

# NEWCOMB ART GALLERY

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## ANNUAL REPORT



2009-2010

**NATIONAL ADVISORY BOARD  
MEMBERS**

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Dorian M. Bennett  
Susan Brennan  
Carol Cudd  
Prescott Dunbar  
Stephanie Durant  
William Fagaly  
Mignon Faget  
Sybil Favrot  
Sandra Freeman  
Geoffrey Isles  
Allison Kendrick  
Rebecca Meriweather Lindsey  
Ray Manning  
Kay McArdle  
Julie McCollam  
Marion McCollam  
Joyce Menschel  
Howard Osofsky  
Mimi Stafford

**STAFF MEMBERS**

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Charles M. Lovell – Director  
Sally Main – Senior Curator  
Tom Strider – Registrar for University  
Collections  
Shelley Boles – Senior Program Coordinator,  
Education and Finance  
Teresa Parker-Farris – Marketing and  
Membership Coordinator

**HONORARY BOARD MEMBERS**

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Eugenie Huger  
Yvette Jones  
Harriet Jung  
Jessie Poesch  
Françoise B. Richardson  
Kendall Shaw

**EX-OFFICIOS**

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Carole Haber  
Daniel Bozard  
Allison Raynor  
Sally Kenney

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

Additionally, the Gallery receives annual funding support from the following named endowments and three anonymous funds:

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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 Art Fund

Evelyn Chumo Newcomb Pottery Fund

Carol Weiner Sandfield Art Fund

2009-2010

**MAJOR DONORS TO THE GALLERY WITH GIFTS OVER \$1,000  
2009-2010**

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**\$20,000 - \$35,000**

Mrs. Carol Downes Cudd & Mr. Robert C. Cudd III  
The Joan Mitchell Foundation  
Mignon Faget, Ltd.  
Louisiana Cultural Economy Foundation

**\$10,000 - \$19,000**

Cheim & Read Gallery, New York  
Mr. & Mrs. John M. McCollam

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

MetLife Foundation  
New Orleans Museum of Art  
Smithsonian Institution Traveling Exhibition  
Service  
Eugenie & Joseph Jones Family Foundation  
Mrs. Stephanie Durant  
Georges Lurcy Charitable & Educational Trust  
Mr. & Mrs. Ralph O. Brennan

**\$2,000 - \$4,999**

Sybil M. & D. Blair Favrot Family Fund  
Mr. & Mrs. Scott Cowen  
Louisiana Endowment for the Humanities  
Ms. Elizabeth Muller Stafford  
Ms. Kay McArdle  
Ms. Alison Atkins Crowther  
Mr. W. Raymond Manning  
Mr. & Mrs. J. Thomas Lewis

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

Mr. & Mrs. John Goodman  
Ms. Allison Kendrick  
Mr. & Mrs. Richard R. Lindsey, Ph.D.  
Mrs. Sandra Draughn Freeman  
Ms. Virginia T. McCollam  
Nightworks, LLC  
Dr. & Mrs. Richard L. Strub  
The Azby Art Fund  
Mr. & Mrs. Dorian M. Bennett  
Dr. & Mrs. Ludovico Feoli  
Mr. Geoffrey J. Isles  
Mr. Paul J. Leaman, Jr.  
Ms. Sheila Bosworth & Mr. Thomas B.  
Lemann  
Mr. & Mrs. Adam B. Marcus  
Mr. & Mrs. William McCollam, Jr.  
Mignon Faget-Assembly, Ltd.  
New Orleans Jazz & Heritage Foundation  
Northwestern Mutual Life Insurance  
Mr. Hugh P. St. Martin III  
Alison Stone, Ph.D.  
Tiff Advisory Services, Inc.  
Mr. Walter Winius, Jr.  
Zemurray Foundation

2009-2010

## BUDGET

The Gallery, which in FY2009-10 had an operating budget of approximately \$700,000, completed the year with a balance of \$6,442.74. The total revenues for the year were \$702,957.15 and the total expenses equaled \$696,514.77.

