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 2019
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. 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. Several exhibitions continue to be on view from last semester, works of Isabel Bishop in the Harnett Print Study Center, images of masculinity from the collection in the atrium adjacent to the Harnett Museum of Art, and a selection of ceramic vessels from our permanent collection in the Lora Robins Gallery.

New exhibitions include Growing Up in Civil Rights Richmond: A Community Remembers, with photographic portraits by Brian Palmer paired with oral histories of Richmonders who grew up during the Jim Crow era. It’s a powerful look at the history of the time through the eyes of those who experienced it directly, and they speak of the changes they have witnessed.

Don’t miss seeing the exquisite masterpieces of seventeenth-century printmaking on view in the Harnett Museum and the bold and colorful textile designs in Wandering Spirit: African Wax Prints in the Lora Robins Gallery.

University Museums Executive Director Richard Waller is shown in the Harnett Print Study Center with prints from the collection to be included in the exhibition, The Printed World: Masterpieces of Seventeenth-Century European Printmaking, on view this semester in the Harnett Museum of Art. © University Museums, photograph by Meg Eastman Photography.

CONTINUING EXHIBITION
The Human Comedy: Prints and Drawings by Isabel Bishop

HARNETT PRINT STUDY CENTER
THROUGH APRIL 19, 2019

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 of life, populated by movie theaters, bank employees, shop girls, students, and vagrants. Over the course of her career, 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 process. Bishop would work on a single subject or theme for a long time. The vibrant images are composed of precise, elegant lines and forms that animate her figures and offer a lifelike perspective. Her works show a heightened interest in motion, gesture, and interactions of people in a social realist style. The artist’s work seeks to embody the aura of a character or scene and the distillations of movement in urban spaces.

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.

UNIVERSITY MUSEUMS OPEN SUNDAY THROUGH FRIDAY, 1 TO 5 P.M.
MAN UP! MAN DOWN!
Images of Masculinity from the Harnett Print Study Center Collection

HARNETT MUSEUM OF ART AND MODLIN CENTER ATRIUM AND BOOKER HALL LOBBY
THROUGH JULY 7, 2019

What does it mean to "be a man" in modern society? How have the cliches of manhood that are pervasive throughout Western history shaped current societal pressures while being challenged by movements such as feminism and multiculturalism?

The prints and drawings in this exhibition examine different perspectives of the concept of masculinity, as defined by society and history and as depicted in visual culture. The images build upon and challenge art historical traditions of portraiture and figure studies of men, who are often shown as heroic, patriarchal, aggressive, and occasionally as objects of beauty. Included are works that question a range of stereotypical experiences and identities.

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, Coordinator of Museum Visitor and Tour Services, University Museums. The exhibition is made possible in part with funds from the Louis S. Booth Arts Fund.

Infinite Choices:
Abstract Drawings by Al Held

HARNETT MUSEUM OF ART
THROUGH JULY 7, 2019

American artist Al Held (1928-2005) came to prominence in the 1950s as an Abstract Expressionist. In the 1960s, his gestural painting moved towards a more geometrical and hard-edged approach in his abstraction. The India ink drawings in the exhibition are from this transitional period, still very calligraphic and expressive. His paintings at this time became more concrete, including a series referred to as his “alphabet paintings” where the space and forms explode beyond the canvas edge, hardly recognizable as letterforms. These works lead to his well-known geometric abstract paintings that defy their flatness through large-scale compositions with complex cubical perspectives.

Organized by the University of Richmond Museums, the exhibition was curated by Richard Waller, Executive Director, University Museums. The drawings are a recent gift from Carole and Marcus Weinstein.

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.

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

George Tooker (American, 1920-2011), Window, 1994, lithograph on paper, image 23 1/2 x 19 1/2 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, H2014.18.01. © Estate of the artist, photograph by Taylor Dabney

Stitching Culture:
Chinese Textiles from the Carver Collection

LORA ROBINS GALLERY
THROUGH MAY 10, 2019
PUBLIC PROGRAM, SUN., FEB. 17 (see pages 14-15 for details)

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.

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.
**Growing Up in Civil Rights Richmond: A Community Remembers**

HARNETT MUSEUM OF ART  
JANUARY 17 TO MAY 10, 2019

This exhibition pairs oral histories with photographic portraits of thirty Richmond residents whose lives were altered by their experiences as children and youth in the civil rights movement. Their portraits were created by Brian Palmer, a Richmond-based visual journalist, whose work has been published in *The New York Times*, *The Nation*, and many other media outlets. The interview excerpts included here derive from much longer conversations conducted over several years by Laura Browder, Tyler and Alice Haynes Professor of American Studies, University of Richmond. Longtime Richmond curator Ashley Kistler conceived the project with Browder and has overseen its development.

