



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

SPRING SEMESTER 2018

Welcome!



University Museums Executive Director Richard Waller shown in the exhibition *WAR-DROBE: Fantasy & Exaggeration in Contemporary Japanese Fashion*, on view through January 28th. © University Museums, photograph by Meg Eastman Photography

Welcome to the University of Richmond Museums. We hope you enjoy looking through our newsletter to see what we are presenting in the museums this spring semester. Mark your calendars and plan to attend our events and programs, visit our permanent installations, and see our wonderful exhibitions in the three museums that comprise the University Museums.

The new year brings a full menu of exhibitions and related events and programming. Six special exhibitions continue from last semester, if you haven't seen them you have another opportunity, and if you have seen them they are well worth another visit or two (or more). These remarkable exhibitions are described on the following five pages. Later, we open an exciting exhibition of contemporary prints from the Center Street Studio Archives, an exhibition of new works by the sound artist Maria Chavez, a look at Chinese textiles from our Carver Collection, and students in the museum studies seminar create an exhibition on "legacy media."

We look forward to seeing you and your friends at the University Museums.

Richard Waller
Executive Director
University of Richmond Museums

Right: In September 2017 Jennifer O'Donnell, manager of the lab in the Department of Biology, University of Richmond, assisted with our "Turtle Catch and Release Workshop" in Westhampton Lake in conjunction with the exhibition "Turtles in Time" (see page 5).



Cover: Théophile-Alexandre Steinlen (French, born Switzerland, 1859-1923), *Deux blanchisseuses* (*Two Laundresses*), cover for *Le Rire* no. 156 (October 30, 1897), color photorelief print on paper (published Paris, Felix Juven, 1897), 11 1/2 x 8 1/2 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, H2017.12.02.. From the exhibition *STEINLEN: Humanity*.

CONTINUING EXHIBITION

WAR-DROBE: Fantasy & Exaggeration in Contemporary Japanese Fashion

HARNETT MUSEUM OF ART
THROUGH JANUARY 28, 2018

Junya Watanabe (Japanese, born 1961), *Red and Black Honeycomb Ensemble*, 2015, Private collection. © Junya Watanabe, photograph by Meg Eastman Photography

Watanabe's fascination with honeycombs reflects the current scientific interest in folded, *origami*-like patterns which researchers believe are found throughout nature and may eventually lead to answers as to how the universe literally "unfolded."



The exhibition features clothing by four leading contemporary Japanese fashion designers, and the clothes were changed out during the middle of the exhibition. Ranging in date from 1990 to the present, the works focus on fantastical exaggeration and whimsical fantasy. Through ingenious shapes, varied textures, and innovative construction, these designers demonstrate that while still wearable, although perhaps not on an everyday basis, their clothing provokes the imagination, the spirit, and the individuality of the wearer.

While often noted for its dour silhouettes and prominent use of black by some designers, contemporary Japanese fashion is much more. The work of Issey Miyake is colorful, sculptural, ethereal, and fun, inspiring pure joy. Rei Kawakubo's designs, under the label Comme des Garçons, while often intellectually challenging, are also aesthetically fearless, and surprisingly whimsical. In contrast, Yohji Yamamoto's clothes are haunting, mysterious, classical and timeless, often referencing great Western designers of the past. And Junya Watanabe's work, while outwardly youthful and edgy, conceals an innovative technical mastery of his craft. By redefining and transforming the methods of making clothing and the meaning of fashion, these four Japanese designers have significantly impacted Western fashion, giving rise to a widespread avant-garde movement lasting from the late twentieth century through today.

Organized by the University of Richmond Museums and curated by Audrey Yoshiko Seo, independent scholar, the exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

CONTINUING EXHIBITION

Unexpected Smiles: Seven Types of Humor in Japanese Paintings

HARNETT MUSEUM OF ART

THROUGH JANUARY 28, 2018

PUBLIC PROGRAM, SUN., JAN. 28 (see centerfold for details)



Otagaki Rengetsu (Japanese, 1791-1875), *Begging Demon*, n.d., ink and color on paper, image 6 3/4 x 4 1/2 inches, Private collection. © University Museums, photograph by Taylor Dabney

In 1600 the Tokugawa clan succeeded in reuniting Japan after almost a century of violent power struggles. Establishing its Shogunate in Edo (now Tokyo), the Tokugawa ruled for 268 years until Japan was forced to open to the West in 1868. While the regime brought peace and relative prosperity to the populace, it attempted to control almost every aspect of life and shut Japan off from the rest of the world. One of the ways to alleviate the repressions of the Shogunate was through humor, both verbal and visual. The need for “letting off steam” was one of the causes of a great outpouring of comic poems, witty puns, and amusing paintings.