The Gallery received support from Tulane University in the amount of \$441,022, which included a generous contribution of \$100,000 given annually from the Newcomb College Institute. These monies cover salaries, fringe benefits, operating supplies, and the operations of the Tulane Collection. The Gallery receives interest revenue from its endowment accounts annually of approximately \$90,000, along with an additional donations from corporate, foundation, and individuals. The total contributions were \$182,837.29.

The December 31, 2008 market value for all Newcomb Art Gallery Endowed Funds was \$1,800,604. 00. This is the corpus endowment, which cannot be spent.

## PHILANTHROPIC OVERVIEW

On August 2, 2010, Tulane University Gift Accounting reported that the Newcomb Art Gallery received \$169,881 from 245 donors. Yet, we also received a donation from Carol Downes Cudd and Robert C. Cudd III for \$20,000 in March 2010, which was transferred but not included in the Gift Accounting report. Thus, our actual total gifts were \$189,991. This is an increase of more than 104% from last fiscal year based on reports from Tulane University. This year, the Gallery's National Advisory Board giving reached 100%.

## STRATEGIC PLANNING AND POLICY

A strategic plan was approved by the National Advisory Board in September 2009, and by the Dean of the School of Liberal Arts, one month later, in October.

The Gallery Director, Senior Curator, Legal Counsel from Planned Gifts, and a representative of the University Senate Committee for Collections are currently reviewing a Collections Management Policy draft prepared by Registrar of University Collection.

2009-2010

## EXHIBITIONS

2009/10

Four exhibitions were mounted in 2009-10, drawing a combined attendance of 8,780 persons.

***American Letterpress: The Art of Hatch Show Print*****August 12 - October 11, 2009**

Organized by the Smithsonian Institution Travelling Exhibition Services, this exhibition featured 121 posters and 29 hand-crafted wooden printing blocks to explore the time-honored graphic art tradition through the work of Nashville's Hatch Show Print, one of the nation's oldest and continuously printing shops.

Total exhibition attendance: 3,200

***Jaune Quick-to-See Smith: Made in America*****October 21 - December 23, 2009**

Including drawing, printmaking, painting, and mixed-media installations, the exhibition examined American Indian life in contrast to the consumerism of contemporary society. The show was organized by the Belger Foundation, Kansas City, Missouri, and curated by Charles Lovell.

Total exhibition attendance: 1,100

***Polaridad Complementaria: Recent Works from Cuba*****January 16 - March 14, 2010**

An exhibition of contemporary Cuban art in various media, organized by the Centro de Arte Contemporanea in Havana, Cuba, and toured by International Art and Artists in Washington, D.C. The show was part of *Si Cuba*, the Gallery's citywide art initiative, which promoted seventeen artistic, historical, and/or cultural programs relating to Cuba held from January until April 2010.

Total exhibition attendance: 2,180

(This number does not reflect the attendance of events initiated by the Gallery but hosted at other *Si Cuba* venues.)

***Joan Mitchell: Works on Paper*****March 31 – June 27, 2010**

A comprehensive survey of Joan Mitchell's works on paper from a 36-year period, organized by the Cheim & Read Gallery, New York and the Joan Mitchell Foundation. There were two companion Joan Mitchell exhibitions, *Paintings* at the New Orleans Museum of Art and *Prints* at the Contemporary Art Center.

Total exhibition attendance: 3,338

(This number does not reflect the attendance at the other exhibition venues.)

**SELECT EDUCATIONAL AND PUBLIC PROGRAMS*****American Letterpress: The Art of Hatch Show Print***

Approximately 350 people attended the opening reception, featuring music by Gal Holiday and the Honky Tonk Revue. The group's songs of country, rockabilly, swing and jazz, reflected the influence of many of the artists featured on the exhibition posters.

