The background of the page is a white surface with faint, grey, handwritten-style scribbles. In the center, there is a rectangular area containing an abstract painting. The painting is divided vertically into two main sections: a large, textured red area on the left and a smaller, textured grey area on the right. A thin, white, ribbon-like object is draped across the center, crossing the boundary between the red and grey sections. The text is centered over the red portion of the painting.

JOHN HATHORN

A RETROSPECTIVE

JOHN HATHORN

A RETROSPECTIVE

This book is published in conjunction with the exhibition *John Hathorn: A Retrospective*, organized by the Acadiana Center For The Arts, Lafayette, Louisiana, February 9–April 13, 2013. Exhibition curated and designed by Mary Beyt and Brian Guidry.

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Front and Back Cover Image: Suspension in Red (1985)
Oil and mixed media on canvas.
78 × 72 inches

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*This laboring through what is still undone,
as though, legs bound, we hobbled along the way,
is like the awkward walking of the swan.*

*Any dying—to let go, no longer feel
the solid ground we stand on every day—
is like his anxious letting himself fall*

into the water...

The Swan
Rainer Maria Rilke
from *The Selected Poetry of Rainer Maria Rilke*
Edited and Translated by Stephen Mitchell



FORWARD

John Hathorn's work is best described as painting all about painting. That is, painting that is not about a didactic approach to have the viewer learn something empirical, political, or factual, but painting that lets you peek into a world of the artist who is hooked by love, curiosity, passion, and obsession with this viscos, lyrical, sometimes cumbersome, illusive and beautiful thing called paint. Paint in Hathorn's hands works as a poetic medium. In his poetry, we visually meander through each work, retracing his journey to seize what cannot be captured and that which is sublime. Essences of spirit, emotion, and desire flame his extrasensory world.

John Hathorn occasionally selects a humble object and imbeds it or juxtaposes it to his work. He selects a typewriter, a rock, a string, or a vile of salt for its personal appeal as well as its universal allure. The objects work as a counterpoint to the frozen moment of artistic gestural expression that paint allows. He speaks of things that are not tangible and then uses corporal things only to render them elusive. This is John Hathorn's language. Objects work as temporal metaphors and concrete reality, simultaneously.

As John Hathorn's work developed, he has introduced discernable script. It functions as a form of abstracted mark-making as well as a physical language. It bridges a world of mere paint and expressive voice. The result is poetry that lingers in a loop of reality, fantasy, art, and spirituality. To experience Hathorn's work is to hold onto a cloud. The vapor is something you know and have seen for most days of your life, but yet you cannot grasp or hold onto its certainty; and with that familiarity and uncertainty, you long to experience it again and again.

Hathorn grew up in Mississippi and was the youngest child of three in a family where education was paramount. He chose an unlikely path as an artist. But his path afforded him a life long journey to learn and explore as evident in the 30 years of work that is on display here at the AcA. Hathorn, a resident of Lafayette, has been a professor of art at UL (formerly USL) for 31 years. He is married to visual artist Mary Ellen Leger.

Enjoy.

Mary Beyt
Co-curator
Acadiana Center for the Arts
Lafayette, LA

VOICES OUTSIDE THE STUDIO AND THE WORKS INSIDE THEY SING TO

—BY—

Darrell Bourque

The works in this retrospective are particularized of a vast and vibrant imagination. John Hathorn (b. 1954) is a product of border geographies. He grew up in Oxford, Mississippi in Lafayette County, the famed locale of Faulkner's Yoknapatawpha County which borders the great Mississippi Delta. His professional life as a painter and teacher has been almost solely lived in that borderland between the bayous and the prairies of Acadiana. As a citizen of borderlands he is undaunted by the liminality that each borderland affords, the possibilities of magical thinking that borderlands encourage, the semiotics that borderland thinking supports. Hathorn is a painter and constructivist whose imagination resists facile residence in any simple notion of geography. Here is an imagination defining itself largely by its ability to navigate various geographies: physical, spiritual, psychological, intellectual. It is an imagination never limited by any one of the overlays we might want to put on place.

