

# Newcomb Art Gallery

TULANE UNIVERSITY



SUMMER 2009

## DIRECTOR'S COLUMN

I can hardly believe that almost an entire year has passed since I had the privilege of becoming director of the Newcomb Art Gallery. It has been an eventful spring, and I want to take a moment to share some exciting developments with you.

I thoroughly enjoy working with the small but dedicated gallery staff. It was their unstoppable, charismatic energy that drew me to Tulane initially. Although Hurricane Katrina flooded the staff offices with nearly four feet of water—destroying computers, files, and equipment—through their efforts and generous community support, the gallery has positioned itself as a leader in the New Orleans arts revival.

To ensure our ongoing success, this year the Newcomb Art Gallery brought in nationally recognized consultants Harold and Susan Skramstad to develop a strategic plan. Meetings were held with our stakeholders, including the gallery staff, advisory board members, and administrators and faculty across campus. Slated for implementation this fall, the plan will guide the growth of the Newcomb Art Gallery for the next three years and provide a dynamic vision for the next decade.

With the opening of *Shirin Neshat: Women Without Men*, the gallery returned to its pre-Katrina hours. During the run of the show, part of the city-wide art biennial *Prospect.1 New Orleans*, we had 4,400 visitors and hosted 25 tour groups. In January, 800 people attended Ms. Neshat's presentation in Dixon Hall—a record-setting turnout for a Tulane visual arts event.

Our two exhibitions of Tiffany glass, *In Company with Angels: Seven Rediscovered Tiffany Widows* and *The Alchemy of Beauty: Objects of Art from Tiffany Studios and the Newcomb Pottery* were also extremely popular, attracting visitors from Baton Rouge to Mobile. This exquisite collection of stained-glass windows, lamps, and fire screens organized by Senior Curator Sally Main underscored the university's long association with the decorative arts.

Our next exhibition will be *American Letterpress: The Art of Hatch Show Print*. Whether promoting a Johnny Cash performance or a carnival show; advertising stock car races or the Grand Ole Opry; or reflecting the verve of a modern-day music concert, Hatch posters capture the heralded traditions of American letterpress printing and graphic art at their very best.

The Newcomb Art Gallery is now working further in advance to schedule our exhibitions and educational programs so that we may better publicize our offerings and reach a wider audience. There will also be exciting new benefits for our supporters including preview events, a fall luncheon, and art tours.

Since 1996, the gallery has showcased thought-provoking exhibitions of contemporary and historical art. While the university administration, the Newcomb College Institute, and endowed funds provide critical operating support, we depend on the generosity of alumni and friends to make our outstanding exhibitions and educational programs possible. We hope that you will join us in our efforts to advance the Newcomb Art Gallery.

CHARLES M. LOVELL  
Director

COVER:  
Johnny Cash window card,  
created from 1960s-era Hatch  
photoplate, 1996. Image  
courtesy Smithsonian Institution.

## NEW EXHIBITION

### AMERICAN LETTERPRESS: THE ART OF HATCH SHOW PRINT

August 12 - October 11, 2009

*Advertising without posters is like fishing without worms.* —The Hatch Brothers

This sentiment was certainly true in 1879 when brothers Herbert H. and Charles R. Hatch opened Hatch Show Print, a printing shop in Nashville, Tennessee. Their handcrafted posters screamed slogans such as “More Power, More Pep,” “So Many Girls You Can’t Count Them All” and “Always Clean, Always Good.”

Almost 130 years later, Hatch posters hold their own as a stirring and refreshingly tactile contrast to the digital advertising world. *American Letterpress: The Art of Hatch Show Print* celebrates this time-honored graphic art tradition with a presentation of 126 historical and contemporary posters and 29 hand-carved wooden blocks.

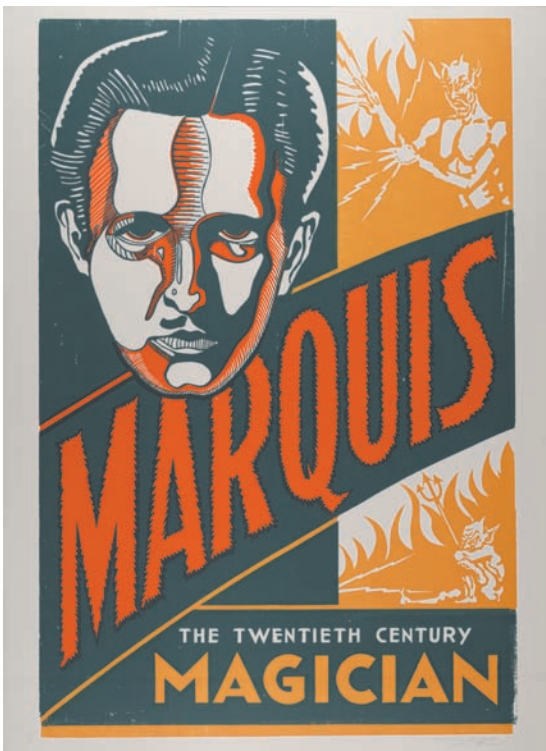


Image courtesy Smithsonian Institution.



