



UNIVERSITY OF RICHMOND MUSEUMS

JOEL AND LILA HARNETT MUSEUM OF ART

JOEL AND LILA HARNETT PRINT STUDY CENTER

LORA ROBINS GALLERY OF DESIGN FROM NATURE

FALL SEMESTER 2015

Welcome!



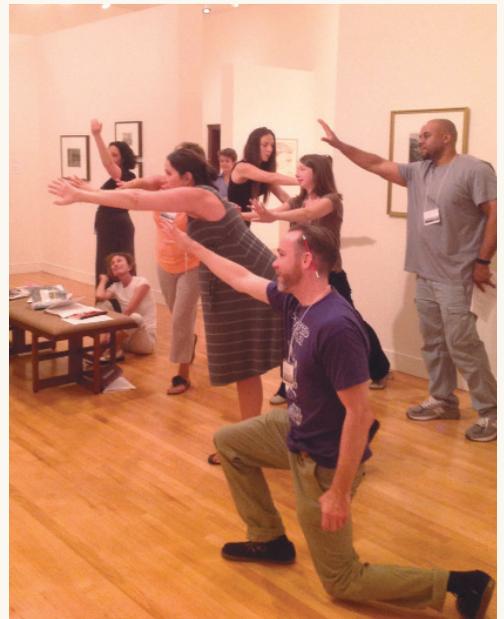
University Museums Executive Director Richard Waller standing in the center of the Lora Robins Gallery during our renovation project completed this summer.

Welcome to the University of Richmond Museums. Mark your calendars for the fall semester and plan to attend our events and programs, visit our permanent installations, and see our special exhibitions in the three museums that comprise the University Museums.

During the summer, the Lora Robins Gallery underwent a substantial renovation to improve the spaces that care for and secure the permanent collection. Improvements include a dedicated area for collection research and storage, a workshop for exhibition preparation, and a centralized office for museum staff. We would like to thank University Facilities and its architectural services, construction, and interior design teams for conceptualizing and shepherding the renovation. We also would like to give our appreciation to Dr. Kathleen Skerrett, Dean of the School of Arts and Sciences, for her enthusiastic support of the project.

Improvisation is a theme being explored by the arts on campus, an idea readily seen in the visual arts, from the works of Romare Bearden to the creative process evident in the art being featured throughout the fall in the museums. The fall semester brings a full schedule of special exhibitions and related events and programming, a feast of visual and intellectual experiences. We look forward to seeing you and your friends at the University Museums.

Richard Waller
Executive Director
University of Richmond Museums



The Joan Oates Institute for Partners in the Arts in the University's School of Professional and Continuing Studies holds a summer institute for PreK-12 educators. Museum education consultant Shelley K. Weisburg (seated on the floor) led a workshop for educators this summer in the Harnett Museum of Art exhibition *Sense of Place: Landscapes from the Permanent Collection*.

CONTINUING EXHIBITION

Stories, Status, & Patriotism: 19th-Century American Ceramics from the Collection

LORA ROBINS GALLERY
THROUGH MAY 13, 2016

Focusing on the themes of stories, status, and patriotism, the exhibition features a selection of nineteenth-century American ceramics that were donated by the New York collectors Emma and Jay Lewis in 2012. This exhibition is concurrent with the long-term installation in the Lora Robins Gallery devoted to nineteenth-century American ceramics that

was previously co-curated by the museum director with Richard Barnett, '13, as a student research project.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums.

NEW EXHIBITION

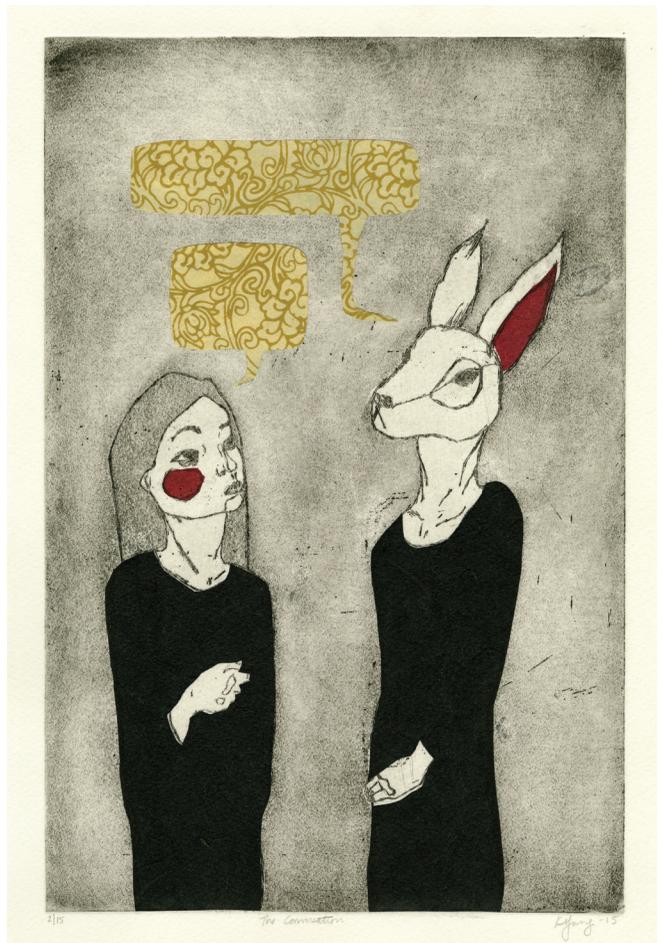
Annual Student Exhibition

HARNETT MUSEUM OF ART
AUGUST 19 TO SEPTEMBER 27, 2015

Selected by the studio art faculty, the exhibition features works by studio art majors and minors along with non-majors enrolled in beginning through advanced studio art classes during the University's 2014-2015 academic year.

The exhibition, organized by the University of Richmond Museums in collaboration with the Department of Art and Art History, was coordinated by Richard Waller, Executive Director, University Museums.