Featuring forty-eight paintings on hanging scrolls, the works in this exhibition illustrate humor developed in Japan from the 1700s to the early 1900s. The seven categories of humor are: parody, satire, personification, word-play, fantasy, exaggeration, and playfulness. Some of the artists included are famous, such as Sôtatsu, Hakuin, Shôhaku, Jakuchû, Rengetsu, Nantenbô, and Kodôjin, while others are little-known. Together they display a great variety of styles and subjects with the single common point of humor.

Organized by University of Richmond Museums, the exhibition was curated Stephen Addiss, Professor of Art History Emeritus, University of Richmond. The exhibition and programs are made possible in part with funds from the Louis S. Booth Arts Fund. A catalogue, published by the University Museums, is available.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

CONTINUING EXHIBITION

**Turtles in Time:
From Fossils to the Present**

LORA ROBINS GALLERY

THROUGH MAY 11, 2018

PUBLIC PROGRAM, WED., APR. 11 (see centerfold for details)

Eurysternum wagleri, Upper Jurassic (approximately 150 million years ago), Solnhofen Formation, Eichstätt, Bavaria, Germany, specimen: 7 x 6 1/4 x 1 inches, Lent courtesy of the David and Jean Hutchison Collection. © University Museums, photograph by Taylor Dabney



Selected primarily from the collection of David and Jean Hutchison, the exhibition features more than fifty fossil turtle specimens from around the world, dating from the Jurassic to the Pleistocene eras and includes turtles from the present time.

Among the most specialized of vertebrates, turtles evolved well over 200 million years ago, and have endured as one of the most successful groups of amniotes. Their most obvious feature, the shell, represents a tremendous evolutionary innovation that has both ensured their survival but has also set limitations on their form. The exhibition presents several different fossil turtle species and their associated environments of the past, and shows some of the similarities and differences between earlier earth environments and modern ecosystems.

Organized by the University of Richmond Museums, the exhibition was curated by Matthew Houle, Curator of Museum Collections, University Museums, and David Hutchison, independent scholar and collector. Presented in cooperation with the University's Department of Biology, the exhibition and related programs are made possible in part with the support of the University's Cultural Affairs Committee.

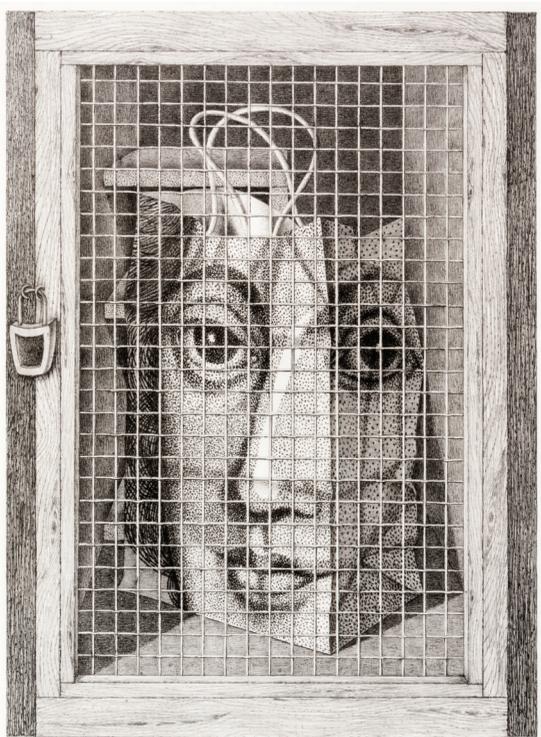
UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

CONTINUING EXHIBITIONS

The Personal is Political: Images of Women from the Harnett Print Study Center Collection

HARNETT MUSEUM OF ART AND MODLIN CENTER ATRIUM

THROUGH JULY 2, 2018



Daniel Serra-Badué (American, born Cuba, 1914-1996), *Imprisoned Shopping Bag*, 1982, lithograph paper, image 18 1/4 x 13 3/8 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the artist, M1994.04.01. © Estate of the artist, photograph by Taylor Dabney

The inspiration for this exhibition is Carol Hanisch's brief but highly influential 1969 essay "The Personal Is Political." Hanisch originally drafted her essay to emphasize the importance of consciousness-raising groups that met in the 1960s and were being criticized as "therapy" sessions. She argued that these meetings were forms of political action.