His work as an artist concerns itself primarily with making and particularizing objects connected to the heart of who we

are as a species and who we can be if we open ourselves to the grand efforts at communication and expression of the mind and spirit. He is not afraid to make and particularize objects with the help of others; in fact, his recurring reliance on dialogue with others to shape the configurations that in turn shape his work serve as sextant and astrolabe in his navigations. Hathorn's visual vocabulary, syntax, and semantics yield finally brave and startling revelations of uncharted territories in a powerful language solely his own.

His *Blue Construction* (1983) is as poignant a blues song as anything any Delta musician has ever made of experiences turned to art, and his late work *Lacrimosa Cardinalis* holds within it echoes and rhymes of that earlier work. In Hathorn's own words, the exhibition "underscores [his] long-standing interest in the interdisciplinary relations between painting and poetry." And, in Hathorn's imagination both "painting" and "poetry" are variable, transformational, and migratory, to use a term that he himself uses to describe a part of this large body of his work.

Always, Hathorn's listening to other voices is an act of looking and an act of absorption of how other painters paint light, and landscape, and sensibility. His little *Small Voice Outside the Studio*, 1990 (20 × 20 inches, acrylic and paper on canvas) is a seminal piece. It heralds the artist's tendency to want to talk to other writers and thinkers and scientists and painters through the process of making his own paintings. It heralds and validates the "other voice" as possessive of agency both in the creation of any new work and in the works themselves.

This "collaborative" process is reflected in several of the early works in the exhibition. In *Relic*, 1983, and in *Suspension in Red* and in *Suspension in Black*, both 1985, the suggestion is of a presence in the work that is "correspondent," the relic speaking of something holy, or sacred, or at the very least important enough so that it wants to speak beyond the plane it exists in. The various "suspensions" all serve the same function: something is held in place somewhere and whatever it is, it is beckoning. These paintings also mark a move toward characteristic large, even monumental, pieces. Everywhere in these pieces of suspension and elevation are pulleys and hooks and ropes that hold things up, visual tropes that never completely leave Hathorn's work. See the abstracted Crucifixion figures and the suspended suggestion of shroud in *Migratory Poem: On Ruben's Descent* (1993), and the visual rhymes and structures from that work informing the colors and rhythms and structure of *Lacrimosa Cardinalis*, 2011.

This same suspension and elevation creates the vocabulary of so many of the other paintings and constructions: the barely perceptible figure of Rembrandt's bathing woman and the vial of vibrant red oil paint suspended in linseed oil on the little pedestal opposite her in *Large Bather*, 1997; the vials of similarly suspended white and red paint on the little wood and metal altar-like construction in *Bather (On Rilke's Swan)*, 2007; the repeated variations of those visual tropes in *Calendar*, 1999; in *The Benefits of the Moon (On Baudelaire)*, 1998–2002; in *Eight Prayers in an August Garden*, 1998; and in many other paintings as well as in the *Construction[s]*, 1999–2010.

Hathorn leaves a clear record in the works themselves about where his collaborators come from, about who they are and about how he has conjoined them to his singular and distinct expression. His migration into the work and thought of Copernicus (*Poem for Copernicus*, 2002) is indicative of his interest in working and living in the modern world. His interest as a thinker and as an artist is in an ever-expanding and ever-unfolding new world. That edge or verge is his territory, and he is drawn to those that see themselves too inside a world that is changing right before their eyes. That interest is recorded in the painterly correspondences he has with Rembrandt van Rijn and Peter Paul Rubens, with Rainer Maria Rilke (secretary to Auguste Rodin) and Charles Pierre Baudelaire who would bring poetry into new spheres, with Johannes Vermeer and the other "painter of light" J.M.W. Turner, all of whom he calls upon to create his own work.



John Hathorn in his Lafayette, Louisiana studio.