Image courtesy Smithsonian Institution.

For much of the 20th century, Hatch's vibrant posters served as a leading advertising medium for southern entertainment—from Negro League baseball games and B-movies to magicians and vaudeville shows.

Many of the works promote music concerts by historically significant performers like Louis Armstrong and Elvis Presley as well as popular contemporary bands such as Beck and The White Stripes. New Orleans' important musical heritage gives such works a particular relevance and makes the city an ideal venue for the exhibition.

Each Hatch Show Print poster is individually handcrafted and inked onto paper with hand-carved wood blocks and metal photo plates. Dating back to the 15th century, this painstaking process is known as letterpress.

Hatch Show Print not only carefully re-strikes some of the original wood blocks to reproduce classic images, but also prints over 600 new compositions each year.

*American Letterpress: The Art of Hatch Show Print* is an exhibition created by Smithsonian Institution Traveling Exhibition Service (SITES) in collaboration with the Country Music Hall of Fame and Museum, and is supported by America's Jazz Heritage, A Partnership of the Wallace Foundation and the Smithsonian Institution.

### EXHIBITION RECEPTION

Wed, September 9

members preview:  
5 - 6 pm

public opening:  
6 - 8 pm

## FUTURE EXHIBITIONS

### JAUNE QUICK-TO-SEE SMITH: MADE IN AMERICA

October 21 - December 23, 2009  
opening reception: Wed, October 21  
artist talk: Wed, December 2

An exhibition of drawing, printmaking, painting, and mixed-media installation, *Jaune Quick-to-See Smith: Made in America* examines American Indian life in contrast to the consumerism of contemporary society.

Born in 1940 on the Flathead Reservation in Montana to Flathead Salish, French-Cree, and Shoshone parents, Quick-to-See Smith became an artist while in her thirties.

Since then, she has developed a distinctive modernist style in a variety of techniques and has received international critical acclaim through more than 75 solo exhibitions and numerous international shows.

Jaune Quick-to-See Smith uses humor and satire to explore myths and



Jaune Quick-to-See Smith, *Which Comes First?*, 2004, mixed media on canvas.

stereotypes surrounding American Indian identity. Her work is philosophically centered by her political activism and strong spirituality.

On Wednesday, December 2 at 7 pm in the Freeman Auditorium, Quick-to-See Smith will give a presentation titled, "A Survey of Contemporary Native American Art."



Rene Pena, *Sin titulo*, from the series *Untitled Album*, 2007, digital photograph.

### POLARIDAD COMPLEMENTARIA RECENT WORKS FROM CUBA

January 16 - March 4, 2010  
opening reception: Sat, Jan 16

Developed by the Centro de Arte Contemporáneo Wifredo Lam, Havana, *Polaridad Complementaria: Recent Works from Cuba* attests to the concepts and aesthetics characterizing Cuban art today.

The show features more than 50 works of painting, drawing, sculpture, video, photography, and installation art by 27 Cuban artists, among them René Peña, Abel Barroso, Aimeé García, Yoan Capote, and Roberto Fabelo.

As part of the exhibition, the Newcomb Art Gallery will collaborate with the New Orleans Museum of Art, the Latin American Library at Tulane University, the Stone Center for Latin American Studies, the Center for Cuban and Caribbean Studies, and the Jonathan Ferrara Gallery to present a series of educational programs and ancillary exhibitions on Cuban art and culture.

## HATCH SHOW PRINT

The fall exhibition of *American Letterpress: The Art of Hatch Show Print* will offer gallery audiences a number of engaging and thought-provoking educational programs.

For the exhibition reception on September 9, local rockabilly and country music band Gal Holiday and the Honky Tonk Review will provide a lively musical complement to the works on view. On September 30, renowned folklorist and *American Routes* producer Nick Spitzer; Tulane's Hogan Jazz Archive curator Bruce Raeburn; and Xavier University professor and jazz musician Dr. Michael White will participate in a panel discussion, *Value of the Poster: Music, Culture, and Traditions*.