Despite its wide-ranging impact, civil rights history in Richmond has received far less attention than it merits. As part of a larger, recent, and ongoing effort to preserve this history, the exhibition and its accompanying catalogue present the diverse voices and faces of a group of individuals who lived through and helped shape that era locally. Their personal stories, full of fortitude, resilience, and conviction, offer nuanced and often linked perspectives of a Jim Crow past, that contribute to a fuller, more faithful historical narrative of our city. They also illuminate many of the issues that continue to face our nation today. It is critical that these personal experiences, here and in other communities, continue to be captured and shared. They document a crucial time and place that lives on in memory but rarely in public view.

Organized by the University of Richmond Museums, the exhibition was developed by Ashley Kistler, independent curator, and Laura Browder, Tyler and Alice Haynes Professor of American Studies, University of Richmond. The exhibition, related programs, and publication are made possible in part with support from the Elizabeth Firestone Graham Foundation.

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**A Community Remembers**

During Valerie Perkins' first year at George Wythe High School on Richmond’s South Side in 1970, every day was a fight, as white and black students adjusted to sharing space after having previously been segregated. “I’d never been exposed to that, so it was traumatic for me,” she said. “I was focused on getting from one class to another — just getting through the day and not being anywhere around any kind of disturbance or arguments. It was disruptive. Even now, when I talk about it, I feel the fear that I felt back then, that first year.”

The next year Perkins joined the integrated cheerleading squad, which wound up being a driving force in her life. “It provided me with an opportunity to get to know different people from different backgrounds; we were open with each other about culture and diversity,” she said. “It gave me my first steps towards leadership to become the person that I am today.”

Perkins’ account of living in Richmond during the civil rights era is now being told, along with those of 29 others, in the exhibition, *Growing Up in Civil Rights Richmond: A Community Remembers*. Curated by Ashley Kistler, independent guest curator, the exhibition is based on oral histories collected by Dr. Laura Browder, Tyler and Alice Haynes Professor of American Studies, University of Richmond, paired with photographs taken by local photojournalist Brian Palmer. Each person’s story is told in their own words and accompanied by a photograph of them in a Richmond location that is meaningful to each of the participants.

The exhibition stems from a class Dr. Browder and Dr. Patricia Herrera, Professor of Theatre, University of Richmond, were teaching on documenting civil rights and education in Richmond. “In our second year, we focused on Wythe High School during the period of busing which was 1970-1972,” Browder said. “We hosted an event with twenty Wythe alums, half black, half white, some of whom hadn’t seen each other in forty years. The memories they were sharing persuaded me that there were amazing stories to be told about what it was like growing up in the midst of the civil rights movement in Richmond and being active in that movement.”

Professor Browder began by interviewing Wythe alums, who connected her with other Richmonders with compelling experiences. She heard stories of Klan crosses being burned on lawns and bullets shot through home windows. Leonard Edloe shared his memory of paying the poll tax with his father, and Zenoria Abdus-Salaam’s described her first experience joining a protest march when she was supposed to be paying her grandmother’s Thalheimers bill. Browder said, “The thing that struck me the most was how many people talked about how slavery continued to reverberate in their lives and in the life of the city.”

Browder states that the people she interviewed “... were people who had lived through this terrible system of apartheid in our country and who had faced incredible obstacles and moments when it seemed like things were really hopeless, but they kept going. That gives me hope for today.”

— Andrea Johnson Almoite  
Content Coordinator, Communications,  
School of Arts and Sciences, University of Richmond
NEW EXHIBITION:
*Growing Up in Civil Rights Richmond: A Community Remembers*

Free Programs at the University Museums

Programs in conjunction with the exhibition
*Growing Up in Civil Rights Richmond: A Community Remembers*

(Other University Museums programs for the semester are listed on pages 14-15)

**Wednesday, January 16, 7 to 8 p.m.**
Opening reception and preview of the exhibition, Harnett Museum of Art, Modlin Center for the Arts