Kelley Yang, '16, studio art major, *The Conversation*, 2015, intaglio and chine collé on paper, 12 x 8 inches, from the Print Studio course taught by Professor Tanja Softić, Spring Semester 2015



NEW EXHIBITIONS

Pierre Daura (1896-1976): Picturing Attachments

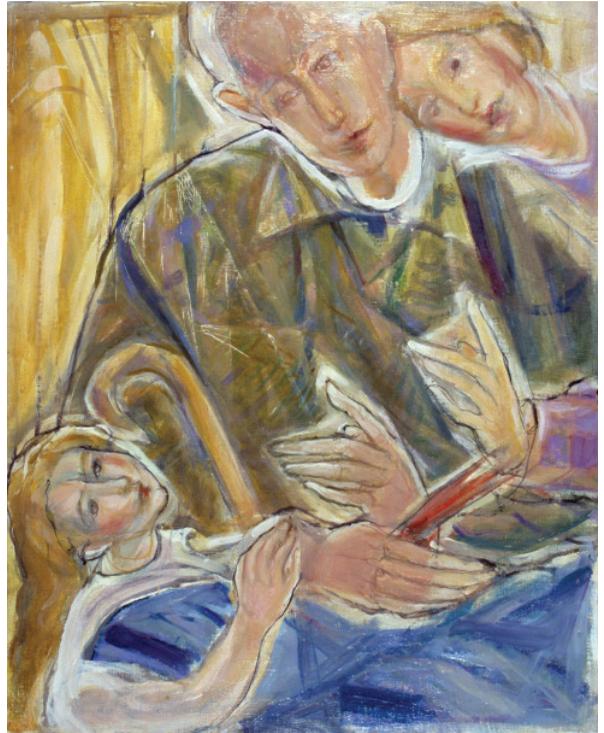
HARNETT MUSEUM OF ART

AUGUST 19 TO OCTOBER 8, 2015

PUBLIC PROGRAMS *(see centerfold for details)*

This exhibition is the first devoted to the many works that the Catalan-American artist Pierre Daura (1896-1976) created throughout his career in response to his personal relationships. More than seventy works are featured, including paintings, sketches, and drawings of Daura's wife, Louise, their daughter, Martha, and self-portraits of the artist. The poignant images represent meaningful events in his life and constitute a visual autobiography of the artist.

Organized by the Indiana University Art Museum, the exhibition was curated by Adelheid M. Gealt, Director, and made possible through the generous support of the Daura Doudation, the Indiana University Art Museum's Arc Fund and the Moravec Fund, and the Georgia Museum of Art and the Daura Archive. The exhibition and the accompanying catalogue are dedicated to Thomas W. Mapp and Andrew Ladis. At the University Museums, the exhibition and related programs are made possible in part with support from the Daura Foundation and funds from the Louis S. Booth Arts Fund.



Pierre Daura (American, born Catalonia, Spain, 1896-1976), *Daura with Cane and Family*, circa 1970-1971, oil on canvas, 30 x 24 inches, Joel and Lila Harnett Museum of Art, University of Richmond Museums, Gift of Martha Randolph Daura, H2003.38.08 © Martha Randolph Daura and University of Richmond Museums

The Artist's Line: Drawings by Pierre Daura from the Collection

HARNETT PRINT STUDY CENTER

AUGUST 19 TO NOVEMBER 20, 2015

PUBLIC PROGRAM, FRI., OCT. 2 *(see centerfold for details)*

Concurrent with *Picturing Attachments*, this exhibition features a selection of drawings and prints by Pierre Daura from the collection of the Harnett Print Study Center. In 2003, the artist's daughter, Martha Randolph Daura, donated 228 works by Pierre Daura, including drawings, prints, watercolors, and paintings, to the University of Richmond Museums. The exhibition explores Daura's drawings through themes of life drawing, sketching his family, his response to the Spanish Civil War, and the landscape around their home in Saint-Cirq-Lapopie, France.

Organized by the University of Richmond Museums, the exhibition was co-curated by Richard Waller, Executive Director, University Museums, and Sequoia Roscoe, '16, political science major, University of Richmond, 2015 Harnett Summer Research Fellow, and 2015-2016 Curatorial Assistant, University Museums. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.

NEW EXHIBITION

Jazz: Print Series by Romare Bearden

HARNETT MUSEUM OF ART

AUGUST 19, 2015, TO JUNE 26, 2016

Romare Bearden (American, 1911-1988), was one of the leading artists of the twentieth century. An artist, writer, and jazz lyricist, throughout his long career he depicted African-American life in his paintings, prints, and most notably in his collages. Born in North Carolina, he matured as an artist in New York during the Harlem Renaissance of the 1920s and 1930s. In 1979, he created a remarkable lithograph print series on jazz based on his paintings and monotypes. In this suite of six prints he captured the essence of this genre of music and his love of jazz and the blues, and as art historian Gail Gelburd notes in her book on Bearden's prints, *A Graphic Odyssey: Romare Bearden as Printmaker*, "It is the sound of jazz that gives these images their sounds. Behind the paintings [and these prints], you can hear the music of his friends, jazz musicians such as Earl (Fatha) Hines, Cab Calloway, and Duke Ellington."

Organized by the University of Richmond Museums and curated by Richard Waller, Executive Director, University Museums, the exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.



Romare Bearden (American, 1911-1988), *Out Chorus (Rhythm Section)*, from *Jazz* series, 1979, color lithograph on Arches paper, 25 x 35 1/2 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase with funds from the Louis S. Booth Arts Fund, H2015.12.04 © Romare Bearden Foundation, photograph by Taylor Dabney

NEW EXHIBITION

Robert Hoderne: Vietnam War Photographs

LORA ROBINS GALLERY

SEPTEMBER 17, 2015, TO JANUARY 26, 2016

PUBLIC PROGRAMS (see centerfold for details)



Robert Hoderne (American, born 1945), *Private Woods*, 1967 (printed 2015), digital print on paper, 12 x 18 inches, Lent courtesy of the artist
© Robert Hoderne

Robert Hoderne (American, born 1945) was a 21-year-old freelancer when he made his first trip to Vietnam in 1966. The photographer returned in 1969 as a soldier assigned to *Pacific Stars & Stripes* in Saigon, where he spent another fourteen months. He returned home from Vietnam for the last time in April 1970. During those two tours he photographed combat in every corner of the country, from the Demilitarized Zone (DMZ) that was the border with North Vietnam, to the Mekong Delta in the south, to the jungle-covered mountains of the central highlands, to the rice paddies of the central lowlands. The exhibition includes more than forty photographs from his two tours in Vietnam. Today, Hoderne continues as a photojournalist and is Associate Professor of Journalism, and Chair, Department of Journalism, University of Richmond.

