**EXHIBITION** Tearing Granite: Jesús Moroles

**Events, Talks, and Films**

**Volunteers**

**Endowment Society Party**

**Calendard Events, Talks, and Films**

**Under the Big Top**

**Spectacular Holiday Exhibition**

**Step Right Up**

**Ladies and Gentlemen! Children of All Ages!**

**On Display Through December 2011**
**Feature**

**Endowment Society Party**

On October 20, members of the LSU Museum of Art Endowment Society had an opportunity to get together for an exclusive event at the home of Donna and John Fraiche. The delightful evening, co-hosted by Fran and Leroy Harvey, was filled with art, conversation, and music. Guests were entertained by pianist Louis Wendt and violinist Christy Gandy while enjoying scrumptious hors d’oeuvres and wine. LSU Chancellor Michael Martin was in attendance and thanked the Endowment Society members for contributing to the sustainability of the Museum. The Endowment Society has provided funds for both acquisitions and programming and its members continue to contribute to the future of the Museum.

**Ask the Director**

Providing advice in the visual arts since 2009

Q. “I see a lot of artists represented at the Museum and aspire to have my work on display as well. How do I go about it? Do I have to know someone at the Museum?”

A. Dear Working Hard: First of all, keep working. The LSU Museum of Art wants to encourage as many artists as possible. Our galleries reflect our efforts to showcase work from both experienced and emerging artists on a regular basis. Naturally, we have a bias toward artists who have taught or were taught at Louisiana State University, and we often feature their work in our galleries. That being said, however, our track record for the past year has also included one-person shows of artists with no previous ties to the University or to the Museum of Art, George Rodrigue and Jesús Moroles.

The professional staff of the Museum is looking for artists with quality work. Pure and simple. You do not have to be affiliated with a gallery, but it certainly helps. A gallery gets your name out and acts as a visual filter for museums. Still, it begs the question of how selections are made. Virtually all museums have standards and criteria from which they work. Even the Museum of Bad Art (yes, there really is such a place) has criteria from which they select their collection. Mercifully, the LSU Museum of Art has radically differing standards.

So, keep working. Get some gallery support if at all possible. Get critiques from as many people as possible—preferably those with a degree of artistic knowledge. Who knows? Perhaps you will be the next artist discovered, right here in Baton Rouge.

Thomas A. Livesay
Executive Director

Send your questions about the visual arts to:

Director, LSU Museum of Art,

100 Lafayette Street, Baton Rouge, LA 70801

**Beginning in January and Through the End of April of 2012, the Public Will Have a Chance to See the Fabulous Sculpture of Jesús Moroles at the LSU Museum of Art.** It is hard to describe the power of viewing granite handled as if it were paper. I have been a fan of Moroles since overseeing the installation of one of his fountains in the Museum of Fine Art in Santa Fe more than 25 years ago. During those intervening years, Moroles has been extraordinarily busy creating commissions, expanding his studio in Rockport, Texas, and placing his work in public and private collections all over the world. A second home/studio in Cerrillos, New Mexico, serves as a multipurpose exhibition space showcasing the work of artists from other countries.

If you visit New York City, you can see one of his largest works, located across the street from the Museum of Modern Art. Created in 1987, Lapstrake is large by anyone’s standards, more than 22 feet tall and weighing in at 64 tons. Still, it is not his largest single work. He just completed a 50-foot-high work in Shanghai, surrounded by a 200 foot “river” of stone. From a standpoint of scale, his Houston Police Officers’ Memorial (1992) comprises a huge area of somber stone and stepped pyramids, all in the pastoral setting of Hermann Park, just minutes from the downtown area.

How prolific is Jesús Moroles? More than 2,000 of his works can be seen in China, Egypt, Switzerland, Japan, France, and across the United States. He has participated in over 170 one-person exhibitions and approximately 200 group shows. He is represented in 300-plus museums throughout the world and in public collections as diverse as the City of Albuquerque and Xiadu Park, Yaqing, China. In recognition of his prodigious talent and output, he garnered a National Medal of Arts Award—the highest honor given to artists by the U.S. government—at the White House in 2008.

All of which brings us back to your chance to see and judge his work for yourself. The exhibition is unlike any other in the world and in public collections as diverse as the City of Albuquerque and Xiadu Park, Yaqing, China. In recognition of his prodigious talent and output, he garnered a National Medal of Arts Award—the highest honor given to artists by the U.S. government—at the White House in 2008.

**These sculptures are more environmental than traditional...**

Thomas A. Livesay
Executive Director

**LSU Museum of Art**


**Cover Image:** JESÚS MOROLES (American, b. 1950), Brown Interlocking Triptych, 1984. Morning rose granite. 39 ¾ x 20 ½ x 19 in. On loan from the artist.

Not receiving e-mails about LSU Museum of Art upcoming events and promotions?

Contact Renee’ B. Payton at 225-389-7206 or renee@lsu.edu.
Centuries ago, famed Italian sculptor Gian Lorenzo Bernini (Italian, 1598 - 1680) boasted that in his hands, marble turned “soft as dough.” But even the masterful Bernini was never bold enough to attempt an artwork in granite! Second only to diamonds in its level of hardness, granite is known for its endless household and construction uses. Few have ventured to use the stone to produce fine art. Jesús Moroles, however, does just that. Moroles’ awe-inspiring, monumental sculptural works are featured in the exhibition *Tearing Granite*.