**Martin Luther King, Jr. Day**
**Monday, January 21, 11:30 a.m. to 5:30 p.m.**
MLK Commemoration with activities and exhibition “Growing Up in Civil Rights Richmond” in the Harnett Museum of Art, Modlin Center for the Arts
3 p.m., Commemoration Celebration, Camp Concert Hall, Modlin Center for the Arts featuring Christy Coleman, Chief Executive Officer, The American Civil War Museum, Richmond

**Sunday, January 27, 2 to 4:30 p.m.**
2 p.m., Panel Discussion, Camp Concert Hall, Modlin Center for the Arts
Panelists are Elvatrice Belsches, independent historian and curator; Ashley Kistler, independent curator and scholar; Brian Palmer, Richmond-based photojournalist; and Michael Paul Williams, columnist for the Richmond Times-Dispatch; with moderator Laura Browder, Tyler and Alice Haynes Professor of American Studies, University of Richmond
3:30 to 4:30 p.m., Reception and viewing of the exhibition Growing Up in Civil Rights Richmond: A Community Remembers, Harnett Museum of Art, University Museums

**Sunday, February 24, 2 to 3 p.m.**
Gallery Conversation, Harnett Museum of Art, Modlin Center for the Arts
Participants featured in the exhibition Growing Up in Civil Rights Richmond: A Community Remembers

**Sunday, March 31, 2 to 3 p.m.**
Gallery Conversation, Harnett Museum of Art, Modlin Center for the Arts
Participants featured in the exhibition Growing Up in Civil Rights Richmond: A Community Remembers

**Tuesday, April 9, 6 to 7 p.m.**
Student Performance, Harnett Museum of Art, Modlin Center for the Arts
[Students enrolled in the FYS course “Representing Civil Rights Richmond,” taught by Laura Browder, Tyler and Alice Haynes Professor of American Studies, University of Richmond, and Patricia Herrera, Associate Professor of Theatre, University of Richmond.
Student performance in the exhibition Growing Up in Civil Rights Richmond: A Community Remembers]
The Baroque was an intensely exciting period in human history. Its art reflects new discoveries and ways of thinking about humankind’s relation to the expanding world, now comprising the Americas, and new tendencies in religious, philosophical, scientific and political thought. This focused but wide-ranging exhibition demonstrates the role the graphic arts played in disseminating and shaping the seventeenth-century worldview. Eleven thematic sections examine how both well-known artists such as Rembrandt and lesser-known but equally vital names depicted such major subjects as portraits, landscapes and cityscapes, subjects from contemporary history and antiquity, as well as pure creations of the human imagination.

Selected from the Frank Raysor Collection and the Harnett Print Study Center Collection, the exhibition features works by more than thirty artists, such as Jan Both (Dutch, 1618-1652), Jacques Callot (French, 1592-1635), Stefano della Bella (Italian, 1610-1664), Hendrick Goudt (Dutch, 1583-1648), Wenceslaus Hollar (Bohemian, 1607-1677), Claude Lorrain (French, 1604-1682), and Jacob van Ruisdael (Dutch, 1628-1682).

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 “Hollar’s Encyclopedic Eye: Prints from the Frank Raysor Collection” (on view February 2 to May 5, 2019, at the VMFA), the exhibition was curated by Mitchell Merling, Paul Mellon Curator and Head of the Department of European Art, VMFA; Richard Waller, Executive Director, University of Richmond Museums; and Morgan Mitchell, ’20, art history major, 2018 Harnett Summer Research Fellow, and 2019 Curatorial Assistant, University Museums. The exhibition and related programs are made possible in part with funds from the Louis S. Booth Arts Fund.
**Wandering Spirit: African Wax Prints**

LORA ROBINS GALLERY  
FEBRUARY 13 TO APRIL 28, 2019  
PUBLIC PROGRAMS (see pages 14-15 for details)

The exhibition is a tribute to the centuries-old handmade designs and patterns on textiles that originated in Indonesia and were copied and industrialized by Europeans and exported to Africa. Tracing the developmental pathways of the African wax print, the exhibition explores how these fabrics reflect the stories, dreams, and personalities of the people who wear them. The history of the African wax print is a history paved along colonial trade routes and globalization in the post-colonial era. Though not originally from Africa, these textiles have become ingrained in African culture and society.

The exhibition is a program of Exhibits/USA, a national division of Mid-America Arts Alliance, and The National Endowment for the Arts. Curated by Gifty Afua Benson, Adjunct Professor of Biology and Human Anatomy, Rogers State University, and Tulsa Community College, Oklahoma, the exhibition and programs at the University of Richmond Museums are made possible in part with support from the University’s Cultural Affairs Committee.

