Welcome!

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 fall semester. Plan to attend our events and programs, visit the permanent installations, and see our exciting exhibitions in the three museums that comprise the University Museums.

The new year brings a full menu of exhibitions and related events and programming. We begin this newsletter with reflections on last semester’s extremely popular exhibition, Growing Up in Civil Rights Richmond: A Community Remembers. Our exhibition, developed by Ashley Kistler, independent curator, and Laura Browder, Tyler and Alice Haynes Professor of American Studies, University of Richmond, featured photographic portraits by photojournalist Brian Palmer paired with oral histories of Richmonders who grew up during the Jim Crow era. It was a powerful look at the history of the time through the eyes of those who experienced it directly, and we are thrilled with its impact (see the next two pages) and wanted to share the outcomes with you.

This summer, the University of Richmond issued “Making Excellence Inclusive: University Report and Recommendations,” — a document informed by faculty, staff, students, trustees, and alumni who shared their experiences, thoughts, and suggestions regarding the institution’s current and future plans towards ensuring a thriving, inclusive intercultural community. Throughout the report are goals and initiatives that resonate with many of the Museums’ recent activities (such as creating campus-wide social events like our Meet @ the Museum for all students) and that will inform our future offerings. The report will help the Museums build upon the successful and meaningful experience of presenting the exhibition Growing Up in Civil Rights Richmond. If you’d like to learn more about the plan and the University’s work and progress towards the goals, see https://president.richmond.edu/inclusive-excellence/index.htm

Don’t miss seeing our new exhibitions that begin with the new academic year. We look forward to seeing you and your friends at each of the museums on the University of Richmond campus.

Richard Waller
Executive Director
University of Richmond Museums

Reflections on the exhibition
Growing Up in Civil Rights Richmond: A Community Remembers

“Reading the oral histories and seeing the portraits in the exhibition were impactful for our students — but meeting the participants in person and learning more about their struggles and experience during the Civil Rights era was galvanizing! We were fortunate to have exhibition participant Rev. Josine Osborne take part in a play that our undergraduates wrote, produced, and performed, which was based on both the testimonies in the exhibition and on poetry written by high school students in the Armstrong Leadership Program.”

“All of us came away from the experience with a great appreciation for the activism of the people profiled in the show, and a deeper understanding of how civil rights issues are still relevant today.”

Reflections from Laura Browder, Tyler and Alice Haynes Professor of American Studies, and Patricia Herrera, Associate Professor of Dance, University of Richmond

The exhibition had
3,190 visitors
8 original programs
42 educational tours

“This project has changed and grown my knowledge of the past, current, and future of civil rights. I have found a new interest and compassion in civil rights. I have a new belief and understanding that the answer to our differences is love.”

Royal Robinson, featured in the exhibition
Beyond the exhibition

Growing Up in Civil Rights Richmond: A Community Remembers

Heather Campbell, Curator of Museum Programs, and Martha Wright, Assistant Curator of Academic and Public Engagement, University Museums, were selected to be part of a panel at the Association of Academic Museums and Galleries 2019 Annual Conference held in June in Minneapolis. “Looking Back to Move Forward: Commemorating Controversy in the Campus Museum” touched on the importance of the University Museums’ exhibition Growing Up in Civil Rights Richmond: A Community Remembers.

They discussed best practices in presenting programs that can strengthen ties with constituents and create a wider vision of the world for students. Campbell and Wright were joined by fellow panelists Keidra Daniels Navaroli, Assistant Director and Curator, Ruth Funk Center for Textile Arts, Florida Institute of Technology, and Glori Simmons, Director, Thacher Gallery, University of San Francisco.

Exhibition to be on view at Richmond’s City Hall

The exhibition Growing Up in Civil Rights Richmond: A Community Remembers will be on view this fall on the first floor of Richmond’s City Hall, continuing to engage more audiences with the stories and activism of local citizens during the Civil Rights era. Specific information on dates, location, and visitation will be posted on the University Museums’ website in the next few months.

MUSEUM IN A BOX

Responding to its popularity and impact, the exhibition will be reconfigured to travel as a MUSEUM IN A BOX.

