becky Collins with the vintage Festival Acadiens poster that was auctioned



CAMPUS  
CONNECTIONS



This semester, we've had record levels of engagement from UL students and faculty through programs and events. Here is a look at some attendance for past and ongoing partnerships with our Ragin' Cajun community since July:



**Total UL Students Tour Attendance: 459**  
**Total UL Student Visits: 2,057**  
**Total UL Student Population Served: 12.68%**

# FROM THE VAULT:

SARAH MARY TAYLOR, *BIG MAMA*





Renowned quiltmaker, Sarah Mary Taylor, was born on August 12, 1916, in Anding, Mississippi. Growing up amidst the plantations of the Mississippi Delta, Taylor worked as a housekeeper, cook, and field hand. Strenuous labor took its toll on her health and eventually compelled her to find a new source of income. She turned to quilting as a means of sustenance. Her favorite material was fabric from old skirts and dresses, lending a touch of nostalgia to her creations.

Taylor's introduction to quilting came under the guidance of her mother who imparted the foundational skills during her childhood. In the 1980s, Taylor found inspiration in the appliqué designs of her aunt Pecolia Warner's quilts. Recognized for her use of bold colors and intricate appliqué patterns, Pecolia Warner's quilts were included in a 1977 Smithsonian traveling exhibition showcasing the essence of Southern folk arts.

Quilting can be traced back to 3400 BCE with the earliest known garment discovered in an Egyptian pharaoh's tomb. In colonial America, quilts played a dual role – offering warmth and comfort amid harsh living conditions while also serving as a platform for social gatherings among women known as a quilting bee.

Quilts also played a significant role in the history of the Underground Railroad. It is believed that quilts were used as coded messages, with certain patterns and colors indicating directions or warnings along the escape routes.

Today quilting continues to thrive as both a traditional craft and a contemporary art form.

Taylor crafted appliqué templates by cutting images from magazines and tracing their outlines onto her chosen fabrics. She often utilized her left hand as a template, creating quilts composed entirely of appliquéd hand shapes. One of her Hands quilts captured the attention of filmmakers who commissioned a version of the quilt for the 1985 cinematic adaptation of the book *The Color Purple*.

In the film, the quilt serves as a representation of unity, resilience, and sisterhood. It becomes a powerful symbol of connection and support among the women who have faced hardships and oppression. It also serves as a visual metaphor for the collective story and experiences of African American women, emphasizing their shared struggles and the importance of finding solidarity and support within their community.

Taylor's quilts are held in the permanent collections of the Smithsonian American Art Museum, Philadelphia Museum of Art, and the Hilliard Art Museum.

## **MISTY T. PRIDE, COLLECTIONS AND EXHIBITIONS MANAGER**



# BEHIND THE SCENES

Usually, visitors contemplate the artwork, but what about how it got there? Art exhibitions take an entire team to execute, and here at the Hilliard, our curator, collections manager, educator, and preparator all work together to make that happen.

One of the demands of artwork installation most visitors do not know about is the math! You might be wondering why hanging artwork needs to be complicated in the first place, but hear me out. In most museums and galleries, it is standard to hang art at a 60" eyeline from the floor. This means that the middle of the artwork hangs at 60", which is the average person's eye level. Some institutions opt for a slightly lower midline around 57", and this height rule is sometimes broken for extremely large works.

The equation for hanging artwork at the optimum height goes like this: first, measure your artwork from top to bottom. This includes the frame. Divide that number in half and add to 60.