It is no wonder that he sometimes places himself alongside Diego Velázquez, Eugène Delacroix and Turner, all who created paths for painting to move away from the dominant painting practices of their times and into new and uncharted eras. But, Hathorn does not linger in past innovations and styles. He does what every great painter must do to invent a new way of seeing the world, of loving it, of living in it. He moves easily beyond painters we cannot help seeing inside his grand imagination. We might see snippets of visual conversations with Cy Twombly

and Robert Motherwell here and there, Jackson Pollock and Willem de Kooning, Robert Rauschenberg and Jasper Johns. But they are snippets of conversation and not much more. He could not have adopted the style he did and not have traces of these painters he loved inside his head and inside his expression but these minor players, like the major players, are stepping off points, the locus and reference of departure.

To the point that Hathorn is not a lingerer or a copyist, in his work where he himself acknowledges Delacroix, for instance, he

pushes Delacroix beyond Delacroix. Look at Delacroix's palette from the Musée Delacroix and then at *Within Delacroix's Studio*, 2004 and you will see Hathorn's transformational powers in full force. The magical element in the work is that the conversation here is so fresh, so thoroughly in an idiom to which only Hathorn holds the key. *Cardinalis (A Prayer for Delacroix)* 2011, distills the genius of Delacroix for the 21st century eye and the 21st century sensibility.

The *Baudelaire Sketches (The Silence of the Void)*, 2009–2010 is to me a perfect late work. It has the sculptural elements of the earlier works. It is large and bold and insistent. It suggests, in the incorporation of a water faucet, *The Grammar of Water* series, 2006, while it underscores Hathorn's attraction to the liquescent imagination. It revisits the idea of suspensions. It links Baudelaire and Samuel Beckett and it extends itself beyond either in a quest to allow the human passage to make its mark through any time and any place without preference necessarily for one narrative or another as long as the trending is always in the direction of truth. This work records both the impingement of the void and the resistance to the void, that archetypal crossroad where artists find themselves time and time again. And, it does what all art does which separates itself from the ordinary: it confronts the void with intelligence and verve, with insistence on the beauty of the human mind and its power to express beauty, its power to express the sublime.



Blue Construction detail

NAKED AND BEJEWELED: SOME THOUGHTS ON JOHN HATHORN

—BY—

Virginia Billeaud Anderson

We might want to reconsider our retreat from the liberal arts. It is delivering up a world in which few are reading Livy or Woolf, or care that Giotto stole Cimabue's thunder and Dante reported it. Norman Mailer's version of this lament warned that something is about to be lost as we approach a time in which there's no one left alive who's read all of *Remembrance of Things Past*. Gore Vidal was at his bitchiest when bemoaning illiteracy. "Americans have never been enthusiastic readers."

With torpor, expect inarticulateness. Try to imagine more of that. And then I come upon John Hathorn, an artist and educator whose life is a counterforce to intellectual anemia. It requires only a small amount of interaction with the guy to detect his sense of purposefulness, and indeed he addressed his teaching imperative in 2008 when he said it directs him "toward the boundaries of potential."

If I seem to be losing my composure over this artist's intellectual poise, it is because I've seen imbecilic postmodern artistic expression. Hathorn's stylistically diverse,

heavily metaphoric output holds art historical and literary allusions flavored by impassioned and discerning scholarship. Essentially, as one navigates his art's layers of meaning, one does so within the realm of intellectual beauty.

See the agility with which *Fra Angelico's Window* (1991) stacks alliterations while nodding to the history of art. Its arch-shaped acrylic form cites the window near Angelico's 1445 *Annunciation* fresco in the Monastery of San Marco. It also mimics the *Annunciation* fresco's shape, as well as the architectural shape of the insistently vaulted monk's cell in which the fresco is located. Associations reach further. Angelico depicted that window in other paintings, and his own monastery cell had such a window.