Local schools and community groups can borrow this free resource which will retell the stories presented in the exhibition. The BOX will include annotated literary sources, have links for further research, and provide suggested activities for groups. The BOX is free to borrow for two-week periods. To reserve, contact Martha Wright, mwright3@richmond.edu

This program has been funded in part with a grant from Virginia Humanities.
Meet @ the Museum

Students Engaging with the Museums

Students **MEET @ THE MUSEUM** to enjoy a casual evening mingling with friends over festive beverages and hors d’oeuvres while browsing in the galleries of the museums. It’s a great opportunity to unwind after classes, meet new friends, network with recent alumni, and discover the University Museums.

**Fall Meet @ Dates**

- **Sept. 19**, Harnett Museum of Art, Modlin Center
- **Nov. 14**, Lora Robins Gallery, Boatwright

5 to 6 p.m. Student ID required!

**Last year**
550+ students explored art + friendship at Meet @ the Museum
Engaging Students and Community in Research & Creativity in the Museums

8,600+ visitors to 3 museums

2,195 people participated in 33 public programs

1,200+ University of Richmond students from 80+ classes visited the University Museums as part of their coursework

12 exhibitions presented

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

856 objects from the collection were used for research & tours

1,389 K-12 students from 32 schools engaged with the Museums

2,700+ visitors took part in 139 educational tours

Audience at the panel presented in Camp Concert Hall as part of the programming for Growing Up in Civil Rights Richmond (see 2019 Spring Semester Newsletter). © Photograph by Brian Palmer
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.

Wednesday, Sept. 4, 6 to 8 p.m.
6 p.m., Lecture, Alice Jepson Theatre, Modlin Center for the Arts
“Into the Dark Wood”
Robert Taplin, artist
7 to 8 p.m., Reception and viewing of the exhibition Robert Taplin: Everything Imagined is Real (After Dante), Harnett Museum of Art, University Museums

Thursday, Sept. 5, 1:30 to 2:15 p.m.
Artist’s Walk-Through, Harnett Museum of Art, Modlin Center for the Arts
Robert Taplin, artist
In conjunction with the exhibition Robert Taplin: Everything Imagined is Real (After Dante)

Sunday, September 22, 1 to 3 p.m.
Curator’s Talk and Opening Reception, Lora Robins Gallery
1:15 p.m., Opening Remarks by Richard Waller, Executive Director, University Museums
In conjunction with the opening of two exhibitions: The Age of Hogarth and Piranesi: Masterpieces of Eighteenth-Century European Printmaking and Continuum: Contemporary Ceramics in Historical Context

Friday, October 4, 2 to 2:45 p.m.
Curator’s Talk, Harnett Museum of Art, Modlin Center for the Arts
“Easter Eggs: Hogarth’s Hidden References”
Kate Wiley, ‘20, art history major, 2019 Harnett Summer Research Fellow, 2019-2020 Curatorial Assistant, University Museums, and curator of the exhibition
In conjunction with the opening of Satire & Social Criticism: Prints by William Hogarth from the Collection

Sunday, October 6, 1 to 3 p.m.
University Museums and Modlin Arts present

FAMILY ARTS DAY CELEBRATION!

Join us for a FREE! arts-centered family fun day with the current exhibitions in the Harnett Museum of Art and Print Study Center, hands-on art activities in Booth Lobby, Modlin Atrium, and the Lora Robins Courtyard of the Modlin Center, and refreshments!

3 p.m., Performance, Alice Jepson Theatre, Modlin Center, featuring TheatreWorksUSA, Pete the Cat (paid tickets required for performance), for information modlin.richmond.edu
Monday, October 21, 6 to 8 p.m.
6 p.m., Lecture, Alice Jepson Theatre, Modlin Center
“On Curating & Feminist Art”
Carmen Hermo, Associate Curator, Brooklyn Museum,
and juror of the exhibition
7 to 8 p.m., Reception and preview of the
exhibition Contested Spaces: 2019 Harnett Biennial of
American Prints, Harnett Museum of Art,
University Museums

Tuesday, October 22, 1:30 to 2:15 p.m.
Juror’s Walk-Through, Harnett Museum of Art,
Modlin Center for the Arts
Carmen Hermo, Associate Curator, Brooklyn Museum,
and juror of the exhibition
In conjunction with the exhibition Contested Spaces: 2019
Harnett Biennial of American Prints