Also during the exhibition, Jim Sherraden, designer and manager of Hatch Show Print since 1984, will speak about the company's colorful history, emphasizing its fidelity to the craft of letterpress printing in an era of digital media. The lecture will be followed by a gallery tour and reception.

The full schedule of film screenings, inter-disciplinary presentations, and musical performances will be announced



Joan Mitchell (1925-1992), *PASTEL*, 1991, pastel on paper, 48 x 31 1/2 in. © Estate of Joan Mitchell. Courtesy Joan Mitchell Foundation and Cheim & Read Gallery, New York.

## JOAN MITCHELL WORKS ON PAPER, 1956-1992 March 31 - June 27, 2010

A comprehensive survey of Joan Mitchell's works on paper over a 36-year period, this show explores her evolution as an abstract expressionist and her emphatic use of line, color, and light.

The exhibition, organized by New York's Cheim & Read Gallery in cooperation with the Joan Mitchell Foundation, focuses on the artist's bold work in pastel but also includes examples of other media including watercolor, paint, pencil, gouache, and ink. Tulane Associate Professor of Art History Michael D. Plante will serve as an advisor for the show.

Born in 1925, Joan Mitchell was one of the few successful female painters of her generation. Her works are charged with a concentrated reaction to her natural and emotional environment and provide intimate evidence of a hand and mind in motion.



Students from Lusher Charter School study works exhibited in *Vital Signs*, curated by Gary Sangster. Photo by Alexis Stahl.



Shirin Neshat discusses her work to a standing-room only audience. Photo by Emily Travis.

in early August and are made possible by funding from the Smithsonian Community Grant Program supported by the MetLife Foundation. Additional funds are provided by Robert C. Cudd III and Carol Downes Cudd whose contributions will also be used for the gallery's 2010 educational activities.

## SHIRIN NESHAT & TIFFANY EXHIBITIONS

For the exhibition *Shirin Neshat: Women without Men*, organized as part of the citywide biennial *Prospect.1 New Orleans*, the gallery presented an array of programs that encouraged meaningful exchanges about the complex imagery and diverse themes of Neshat's work.

Through a collaboration with Zeitgeist Multidisciplinary Arts Center, the gallery screened two films about Neshat and other contemporary Iranian women filmmakers. The gallery also partnered with Patois International Human Rights Film Festival to host a panel addressing cultural stereotypes and gender issues referenced in Neshat's work.

Community book groups took the opportunity to read Shahrnush Parsipur's *Women without Men*—the literary

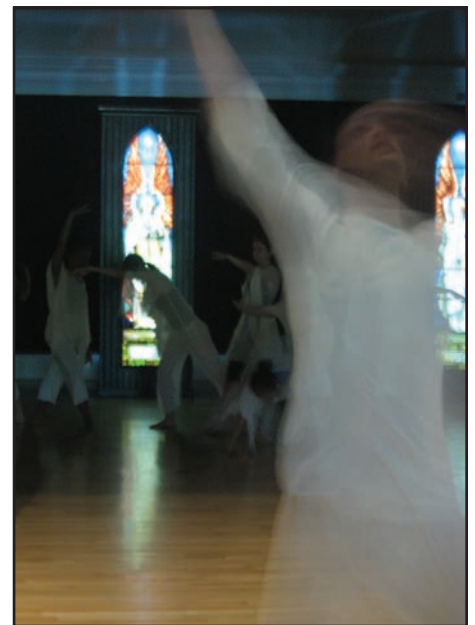
inspiration for Neshat's work—and then visited the gallery to view the artist's interpretation of the novel.

The programmatic highlight came when Neshat spoke to a standing-room only audience in Dixon Auditorium. Presenting clips from her upcoming feature-length film, she spoke about her subject matter, artistic process, and personal history.

A video recording of the talk will soon be posted on the gallery website, [www.newcombartgallery.tulane.edu](http://www.newcombartgallery.tulane.edu), thanks to students from the Newcomb College Center for Research on Women.

Additional collaborations took place this spring as students in the Newcomb Dance Department choreographed an original production inspired by *In Company with Angels: Seven Rediscovered Tiffany Windows*. The dancers performed with live musical accompaniment, creating an ethereal complement to the stained-glass works.

The exhibition also provided a unique context for other non-traditional programming including yoga, meditation, and a music concert of medieval voice and harp performed by Vox Feminae, the women's vocal ensemble of Musica da Camera.