Migratory Poem: On Rubens' Descent (1993) looks back to Rubens' *Descent From the Cross* (1614) using vigorously applied crimson to reconstitute the apostle's robe, and impasto and found cloth to signify the sheet that held the crucified body. According to Hathorn, this is not solely a

meditation on the material properties of Rubens' masterpiece. Meaning stretches to the natural tendency to migrate toward nurturing, and to the practice of artistic mentorship, with the poetic "Migratory Poem" of the title encapsulating referents.

Delacroix quoted Rubens' love of the sensual with vibrant colors, expressive brushstrokes, texture, and dramatic contrasts, so it's unsurprising that Hathorn draws from Delacroix. Bold gestural strokes of crimson and vermilion in *A Note on Delacroix* (2011) resurrect emotionally heightening warm tones in Delacroix's palette. An earlier work, *Within Delacroix's Studio* (2004), pictorially assimilates Hathorn's first visit to Delacroix's workplace where he made notes on the master's palette, recording, he told me, "color choices, breadth of palette, color temperature and structural layout." He visually restated that moving experience by commingling charcoal and brightly hued oils on a white ground with calligraphic markings that replicate his notes. A close look reveals "variations of reds" inscribed. Hathorn is not unlike Baudelaire who spent time in that studio scrutinizing color choices, and who admiringly called Delacroix a savage whose painting rips out the guts.

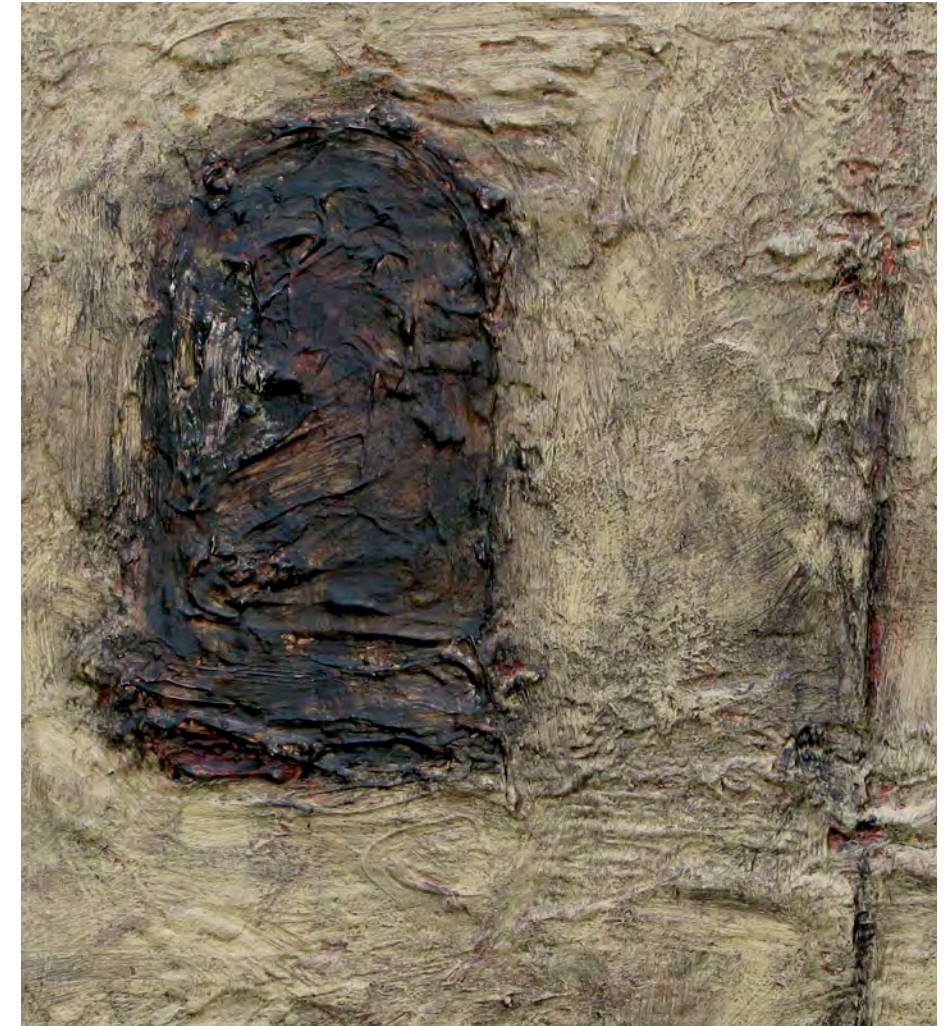
It's impossible to see Hathorn's 80's constructions with objects attached or hung on wire without thinking of Rauschenberg, whose early combines are a prototype. Rauschenberg chose the objects he assembled three-dimensionally for their personal meaning and symbolic value, and to annihilate the gap between life and art, a conceptual approach integral to Hathorn's