Wednesday, November 20, 6 to 9 p.m.
University Museums and Modlin Arts present
GREAT ART ON SCREEN: TINTORETTO: A REBEL IN VENICE
Presented in celebration of the 500th anniversary of Tintoretto’s birth
6 to 7 p.m., Harnett Museum of Art will be open prior to the screening
7 p.m., Film screening, Camp Concert Hall, Modlin Center (paid tickets required for film), for
information modlin.richmond.edu

Photograph by Jonathan Dorado

The 2019 Harnett Biennial is on view October 22 to December 6 in the Harnett Museum of Art, and
is presented as part of the two-year theme, Contested Spaces: This Ground, with programming offered
by departments within the University of Richmond’s School of Arts & Sciences. The juror for this Harnett
Biennial is Carmen Hermo, Associate Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn
Museum. She received her B.A. in art history and English from the University of Richmond in 2007.
Isabel Bishop (American, 1902-1988), Girl with Newsletter, 1945 (printed 1981), etching on paper, image 7 3/8 x 4 3/8 inches, (Teller 35), Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, H2013.05.01 © Estate of the artist

Isabel Bishop (American, 1902-1988) arrived in New York in 1918 hoping to become an illustrator, but the energy and spirit of the city inspired her to create art based on her experience there. At the Art Students League, she studied with Kenneth Hayes Miller, Reginald Marsh, and Guy Pène du Bois, whose influences she assimilated into her own work. Together these artists, referred to collectively as the Fourteenth Street School, continued the earlier Ashcan School tradition of realistically portraying everyday life. The Union Square neighborhood provided them with an endless spectacle, populated by movie theaters, bank employees, shop girls, students, and vagrants. Over the course of her life, Bishop’s interest shifted from workaday social interactions to more abstracted scenes of New Yorkers moving about on the streets and in the subways. The prints and drawings in this exhibition, selected from the permanent collection of the Harnett Print Study Center, represent different stages of the artist’s creative career.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, and Morgan Mitchell, ’20, art history major, 2018 Harnett Summer Research Fellow, and 2019 Curatorial Assistant, University Museums. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.
Continuing Exhibition

Across Time & Cultures: Ceramic Vessels from the Collection

LORA ROBINS GALLERY
THROUGH MAY 8, 2020

For more than 25,000 years, humans have shaped, decorated, and fired clay, and vessels are a universal theme in ceramic traditions. Looking across time, global locations, and cultures, the exhibition features a selection of more than forty objects from the collection of the museum to highlight the remarkable universality of ceramic vessels, ranging from an ancient Greek vase made circa 550 B.C.E. to sculptural vases made by a contemporary Japanese artist, from Native American and pre-Columbian bowls to nineteenth-century British and American pitchers and vases, from Oceanic vessels to late Qing Dynasty Chinese porcelains.

“Ceramics have been an all-cultures, all-the-time phenomenon for thousands of years,” wrote New York Times art critic Roberta Smith in 2002. “The continuity of the medium stems also from the slow but steady development of different clay bodies, of slips and glazes, of the potter’s wheel, of stamping and molding techniques.” She goes on to emphasize, “It encompasses social habits, myths and religious beliefs, and economies of both local industry and foreign trade, as well as the impulse to decorate and depict the world.”

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

Edward Lycett (American, born England, 1833-1910), Faience Manufacturing Company (1881-1892), Greenpoint, Brooklyn, New York, circa 1883-1885, cream-colored earthenware, ivory-glazed ground with polychrome enamels and flat and raised gold paste decoration, 15 1/2 inches tall, with handles 12 inches wide, Lora Robins Gallery of Design from Nature, University of Richmond Museums, Gift of Emma and Jay Lewis, R2019.03.01. © University Museums, photograph by Taylor Dabney
Inspired by a quote by noted writer Sergio Troncoso (American, born 1961), this exhibition presents works in the collection that address divisions, ranging from physical barriers to ideological and societal limitations. The art examines various subjects to encourage viewers to consider boundaries and transformations in their own lives and experiences, touching upon topics such as race, religion, gender, migration, age, and culture. Featured artists include Jennifer Bartlett (American, born 1941), John Biggers (American, 1924-2001), Judy Chicago (American, born 1939), Jim Dine (American, born 1945), Sheila Pitt (American, born 1940), and Tanja Softić (American, born former Yugoslavia 1966).