While his photographs have been published in most of the world's major print publications and continue to be published in books and used in documentaries about the war, most of the images in this exhibition have never been published. The photographs reflect his concern for the ordinary soldier as seen in their faces, faces that have the same haunted look you see on the faces from all the wars that have been photographed. The majority of his work was in black and white, although the exhibition includes one battle he photographed in color. To this day, Hoderne says when he dreams about Vietnam it is always in black and white.

Organized by the University of Richmond Museums, the exhibition was co-curated by Richard Waller, Executive Director, University Museums, in collaboration with photojournalist Robert Hoderne.

NEW EXHIBITION

Massive Rocks & Minerals: Selections from the Collection

LORA ROBINS GALLERY

OCTOBER 1, 2015, TO MAY 13, 2016

PUBLIC PROGRAM, WED., SEPT. 30 (see centerfold for details)

The exhibition features some of the largest and most spectacular rock and mineral specimens from the museum's permanent collection. Extracted from mines all over the world, the selection in the exhibition includes minerals deep purple amethyst from Brazil, a massive 250-pound Peruvian pyrite, such as dense quartz clusters from the United States (Arkansas), and exquisite okenite and stillbite specimens from India.



Organized by the University of Richmond Museums, the exhibition was curated by Matthew Houle, Curator of Museum Collections, University Museums.

Smithsonite, Kelly Mine, Socorro County, New Mexico, United States, 3 3/4 x 11 1/4 x 9 inches, 21 pounds, Lora Robins Gallery of Design from Nature, University of Richmond Museums, Museum purchase, R1977.01.1469 © University of Richmond Museums, photograph by Taylor Dabney



Selenite (known as "Desert Rose"), Chihuahua, Mexico, 11 1/2 x 22 x 16 inches, 56 pounds 8 ounces, Lora Robins Gallery of Design from Nature, University of Richmond Museums, Museum purchase, R1977.01.1294 © University of Richmond Museums, photograph by Taylor Dabney

NEW EXHIBITION

Jay Bolotin: The Book of Only Enoch

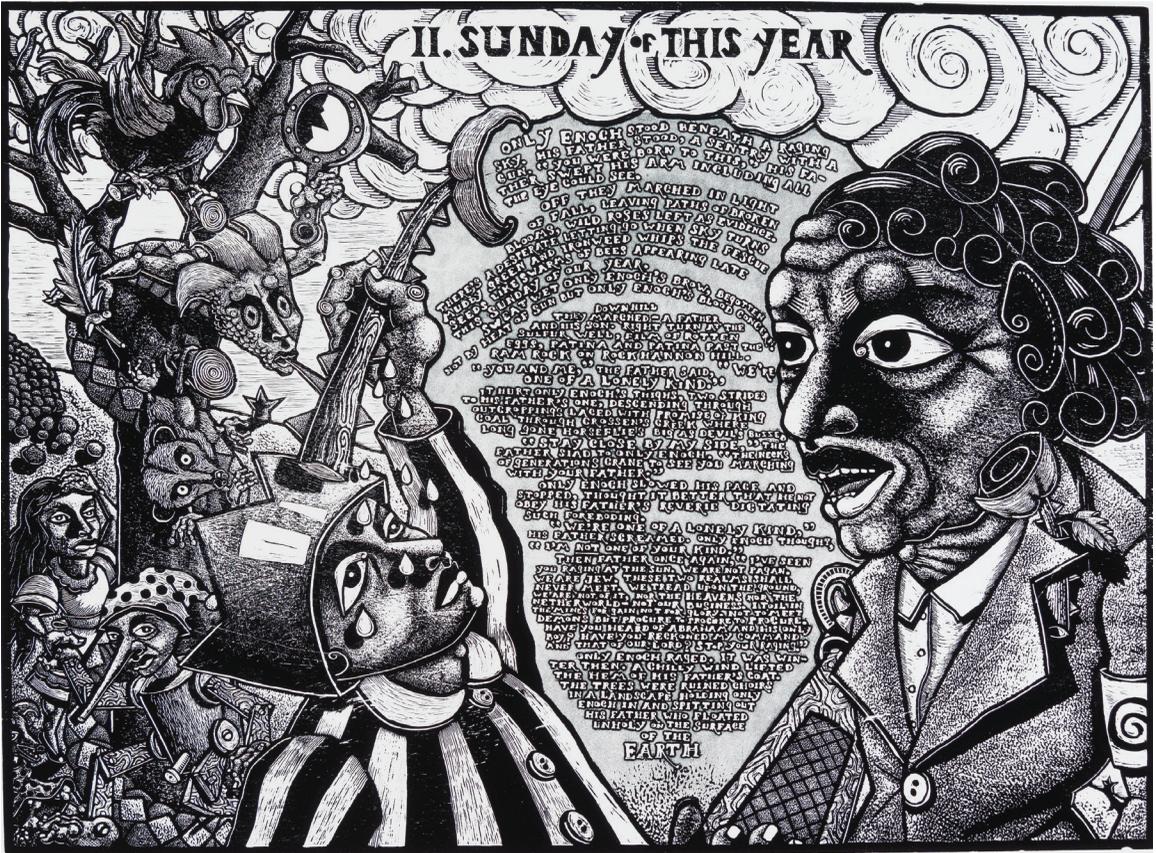
HARNETT MUSEUM OF ART

OCTOBER 14, 2015, TO JANUARY 24, 2016

PUBLIC PROGRAM, WED., OCT. 14 (see centerfold for details)

The art of Jay Bolotin (American, born 1949) crosses many disciplines, including visual art, theatre, film, literature, and music, but his true *métier* is storytelling. The University Museums presented a one-person exhibition *Jay Bolotin: The Jackleg Testament Continues* two years ago in the Harnett Museum of Art. One gallery of the exhibition was devoted to a work in progress, a preview of *The Book of Only Enoch*. Included were working proofs from the portfolio, process drawings for the animation, *Kharmen*, his prologue operatic animation, and the artist drew directly on the walls of the gallery, covering the walls by drawing images and writing lengthy passages of text. The installation was a preamble, now the series of twenty prints is finished, and this exhibition presents the complete portfolio *The Book of Only Enoch*. This is the latest episode in the artist's ongoing *Jackleg Testament*, a multi-volume saga that is as all-encompassing for the viewer and reader as for the artist. In his new portfolio, Bolotin draws us into Only Enoch's universe through text and imagery that engulfs our senses and imagination.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, in collaboration with the artist. The exhibition and related programs are made possible in part with funds from the Louis S. Booth Arts Fund. A catalogue, published by the University Museums, is available.