Newcomb Dance Department students perform amid Tiffany angels. Photo by Alexis Stahl.

## PAST EXHIBITIONS

### IN COMPANY WITH ANGELS: SEVEN REDISCOVERED TIFFANY WINDOWS

### THE ALCHEMY OF BEAUTY: OBJECTS OF ART FROM TIFFANY STUDIOS AND THE NEWCOMB POTTERY

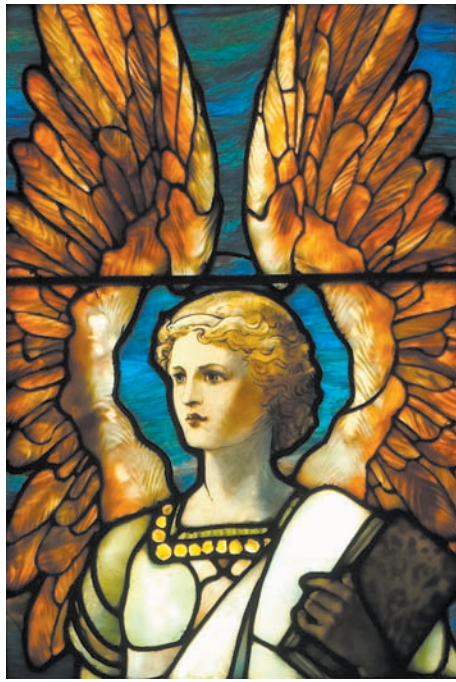
March 4 - June 28, 2009

The Newcomb Art Gallery's spring exhibitions, *In Company with Angels: Seven Rediscovered Tiffany Windows* and *The Alchemy of Beauty: Objects of Art from Tiffany Studios and the Newcomb Pottery*, attracted a record number of visitors, surpassing all previous attendance levels.

Presenting a collection of American art glass, Tiffany objects, and Newcomb Pottery, the shows highlighted the shared philosophical and artistic histories between Newcomb College and Tiffany Studios of New York. Such commonalities were shaped in large part by the principles of the English Arts and Crafts Movement embraced by both Ellsworth Woodward (1861-1939), first director of the Newcomb Art School and founding member of the Newcomb Pottery, and Louis Comfort Tiffany (1848-1933), owner and creative director of Tiffany Studios.

The movement was introduced to the United States at the 1876 Centennial Exposition in Philadelphia, and it rejected the mass-produced objects of the Industrial Revolution in favor of quality hand-made items crafted by talented artisans. Reflecting the period's changing social mores, it also offered women professional opportunities and economic independence within "respectable" vocations.

The movement traveled south when



Louis Comfort Tiffany, *Sardis* (detail), c. 1902. From *Angels Representing Seven Churches*. Courtesy of *In Company with Angels, Inc.* Photo by Douglas A. Lockhard.

New Orleans hosted the World's Industrial and Cotton Centennial Exposition of 1884-1885. Among the exhibitors was a group from the Rhode Island School of Design, founded in 1877 to train artists in the ways of English technical and museum schools. Two graduates of the program were William and Ellsworth Woodward.

Attending the Centennial Exposition as part of the R.I.S.D. coterie, William Woodward decided to make New Orleans his home and soon began conducting drawing and manual training classes. Ellsworth would follow his brother to the city one year later.

Concurrently, a monetary gift from philanthropist Paul Tulane and a legislative act from the state, created Tulane University from the old University of Louisiana in 1884. Immediately after the exposition, Tulane's president, Col. William Preston Johnston, recruited William Woodward to organize separate men's and women's drawing classes for the university and its concomitant high school. The educational programs were

so successful it became apparent to the Tulane administration that a women's coordinate unit was needed.

The H. Sophie Newcomb College was founded in 1886 with a \$100,000 gift from Mrs. Josephine Louise LeMonnier Newcomb as a tribute to her only child Sophie who had died in 1870 at the age of 15. The nation's first coordinate college for women, H. Sophie Newcomb Memorial College made available to young women the same opportunities for a liberal arts education as was offered to their male counterparts.

At this time, there were few ways that young women with artistic training could earn a living. This was particularly true in the South, which was still recovering from the devastating social and economic effects of the Civil War. Ellsworth Woodward, named the first director of the Newcomb Art School in 1886, thus committed himself to creating opportunities for his female students to apply their fine arts training.

He realized this goal through the establishment of the Newcomb Pottery in 1894.