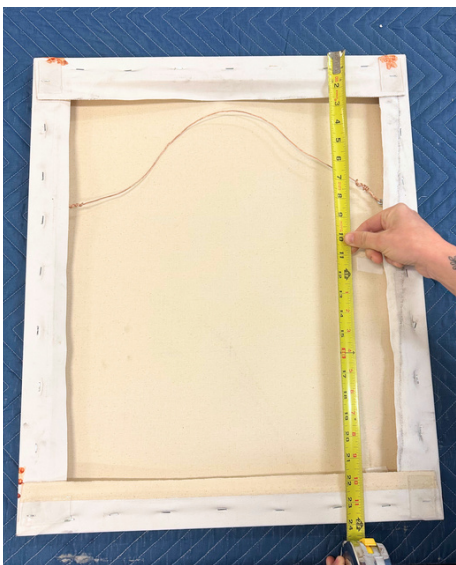
Then, measure how far your hanging mechanism is from the top of your artwork. If you're using a wire, pull up on the wire a bit to simulate it hanging and measure how far it is from the top of your art. Likewise, "d-rings" would be measured from the top of the ring to the top of the painting. The resulting measurement is where you should place your hanging device on the wall.

While hanging artwork is just one small part of what happens during exhibition installations, knowing how the art you enjoy got on the wall can make your museum visit more interesting.

**BETHANY LEJEUNE, PREPARATOR**

## STEP 1

Measure your artwork from top to bottom and divide the resulting number in half and add to 60



## STEP 2

Measure how far your hanging mechanism is from the top of your artwork



## STEP 3

Hang the artwork on wall and enjoy!





A HILLIARD MEMBERSHIP BENEFITS YOU —AND OUR COMMUNITY.

# BECOME A MEMBER



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

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

## MEET OUR TEAM!

We want to reintroduce ourselves and share what we find most interesting about our jobs at the Hilliard Art Museum.



**BENJAMIN HICKEY, INTERIM DIRECTOR**

The most interesting thing about my job is making unexpected connections between people and art.



**MISTY T. PRIDE, COLLECTIONS AND EXHIBITIONS MANAGER**

What I find most interesting about my job is the “behind the scenes” transformation of a gallery space into an engaging and educational experience for the public. It's not just about showcasing the art but also preserving it for generations.



**CALLIE SMITH, EDUCATOR**

I love welcoming first-time visitors to the museum. Many local students, including college students, have never been to an art museum. On a recent tour, a seventh grader from Evangeline Parish said, "I love this place. Everything is so organized and beautiful." What a wonderful way to describe our galleries!



**CHERYLL GUILBEAU, STORE & VISITOR SERVICES MANAGER**

As the Hilliard Museum Store Manager, I enjoy my interactions with our visitors, finding out where they are from, and what they enjoyed most during their visit. Of course, discovering unique art-inspired gifts to sell in the store is also lots of fun! Each item on display has a story.

**BETHANY LEJUEUNE, PREPARATOR**

The most interesting part of my job at the museum is working with artists from all over and getting to be close up and personal with their artwork as I install it. As an artist myself, I enjoy being able to learn from other artists as part of my job.



**REAGAN BENIT, MARKETING MANAGER**

The most interesting part about my job is being able to create digital work that becomes a physical object that people can enjoy!



**EBUKA OSUNWOKE, GRAD ASSISTANT**

What I find most interesting is I get to see different beautiful pieces of art, and be involved in the planning of wonderful and educational art exhibitions.



**JO O'LONE-HAHN, GRAD ASSISTANT**

What I find most interesting is blending research, education plans, and the art itself into each other in order to help make the museum an accessible, welcoming space for people of all ages. All of this work comes together with the ultimate goal of fostering a love of art in the many people who visit the Hilliard.