Jay Bolotin (American, born 1949), *II. Sunday of This Year*, from the portfolio *The Book of Only Enoch*, 2015, woodcut and relief etching on Arches cover paper, 23 x 31 1/2 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Louis S. Booth Arts Fund, H2015.06.03 © Jay Bolotin, photograph by Tony Walsh

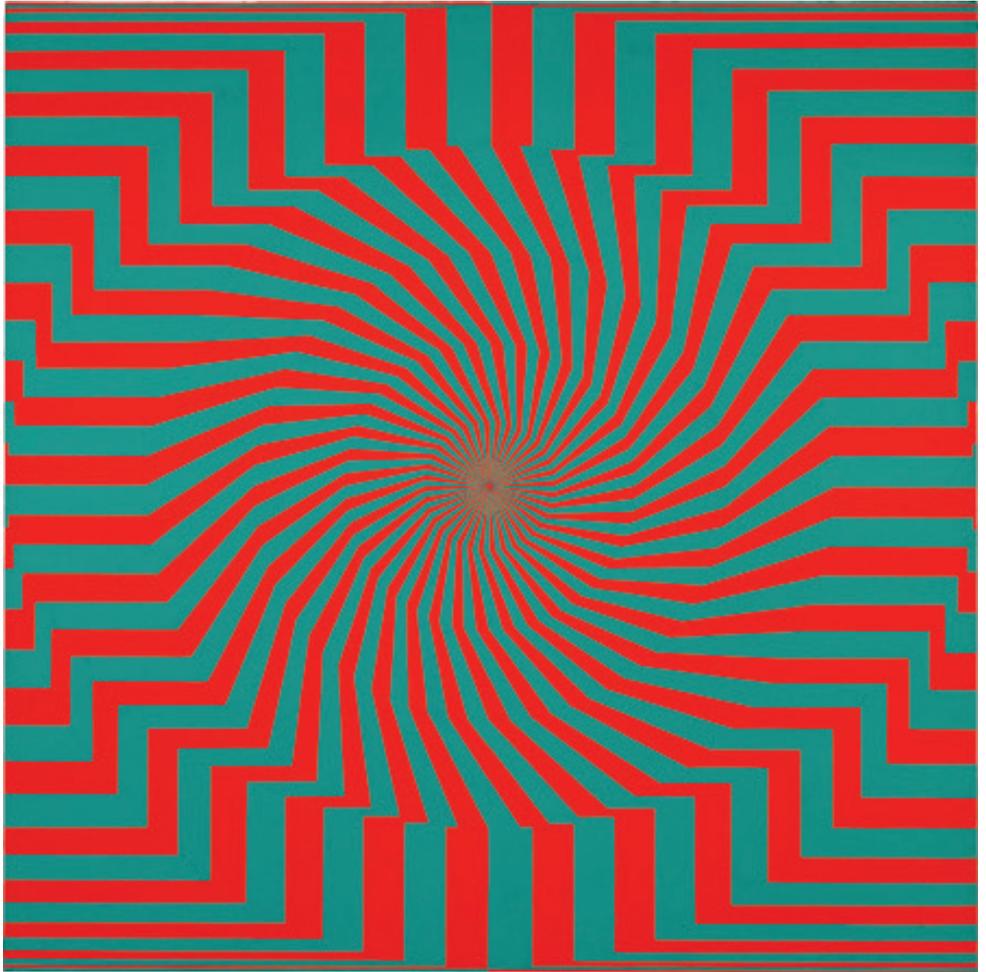
NEW EXHIBITION

Edna Andrade: An Overview

HARNETT MUSEUM OF ART

OCTOBER 27, 2015, TO FEBRUARY 8, 2016

PUBLIC PROGRAMS (see centerfold for details)



Edna Andrade (American, 1917-2008), *Turbo 1-65*, 1965, oil on canvas, 50 x 50 inches, Columbus Museum of Art, Ohio, Museum purchase, Derby Fund, 2006.015 © Estate of Edna Andrade

One of the foremost artists to emerge in Philadelphia in the 1960s, Edna Andrade (American, 1917-2008) is now recognized as an early leader of the Op Art movement. Through her pioneering interest in visual perception, her paintings are characterized by pulsating patterns, vivid color, and a sensual immediacy that defies narrative content and meaning. Inspired by the teachings of the Bauhaus, her geometric designs were derived from the study of natural formations as well as architectonic structures. The exhibition, featuring more than fifty paintings, represents the first comprehensive look at the range of Andrade's work, from her early figurative landscapes, through her Bauhaus-type designs and transition to Op Art, as well as her late quasi-abstract studies of the Atlantic coastline.

The exhibition was organized by Debra Bricker Balken and the Estate of Edna Andrade. Balken, an independent curator and writer, was the editor of the accompanying exhibition catalogue, distributed by the University of Pennsylvania Press and is available at the museum. At the University Museums, the exhibition and related programs are made possible in part with funds from the Louis S. Booth Arts Fund.

FREE PROGRAMS AT THE UNIVERSITY MUSEUMS

University Museums programs take place on the campus of the University of Richmond and are free and open to the public.



Adelheid Gealt

Wednesday, August 26, 6 to 8 p.m.

6 p.m., Lecture, Camp Concert Hall, Modlin Center
“Pierre Daura (1896-1976): Picturing Attachments”

Adelheid M. Gealt, *Director, Indiana University Art Museum, Bloomington, and curator and organizer of the exhibition*

7 to 8 p.m., Reception and viewing of the exhibition *Pierre Daura (1896-1976): Picturing Attachments*,
Harnett Museum of Art, University Museums

Friday, August 28, 1 to 3 p.m.