A year later, Mrs. Newcomb watched as a new chapel was built on the school's

Washington Avenue campus. Seeking interior furnishings for the structure, she commissioned Louis Comfort Tiffany to create nine ecclesiastical windows and one monogram oculus.

Tiffany's involvement with the design of the chapel, as well as the professional societies to which he and Ellsworth Woodward belonged gave him intimate knowledge of the Newcomb Pottery. In fact, it was Tiffany who invited Woodward to send a display of Newcomb ceramics to the 1901 Pan-American World Exposition

following the college's success at the 1900 Paris Exposition.

Tiffany, who had incorporated Tiffany Glass Company in 1885, established his Women's Glass Cutting Department in 1892. Known as the "Tiffany girls," these women originally designed and assisted in developing the full-size cartoons used in fabricating large-scale stained-glass windows and mosaics. Though certain gender distinctions prevailed—hard labor and messy tasks went to the men—Tiffany felt that women with artistic training were ideally suited to glass selection and cutting. He would soon give "his girls" expanded duties.

Clara Wolcott Driscoll (1861-1944), named head of the Women's Glass Cutting Department at its inception, is the creator of Tiffany's iconic motifs, including wisteria, dragonfly, and peony. Driscoll enjoyed a camaraderie with her employer that was based on mutual respect. Under her guidance, the Women's Glass Cutting Department began designing and fabricating Tiffany leaded-shade lamps in 1898. They would later design bronze desk sets, small stained-glass windows, mosaic-encrusted objects, and other "luxury items."

As employment opportunities for women expanded after World War I, the circumstances that brought Tiffany Studios and the Newcomb Pottery into existence changed. In their time, however, Ellsworth Woodward and Louis Comfort Tiffany's belief in the Arts and Crafts philosophies proved that women could apply their artistic skills toward successful vocations. The pieces exhibited in the gallery's exhibitions are tangible evidence of these women's creative efforts.



Tiffany Studios, New York, Wisteria table lamp, c.1900-1905, leaded stained glass with bronze base. Private collection. Photo by Owen Murphy.



## ACQUISITIONS

### IMPORTANT POTTERY ACQUISITIONS FOR NEWCOMB ART COLLECTION

The Newcomb Art Gallery has added to its collection a rare piece of Newcomb Pottery: a 1901 high-glaze vase that shows storm clouds breaking over a flooded Mississippi River with several rooftops peaking above a sharply defined horizon. The scene is believed to represent the aftermath of a hurricane that struck coastal Louisiana on August 14, 1901.

Entering the Gulf after crossing the lower half of Florida, the storm left Buras, Louisiana, in Plaquemines Parish with four feet of water in its downtown area and nearby Port Eads with nothing but its lighthouse. In New Orleans there were numerous levee breaks in the river's protection system, which severely flooded the city.

"Because Newcomb College did not begin its fall academic sessions until October, the later part of hurricane season, this incident would have been fresh in the minds of all New Orleanians, including vase decorator Alice Raymond Scudder," says Sally Main, senior curator of the Newcomb Art Gallery. "Working on this piece gave her an opportunity to tell a story—to record for posterity this particular event in the history of the city."

The storm likely took on more gravity in light of the previous year's hurricane that devastated the city of Galveston, Texas, killing more than 8,000 people. Records from the U.S. Weather Bureau in New Orleans show that the September 8, 1900 storm caused heavy damage along the Louisiana and Mississippi coastlines. Such a "close call" may have heightened Scudder's sensitivity to her subject matter.

It is one of only two works of Newcomb Pottery in the Newcomb Art



A Newcomb Pottery vase purchased with acquisition funds contributed by Robert C. Cudd III and Carol Downes Cudd. Photo courtesy Neal Auction Company.

Collection with a narrative composition, unusual for pottery widely known for its depictions of indigenous Louisiana flora. The work will be on view during the 2009–2010 exhibition season.

A native of New Orleans, Scudder (Mrs. Ray G. Coates) matriculated to the Newcomb Art School in 1899. She graduated in 1901 and enrolled as a graduate student a year later. Tulane University's 1905 yearbook listed Scudder as a pottery worker, and her name appears again in the 1907 Newcomb Art School rosters as well as the printed catalogue from the 1914-1915 academic year.

In addition to her studies at Newcomb, Scudder was a student at the New York School of Applied Design for Women. She also trained with William Merrit Chase and Uruguayan artist Francis Luis Mora at the Art Students League in New York. Primarily a landscape painter, Scudder rarely worked in clay—making the recently acquired piece even more significant.