The prints depict women either enacting or struggling against "roles" defined by society. The women in these images are sexualized objects, frumpy matrons, idealized leaders, dreamy-eyed protagonists, romantic partners, and highly aggressive provocateurs. Some of the artworks were created by women and others by men, but all feature highly-stylized representations, building on art historical traditions of portraiture and figure studies.

Organized by the University of Richmond Museums in conjunction with the University's 2017-2018 Tucker-Boatwright Festival of Literature and the Arts presented by the Department of Theatre and Dance, the exhibition was curated by N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums.

Iterations: Contemporary Approaches to Drawing

HARNETT PRINT STUDY CENTER

THROUGH APRIL 20, 2018

The drawings in this exhibition were selected from a gift from prominent New York collectors, Sally and Wynn Kramarsky, to the permanent collection of the Harnett Print Study Center. The artists featured in the exhibition challenge traditional, representational approaches to drawing and work with media and techniques not often associated with drawing. Their drawing practices can be linked to the Minimal, Post-Minimal, and Conceptual art movements, but also represent different explorations of processes and materials.

Organized by the University of Richmond Museums, the exhibition was curated by N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums, and Sofia Nicolet, '19, art history major, and the 2017 Harnett Summer Research Fellow, University Museums.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

CONTINUING EXHIBITION

STEINLEN: Humanity

HARNETT MUSEUM OF ART
THROUGH MARCH 30, 2018

Théophile-Alexandre Steinlen (French, born Switzerland, 1859-1923), *Vagabond sous la neige* (*Vagabond in the Snow*), 1902, etching on paper, image 11 x 7 1/4 inches, Lent courtesy of Carol and James Goodfriend.



The exhibition features works by the prolific poster artist, illustrator, printmaker, painter, and sculptor, Théophile-Alexandre Steinlen (French, born Switzerland, 1859-1923), and examines his growing concern for humanitarian, social, and political issues over the course of his lifetime. The exhibition includes his cover illustrations for literary and humorous journals *Gil Blas illustré* and *Le Rire*; prints of daily life around him, such as vagabonds, factory workers, and evening scenes in Paris; and his monumental posters made to raise donations for the victims of World War I.

This exhibition, presented in collaboration with the Virginia Museum of Fine Arts, is concurrent with the exhibition *STEINLEN: Cats*, on view at the VMFA through March 4. *STEINLEN: Cats* focuses on the artist's fascination with cats, and presents his exploration of the subject through various artistic styles and media (visit www.VMFA.museum/Steinlen).

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, and Sofia Nicolet, '19, art history major, and the 2017 Harnett Summer Research Fellow, University Museums.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

NEW EXHIBITION

Birds & Poppies: Large-Scale Woodcuts by Richard Ryan

HARNETT MUSEUM OF ART AND MODLIN CENTER BOOTH LOBBY

JANUARY 16 TO JULY 2, 2018



Richard Ryan (American, born England, 1950), *Nine Blue Poppies*, 2007, woodcut on paper, 54 x 40 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Center Street Studio Archives, H2017.18.05 © Richard Ryan, photograph by Taylor Dabney

Richard Ryan (American, born England, 1950) is a contemporary artist based in Massachusetts and is a professor of art at Boston University where he teaches painting. The prints in this exhibition demonstrate Ryan's approach to the large-scale woodcut. Each print is the result of his exploration of images as simple as a vase with nine poppies and elegant birds seen in profile. In discussing the *Nine Blue Poppies* print, the artist wrote, "The woodcut project began as a gouache study for a large painting. That year was a good year for our poppy plants: the flowers were large and particularly malevolent." He continues to explain how their dark beauty generated thoughts of "various forms of meanings, ironies, and paradoxes. I thought this would do for a start." The *bon à tirer* prints in this exhibition are from the Center Street Studio Archives in the Joel and Lila Harnett Print Study Center, University Museums (see story, page 12).