Exhibition educational programs were funded by a grant from the Smithsonian Institution Traveling Exhibition Services (SITES). These are described below.

A lecture by Jim Sherraden, designer and manager of Hatch Show Print since 1984, discussed the company's century-long history, stressing their fidelity to the craft of letterpress printing in an era of digital media. Sherraden spoke with and gave exhibition tours to Tulane printmaking and digital media classes and did studio visits with students.

A panel discussion, *Value of the Poster: Music, Culture and Traditions*, explored the music and vernacular culture of New Orleans and the South. Also funded by a grant from the Louisiana Endowment for the Humanities, the panel included Nick Spitzer, folklorist, producer of the NPR program *American Routes*, and Tulane University professor of American Studies; Bruce Raeburn, curator of the Hogan Jazz Archives at Tulane University, author, and musician; and Dr. Michael White, professor of Spanish and African American Music at Xavier University, jazz musician, and composer. The moderator was Marquette Folley, project director at SITES. Marquette and Education Coordinator Shelley Boles also did an interview about the panel on WWOZ radio station.

An all-ages print workshop introduced both youth and adults to the themes and artistic process of the exhibition. The workshop included an interactive gallery exploration, a presentation by print artist/instructor Laura Richens, followed by a hands-on studio activity where participants designed and made their own postcards based on the exhibition.

Two films, chosen for their cultural, musical or historical content as it related to the exhibition, were screened. These included *Make 'Em Dance: The Hackberry Ramblers Story* about America's oldest performing band and *Faubourg Tremé: The Untold Story of Black New Orleans* an exploration of the history of the storied New Orleans neighborhood.

|          |    |     |   |
|----------|----|-----|---|
| Tours    | 23 | 380 | Schools, universities, community  |
| Programs | 7  | 665 | Panel presentation, public lectures, films, all ages print workshop, in-class presentations for studio art and gallery tours with director of Hatch, musical performances |

***Jaune Quick-To-See Smith: Made In America***

Artist Jaune Quick-to-See Smith traveled to New Orleans specifically to work in the community with youth. Smith and her artist son, Neal Smith-Ambrose offered three art workshops at Langston Hughes Academy Charter School and The Porch 7<sup>th</sup> Ward Cultural Organization. Participants worked with the artists to create monoprints with non-toxic inks and listened as the two artists read and performed *Coyote Stories* drawn from American Indian moral tales.

Smith led a gallery tour of her work for Xavier students and presented a public lecture on American Indian artists in contemporary art. Students from Akili Academy of New Orleans visited the exhibition, toured the sculpture throughout Tulane's campus, and created artwork inspired by the exhibition. A podcast interview with Smith was made during her visit and is archived in the Gallery.

|          |   |     |  |
|----------|---|-----|--|
| Tours    | 7 | 183 | Schools, universities, community   |
| Programs | 5 | 206 | Artist mini-residency in four school classes & community, artist gallery tour, public lecture, recorded interviews |

***Polaridad Complementaria: Recent Works from Cuba***

Through focusing on contemporary Cuban art, the Gallery collaborated with several Tulane entities: Latin American Studies, the Latin American Library, Cuban Studies, and the Art History Department. The community at-large



participated through the *Sí Cuba* initiative’s citywide events and programs including a panel of international and national experts in the field of Cuban art, lectures by Alejandro Anreus on the work of artist Luis Cruz Azaceta, and a discussion of Cuban contemporary art by Miranda Lash, Curator of Contemporary Art at the New Orleans Museum of Art. Additionally, there was a book reading and Cuban musical performances. Teachers and the entire 6<sup>th</sup> grade class from Metairie Park Country Day School visited the Gallery and Latin American Library to enhance their knowledge of the art and history of Cuba.