The vase was purchased on April 18 at the Neal Auction Company spring estates

auction with funds contributed by Robert C. Cudd III, a Tulane Arts & Sciences graduate and law school alumnus, and Carol Downes Cudd, a Newcomb College alumna and National Advisory Board member for the Newcomb Art Gallery.



The gallery has acquired several other notable works for its collection, including an early and rare Newcomb College art pottery lidded jar. Harriet Joor decorated the c.1900 pear-shaped vessel in a sprayed blue underglaze with a Cherokee rose design in the sgraffito technique. The vessel was signed "H. Joor," and the base is marked with the Newcomb cipher, "U" for white clay body and an encircled mark.

Also added was a c.1900 Newcomb College art pottery high-glaze pitcher decorated by Gertrude Roberts Smith with a curvilinear design reminiscent of brocade fabric. The base is marked with the Newcomb cipher, Joseph Meyer's potter's mark, and "Q" for buff clay body.

Lastly, a Newcomb College art pottery hand-built lidded jar, c. 1925-1930, was recently purchased at auction. The vessel has a beehive-form lid and a turquoise interior. The exterior is glazed with white and has a black drip glaze over the shoulder of the pot and lid. The base is marked with the Newcomb cipher and "HB" for hand built. Although it lacks an artist monogram, the jar is attributed to Juanita Gonzalez.



The three pieces were purchased with acquisition funds generously contributed by Newcomb alumna and gallery advisory board member Mignon Faget as well as monies from the Bass Hopkins Endowment and the Chumo Pottery Fund Endowment. The works will be exhibited in the Angela Gregory Gallery from October 21, 2009 through March 4, 2010.

Rare pieces of Newcomb College art pottery recently acquired by the gallery.



Hunt Slonem, *Yellow Bunny*, 2008, oil on wood.

#### WORKS BY NOTED ARTIST & TULANE ALUMNUS DONATED

Several works by prominent New York artist and Tulane alumnus Hunt Slonem were recently added to the Newcomb Art Collection. Given by Henry Shane of Metairie and Jeff Slonim of New York (the artist's brother), the paintings are characterized by confident brushstrokes and economic use of paint that reveal the artist's hand.

The majority of the donated works depict rabbits—a common subject for Slonem—while others feature butterflies and birds. One painting titled *Managua* references the capital city of Nicaragua where, in 1968, he was an exchange student.

Slonem received a Bachelor of Arts from Tulane in 1973. He lives and works in New York City while also owning two homes in Louisiana: Albania, on Bayou Teche in St. Mary Parish, and Lakeside Plantation in Point Coupee Parish.

## COLLECTIONS

The Newcomb Art Gallery serves as an important resource for Tulane's academic community not only by presenting thought-provoking exhibitions but also by maintaining diverse permanent collections.

In April, the gallery gave students in Dr. Suzanne Walker's Rembrandt class an opportunity to test their knowledge of the Dutch master by studying a painting in the Tulane University Art Collection. Held at the gallery's off-site preparatory facility, the work is described in early accession records as a portrait of Saskia copied after an original by her husband, Rembrandt van Rijn.



Dr. Suzanne Walker discusses a 19th-century copy of Rembrandt's Saskia.

Walker, an Assistant Professor of Baroque Art, had already confirmed for the University Art Collection staff that the painting was, in fact, a 19th-century copy but thought that the exercise would be an excellent hands-on activity for her class.

Examining the work closely, the students rightly observed that the work lacked *impasto*, the technique of creating texture and depth by applying thick layers of paint, which was characteristic of Rembrandt and his followers. Walker also noted the idealization of the facial features and modification of dress according to 19th-century taste.



Dr. Walker's class visiting the gallery's collections storage. Photos, left and top right, by Alexis Stahl.

The painting is part of the Linton-Surget Collection, a body of more than 100 works given in 1889 by Mary and Charlotte Linton, two sisters from Mississippi, who married brothers, the Surgets, from France.

The Linton-Surget Collection was intended as a gift to the people of New Orleans. There being no public museum in the city at that time (the New Orleans Museum of Art was not founded until 1910), the university thus became an ideal recipient. In the early 20th-century, the university maintained a museum where major artworks were alternately displayed in Gibson and Tilton Halls.

The image below shows an early installation. Note the large painting, John Gadsby Chapman's *Ruth and Naomi*, in the bottom-right section of the photograph above and the upper-right area of the image below.



Works on view in the former Tulane University museum.