The quote from Troncoso reads: “I am in between. Trying to write to be understood by those who matter to me, yet also trying to push my mind with ideas beyond the everyday. It is another borderland I inhabit. Not quite here nor there. On good days I feel I am a bridge. On bad days I just feel alone.” (from his 2011 publication Crossing Borders: Personal Essays)

Organized by the University of Richmond Museums, the exhibition was curated by N. Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums; with Heather Campbell, Curator of Museum Programs, University Museums; and Martha Wright, Assistant Curator of Academic and Public Engagement, University Museums. Research assistance was provided by Jacqueline Yu, senior, Maggie L. Walker Governor’s School, Richmond. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund, and it is part of the two-year themed programming, Contested Spaces: This Ground, offered by departments within the University of Richmond’s School of Arts & Sciences.
Structure & Gesture: Abstract Prints by Jack Tworkov

HARNETT MUSEUM OF ART
AUGUST 20, 2019, TO JULY 5, 2020

Jack Tworkov (American, born Poland, 1900-1982) came to prominence in the 1950s as a pivotal member of the New York School of Abstract Expressionism. Along with artists such as Willem de Kooning, Grace Hartigan, Mark Rothko, and Jackson Pollock, he was part of the 8th Street Club, generally regarded as responsible for introducing the New York School style to the American public. His work from this period was highly gestural abstraction. In the 1960s, his painting moved towards a more geometric and structural format, and he often echoed his themes in his prints.

The artist wrote of his process, “The limits impose a kind of order, yet the range of unexpected possibilities is infinite.” The prints in this exhibition, from 1975 to 1982, remain expressive yet aptly demonstrate his self-imposed rules and structures. The works exemplify the artist’s abiding interest in mathematics, geometry, and in particular his use of the Fibonacci sequence as a fundamental organizing concept in his compositions. He stated, “I soon arrived at an elementary system of measurements implicit in the geometry of the rectangle which became the basis for simple images that I had deliberately given a somewhat illusionistic cast.”

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.

Annual Student Exhibition

HARNETT MUSEUM OF ART
AUGUST 22 TO SEPTEMBER 22, 2019

Selected by the visual art faculty, the exhibition features works by visual and media arts practice majors and minors along with non-majors enrolled in beginning through advanced studio art classes during the University’s 2018-2019 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.
Robert Taplin: Everything Imagined is Real (After Dante)

HARNETT MUSEUM OF ART
AUGUST 22 TO OCTOBER 6, 2019
PUBLIC PROGRAMS, WED. SEPT. 4 & THURS. SEPT. 5 (see pages 8-9 for details)

The exhibition presents a series of nine sculptures, seven of which are dioramas, by American artist Robert Taplin (born 1950) inspired by the fourteenth-century classic, Dante’s *Inferno*. There are thirty-four cantos in the poem, and Taplin uses the first nine to follow Dante in his journey through the first three of the nine circles of hell, led by the Roman poet Virgil. Taplin creates his own versions of the story by infusing contemporary nuances, situations, and personal references. The artist has constructed a story parallel to the one Dante tells, following the emotional and the narrative progress of the original, but without the theology and metaphysics. Also on view are five wall-hung reliefs from his recent series *Here & There*.

Taplin describes his art in this statement, “I make representational work that attempts to reconcile the rationalist and the romantic strains within Modernism in a manner analogous to that of the great mid-century abstractionists, such as David Smith and Mark Rothko, using, however, an entirely different vocabulary. The sculptures present the image of a contemporary individual not as an emblem of the suffering of mankind or the destiny of the eternal soul but as a protagonist in the development of modern consciousness.”

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

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.
Continuum: Contemporary Ceramics in Historical Context

LORA ROBINS GALLERY
SEPTEMBER 22, 2019, TO MAY 1, 2020
PUBLIC PROGRAM, SUN., SEPT. 22 (see pages 8-9 for details)

Featuring the work of seven contemporary Virginia potters, the exhibition juxtaposes their newly-created objects with historical works from the museum’s extensive ceramics collection highlighting the continuum of clay traditions that go back more than 25,000 years. The exhibition is an exploration of continuing themes and traditions evident in contemporary ceramics. Participating artists are Stephen Addiss, Cricket Edmonson, Randy Edmonson, Steven Glass, John Jessiman, Jeff Vick, and Catherine White. The artists were invited to find resonances with specific objects in the collection and to create new works for this exhibition. Focused on a range of possible connections, such as theme, symbol, technique, shape, firing, decoration, and glazing, the exhibition emphasizes the profound continuity of ceramics throughout the centuries.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums, in collaboration with Stephen Addiss and Randy Edmonson. The exhibition is presented in conjunction with the National Council on Education for the Ceramic Arts’ 54th Annual NCECA Conference, titled Multi(VA)lent: Clay, Mindfulness, Memory, to be held in Richmond March 25-28, 2020 (for more details, go to nceca.net).