Collaboration with the Newcomb College Institute provided an opportunity for several studio art students to organize *Doodle Madness*, a late night event for Tulane undergraduates. More than 300 students participated, creating wearable art and an oversized comic book.

|          |    |      |   |
|----------|----|------|---|
| Tours    | 10 | 215  | Schools, universities, community  |
| Programs | 7  | 1022 | Book reading, two public lectures, symposium, Tulane after-hours student program, two musical performances, patron party fundraiser |

***Joan Mitchell: Works On Paper***

The Gallery organized, with grant support from the Joan Mitchell Foundation, *Remembering Joan Mitchell*, a three-day educational symposium on the artist’s life and work. The event drew 255 people from twelve U.S. states, France, and nine cities in Louisiana.

In addition to the symposium, artist Elizabeth Underwood, director of Aorta Projects, led an all-ages workshop exploring the potential for emotional expression in abstract art using Mitchell’s work as inspiration. Also, several schools attended the exhibition, thanks to The Joan Mitchell Foundation, which organized an *Educators Evening* for teachers and art organizations. Participants toured the exhibition, learned about gallery resources, and enjoyed a reception. Those in attendance were given transportation vouchers to bring their students to the exhibition, for which several took advantage.

In addition to the university students that toured the exhibition, parents who visited campus for one of the ten parent orientations in June had the opportunity to visit the gallery.

|          |    |     |   |
|----------|----|-----|---|
| Tours    | 17 | 722 | Schools, universities, Joan Mitchell foundation, parent orientation events, community |
| Programs | 4  | 549 | International symposium, all ages art workshop, educators event                       |

## TEACHING, EDUCATION AT TULANE UNIVERSITY AND COMMUNITY OUTREACH

Gallery Director, Charles Lovell, chaired a public educational panel on university art galleries and museums for Louisiana Art Works. Senior Curator, Sally Main, gave two presentations on Newcomb Pottery to TIDES classes taught by Meghan Freeman and Laura Richens as well as two public lectures on Clara Driscoll and the Tiffany Glass Studio to the Jefferson Parish Bar Association's Women's Auxiliary and the members of the Pierre de Mandeville chapter of the DAR. Additionally, she was the university contact and display coordinator for the PBS series, *Craft in America*, while the production crew was in New Orleans. Tom Strider, Registrar of University Collections, gave a tour of Tulane's off-site art storage at the Jefferson Davis Avenue Warehouse (JDW) for a Baroque art history class taught by Dr. Suzanne Walker.

## FACILITY IMPROVEMENTS

As part of the implementation of the strategic plan, the Newcomb Art Gallery now has its own numerical designation on all Tulane University maps and directories: Building #81. The Gallery was also added to existing signage at three locations in front of the Woldenberg Art Center. Newcomb Art Gallery banners and etched glass windows were installed at the Gallery entrance and in Woodward Way, respectively.

Ongoing roof leaks in the Gallery were successfully repaired by Facilities Services, and temperature and humidity controls continue to function to professional museum standards. The Gallery floors were stripped, sanded, and finished before the start of the 2010-2011 exhibition season.

The Gallery also purchased a new reception desk, which will allow for better visitor services. There will be adequate space for a greeter, display of Gallery and exhibition related materials, and a seating area for visitors to view interactive education materials.

New flat files and painting racks were added to the JDW facility.

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## FACILITY RENTAL

The Woodward Way breezeway was rented to campus groups for special events from three to seven times per month during the school year at \$100 per use. Rentals totaled \$4,000 for FY2009-10. The Gallery was rented this summer for the Johnson-Weil wedding for a \$1,500 rental fee.

## ART ON CAMPUS

Loaned works for display from the Newcomb Art Collection to the Dean of the School of Liberal Arts offices in Newcomb Hall.

The Gallery provided during the past year sample works and/or marketing posters at the Lavin-Bernick Center for Student Life to advertise each changing exhibition.