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.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

NEW EXHIBITION

Stitching Culture: Chinese Textiles from the Carver Collection

LORA ROBINS GALLERY

FEBRUARY 8 TO DECEMBER 2, 2018

PUBLIC PROGRAM, SUN., FEB. 11 (*see centerfold for details*)

Panel with Dragon (detail),
China, Qing Dynasty (1644-
1911), circa late nineteenth
century - early twentieth
century, silk thread tapestry
(*kesi*), 67 x 20 inches, Lora
Robins Gallery of Design
from Nature, University of
Richmond Museums, Gift in
memory of David June Carver,
Jr. (1916-1948), R1960.01.75
© University of Richmond
Museums, photograph by
Taylor Dabney



The exhibition features Chinese textiles from the Qing Dynasty (1644-1911), circa late nineteenth century - early twentieth century, and includes a range of silk objects: robes, rank badges, clothing, panels, and children's apparel. The textiles are adorned with many symbols and were selected to highlight the diversity of imagery found in Chinese works of art. Real and mythical animals — such as dragons, the phoenix, bats, butterflies, and three-legged frogs — as well as plants, written characters, and auspicious Buddhist symbols form an intrinsic part of Chinese culture.

Recently discovered in storage in Sarah Brunet Hall during campus renovations and construction, the works in the exhibition have been chosen from a gift made in 1960 of more than sixty textiles from Dr. and Mrs. David J. Carver in memory of their son David June Carver, Jr. (1916-1948). The textiles have joined their gift of Chinese ceramics to comprise the Carver Collection in the permanent collection of the Lora Robins Gallery, University Museums.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, and Marcin Jerzewski, '18, Chinese studies and political science double major, and 2017-2018 Curatorial Assistant, University Museums.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

Free Programs AT THE UNIVERSITY MUSEUMS

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



Kevin Heffernan

Sunday, January 28, 2 to 4 p.m.

2 p.m., Meditation Workshop, Harnett Museum of Art, Modlin Center

Kevin Heffernan, *Buddhist Campus Minister, University of Richmond, and Lay Leader, Richmond Zen*

3 to 4 p.m., Tea reception and viewing of the exhibition *Unexpected Smiles: Seven Types of Humor in Japanese Paintings*, Harnett Museum of Art, University Museums

[Event is co-sponsored by the University Museums and the Office of the Chaplaincy, University of Richmond]

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

Gallery talk given in French, Harnett Museum of Art

“L’exposition des estampes de Steinlen” [“The Exhibition of Prints by Steinlen”]

Talk presented by students currently enrolled in French upper-level courses at the University, and coordinated by Lidia Radi, *Associate Professor of French and Italian, Department of Languages, Literatures, and Cultures, University of Richmond*

[In conjunction with the exhibition *STEINLEN: Humanity*]

Sunday, February 11, 2 to 3 p.m.

Curator’s Talk, Lora Robins Gallery

“Dragons, Auspicious Bats, and Other Symbols in Chinese Textiles”

Marcin Jerzewski, '18, *Chinese studies and political science double major, University of Richmond, 2017-2018 curatorial assistant, University Museums, and co-curator of the exhibition*

[In conjunction with the exhibition *Stitching Culture: Chinese Textiles from the Carver Collection*, the event is part of the Annual ChinaFest, for details visit theROSEgroup.org]

Wednesday, February 21, 6 to 8 p.m.

6 p.m., Gallery Talk, Harnett Museum of Art, Modlin Center

“The Collaborative Nature of Prints: Life as a Master Printer”

James Stroud, *artist and master printer, Center Street Studio, and co-curator of the exhibition*

7 to 8 p.m., Reception and preview of the exhibition *Bon à Tirer Prints and Monotypes: From the Center Street Studio Archives*, Harnett Museum of Art, University Museums

Sunday, February 25, 2 to 3 p.m.

Tour given in Spanish, Lora Robins Gallery

“Le mejor de la Galería Lora Robins”

[“Highlights of the Lora Robins Gallery Collection”]

Tour presented by students enrolled in “Spanish in the Community,” taught by Karina Vázquez, *Director of Spanish Community-Based Learning Program, Department of Latin American, Latino, and Iberian Studies, University of Richmond*



James Stroud

Wednesday, March 28, 6 to 8 p.m.