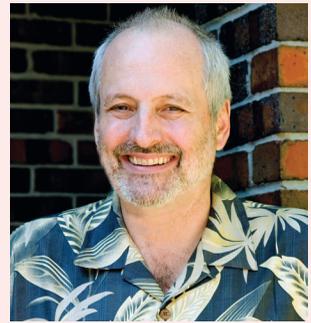
Open House, Welcome Week, Lora Robins Gallery, University Museums
Explore the museum’s diverse collection of gemstones, rocks, shells, decorative arts, and cultural artifacts, take part in a scavenger hunt, and learn more about the University Museums. Pick up a special gift and enjoy free refreshments. Open to new and returning students, and the public is invited.

Sunday, September 13, 2 to 3 p.m.

Museum Story Time for Children in the Harnett Museum of Art [see p. 13 for details]

Wednesday, September 16, 6 to 8 p.m.

6 p.m., Lecture, Brown Alley Room, Weinstein Hall
“Young and Hungry: A Freelance Photographer in Vietnam”
Robert Hodierne, *Associate Professor of Journalism, and Chair, Department of Journalism, University of Richmond*
7 to 8 p.m., Opening reception and preview of the exhibition
Robert Hodierne: Vietnam War Photographs, Lora Robins Gallery, University Museums



Robert Hodierne



Far left: Douglas Riva
Left: Sharon G. Feldman

Tuesday, September 1, 4:30 to 5:30 p.m.

Discussion, Choral Room 127, Booker Hall of Music, Modlin Center for the Arts
“Pierre Daura: Echoes of Catalonia in Music and Art”

Douglas Riva, *pianist*, and Sharon G. Feldman, *Professor of Spanish and Catalan Studies and the William Judson Gaines Chair in Modern Foreign Languages, University of Richmond*

In conjunction with the exhibition *Pierre Daura (1896-1976): Picturing Attachments*, Harnett Museum of Art, University Museums, and the event is co-sponsored by the University’s Department of Latin American, Latino, and Iberian Studies, the Department of Music, and the University Museums

Wednesday, September 30, 6 to 8 p.m.

6 p.m., Lecture, Jepson Hall, Room 120, Jepson School of Leadership Studies

“Some Thoughts About Collecting Minerals and About Mineral Collections: From Amateur to Professional”

Robert J. Tracy, *Professor of Geosciences, and Director of the Museum of Geosciences, Virginia Tech, Blacksburg, VA*

7 to 8 p.m., Opening reception and preview of the exhibition *Massive Rocks & Minerals: Selections from the Collection*, Lora Robins Gallery, University Museums

Friday, October 2, 2 to 2:30 p.m.

Curator's Talk, Harnett Museum of Art and Print Study Center

“The Art of Pierre Daura”

Sequoia Roscoe, '16, *2015 Harnett Summer Research Fellow and 2015-16 Curatorial Assistant, University Museums*

In conjunction with the exhibition *The Artist's Line: Drawings by Pierre Daura from the Collection*, and part of the University's Family Weekend

Sunday, October 4, 1 to 3 p.m.

Family Arts Day Celebration! University Museums and Modlin Center for the Arts [see p. 12 for details]

Sunday, October 4, 2 to 3 p.m.

Museum Story Time for Children in the Harnett Museum of Art [see p. 13 for details]

Wednesday, October 14, 6 to 8 p.m.

6 p.m., Conversation, Camp Concert Hall, Modlin Center
“The Book of Only Enoch: A Conversation with the Artist”

Jay Bolotin, *artist*, and Kathleen Roberts Skerrett, *Dean, School of Arts and Sciences, University of Richmond*

7 to 8 p.m., Opening reception and preview of the

exhibition *Jay Bolotin: The Book of Only Enoch*, Harnett Museum of Art, University Museums



Jay Bolotin



Debra Bricker Balken

Monday, October 26, 6 to 8 p.m.

6 p.m., Lecture, Camp Concert Hall, Modlin Center

“Edna Andrade: The Means By Which A Line Comes Into Being”
Debra Bricker Balken, *independent curator and writer, and curator and organizer of the exhibition*

7 to 8 p.m., Opening reception and preview of the exhibition *Edna Andrade: An Overview*, Harnett Museum of Art, University Museums

Friday, October 30, 2 to 2:45 p.m.

Artist's Talk, Lora Robins Gallery, University Museums

Robert Hoderne, in conjunction with his exhibition *Robert Hoderne: Vietnam War Photographs*

Sunday, November 1, 1 to 3 p.m.

OP ART: Family Arts Day

Harnett Museum of Art, University Museums, Modlin Center for the Arts [see p. 12 for details]

Sunday, November 1, 2 to 3 p.m.

Museum Story Time for Children in the Harnett Museum of Art [see p. 13 for details]

Sunday, November 15, 1:30 to 2:30 p.m.

Exhibition Walk-Through and Talk, Harnett Museum of Art, University Museums, Modlin Center
“Point, Line, Shape, Color: Edna Andrade and the Visual Language of Abstract Painting”

Michael R. Taylor, *Chief Curator and Deputy Director for Art and Education, Virginia Museum of Fine Arts*

In conjunction with the exhibition *Edna Andrade: An Overview*, Harnett Museum of Art, University Museums

FAMILY PROGRAMS

FAMILY ARTS DAY CELEBRATION!