## MARKETING AND ADVERTISING

The Gallery generated a variety of exhibition marketing materials, including postcards, print advertisements, pole banners, press releases, cd-roms, press kits, rack cards, e-announcements, and an annual newsletter. The newsletter was published as both a hard copy and electronically via [www.issuu.com](http://www.issuu.com). Design work for all exhibition marketing materials was done by Teresa Parker-Farris. Educational marketing materials were executed by Shelley Boles (with the exception of the *Hatch Show Print* educational brochure done by Tom Varisco).

The Gallery also publicized its exhibitions and programs via radio (paid advertisements on WWNO and PSAs on WTUL and WWOZ) and the web (listings on [artmuseumtouring.com](http://artmuseumtouring.com), [artsneworleans.com](http://artsneworleans.com), [findartnola.com](http://findartnola.com), and [neworleanscvb.com](http://neworleanscvb.com)). Lastly, the Gallery utilized its own website and social media sites (Facebook and Twitter) toward exhibition marketing.

For the *Sí Cuba* initiative, the Gallery developed content, collected venue information, edited material, and created the original domain for the website: [www.sicubaneworleans.com](http://www.sicubaneworleans.com).

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***Hatch Show Print***

|                  |  |
|------------------|--|
| Advertisements   | <i>St. Charles Magazine, Preservation in Print, Country Roads Magazine, interior streetcars on St. Charles line</i>              |
| Reviews/Coverage | <i>New Orleans Magazine (lead story in Sept "Marquee" section); Times-Picayune (feature story in "Art Seen" section, Sept 8)</i> |

***Jaune Quick-to-See Smith: Made in America***

|                |   |
|----------------|---|
| Advertisements | <i>St. Charles Magazine, Preservation in Print, Country Roads Magazine, Gallery Insider</i> |
|----------------|---|

***Polaridad Complementaria: Recent Works from Cuba***

|                  |  |
|------------------|--|
| Advertisements   | <i>St. Charles Magazine, Preservation in Print, Country Roads Magazine, Arts Quarterly, Tulane Hullabaloo, event website: <a href="http://www.sicubaneworleans.com">www.sicubaneworleans.com</a></i>   |
| Reviews/Coverage | <i>Times-Picayune, "Nuestro Pueblo" column (Jan 21); Dallas Morning News, "Travel Section" (Feb 21); Country Roads Magazine (1-column descriptions in Feb "Calendar of Events," and Mar "Calendar of Events" with _ page image from show); The Gambit, Review-Arts Section (Feb 9); Arts Quarterly (winter, 2-page article); "De Todo Un Poco," Cox Channel 10; Where magazine, "Things We Love About New Orleans" (Feb)</i> |

***Joan Mitchell: Works On Paper***

|                  |   |
|------------------|---|
| Advertisements   | <i>New Orleans Magazine, St. Charles Magazine, Preservation in Print, Art in America, ArtNews, interior streetcars on St. Charles Avenue and Canal Street lines</i> |
| Reviews/Coverage | <i>New Orleans Art Review (4-page article with 4 full-color images); Country Roads Magazine (Apr 1, half-page image and column in "Calendar of Events")</i>         |

2009-2010

## MEMBERSHIP

In 2009-2010, the Gallery's membership program remained secondary to its general support program (wherein individuals donated funds to show support, not to become members with benefits). Nonetheless, individuals who gave money were counted as members, thus adding 229 persons. The annual holiday art sale preview party remained a key membership event with forty-five individuals joining or renewing. Membership coordinator Teresa Parker Farris attended the Art Museum Membership Conference in June 2010 and gained new strategies for building the Gallery's membership program for 2010-2011.

## NATIONAL ADVISORY BOARD

The members of our National Advisory Board, under the leadership of Chair Julie McCollam, continued to support the Gallery financially and by promoting exhibition events and programs in the community. The Board's first fundraising gala, the *Sí Cuba* Patron Party, was held in January 2010 and netted \$24,000 to support the exhibition *Polaridad Complementaria: Recent Works from Cuba*.