6 p.m., Lecture, Camp Concert Hall, Modlin Center
"Maria Chavez, Sound Art: Performance and Conversation"

Maria Chavez, *sound artist and abstract turntablist*

7 to 8 p.m., Reception and preview of the exhibition *Topography of Sound: Peaks & Valleys Series, New Work by Maria Chavez*, Harnett Museum of Art, University Museums



Maria Chavez

© Photo: Luisa Santacesaria

Wednesday, April 11, 4 to 6 p.m.

4 p.m., Lecture, Lora Robins Gallery
"Rescuing Turtles"

Rick Hudson, '77, *President and Chairman of the Board, Turtle Survival Alliance*

5 to 6 p.m., Happy Hour Reception and viewing of the exhibition *Turtles in Time: From Fossils to the Present*, Lora Robins Gallery, University Museums



Rick Hudson

Movie still from *Sound of Noise*, 2010, Swedish film directed by Ola Simonsson and Johannes Stjärne Nilsson



Friday, April 13, 3 p.m. & 7:30 p.m., and Sunday, April 15, 7:30 p.m.

Film Screening, Ukrop Auditorium, Robins School of Business
Sound of Noise (2010)

Introduction on Friday, Nov. 3, 3 p.m. by Abigail Cheever, *Associate Professor of English and Film Studies, Department of English, University of Richmond*

[Event is part of the Richmond Sound Art Festival and in conjunction with the exhibition *Topography of Sound: Peaks & Valleys Series, New Work by Maria Chavez*]

Sunday, April 15, 1 to 3 p.m.

UNIVERSITY MUSEUMS FAMILY DAY! in the Lora Robins Gallery [see page 16 for details]

Friday, April 20, 1 to 5 p.m.

2018 Arts & Sciences Student Symposium

Artists' Talks (times to be determined), Harnett Museum of Art, Modlin Center

Talks by senior visual media and arts practice majors in the exhibition (see page 13 for details)

Opening of the *Senior Thesis Exhibition*, Harnett Museum of Art, University Museums

SNEAK PEEKS for University Faculty, Staff, & Students: Noon to 1 p.m.
Explore our new exhibitions before the general public sees them!

Mon., Feb. 12: *Stitching Culture*, Lora Robins Gallery

Thurs., Feb. 22: *Bon à Tirer Prints & Monotypes*, Harnett Museum of Art

Wed., Mar. 7: *Downgraded & Upcycled*, Lora Robins Gallery

Thurs., Mar. 29: *Topography of Sound*, Harnett Museum of Art

NEW EXHIBITION

Bon à Tirer Prints & Monotypes: From the Center Street Studio Archives

HARNETT MUSEUM OF ART

FEBRUARY 22 TO MAY 11, 2018

PUBLIC PROGRAM, TUES., FEB. 21 (see centerfold for details)



Markus Linnenbrink (German, born 1961, *I HEARD YOU LOOKING 6*, 2013, monotype on paper, 52 x 39 1/2 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Center Street Studio Archives, H2017.18.10. © Markus Linnenbrink

The exhibition features prints by contemporary artists that were printed by James Stroud, artist, master printer, and founder/director of Center Street Studio in Milton, Massachusetts, since the Studio's establishment in 1984. The Joel and Lila Harnett Print Study has been acquiring these prints since 1998 as part of the Center Street Studio Archives in the Harnett Print Study Center permanent collection.

This selection highlights the remarkable collaboration between the master printer and artist that has been the hallmark of the Center Street Studio since its beginning, producing hundreds of prints of extraordinary quality by artists of national and international reputation. The wealth of artworks and documentation contained in the Archives is utilized as a primary source for both research and exhibition at the University Museums. As the repository of the Studio's ongoing artistic production, the Harnett Print Study Center provides students, scholars, artists, and the community with an important resource for contemporary printmaking.

Featuring prints from the Archives, this exhibition focuses on monotypes from several recent projects and *bon à tirer* prints for published editions and portfolios. *Bon à tirer* (often abbreviated to B.A.T.) is a French printing term, literally "good to pull," that indicates the print is the final proof from the plate, block, or other matrix during the image development and that the artist deems to be the standard for the printed edition. Monotypes are unique prints made without a matrix but printed from a plate run through the press in single or multiple passes.