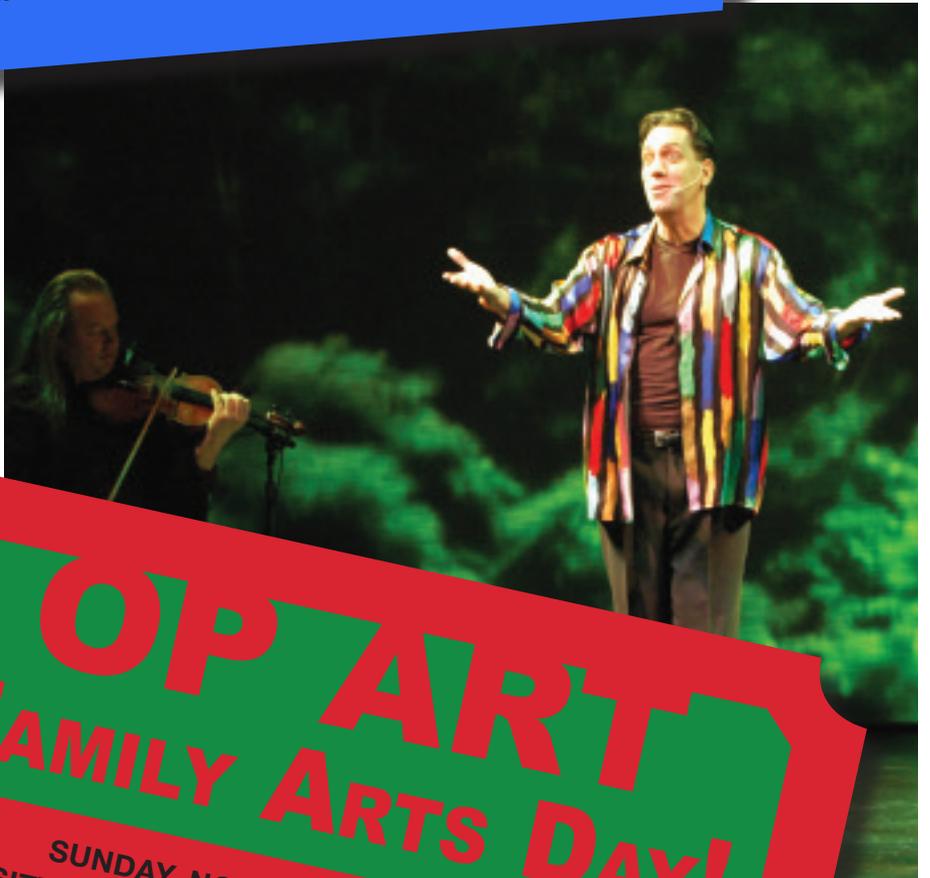
SUNDAY, OCTOBER 4, 1 TO 3 P.M.

UNIVERSITY MUSEUMS & MODLIN CENTER FOR THE ARTS

Join the University Museums and the Modlin Center for a **FREE!** arts-centered family fun day with exploration of current exhibitions in the Harnett Museum of Art, hands-on art activities in the Booth Lobby and the Lora Robins Courtyard of the Modlin Center, "Museum Story Time" at 2 p.m., entertainment, and refreshments!

Performance, 3 p.m., Alice Jepson Theatre, featuring David Gonzalez and *The Frog Bride* (paid tickets required for performance, for information: modlin.richmond.edu)

David Gonzalez
and *The Frog Bride*,
photograph
© Stephanie Berger



OP ART FAMILY ARTS DAY!

SUNDAY, NOVEMBER 1, 1 TO 3 P.M.

UNIVERSITY MUSEUMS, MODLIN CENTER FOR THE ARTS

Join us for a **FREE!** arts-centered family fun day with exploration of current exhibitions in the Harnett Museum of Art, learn about OP ART, hands-on art activities in the Booth Lobby and the Lora Robins Courtyard of the Modlin Center, "Museum Story Time" at 2 p.m., entertainment, and refreshments!

FAMILY PROGRAMS

MUSEUM STORY TIME FOR CHILDREN

Visit the University Museums and join us for **Museum Story Time** — an entertaining and hands-on experience for kids of all ages. We will be reading the books listed below followed by an art activity and exploration of current exhibitions.

Reservations are encouraged and participation is FREE!

For more information, contact Martha Wright, *Coordinator of Museum Visitor and Tour Services, University Museums*, at 804-289-8237, or e-mail mwright3@richmond.edu



Sunday, September 13, 2 to 3 p.m.

Lora Robins Gallery, University Museums
Reading from Peggy Christian's book *If You Find a Rock*



Sunday, October 4, 2 to 3 p.m.

Harnett Museum of Art, University Museums
Reading from G. Panisoara's book *CREATIVITY. Yummy! Who ate my painting?*



Sunday, November 1, 2 to 3 p.m.

Harnett Museum of Art, University Museums
Reading from Adam McHeffey's book *Rudy and Claude Splash into Art*



Top, left: Museum educator Martha Wright reading to children during Museum Story Time
Left, and top, right: Scenes from previous Family Arts Days

MUSEUM VISITOR & TOUR SERVICES

Engaging Visits to University Museums for University Classes, K-12, and the Public

Would you like to bring your class or group to the University Museums and participate in a tour? We offer creative tours that incorporate concepts from syllabi or SOLs and based on your interests and needs. Tours can incorporate interactive games, activities, and discussion.

NEW PROGRAM!

MUSEUM IN A BOX

MUSEUM IN A BOX brings the University Museums' collections to K-12 classrooms with subjects including Virginia Rocks and Geology, Prints and Printmaking, and Mollusks and Coral Reefs (coming Fall 2016). Each box, developed by University students working with museum staff, includes lesson plans based on the Virginia Standards of Learning, relevant activities, and touchable objects. Boxes are available to rent for two-week periods, and are completely free!

Behind-the-Scenes Assistants, Museum Attendants, and Student Docents

Are you a UR student who is interested in a job the University Museums? There are different positions available each semester or academic year. **Behind-the-Scenes Assistants** work directly with museum staff in areas such as education, marketing, curating, and collections and exhibition installation. **Museum Attendants** provide customer service to our visitors, which is an important role for our everyday operations. **Student Docents** lead tours at the Lora Robins Gallery to K-12 children and other groups, as well as assist with educational programming.



Museum attendant Xinyu Zheng, '18, discusses a work by Justin Berry with fellow students during last semester's *Anti-Grand: Contemporary Perspectives on Landscape* exhibition in the Harnett Museum of Art

NEW OPPORTUNITY FOR STUDENTS!

MET: Museum Engagement Team

Have ideas on how the University Museums could be more exciting to students? Join the **MET** at the University Museums and help make the museums more interesting and accessible to our students. You will help plan two annual events, brainstorm on creative marketing techniques, and implement new ways to engage your peers within the University Museums.