Left: Portrait Effigy Vessel, Guatemala, Maya, circa 700-900, wood-fired earthenware with orange slip, 6 1/2 x 3 1/2 x 4 1/2 inches, Lora Robins Gallery of Design from Nature, University of Richmond Museums, Gift of Harvey Sarner, R1985.06.05

Below: Randy Edmonson (American, born 1947), Tea Bowl, 2019, wood-fired stoneware with glaze, 4 1/2 x 4 1/2 x 4 1/2 inches, lent courtesy of the artist. © Randy Edmonson
The Age of Hogarth and Piranesi: Masterpieces of Eighteenth-Century European Printmaking

LORA ROBINS GALLERY
SEPTEMBER 22 TO DECEMBER 6, 2019
PUBLIC PROGRAM, SUN., SEPT. 22 (see pages 8-9 for details)

Giovanni Battista Piranesi (Italian, 1720-1778), Santa Maria Maggiore with the Column from the Basilica of Constantine in the Foreground, from the series Vedute di Roma, 1749, etching on laid paper, image 15 9/16 x 21 1/8 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Louis S. Booth Arts Fund, H2004.37.01. © University Museums, photograph by Taylor Dabney

Exploring the art movements and styles of the eighteenth century, this exhibition of prints places in context two iconic artists that epitomize the age: William Hogarth (English, 1697-1764) and Giovanni Battista Piranesi (Italian, 1720-1778). In Hogarth we find his biting wit and humor in his satirical prints while at the other end of the spectrum is Piranesi’s neoclassical recording of views and architecture, both factual and fantastical.

Selected from the Frank Raysor Collection and the Harnett Print Study Center Collection, the exhibition features prints by more than forty artists. Subject matter ranges from Francisco Goya’s (Spanish, 1746-1828) dark Los Caprichos series to Jean-Antoine Watteau’s (French, 1684-1721) delicate and flirtatious scenes in the excessively ornamental Rococo style, from British political satire by Thomas Rowlandson (English, 1756-1827) to the delightful chinoiserie inventions of François Boucher (French, 1703-1770). The diverse selection gives us a visually stunning look at the eighteenth century through prints by some of the great European artists of the period.

The exhibition is a collaboration of the University of Richmond Museums with Frank Raysor and the Virginia Museum of Fine Arts, Richmond. It includes selections from the Harnett Print Study Center Collection, University Museums, and promised gifts to the Virginia Museum of Fine Arts from the Frank Raysor Collection. Presented as a companion to “Satire & Social Criticism: Prints by William Hogarth from the Collection” (see facing page), the exhibition was curated by Richard Waller, Executive Director, University Museums, and Kate Wiley, ’20, art history major, 2019 Harnett Summer Research Fellow, and 2019-2020 Curatorial Assistant, University Museums.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.
Satire & Social Criticism: Prints by William Hogarth from the Collection

HARNETT MUSEUM OF ART
OCTOBER 4, 2019, TO MARCH 29, 2020
PUBLIC PROGRAM, FRI., OCT. 4 (see pages 8-9 for details)

William Hogarth’s (English, 1697-1764) inclusion of London neighborhoods, portraits of the city’s public figures, and popular culture references in his satirical prints would have given eighteenth-century viewers the impression that the scenes were lifted directly from everyday life. Hogarth identified institutions, such as the prison system, that facilitated powerful, corrupt individuals luring the poor into exploitative cycles. As testament to his storytelling genius, the artist was able to critique the failing systems as well as the morals of the individuals that fell victim to them.

The exhibition features forty works by Hogarth, including two of his most famous series, A Harlot’s Progress and Industry and Idleness. His scorn for widespread allegiance to the taste of the aristocrats led him to create a new way to convey narrative visually by filling the scene with references and allusions. Hogarth’s prints were immensely popular among the general population of his day. His works remain popular with modern viewers, but the details and criticisms must often be deciphered for today’s audience; this exhibition is designed to help unravel some of the many mysteries of the artist’s satire and humor.