## CONTRIBUTORS

**The Newcomb Art Gallery, a department of the School of Liberal Arts, receives major institutional funding from Tulane University and the H. Sophie Newcomb Memorial Institute.**

The gallery would also like to thank the following individuals and organizations for their support in 2008-2009.

### **\$25,000**

Mrs. Carol Downes Cudd and Mr. Robert C. Cudd III  
Andy Warhol Foundation for the Visual Arts, Inc.

### **\$10,000-\$15,000**

Jewish Federation of Nashville & Middle Tennessee  
Mrs. Elise Levy Steiner  
Georges Lurcy Charitable and Educational Trust

### **\$5,000-\$9,999**

Mr. and Mrs. Richard R. Barnett, Sr.  
Ms. Mignon Faget  
Mr. and Mrs. John M. McCollam  
Smithsonian Community Grant program supported by MetLife Foundation

### **\$1,000-\$4,999**

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## PLANNED GIVING

Planned gifts to Tulane allow you to support the Newcomb Art Gallery while achieving your personal financial goals.

For example, a bequest for the Newcomb Art Gallery allows you to:

- maintain control of your assets while providing for the future of the gallery
- leave a lasting legacy through an endowed fund for acquisitions, exhibitions, or other uses
- give to the gallery any excess assets left in your estate after providing for others

There are many tax-advantageous ways that you can support the gallery through Tulane's Planned Giving Program.

For more information, please contact Jackie Morton in the Office of Planned Gifts at 504.314.7376, 800.999.0181, or [jmorto@tulane.edu](mailto:jmorto@tulane.edu).

## ENDOWMENTS

Endowed funds help the Newcomb Art Gallery realize its mission by supporting exhibitions, educational programs, acquisitions, and publications.

We gratefully acknowledge the following named endowments as well as three anonymous funds:

**John F. Clemmer Fund**  
**Elizabeth Jane Moody Fund**  
**Elise Levy Steiner Fund**  
**Jane Whipple Green Art Fund**  
**Ernestine Bass Hopkins Endowed Fund**  
**Evelyn Burton Shaddock Murray Art Fund**  
**Ruth Dermody Sterling Fund**  
**Evelyn Chumo Newcomb Pottery Fund**  
**Carol Wiener Sandfield Art Fund**

## ADVISORY BOARD

After six years of outstanding leadership, Mignon Faget is stepping down from her role as National Advisory Board chair. Mignon was instrumental in the gallery's post-Katrina recovery and has been a generous supporter and friend. Former Newcomb Art League president and long-term board member Julie McCollam will serve as interim chair for the coming year.

The board is pleased to have recently added new members Stephanie Durant and Howard Osofsky. Raine Bedsole, whose input as an artist has been invaluable to the board, resigned in May to focus on other commitments.

### 2009-2010 Board Members

Julie McCollam, Interim Chair  
Dorian M. Bennett  
Susan Brennan  
Charlene Carroll  
Carol Cudd  
Prescott Dunbar  
Stephanie Durant  
Mignon Faget  
Sybil Favrot  
Sandra Freeman  
Eugenie Huger  
Geoffrey Isles  
Marion McCollam  
Joyce Menschel  
Howard Osofsky  
Françoise B. Richardson  
Helen Scheidt  
Mimi Stafford



Past advisory board chair Mignon Faget with interim chair Julie McCollam. Photo by Dwight Marshall.



New advisory board member Howard Osofsky with artist Deborah Luster and Registrar for University Collections Tom Strider. Photo by Dwight Marshall.

### TULANE ADMINISTRATION

**Scott S. Cowen**, President

**Yvette Jones**, Chief Operating Officer and Senior Vice President for External Affairs

**Michael Bernstein**, Senior Vice President for Academic Affairs and Provost

**Carole Haber**, Dean, School of Liberal Arts

**Molly Travis**, Interim Executive Director, H. Sophie Newcomb Memorial College Institute

### GALLERY STAFF

**Shelley Boles**, Education and Public Programs Coordinator

**Teresa Parker Farris**, Membership and Marketing Coordinator

**Camille Hill-Prewitt**, Preparator

**Charles M. Lovell**, Director

**Sally Main**, Senior Curator

**Thomas Strider**, Registrar for University Collections

In April, the gallery said goodbye to **Preparator Alexis Stahl** who left New Orleans to pursue an MFA at the University of Cincinnati. Alexis had worked in the Tulane University Art Collection since 2004 and played a critical role in the recovery of the collection immediately following Hurricane Katrina. She also significantly improved the collections database and made great strides in updating object locations and condition reports during a recent campus-wide inventory.