sculptures and wall mounted assemblages. Asked about influence, he admitted to being "deeply affected by Rauschenberg's innate aesthetics," as well as his "conviction for self permission, especially in the early work up to the mid 60's and those pieces afterwards that dealt with the poetic possibilities inherent in what I think of as objects of affection—stone, a fragment of rope, a remnant of cloth."

For all their symbolic, narrative and totemic qualities however, the objects' physical properties are an important part of Hathorn's conceptual scheme. He said he takes inspiration from artists "whose selection of found materials evidences sympathy for crude and simultaneously sensuous physical materiality," specifically, Antoni Tàpies, Anselm Kiefer's integration of constructed and found objects into his painted surfaces, and, "the more arguably refined choices of Doris Salcedo, Martin Puryear, Ann Hamilton, and Wolfgang Laib."

During a studio visit I held an example of "crude and sensuous" physical materiality. *The Dwarf's Song: After Rilke* (1994) is an arrangement of metal and unrefined wood characterized by elegant contrasts in form and tactility. Its impact is heightened by the sassiest shade of red in art. That red unbalanced me when I saw it in Crete and Pompeii. So utterly hedonistic is the red, Delacroix appropriated it for Sardanapalus's harem couch. It undid Rothko.

When I told Hathorn I detected Twombly's imprint on his oeuvre, he acknowledged affinities, and said, "it is Twombly's sculpture that holds a particular fascination



Fra Angelico's Window detail

for me, his judicious use of materials and space, tempered by the nuance of surface and color." He also admires "the economy of language Twombly shares with Robert Ryman, and the conviction that one can sustain for quite a long period the rich possibilities of a monochromatic color diversified by the personal sensibility of touch."

The impulse to find poetry in glass and cloth, "the irrational poetry latent in society's most humble materials," Twombly

called it, is the same that compels painterly analyses of color and brush handling in Rembrandt, Vermeer, Velazquez, Degas and Soutine's representations of the human figure. It led Hathorn to the creation of fully realized works such as *The Lacemaker*, and to the annotated palette studies and related notes that cover the walls of his studio. "As the flesh in Correggio," one of them reads. Driving these exercises is a sensualist's regard for the body, which forms a synergistic connection to the literature that

informs Hathorn's art, such as Rilke's evocation of a misshapen dwarf, and Baudelaire's of his naked mistress.

This is the reason I'm delighted Hathorn reads. His depth and breath of mind artistically refashioned the light, water, stone, glass and metal imagery in Baudelaire's poem *Parisian Dream* into *The Baudelaire Sketches (The Silence of the Void)* (2009–10) employing oil, charcoal, inscribed text, and a water faucet on canvas. Baudelaire's conflation of associations, his ravishing of the senses and emotions, is the reason Professor Bloom ascribed to him psychological acuity second to Shakespeare's. *Parisian Dream's* "black prism" and "silence of the void" articulate that even as architect of his dream, the poet narrator confronts the abyss. In other poetic convergences the mistress's body emblemizes a putrefied corpse as well as nature's cannibalism. Hathorn's art is saturated with Baudelairian "correspondences" between image, language, form and emotion.