Organized by the University of Richmond Museum, the exhibition was curated by Richard Waller, Executive Director, University Museums, and Kate Wiley, ’20, art history major, 2019 Harnett Summer Research Fellow, and 2019-2020 Curatorial Assistant, University Museums. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.

William Hogarth (English, 1697-1764), The Bruiser, Charles Churchill, 1763, etching and engraving on laid paper, image 14 7/8 x 11 1/8 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Louis S. Booth Arts Fund, H2004.06.01. © University Museums, photograph by Taylor Dabney
Kate Wiley, ‘20

Kate Wiley, ‘20, an art history major and archaeology minor, became interested in museum work when she realized the power of curation. She was fascinated by a curator’s ability to emphasize different aspects of an artwork and shift its reception solely through the act of placing or hanging the work, without physically altering the piece at all. She states, “For me, curation is a creative outlet. I curate mini-exhibitions in my apartment with just three or four printed reproductions of artwork. It’s invigorating to feel my reaction to a piece shift in relation to its surroundings.”

Kate began working with University Museums in the fall of her sophomore year as a museum attendant. During the spring semester of her sophomore year, she co-curated an exhibition with five other students titled *Downgraded and Upcycled: A Museum Studies Exhibition About Legacy Media* under the direction of Elizabeth Schlatter, Deputy Director and Curator of Exhibitions, University Museums.

During her junior year, she was awarded the 2019 Harnett Summer Research Fellowship, established by Joel and Lila Harnett in 2002. Through the fellowship, Kate had the opportunity to co-curate two exhibitions with Richard Waller, Executive Director, University Museums: *Satire & Social Criticism: Prints by William Hogarth from the Collection* and *The Age of Hogarth and Piranesi: Masterpieces of Eighteenth-Century European Printmaking.* She was selected to present her research at the Southeastern Museums Conference this October in Charleston, South Carolina, as part of the Student Work in Museums Seminar.

In preparing for *The Age of Hogarth and Piranesi* exhibition, Kate worked alongside Jennie Runnels, Permanent Collection Registrar and Manager of the Frank Raysor Center for the Study of Works on Paper, Virginia Museum of Fine Arts, identifying and cataloging prints from Frank Raysor’s collection that she, Frank Raysor, and Richard Waller selected to include in the exhibition. Doing what she described as “the most intense research she’s ever done,” Kate was given the name of an artist and a physical print and asked to identify its title and date through other museums’ databases and catalogues of the artist’s work.

As part of her fellowship, Kate also had the opportunity to travel to New York and meet with six University of Richmond alumnae working in different sectors of the art world. She gained insider knowledge about the responsibilities of their positions, which ranged from art insurer to gallery assistant to curator. Through talking with and learning from the University Museums staff, alumni, and VMFA staff, Kate has a much better understanding of the careers that she can pursue upon finishing her last year at the University of Richmond.
UNIVERSITY MUSEUMS HOURS
Sunday through Friday (8/22-12/6), 1 to 5 p.m. Closed Saturdays, Labor Day Weekend (8/31-9/2), Fall Break (10/11-15), Thanksgiving Week (11/23-12/1), and Semester Break (12/7-1/14).

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

FREE AND OPEN TO THE PUBLIC

Annual Museum Awards for Students

At the end of each academic year, the University Museums celebrate the achievements of our student workers and thank them for their enthusiastic participation in the museums throughout the year. At the event last April we announced our 2019 award winners, including the Joan Maitre Award for Outstanding Museum Attendant (Kylie Britt, ’19), the Doris and Warren Dieterich Award for Outstanding Service (Morgan Mitchell, ’20), and this year’s Harnett Summer Research Fellow (Kate Wiley, ’20).

Left: Kylie Britt, ’19, accepts the Maitre Award from Joan Maitre; right: Morgan Mitchell, ’20, recipient of the Dieterich Award, is shown with Marion Dieterich, daughter of Doris and Warren Dieterich.
Coming Spring Semester 2020
to the Harnett Museum of Art... 

Fritz Ascher: Expressionist

Fritz Ascher (German, 1893-1970), Pferd und Reiter [Horse and Rider], circa 1916, gouache over graphite, watercolor, and black ink on paper, 13 1/4 x 10 1/2 inches, Private collection, cat. no. 33. From the exhibition Fritz Ascher: Expressionist © 2019 Bianca Stock