## DOCENTS & VOLUNTEERS

By initiating a variety of programs to increase attendance and accessibility, the gallery aims to engage the community and better reach its diverse audiences. Docents and volunteers can contribute in multiple ways to further our efforts.

Opportunities are currently available for interested individuals to assist with the gallery's public programs, including tours, workshops, lectures, film screenings, and performances.

Volunteering is a great way to interact with others and learn about art from diverse times and cultures as well as the artistic traditions of Newcomb College.

To find out how to get involved, please contact Shelley Boles at 504-865-5361 or sboles@tulane.edu.

## FACILITIES

Thanks to the dedicated help of Tulane University Facilities Services, the gallery has improved its temperature and humidity controls to meet the rigorous museum standards of the Smithsonian Institution in preparation for *American Letterpress: The Art of Hatch Show Print*.

In addition, there are a number of facilities improvements scheduled for the month of July when the gallery is closed. These include creating new signage and banners, refinishing the gallery floors, and enhancing the roof skylight and drainage system.

So that first-time visitors may more easily locate the gallery, Director Charles Lovell will soon be working with the Office of the University Architect to improve signage for the Newcomb Art Gallery on the entire campus of Tulane University.

## JOIN US!

Through the generosity of our supporters, the gallery annually presents exemplary exhibitions and programs that honor the artistic legacy of Newcomb College.

### LEVELS OF SUPPORT

#### \$35 INDIVIDUAL

- Invitations to special events and annual members reception
- Subscription to gallery newsletter
- Early entrance to Holiday Art Sale

#### \$50 FAMILY

*all benefits above, plus:*

- Free entry to Family Day events for two adults and two youths

#### \$100 FRIEND

*all benefits above, plus:*

- Invitations to private gallery tours
- Newcomb Art Gallery tote bag

#### \$250 ADVOCATE

*all benefits above, plus:*

- One copy of *In Company with Angels: Seven Rediscovered Tiffany Windows* exhibition catalogue
- Special exhibition previews

#### \$500 PATRON

*all benefits above, plus:*

- One private tour with gallery director or exhibition curator

#### \$1,500 TITLE

*all benefits above, plus:*

- Your name listed in signage and catalogue of one exhibition of your choice
- Free use of gallery facilities for your private event

#### \$2,500 CORPORATE

*all benefits above, plus:*

- Your company's name listed in signage and catalogue of one exhibition
- Free use of gallery facilities for your private event

For information about other contribution levels, exhibition sponsorship, or acquisition funding, please contact Teresa Parker Farris at 504-314-2406 or tpfarris@tulane.edu.

### PAYMENT OPTIONS

Please use envelope provided on page 8 or call 504-314-2406 to pay by phone.

## Gallery Hours & Information:

Tuesday, Thursday, Friday, 10-6

Wednesday, 10-8

Saturday-Sunday, 11-5

The Newcomb Art Gallery follows the Tulane University schedule and is closed between exhibitions, on major holidays, and during the summer. Admission is free.

## Directions:

The Newcomb Art Gallery is located in the Woldenberg Art Center on the Tulane University uptown campus.

*From I-10 Baton Rouge, exit Carrollton Avenue. Go one mile, make a u-turn after crossing Claiborne Avenue, and then turn right onto Claiborne. Turn right on Broadway and left on Willow. Enter campus by taking the second right.*

*From the Central Business District, go north on Claiborne. Turn left on Audubon Drive. After crossing Willow, Audubon becomes Newcomb Place going into campus.*

*From the Central Business District via St. Charles Avenue, go north on St. Charles. Turn right on Broadway. Turn right on Willow. Take the second right on Newcomb Place.*

## NEWCOMB ART GALLERY

Woldenberg Art Center  
Tulane University  
New Orleans, LA 70118

p. 504.865.5328 | f. 504.865.5329  
[www.newcombartgallery.tulane.edu](http://www.newcombartgallery.tulane.edu)



Pitcher, c. 1900, earthenware.  
Gertrude Roberts Smith,  
decorator; Joseph Meyer, potter.  
Photo courtesy of Neal Auction  
Company.

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## Parking & Accessibility:

*On weekdays*, metered parking is available in front of the Newcomb Art Gallery and in limited spaces across campus. Alternatively, parking passes may be purchased from the gallery or Tulane Traffic Office in the Diboll Complex. Street parking is available on Broadway and Audubon.

*On the weekend*, parking is available throughout the Tulane University campus free-of-charge and no parking permit is needed.

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