CONTACT For more information on these museum services for faculty, staff, students, and the community, contact Martha Wright, *Coordinator of Museum Visitor and Tour Services, University Museums*, at 804-289-8237, or e-mail mwright3@richmond.edu

2015 HARNETT SUMMER RESEARCH FELLOW

Sequoia Roscoe, '16

During her fellowship in the Harnett Print Study Center this summer Sequoia Roscoe, '16, assisted freelance photographer Taylor Dabney in photographing works by Pierre Daura in the collection. She is holding a Daura painting titled "Bouquet with Lilacs" from the 1930s.



Sequoia Roscoe, '16, is a political science major and worked with the University Museums last academic year as a museum attendant. This summer she was the 2015 Harnett Summer Research Fellow in the University Museums, established by Joel and Lila Harnett in 2002. As her main project Sequoia co-curated with Richard Waller, Executive Director, University Museums, the exhibition *The Artist's Line: Drawings by Pierre Daura from the Collection* in the Harnett Print Study Center. She also assisted with the concurrent exhibition *Pierre Daura (1896-1976): Picturing Attachments* in the Harnett Museum of Art. Sequoia continues working for the University Museums this academic year as the 2015-2016 Curatorial Assistant.

One of the highlights of being the Harnett Fellow is the opportunity to travel and conduct research and network during the fellowship. Sequoia was able to spend a few days in New York City and met up with the 2005 Harnett Summer Research Fellow Bradley Wright Ferrarini, '06, who is currently a Senior Development Officer at New York's Museum of Modern Art.

Reflecting on her experience as the Harnett Fellow, Sequoia wrote, "This experience has been very memorable for me because I had the opportunity to learn all that goes into museum work and curating an exhibition. The fellowship also gave me the opportunity to explore career alternatives, in case I decide not to continue with political science in the future, but go into the field of museum studies.

On my research trip to New York City, where I had the opportunity to talk with Bradley Wright Ferrarini, a past Harnett Fellow who also researched my artist, Pierre Daura, during her fellowship ten years ago. Bradley offered me great advice in regards to working and going to graduate school part time and how she managed it all.

I will admit that prior to this fellowship, I had not heard of Pierre Daura, but with this experience, I've learned so much about an artist and I have a new admiration for him. In some cases, I feel as though Pierre Daura and I have become best friends through this fellowship."

Pierre Daura (American, born Catalonia, 1896-1976), *Louise*, 1934-1935, pen and ink on paper, 72 x 48 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of Martha Randolph Daura, H2003.38.160. © Martha Randolph Daura and University of Richmond Museums. From the exhibition *The Artist's Line*



MUSEUMS COLLABORATE WITH TAMPA BOOK ARTS STUDIO

Bringing J. J. Lankes' *The Rich Mouse* to Life



Two Mice Playing Checkers (4 1/2 x 6 inches), one of the woodcut illustrations created by Julius J. Lankes (American, 1884-1960) in 1950 for *The Rich Mouse*. © Estate of Julius J. Lankes, reproduced courtesy of the Lankes family

When the University Museums assumed the gift of the press on which artist Julius J. Lankes printed his woodcuts as part of its permanent collection, it was determined that the 2,500-pound emblem of nineteenth-century technology would reside not in the Harnett Print Study Center on campus but rather at the Tampa Book Arts Studio at the University of Tampa. There, under the leadership of Richard Mathews, it would be restored and used in teaching a full range of publishing and book arts courses and in collaborative projects involving both universities. This arrangement has yielded several limited edition publications, all printed on the Lankes press.

Now, the most elaborate venture thus far is tentatively scheduled for Fall publication. It is an edition of Lankes' *The Rich Mouse*, an allegorical fable emphasizing the snares of materialism versus the redeeming strength of love and forgiveness. It is one of several fictional sketches that Lankes wrote in 1950 and for which he created accompanying woodcut illustrations.

In 2006 the manuscript, unpublished and largely forgotten, was discovered by W. D. Taylor, Professor of English Emeritus, University of Richmond, and curator of the University Museums' recent exhibition, "Julius J. Lankes: Survey of an American Artist." Dr. Taylor edited the text, wrote an introduction outlining its history and meaning, and proposed its publication to Dr. Mathews as a collaboration. A third collaborator, Bob Oldham — a typographer and press historian who had transported the Lankes press from Virginia to Tampa — suggested that the text be set in a special casting of Frederic Goudy's "Village" typeface. The publication of *The Rich Mouse* will truly be a celebration of Lankes, Goudy, and the close friendship of two universities.

To find out more about this collaborative project between the University Museums and the Tampa Book Arts Studio, see details at <http://tiny.cc/RichMouse>

Richard Mathews, Dana Professor of English and Director of the Tampa Book Arts Studio at The University of Tampa, stands next to Lankes' 1848 Hoe Washington hand press. Lankes' press, which is on extended loan to the Tampa Book Arts Studio, was a gift of J. B. Lankes in memory of J. J. Lankes to the Joel and Lila Harnett Print Study Center, University of Richmond Museums.



HIGHLIGHT ON RECENT ACQUISITION AND ART ON CAMPUS

Gilda (Randy) Mann Ellis, W'49

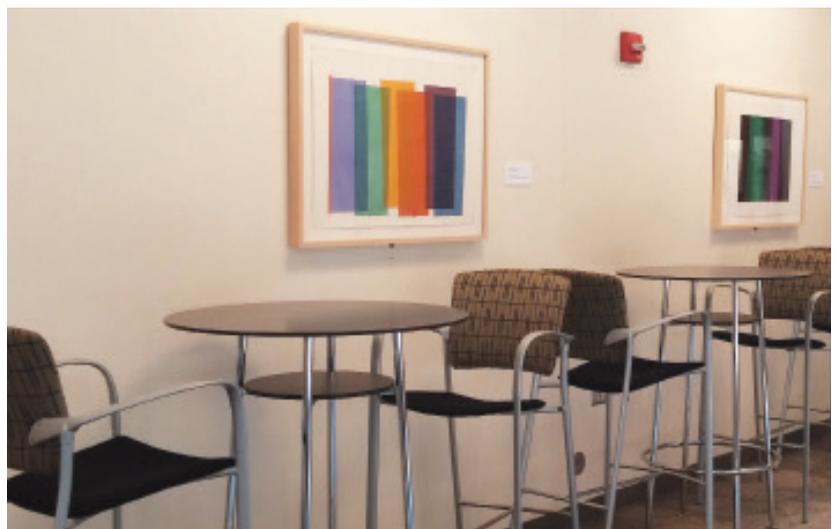


Gilda Ellis (American, born 1928), *Untitled*, circa 1980s, clay monprint on spun-bonded fiber paper, 27 x 20 3/4 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of Gilda (Randy) Mann Ellis, W'49, H2015.13.03. © Gilda Ellis, photograph by Taylor Dabney. Currently on view in the foyer of the Harnett Museum of Art