Organized by University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, and James Stroud, Director of the Center Street Studio. The exhibition and programs are made possible in part with funds from the Louis S. Booth Arts Fund.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

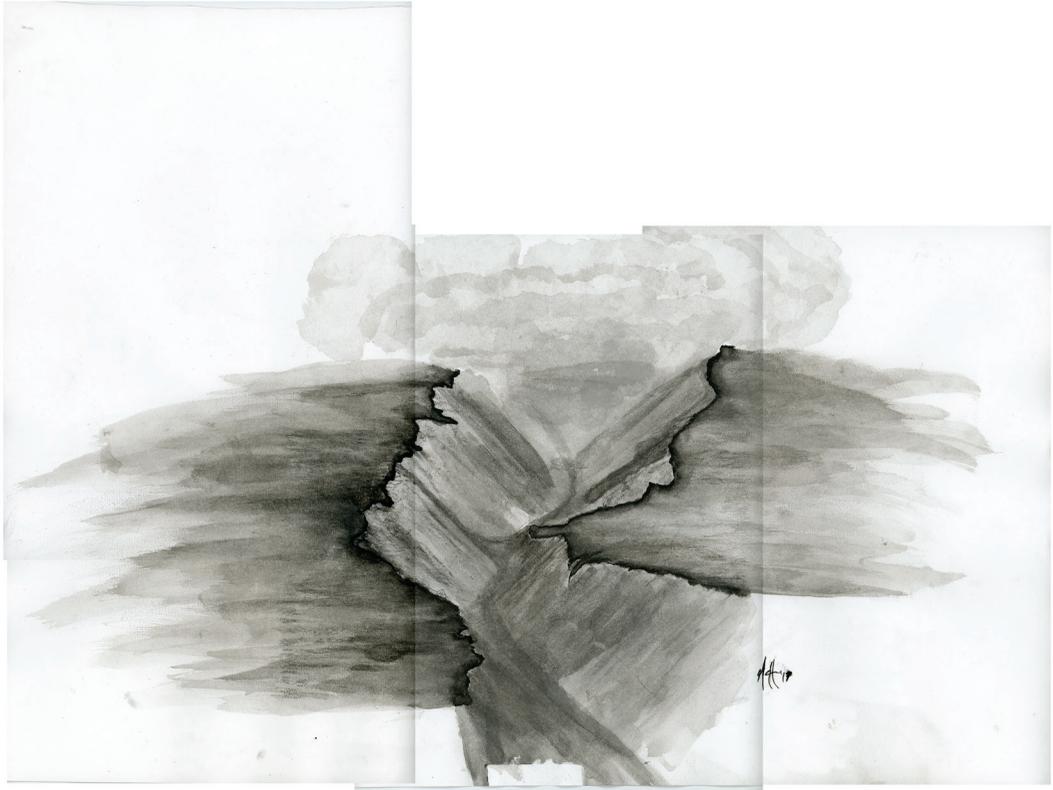
NEW EXHIBITION

Topography of Sound: Peaks & Valleys Series, New Work by Maria Chavez

HARNETT MUSEUM OF ART

MARCH 29 TO MAY 11, 2018

PUBLIC PROGRAM, WED., MAR. 28 (see centerfold for details)



Maria Chavez (born Peru, 1980), *Topography of Sound: Triptych Valley*, 2017, large format digital print on watercolor paper of original watercolor drawing by the artist, 108 x 120 inches, Lent courtesy of the artist. © Maria Chavez

In this exhibition, Brooklyn-based artist Maria Chavez (born Peru, 1980) examines microscopic, physical images of vinyl records and their striking similarities to the topography of mountainous and canyon regions throughout the world. A sound artist and abstract turntablist, Chavez trades her dexterity from physical hand manipulation during her performances to sketching with various densities of graphite, sumi ink, and watercolor. Also presented is a sample of previously recorded performances and publications. Chavez has been a research fellow of the Sound Practice Research Department, Goldsmith's University in London, a composer fellow with Civitella Ranieri in Umbertide, Italy, an artist fellow at the Robert Rauschenberg Foundation in Captiva, Florida, and her work has been exhibited internationally.

Organized by the University of Richmond Museums, the exhibition is curated by N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums, in consultation with the artist. The exhibition and related programs are presented in cooperation with the University's Departments of Music, Art and Art History, Partners in the Arts, and the Modlin Center for the Arts. The project is made possible in part with support from the University's Cultural Affairs Committee and with funds from the Louis S. Booth Arts Fund. The exhibition and programs are part of Sound Arts Richmond, a city-wide exhibition in Richmond, Virginia, during March through August 2018 (<https://soundartsrichmond.com/>).