## CAMPUS COMMITTEE FORMED

The new Interdisciplinary Committee for Art and Visual Culture (ICAVC) was founded in January of 2010 to promote teaching and collaboration between the Newcomb Art Gallery and faculty members from a broad spectrum of disciplines. Funding in the amount of \$20,000 was transferred to the guardianship of the Gallery by the School of Liberal Arts Dean's office for the purposes of awarding grants to professors who collaborate with the Gallery on educational programs and events.

## AWARD RECOGNITION

The Newcomb Art Gallery received a 2010 Community Arts Award from the Arts Council of New Orleans. Out of the five awards bestowed, Newcomb was the only gallery to be given this honor.

## TULANE UNIVERSITY ART COLLECTION

### *Appraisals*

Forty-six significant works from Tulane collections received written professional appraisals.

### *Permissions Forms*

New forms for individuals or organizations seeking to reproduce artworks from the collection have been developed. An application form and a permissions contract were created with input from and approval of the Office of General Counsel.

### *Loans*

An 1838 portrait of Charles Gayarré by Jean Joseph Vaudechamp was loaned to the Dallas Museum of Fine Art.

Some sixty-five artworks were removed from display or gathered from poor storage situations in Jones Hall, the School of Medicine, and #2 Audubon and taken to the JDW facility.

### *Policy*

An Exhibition Review Policy was adopted in Fall 2009.

## GIFTS

|   |
|---|
| 21 Asian decorative objects   |
| Gift of Martin J. Cramer [11/04/2009]   |
| <ul style="list-style-type: none"> <li>• Chinese export platter decorated w/fruits and vegetables, 18<sup>th</sup> c., porcelain, 14 x 16 in.</li> <li>• 2 Chinese incense containers decorated w/pine trees and warrior, 18<sup>th</sup> c., polychrome bisque ware, H. 9 in. each</li> <li>• Chinese lunch box, ceramic, no date, H. 7 in.</li> <li>• Japanese lion-headed figure standing on a sake cask, n.d., ceramic w/metallic finish, H. 10 in.</li> <li>• 2 Japanese ornamental nail head covers [Kugikakushi bird design], n.d., metal, H. 3 in. each</li> <li>• Chinese brush washer [children looking into a pond], c. 1700's, ceramic on a wood base, H. 4 in.</li> <li>• Chinese "pumpkin" lidded jar, n.d., ceramic, H. 4 in.</li> </ul> |

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- Japanese tea service decorated w/grapes and bees, n.d., lacquer, 7 pieces various sizes
- Mongolian box, n.d., silver w/stone and coral applied decoration, 2 x 5 in.
- 2 Japanese candlesticks, n.d., bronze, H. 11 in. each
- Chinese ringed "sample" vase, bronze w/wooden base, Ming Dynasty, H. 8 in.
- Chinese export tea service, 1700's, blue, white, and gold ceramic, 7 pieces various sizes
- Chinese oval bowl, 1700's, jade w/wooden stand, H. 3 in.
- Chinese wall bracket, Qing Dynasty, brass, H. 7 in.
- Persian miniature [male figure w/weapons], n.d., ivory or bone, 6 x 2 in.
- Persian miniature [seated male figure w/musical instrument], n.d., ivory or bone, 6 x 3 in.
- 2 Japanese architectural wood blocks w/floral carving, n.d., painted wood, 43 x 9 x 2 in. each

## European print

Gift of Martin J. Cramer [11/04/2009]

- Francisco de Goya [Spanish 1746-1828], *The Little Prisoner*, 1807/1867, etching, 4 x 3 in.

*Tribeca*: a portfolio of five black and white photographs by  
Donna Ferrato [American b. 1949]

Gift of Christopher E. Campbell [12/03/2009]

- *West Broadway Liquor Store*, 2006, 26 x 17 in.
- *Freedom Lights on Greenwich Street*, 2007, 26 x 17 in.
- *Steam on Church Street*, 2008, 26 x 17 in.
- *Man and Woman on Thomas Street*, 2007, 26 x 17 in.
- *Odeon Table*, 2005, 26 x 17 in.