Moroles employs untraditional carving techniques. He uses a diamond saw almost like a chisel in order to cut painstakingly through the dense stone. Pushing the saw up and out repeatedly creates slices through the layers of granite. He then lets the stone break on its own, creating a contrast between rough and smooth surfaces.

Although Moroles seems to possess the extraordinary ability to make stone concede to his every desire, he admits that he does not have full control over the material. He claims that he struggles with granite, but he also suggests that this very resistance entices him to work with the medium.

Some of Moroles’ sculptures recall large prehistoric, monolithic stones, such as those at Stonehenge. More modestly sized figures reaffirm the presence of nature within the stone. Moroles’ sculptures are celebrated for their serenity, striking a delicate balance between nature and man-made art. His process may at first seem simple, but he has a deep understanding of the stone. He finds personality within each piece and extracts it through a series of deliberate movements.

*Tearing Granite: Jesús Moroles* will provide visitors with an experience different than most museum exhibitions. Visitors will be encouraged to touch, explore, and even sit on some of his works. A giant chessboard set, made entirely of granite, will command the space of one gallery floor, inviting patrons to play a game.

Observe Moroles’ bold works of granite, on display from January 22 through April 29, 2012.
Under the Big Top is a fanciful exhibition on display throughout the holiday season. This exhibition highlights the magic and timelessness of the circus through the Museum’s spectacular collection of toys and fine art and turn-of-the-century photography and circus posters on loan from a private collector. See ferocious stuffed animals and amazing antique toys! Nostalgia fills the air as colorful circus wagons and trains full of exotic animals roll into the gallery space. The spectacle of dozens of antique toys, from the Museum’s permanent collection and items on loan from a private collection bring amazement and delight to all.

Enjoy exciting works of art! The visual excitement that accompanies the circus has intrigued artists for centuries. Exotic animals march into the ring in a graphic watercolor painting by Newcomb Pottery artist Cecile Owen. View artworks that depict circus characters, including a nineteenth-century drawing of acrobatic figures by English illustrator John Leech. An abstraction print of a juggler by Caroline Durieux, a native New Orleanian and former LSU professor, will take your breath away.

Be amazed by historic posters and photographs! Under the Big Top features a display of circus images from a private collection. See vibrant and whimsical circus posters. Archival photographs of dancers, acrobats, and clowns from the 1930s-era circus provides an exclusive look at the private, behind-the-scenes world of the big top.

Continue the heartwarming tradition! Since the 1960s, the LSU Museum of Art has showcased vintage and antique toys during the holiday season. The Museum will participate in the U.S. Marine Corps Reserve Toys for Tots program in conjunction with the holiday show. During November and December, the Museum will collect new, unwrapped toys to be distributed to needy children within the greater Baton Rouge area. To share the joy of the season, bring a new toy with you when you visit Under the Big Top.

A Tale of Two Cities: Eugène Atget’s Paris and Berenice Abbott’s New York
Organized by the Syracuse University Art Galleries
May 20 – July 22, 2012

A Tale of Two Cities examines the work of two artists who were inextricably linked to each other and to the development of modern photography. Eugène Atget, dismayed by the amount of architectural history being destroyed during the modernization of Paris, began photographing the city’s shop fronts, streets, and neighborhoods. Berenice Abbott, who met Atget in 1925, was deeply affected by his images, saying later that they gave her a sudden flash of recognition—the shock of realism unadorned. Abbott later embarked on a project to document the ever-changing Gotham landscape of New York City. Her efforts produced a catalog of images that, like Atget’s earlier photographs of Paris, records the essential character of the city.

In conjunction with A Tale of Two Cities, the LSU Textile and Costume Museum will showcase dresses and fashionable accessories from New York and Paris, dating between 1910 and 1950. The Hill Memorial Library on the LSU Campus will also host a complimentary exhibition on Förville Winans.


Gabriel Dawe
April 2012 – April 2013
Gill Hamilton Gallery

Gabriel Dawe’s large-scale installations are made from thousands of different colored threads and take up to five weeks to create. His site-specific thread installations are breathtaking in their size and mesmerizing in their medium and color.


Once Upon a Time
March – October 2012
LA Machinery Gallery

From castles to frogs, this unique exhibition highlights selections from the permanent collection in a way that explores some of the best-known fairy tales of our time. This exhibition will be held in conjunction with the LSU English Department’s Enchantments: An Evening of Fairy Tales on April 1.

WILLIAM WESTALL (British, 1781-1850), Durham Cathedral from the River Side, 1814. Oil on canvas. Gift of Mr. and Mrs. William May, 66.5.

Faces of Pride: Elizabeth Catlett
February – June 2012
Modern Gallery

Faces of Pride is devoted to the powerful and timeless drawings, prints, and sculptures of famed artist Elizabeth Catlett, on loan from the Stella Jones Gallery in New Orleans. Catlett’s inspiring works served as the inspiration for Rufus Reid’s award winning jazz composition Quiet Pride, which will be performed at the Manship Theatre in conjunction with this exhibition.