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

NEW EXHIBITIONS

Downgraded & Upcycled: A Museum Studies Seminar Exhibition about Legacy Media

LORA ROBINS GALLERY

MARCH 6 TO MAY 11, 2018

Legacy media refers to formats considered out of date or moving towards obsolescence, such as VHS tapes, floppy discs, and photographic film, as well as old modes of communication such as broadcast television, radio, and print journalism. In the past decade, we have experienced the rise of “new media” including social media platforms, podcasts, virtual reality, digital games, and online news sites, which have permeated many aspects of our lives, raising the issue of how we will preserve our cultural heritage in the digital age.

This exhibition looks at forms of legacy media as material, as document, and as repository. Students worked with legacy media such as VHS tapes to create installations for museum visitors to manipulate, as a means of considering the role such media has played in creating collective memories of our society and personal memories. The exhibition asks visitors to consider the responsibility of museums and archives to preserve the stories and information that have been recorded on legacy media as well as sustainability issues regarding these materials.

Organized by the University of Richmond Museums, the exhibition was curated by N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums, and on the faculty of the Department of Art and Art History, with students enrolled in the Museum Studies Seminar.

Senior Thesis Exhibition

HARNETT MUSEUM OF ART

APRIL 20 TO MAY 10, 2018

PUBLIC PROGRAM, FRI., APR. 20 *(see centerfold for details)*

Selected by the faculty of the Department of Art and Art History to participate in the thesis exhibition, graduating senior visual media and arts practice majors present their art: Nene Diallo, Emma Felt, Jinny Kang, Liz Montague, and Izzy Pezzulo.

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.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.

COLLEGE NIGHT PROGRAMS

Meet @ the MUSEUMS

is a monthly happy hour social event just for University of Richmond students. Students enjoy a casual evening mingling with friends over festive beverages and hors d'oeuvres while browsing the galleries. It's a great opportunity to unwind after classes, meet new friends, network with recent alumni, and discover the University Museums.

Spring Semester dates are Jan. 25, March 6, and April 19 (check time & locations @ museums.richmond.edu)

Meet @ the MUSEUMS

Free student happy hour

Bring your friends, meet new people, & check out great art and artifacts!

All years are welcome!
ID required for alcoholic beverages.

Meet @ the Museums
Sponsored by University Museums

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FAMILY PROGRAM

UNIVERSITY MUSEUMS FAMILY DAY!

SUNDAY, APRIL 15, 1 TO 3 P.M.
LORA ROBINS GALLERY, UNIVERSITY MUSEUMS

Join us for a FREE! family fun day with the current exhibitions *Turtles in Time: From Fossils to the Present*, *Stitching Culture: Chinese Textiles from the Carver Collection*, and *Downgraded & Upcycled: A Museum Studies Seminar Exhibition About Legacy Media* in the Lora Robins Gallery with hands-on art activities and refreshments.

MUSEUM VISITOR & TOUR SERVICES

MUSEUM TOURS We offer free tours that incorporate concepts based on your group's interests and needs. Tours are available for University courses, K-12 classes, and for the general public. Tours are interactive, discussion based, or focused on creative thinking exercises. Content can be drawn from our collections with connections made to curriculum of all subject matter.

MUSEUM-IN-A-BOX brings University Museums' collections to K-12 classrooms with subjects including "Virginia Rocks and Geology" and "Mollusks and Coral Reefs." Boxes include lesson plans based on the Virginia Standards of Learning, relevant activities, and touchable objects. Boxes are available to borrow for two-week periods, and are completely free!

Behind-the-Scenes Assistants, Museum Attendants, & Museum Ambassadors

Are you a UR student who is interested in a job the University Museums? There are different positions available each semester or academic year. **Museum Attendants** provide customer service to our visitors, an important position for the museums' operations. Students have been selected from current Museum Attendants to become **Museum Ambassadors** for the University Museums. They help make the museums more accessible to our University students, plan annual events, brainstorm on marketing techniques, and implement new ways to engage our visitors. **Behind-the-Scenes Assistants** work directly with museum staff in areas such as education, marketing, curating, and collections and exhibition installation.