Gilda Ellis recently donated several of her prints to the permanent collection of the Harnett Print Study Center. She was the first studio art major at Westhampton College, University of Richmond, graduating in 1949. In the intervening years, she pursued a successful career as a visual artist, and has been in many group and one-person exhibitions in museums and galleries throughout the United States and Mexico. Focused on painting, she also created many works on paper including screen prints and clay monprints. She had major administrative positions with Artists Equity, the Rosenbach Museum, and the Philadelphia Art Commission, among others. A long-time resident of Bala Cynwyd, just outside of Philadelphia, she currently lives in Haverford, Pennsylvania.

The photograph below was taken in the Robins School of Business building where two screen prints by alumna Gilda Ellis, from her gift to the Harnett Print Study Center, are currently on view. In addition to the exhibitions presented in the University Museums, selected works from the permanent collections are on view in many of our University buildings. When you walk around the campus, you encounter paintings, prints, sculpture, decorative arts, cultural artifacts, and natural science specimens from the University Museums collections in the public spaces of the University's buildings.

As part of the University Museums' Art on Campus program, two screen prints from the 1970s by Gilda Ellis, W'49, are on view in an area on the first floor of the Robins School of Business where students gather in between classes.



UNIVERSITY MUSEUMS ALUMNA SPOTLIGHT

Anna Kim, MLA'07



Anna Marazuela Kim, MLA'07, presenting her research as a Fellow to the Jefferson Scholars' Foundation, University of Virginia

As part of her master's program in the University's School of Professional and Continuing Studies, Anna Kim co-curated the exhibition *News of the Colonies: Prints, Maps, and Perceptions of the New World*, on view in the Harnett Print Study Center in 2007. She was the first recipient of the Doris and Warren Dieterich Award for Outstanding Service to the University Museums for 2006-2007.

Reflecting upon her experience with the University Museums, Dr. Kim wrote:

"The training of a professional art historian is a curious process. In most cases, the origin of one's passion for art is a close encounter with objects in a museum or onsite. Then one spends the next seven years or so of academic life sequestered in libraries and classrooms, where the potentially rich experience of art that motivated the initial study is mediated, and flattened in certain respects, by printed and digital pictures. During the course of that training, some of us are fortunate to have the opportunity to return to the initial context where our wonder began: whether traveling to the original sites of the art of our chosen study, or working with objects in a museum. In my case, as a master's student invited to curate an exhibition at the Harnett Print Center, I had the good fortune to be supported in both.

The exhibition, *News of the Colonies: Maps, Prints, and Perceptions of the New World* was conceived to mark the 400th anniversary of the settlement of Jamestown, Virginia. While my chosen area of specialization was the Italian Renaissance and Baroque

of the sixteenth and seventeenth centuries, working on an exhibition centered on the Americas during a roughly contemporaneous time fostered a wonderful expansion of my knowledge and conceptualization of the global world of transatlantic relations and the role of images in their formation. Maps have always held a deep fascination for me, even as a child, as visual representations that bring distant worlds and people into connection with one's own. Taking the famous maps of Virginia as a starting point, director Richard Waller and I collected some of the most influential prints and illustrated books that formatively shaped European perceptions of natives and the New World. The Harnett Print Study Center proved an excellent venue for the close viewing of these artifacts, and the exhibition had one of the highest attendances of any to date.

As I have completed a PhD in the History of Art and Architecture at the University of Virginia and prepare to begin a year as Andrew Mellon Post-Doctoral Fellow at the Courtauld Institute of Art in London, an institution with a world-class art gallery and prints and drawings collection, I am grateful for the very positive experience I had working with the staff at the University Museums. The opportunity to spread my wings beyond the classroom, and to think deeply about artworks and how their significance might best be communicated to a broader audience, has been an invaluable part of my art historical training. I wish them the very best as they continue to nurture the future generations of scholars and curators."



University Museums Hours

Sunday through Friday (8/19-12/11), 1 to 5 p.m. Closed Saturdays, Labor Day Weekend (9/5-7), Fall Break (10/9-13), Thanksgiving Week (11/21-29), and Semester Break (12/12-1/12).

Call 804-289-8276, or visit museums.richmond.edu for information and directions.

FREE AND OPEN TO THE PUBLIC

Annual Museum Awards Tea for Students

At the end of each academic year, the University Museums hold a Museum Awards Tea to celebrate the achievements of our many student workers and to thank them for their enthusiastic participation in the museums throughout the year. At the event last April we announced our award winners, including the Joan Maitre Award for Outstanding Museum Attendant (Emma Felt, '18), the Doris and Warren Dieterich Award for Outstanding Service (Emily King, '15, and Kenta Murakami, '15), and this year's Harnett Summer Research Fellow (Sequoia Roscoe, '16).



Top, left: Emma Felt, '18, accepts the Maitre Award from University Museums Executive Director Richard Waller; above: Sequoia Roscoe, '16, and Director Waller are shown with the plaque naming her this year's Harnett Summer Research Fellow; and left: this year's two recipients of the Dieterich Award, Emily King, '15 (left), and Kenta Murakami, '15 (right), are shown with University Museums patron and friend Doris Dieterich



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*The French Horse From Géricault to Picasso:
Works from the Virginia Museum of Fine Arts*



Pablo Picasso (Spanish, 1881-1973, active in France), *The Horse*, 1901, crayon and ink on paper, 3 1/2 x 5 1/4 inches, Virginia Museum of Fine Arts, Richmond, Collection of Mr. and Mrs. Paul Mellon © Virginia Museum of Fine Arts, photograph by Travis Fullerton. From the exhibition *The French Horse*

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