Left: King’s Chair Dress Form, introduced in 1980, manufactured by Vlisco, Netherlands: Dutch wax block on cotton, 59 x 15 1/2 inches, Lent courtesy of Beatrice Benson Collection.

Right: Detail of Record (also known as Asubura, also known as Water Well), n.d., manufactured by Vlisco, Netherlands: Dutch wax block on cotton, 48 x 12 inches, Lent courtesy of Beatrice Benson Collection.

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**Annual Senior Thesis Exhibition**

HARNETT MUSEUM OF ART  
APRIL 12 TO MAY 9, 2019  
PUBLIC PROGRAM (see pages 14-15 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. The students are Joseph McCormick, Vi Trinh, and Eibhlin Villalta.

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.
University Museums programs this semester take place on the campus of the University of Richmond and are free and open to the public (see page 9 for programs in conjunction with the exhibition Growing Up in Civil Rights Richmond: A Community Remembers).

Sunday, February 3, 2 to 3:30 p.m.
Curators’ Talk and Reception, Harnett Museum of Art, Modlin Center for the Arts
“Deciphering Prints of the Seventeenth Century”
Richard Waller, Executive Director, University of Richmond Museums, and Morgan Mitchell, ’20, art history major, 2018 Harnett Summer Research Fellow, and 2019 Curatorial Assistant, University Museums
Reception and viewing of the exhibition The Printed World: Masterpieces of Seventeenth-Century European Printmaking

Sunday, February 17, 2 to 3 p.m.
Collection Talk and Tea Reception, Lora Robins Gallery
“Live Long and Prosper: Chinese Religious Imagery for the Western Market”
Franklin Propert, collector
In conjunction with the Annual ChinaFest, for details visit theROSEgroup.org

Friday, April 12, 1 to 5 p.m.
2019 Arts & Sciences Student Symposium
Artists’ Talks (times to be determined), Harnett Museum of Art, Modlin Center for the Arts
Talks by senior visual media and arts practice majors in the Annual Senior Thesis Exhibition

Free Programs at the University Museums

University Museums

GALLERY TALKS
EXPLORE OUR NEW EXHIBITIONS WITH CURATORS AND MUSEUM STUDIES STUDENTS

Thursday, January 17, 1:30 - 2:30 p.m.
Growing Up in Civil Rights Richmond: A Community Remembers
(Walk through the exhibition with the curators)

Monday, February 4, 1:30 - 2:30 p.m.
The Printed World: Masterpieces of Seventeenth-Century European Printmaking
(Walk through the exhibition with the curators)

Thursday, February 14, 1:30 - 2:30 p.m.
Wandering Spirit: African Wax Prints
(Walk through the exhibition with students enrolled in the Museum Studies Seminar)

University Museums Family Day!

Sunday, April 14, 1 to 3 p.m.
Lora Robins Gallery, University Museums

Join us for a FREE! arts-centered family fun day with current exhibitions, hands-on art activities, and refreshments in the Lora Robins Gallery.
Students Working & Engaging

“I first became interested in coins through my grandfather, as he is an avid collector of ancient Roman coins,” said Mike Laposata, '19, Collections Assistant, University Museums. “Through my work as an assistant archivist in high school, I gained the cataloging skills that he thought would be useful in making his collection more professional. It only seemed natural that I continued to pursue my interest in both historic coinage and archiving with the University Museums.

I think working with the coins has been incredibly influential in the way that I deal with the past. As a budding medievalist, and more generally as a novice historian, it is rare that I get to look at and handle objects from the past. It is easy to simply read the source material and forget that the people of the past were just that: people. Being able to work with these coins has allowed me to better connect with people from the past, and thus has greatly benefitted my work as a student of history by augmenting my understanding of the past with greater humanity and humility. This, I think, is a necessary lesson for any aspiring academic, and I’m happy that I got the chance to learn this with the help of the University Museums.”

Mike Laposata, '19, studied abroad during the 2018 fall semester at St. Andrews University, Scotland. His focus was medieval history, Arabic, and Latin, and he aspires to teach history.

Faculty from the School of Arts & Sciences have designed creative ways to incorporate the University Museums’ coin collection into their curriculum. Students are able to have a hands-on experience with the coins, deepening their understanding of ancient art and archaeology, improving their visual and critical analysis skills, and establishing connections between major historical events through material culture.