# 2022 - 2023

**2 NEW  
PUBLICATIONS**

*Twenty Years of Marais Press:  
Imprinting a Campus and  
Collection and Envisioning the  
South: The Roger Houston Ogden  
Collection*

**66 WORKS**

added to the  
museum's permanent  
collection

**1,969**

total visitors served  
through tours

**2 TRAVELING  
EXHIBITIONS**

*A. Hays Town and the  
Architectural Image of Louisiana  
at the Masur Museum of Art,  
Monroe, LA and Vitus Shell:  
'Bout It 'Bout It: The Political  
Power of Just Being, , SECCA,  
North Carolina*

**10 WORKS**

from the collection  
loaned to other  
institutions

**12  
EXHIBITIONS**

featuring local,  
national, and  
international artists

**49 FAMILIES**

welcomed to the  
museum with their  
Lafayette Parish  
Public Library passes

**56  
DONATIONS**

to the Capital  
Campaign matched

# ANNUAL REPORT

**74**

works on paper  
conserved from our  
permanent collection

**534**

exhibition research  
guides accessed  
through UL's Dupre  
Library

**600+**

visitors experienced *Be  
Still*, an outdoor  
installation visible only  
at night

**1,000**

new followers on  
Instagram

**1,109**

works from the  
collection are now  
digitized and  
available online

**4,026**

visitors experienced  
our Education  
programs

**12,725**

admissions with 25%  
of those being UL  
students

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**GET YOUR HOLIDAY SHOPPING DONE WITH THE HILLIARD ART MUSEUM STORE!**

The Hilliard Art Museum presents the 4th annual Jingle Bell Market! Join us for a fun day of art and shopping in the museum's store as we ring in the holiday season!

From unique gifts, to beautiful jewelry, to handmade pottery, and the perfect art book, the Hilliard Museum store has something for everyone on your nice list.

**SATURDAY, DECEMBER 2, 2023 | 10 AM - 5 PM**

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



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Be sure to sign up for our weekly email newsletter at [HilliardMuseum.org](http://HilliardMuseum.org) to receive the most up-to-date information on upcoming events!

Please email Marketing Manager Reagan Benit at [reagan.benit@louisiana.edu](mailto:reagan.benit@louisiana.edu) with any questions.

## ABOUT US HILLIARD ART MUSEUM

### ADMISSION

Adults: \$7.50

Senior Citizens (62 or older): \$6

Students (5–17): \$4.50

Museum Members: Free

UL Lafayette Faculty, Staff and Students: Free

Adult groups of 20 or more: \$6

Senior groups of 20 or more: \$4.80

Student groups of 20 or more: \$3.60

### GETTING HERE

Location

710 East Saint Mary Boulevard  
Lafayette, LA 70503

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.

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–5 PM

Thursday: 9 AM–5 PM

Friday: 9 AM–5 PM

Saturday: 10 AM–5 PM

Closed Sunday and Monday

### TOURS

The Hilliard Art Museum provides quality educational programs and exciting learning opportunities for adult groups and students from preschool to the university level. Email [museumeducation@louisiana.edu](mailto:museumeducation@louisiana.edu) to arrange in-person or virtual tours.

### SHOPPING

Books, jewelry, toys and merchandise.  
337.482.1370.

[@hilliardmuseumstore](#)

### MEMBERSHIP

For questions concerning membership, please call 337.482.6060.

### CONTACT THE HILLIARD ART MUSEUM

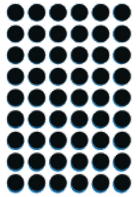
337.482.0817 Administrative Office

337.482.0811 Admissions Desk

[HilliardMuseum.org](http://HilliardMuseum.org)

### FOLLOW US

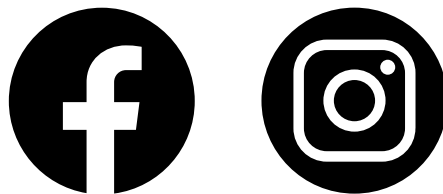
[@hilliardartmuseum](#)



**HILLIARD**  
**ART MUSEUM**  
UNIVERSITY OF LOUISIANA AT LAFAYETTE  
P.O. BOX 42571 LAFAYETTE LA 70504

## **STAY CONNECTED WITH THE HILLIARD ART MUSEUM!**

Be sure to follow us on Facebook and Instagram to stay up-to-date on everything happening at the Hilliard.



**@HILLIARDARTMUSEUM**