10 Last day to see Copley to Warhol: 200 Years of American Art Celebrating the Centennial of the New Orleans Museum of Art Free Admission

14 Artist Demonstration Free Admission, Fifth Floor, 1 pm The artist’s process has fascinated and baffled viewers for centuries. Join LSU Past and Present gallery artists Alex Harvie and Chris Smith as they reveal how a blank canvas becomes a work of art.

18 Distinguished Lecture Series: Jesús Moroles LSU College of Art + Design, LSU Campus, First Floor lecture hall (RM 103), 5 pm The LSU College of Art + Design Distinguished Lecture Series presents sculptor Jesús Moroles.

19 Museum after Dark: The History of Coffee Fifth Floor, 5:30 pm With over 400 billion cups consumed every year, coffee is the world’s most popular beverage. Join the owners of Strands Café, Baton Rouge as you sample coffees from different regions and learn about different brewing processes and flavors. Discover the long-standing history of this well-known drink in a museum setting complete with eighteenth- and nineteenth-century tea and coffee services.

21 Members reception for Tearing Granite: Jesús Moroles Fifth Floor, 6:30 – 8:30 pm

22 Tearing Granite: Jesús Moroles opens to the public

FEBRUARY

2 Meditation at the Museum Fifth Floor, 5:30 pm

5 Free First Sunday Free Admission, Fifth Floor

5 Insider’s View of Tearing Granite Free Admission, Fifth Floor, 2pm Any exhibition has its challenges, but an exhibition involving granite sculptures weighing over 1000 pounds can be extremely challenging. Discover Tearing Granite, as the curator reveals the insider’s view of exhibition planning.

11 Second Saturday: Name That Artwork! Free Admission, Fifth Floor, 10am – 2pm I can name that artwork in three clues. Based on the old favorite “Name That Tune”. Visitors see who can recognize an artwork with the fewest number of clues. Be careful not to overestimate your powers of deduction – the consequences could lead to serious laughter. Bring a “Take-and-Make” home to create your own artwork inspired by your museum visit. Children must be accompanied by an adult, “Take-and-Make” supplies are available on a first-come, first-served basis. Groups of 10 or more who would like to participate in our Second Saturday programs are encouraged to email education curator, Lara Gautreau to make a reservation at lgaut@lsu.edu. This program is made possible through support from Ms. Marjorie Childs.

16 Museum After Dark: The Game of Chess Fifth Floor, Time TBA Jesus Moroles’s stunning, large-scale granite chessboard is a featured work in the exhibition Tearing Granite. Chess has inspired artists from different times and cultures to create beautiful works of art. Join the Louisiana State University Chess Club for a game commonly associated with strategy and now with art.
Corporate Member & Sponsorship Opportunities
Raise your corporate profile by sponsoring the LSU Museum of Art, or by becoming a Corporate Member. For more information contact Melissa Daly at 225-389-7212; mdaly2@lsu.edu.

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Looking for a refined and elegant venue to host your next special event? Whether your event calls for a standing reception or a seated dinner, the LSU Museum of Art can accommodate your entertainment needs with beauty and sophistication.

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For more information, please visit our website at www.lsumoa.com. For a tour of our facilities and help coordinating your event, please contact Renee’ B. Payton at 225-389-7206; renee@lsu.edu.

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Alfred C. Glassell Jr. Exhibition Gallery, Shaw Center for the Arts
First Floor. For more info contact Maria Krabak, gallery coordinator for the LSU School of Art, at 225-389-7180; artgallery@lsu.edu.

Amazon Visions, Vanishing Acts: A multimedia installation by
Christine Baemler Through December 9

8 Fluid Ounces: A National Juried Ceramic Cup Show
January 25 – February 25, 2012
Juror: Kristen Kieffer, Reception: January 28, 6-8pm

arttalk
LSU Museum of Art

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The LSU Museum of Art Store would like to introduce Shawn Quincy Foreman. Foreman was born in 1973 to a military family; at a young age, he traveled to many European countries and experienced their different cultures. Shawn enlisted in the U.S. Navy in 1995 as a Corpsman (medic), traveling to Asia. After his tour of duty, he moved back to Baton Rouge and met his wife, Julie. Shawn received his Bachelor of Fine Arts degree in May 2006 and immediately enrolled in the Master of Fine Art, Studio Art program at Louisiana State University. In May 2009, he received his M.F.A. Using a variety of techniques, Shawn has been exploring new ways to create aesthetic experiences that spark awe.

The Museum Store houses a broad selection of goods relating to our present exhibitions, as well as a bit of local flair. Whether you are looking for the latest work by your favorite local artist or a souvenir for the kids, the Museum Store has something to fit your needs.

Please visit the LSU Museum of Art Museum Store to see Shawn Quincy Foreman’s work, along with dozens more local Louisiana artists. You can always find that special gift or unique piece of art in the LSU Museum of Art Museum Store, located on the first floor of the Shaw Center for the Arts.

For More Information, Contact the Membership Office at 225-389-7212.

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