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 804-287-1258, or e-mail mwright3@richmond.edu

MUSEUM AMBASSADORS

Nene Diallo, '18; Carissa Gurgul, '20;
Tana Kuptanon, '20; Abby Maxwell, '21;
Nancy Myers, '18; & Roshan Sen, '18



Clockwise, starting top left: Tana Kuptanon, Nancy Myers, Nene Diallo, Abby Maxwell, Roshan Sen, and Carissa Gurgul

The success of the Museum Ambassadors program has enabled students to focus on areas of work in the University Museums that interest them. The program is divided into three areas: programming, social media, and visitor engagement. The student workers spend their time planning and implementing new ways of helping the Museums develop these areas. Program Ambassadors **Nene Diallo**, '18, and **Nancy Myers**, '18, are very busy “tabling” in the Student Commons to promote upcoming museum events. They were instrumental in helping to organize our new “Meet @ the MUSEUMS” program and plan activities for the Family Arts Day Celebration. Visitor Engagement Ambassadors **Roshan Sen**, '18, and **Tana Kuptanon**, '20, focused on creating a walking guide, in print and as a video on YouTube, between the two buildings on campus that house the University Museums. They are also working on various time-lapse videos of exhibition installations and student events. Social Media Ambassadors **Carissa Gurgul**, '20, and **Abby Maxwell**, '21, assist with our Instagram, Facebook, and Snapchat accounts to promote exhibitions, programs, and artwork from the University Museums collections.

BEHIND-THE-SCENES STUDENT WORKERS

Emma Felt, '18; Marcin Jerzewski, '18;
Mike Laposata, '20; Morgan Mitchell, '20;
& Sofia Nicolet, '19



Clockwise, starting top left: Sofia Nicolet, Morgan Mitchell, Marcin Jerzewski, Mike Laposata, Emma Felt

Behind-the-scenes student workers have been very engaged in assisting with collections, exhibitions, and education in the University Museums. Collections Assistant **Mike Laposata**, '20, has been archiving the ancient coin collection in the Lora Robins Gallery. He has entered data into our collection database and processed hundreds of coins, dating from Ancient Rome to Late Byzantine. Mike has also led class tours of the coin collection to several UR classes. Education Assistant **Morgan Mitchell**, '20, has been developing a “build your own” highlights tour of our permanent collection in the Lora Robins Gallery. Curatorial Assistant **Marcin Jerzewski**, '18, co-curated the exhibition “Stitching Culture: Chinese Textiles from the Carver Collection” in the Lora Robins Gallery. He will present a gallery talk for the ChinaFest celebration on February 11 (see pages 9-10 for details). Curatorial Assistant **Sofia Nicolet**, '19, was the 2017 Harnett Summer Research Fellow and she co-curated two exhibitions: “Iterations: Contemporary Approaches to Drawing” and “STEINLEN: Humanity,” for the Harnett Museum of Art and Print Study Center. Sofia gave several gallery talks associated with her exhibitions. Collections Assistant **Emma Felt**, '18, has been cataloguing thousands of postcards in the Harnett Print Study Center and entering data into our collection database.



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FREE AND OPEN TO THE PUBLIC

Installation of Teresa Cole's *Saffron*



Artist-in-residence Teresa Cole is shown behind the ladder to the left working with several University students on the installation of her work *Saffron* in the West Gallery of the Lora Robins Gallery. Made of dyed, printed, and laser-cut Japanese paper, the walls of the gallery were covered with overlapping yellow-orange pages that are each unique and that fluttered with the slightest movement in the gallery space.

Students enrolled in classes in the Department of Art and Art History and student workers in the University Museums volunteered to work with the artist and the museum preparators in installing the hundreds and hundreds of flag-like panels that comprise the completed work. The exhibition remained on view in the museum from October 27 to December 8. During her week-long residency, the artist presented a public lecture to open the exhibition, met with several art classes, and conducted critiques with our visual media and arts practice majors.



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Edward Weston: Portrait of the Young Man as an Artist

Edward Weston (American, 1886-1958), *Shell and Rock Arrangement*, 1931, gelatin silver print on paper, 7 1/2 x 9 3/8 inches, Monterey Museum of Art, Gift of Cole Weston. © 1981 Center for Creative Photography, Arizona Board of Regents. From the exhibition *Edward Weston: Portrait of the Young Man as an Artist*



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