“For my Roman art students, examining real ancient coins brings to life concepts of imperial portraiture and propaganda that we have been exploring all semester. Firsthand observation and analysis is so much more engaging than looking at images on a screen or in a textbook, and it allows students to use what they have learned in a tangible way. My hope is that it also makes the students realize how they have become experts in reading Roman imagery, whether or not they can translate the Latin legends on the coins.”

— Dr. Elizabeth Baughan, Associate Professor of Classics and Archaeology, University of Richmond

Meet @ the Museum

Students Meet @ the Museum to enjoy a casual evening of 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 what’s on view in the University Museums.

“I had one simple goal for the event which was to educate fellow students about University history. I felt like once students came over to look at the materials, they were curious and asked really great questions, some of which still don’t have answers.”

— Dom Harrington, '19

At October’s Meet @ the Museum event, the University Museums collaborated with the University’s Race & Racism Project and the 50th Anniversary Committee to host “Our History Untold,” inviting the campus community to see materials collected from the University’s archives that showcase problematic aspects of the University’s history. Dominique Harrington, ’19, founder of the 50th Anniversary Committee (commemorating fifty years since the first African-American students were enrolled at the University of Richmond), organized an information table at the event in collaboration with the University’s Race & Racism Project. Numerous documents, letters, photographs, and yearbooks that illustrated the history of race on campus were available for students to read and handle. The Race & Racism Project began in the fall of 2015 and is led by Irina Rogova, project archivist for Boatwright Memorial Library. The project came out of students’ questions and research into the University’s history of racial integration. More information about the project can be found at memory.richmond.edu
Artists Collaborate on Museum Exhibition

Last fall, a collaboration between Brittany Nelson, Assistant Professor of Photography, University of Richmond, and Danishta Rivero, musician and sound artist, Oakland, California, brought an atmospheric fusion of photography and sound to the Harnett Museum of Art. Below, Nelson talks about the creative process behind the exhibition "Warm Worlds and Otherwise: Brittany Nelson & Danishta Rivero," which was on view October 5 to December 7, 2018.

How did the fusion of photography and sound impact the creative process? Was the final product what you envisioned at the start of the collaboration?

This was a very easy collaboration, mostly because I am a big fan of Danishta’s work and trust her implicitly. I was living in Athens, Greece all summer, and we would meet over Skype at bizarre times of the day, and just discuss some overall concepts or ideas to keep in mind when constructing her sounds, as the photographs developed (bad pun, but I’m not sorry). We discussed ideas of feedback, and reverb, and self reflexivity. I then installed the photographs and lighting first, and we did the sound installation second. Danishta constructed quite a few sounds in a complicated and amazing choreography, and then we stripped it down and made final decisions on what worked and didn’t while we were able to physically sit in the exhibition to get a sense of how it worked in the space. Part of the collaboration was intentionally leaving this flexible space with how the photos were hung and how the sounds were installed so we could be adaptable once we got in there.

When designing the exhibition layout, what was the desired intent for the visitor experience?

The exhibition is really a true installation work, and no one piece or element is considered separate from the rest, including the design for the vinyl and the publication. The lighting itself becomes a sculptural object in the show. The lights, stands, cords — everything was a conscious aesthetic choice. The photographs are only revealed in accordance with the intensity of the light, and as the light falls away the images turn to mirrors, so we essentially hung the show in reverse. First lighting the exhibition, and then hanging the images accordingly. The entire effect is meant to feel lunar but also mechanical, with these hints of humanness with the slight differentiation in the prints and the sounds of the footsteps that play intermittently.

UR French Language Class Leads Museum Tour

Students in an advanced French class at James River High School, Chesterfield County, participate in a tour of the Harnett Print Study Center led by University of Richmond students as part of a course taught by Dr. Lidia Radi, Associate Professor of French and Italian, Department of Languages, Literatures, and Cultures, University of Richmond.
Coming Fall Semester 2019 to the Harnett Print Study Center. . .

**Satire & Social Criticism: Prints by William Hogarth from the Collection**

William Hogarth (British, 1697-1764), *Mr. Garrick in the Character of Richard the 3rd*, 1746, engraving on laid paper (lifetime impression, second state of two), image 16 1/2 x 20 3/4 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Museum purchase, funds from the Louis S. Booth Arts Fund, H2009.07.02. From the exhibition *Satire & Social Criticism: Prints by William Hogarth from the Collection*