Gift of the artist [12/21/2009]

- *Duct Tape, Chinese Ink, Etc.*, 2009, m/m drawing by Li Huai [American b. 1955]

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Gift of Thomas A. and Sylvaine Sancton [03/11/2010]

- *Breaking Wave* by Sylvaine Sancton [French b. 1945], 2006, glass sculpture, H. 9 in.

Six photographs by Carrie Mae Weems [American b. 1953]  
from *The Louisiana Project*:

Gift of the artist [06/30/2010]

- *Untitled* [Trio of women], 2003, ink on canvas, 60 x 84 in.
- *Missing Link, Liberty* [Donkey], 2004, Iris print, 36 x 24 in.
- *Missing Link, Justice* [Elephant], 2004, Iris print, 36 x 24 in.
- *Missing Link, Happiness* [Zebra], 2003, Iris print, 37 x 26 in.
- *Approaching Time*, 2003, Iris print, 20 x 20 in.
- *In the Abyss*, 2003, Iris print, 20 x 20 in.

## NEWCOMB ART COLLECTION

Twenty-nine pieces of Newcomb pottery, loaned to the Louisiana State Museum in 1919, were negotiated to return to the Newcomb Art Gallery in 2012. The work is valued in excess of \$1 million.

Newcomb Arts &amp; Crafts - Ceramics [American, 1895-1940]

Gift of anonymous donor [07/01/2009]

- Newcomb Pottery vase, c. 1900; Ada Lonnegan, decorator and Joseph Meyer, potter. Floral motif of Hollyhock, h. 11 <sup>5</sup>/<sub>8</sub> in.

Hunt Slonem (American, b.1951)

Gift of Henry Shane [07/15/2009]

- *Rabbit*, 2008. Oil on masonite, signed/dated (verso) in charcoal, "Slonem 2008." 15 x 12 in.
- *Abe*, 2009. Oil on canvas, signed/dated (verso) in charcoal, "Slonem 2009." 20 x 16 in.
- *Bayou Casino 8*, 2009. Oil on wood, signed/dated (verso) in charcoal, "Slonem 2009." 40 x 31 in.



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- *Managua III*, 1989. Oil on canvas, signed/dated (verso) in charcoal, "Slonem 1989." 40 x 50 in.
- *Guardians*, 2008. Oil on canvas, signed/dated (verso) in charcoal, "Slonem 2008." 52 x 75 in.
- *Golden Butterflies*, 2009. Oil on canvas, signed/dated (verso) in charcoal, "Slonem 2009." 33 x 96 in.

Lynda Benglis (American, b. 1941), Instructor at Newcomb: 1959-1963

Gift of William Fagley [09/08/2009]

- *Untitled #3*, 1990; Lynda Benglis, artist. Watercolor on paper, signed/dated in pencil lr. "#3 L. Benglis 11-90" 32 x 22 in.

Ellsworth Woodward (American, 1861-1939), Instructor at Newcomb: 1886-1931

Purchased through the Newcomb Art Gallery Acquisition Fund [09/10/2009]

- *The Felucca, Capri*, 1907; Ellsworth Woodward, artist. Watercolor on paper, signed/dated lr. "Woodward 07." 17 <sup>1</sup>/<sub>8</sub> x 21 <sup>7</sup>/<sub>8</sub> in.  
  
(Included in purchase was personal letter authored by Woodward to buyer of painting dated 1917.)

Newcomb Arts & Crafts - Ceramics [American, 1895-1940]

Purchased through the Mignon Faget Acquisition Fund [11/21/2009]

- Newcomb Pottery vase, c.1902; Marie deHoa LeBlanc, decorator and Joseph Meyer, potter. Floral motif of Portulacaceae (Purslane), 15 <sup>5</sup>/<sub>8</sub> in.