The sensuality of physical matter is a primary component, eloquently illustrated in *Cardinalis (Baudelaire's Synonym)* (2009–11). Its specs of crimson offset by charcoal and calligraphic text call up nature's beauty by way of birds, and summon the mistress's naked bejeweled body through written verse from *Les Bijoux (Jewel.)* In that poem Baudelaire crafts a transfixing description of Jeanne's dark skin, thighs and breasts, of his weak-kneed ecstasy, and terror of the vampire's emotional domination. Hathorn's painting based on it is a rapturous allegory for sexual excitement and existential dread.



The Benefits of the Moon (On Baudelaire) detail





Blue Construction
 Oil on wood, rope,
 pulley, letter block.
 70 × 23 inches



Relic
 Oil, graphite on canvas,
 cloth, rope, pulley.
 78 × 50 inches



Suspension in Red
 Oil, tar on canvas, wood,
 cloth, rope, metal.
 78 × 68 inches



So Much Depends (For W.C.W.)
 Acrylic, cloth, paper, conté on canvas,
 wood, metal, string.
 24 × 24 inches



Small Voice Outside the Studio
 Acrylic and paper on canvas.
 20 × 20 inches



Fra Angelico's Window
 Acrylic on paper.
 23 × 30 inches



Untitled (After Vermeer's *The Lacemaker*)
 Conté on Arches paper.
 16.5 × 13 inches



Untitled (After Vermeer's *The Lacemaker*)
 Conté on Arches paper.
 10 × 6.75 inches



Where Does The Rain Stop
 Acrylic on canvas.
 16 x 16 inches



Migratory Poem: Wood Construction with Stones
 Wood, cloth, metal, stone, string.
 17 x 4 x 7 inches



Migratory Poem: Dark T with Conductor
 Conté, handmade paper, metal, porcelain,
 thread on Arches paper.
 26 x 20 inches



Migratory Poem: On Rubens' Descent
 Oil on paper, cloth, metal, leather, acrylic.
 30 x 22 inches



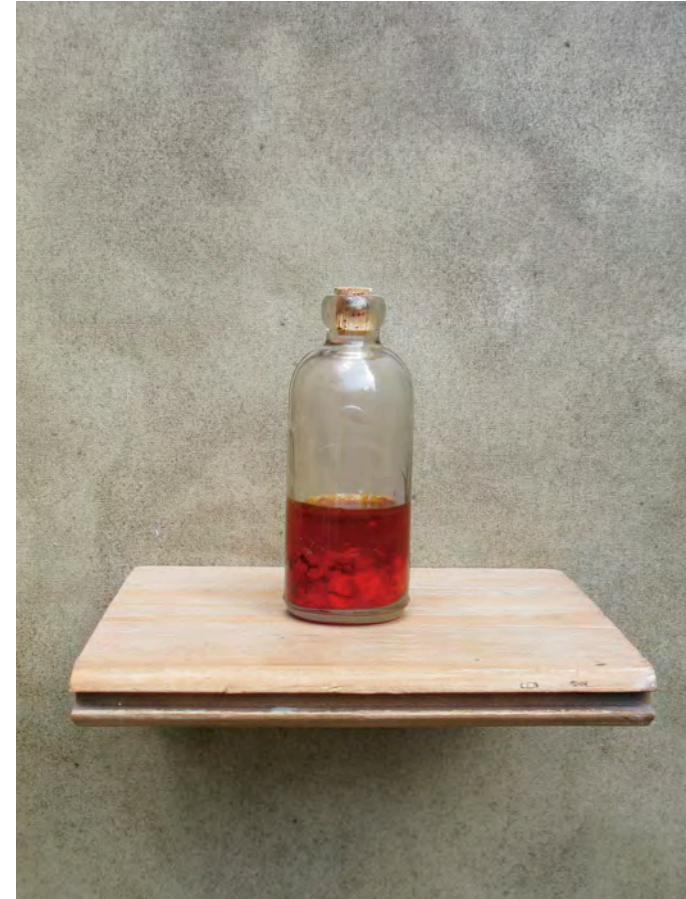
The Dwarf's Song: After Rilke
 Oil on panel, wire, steel, string.
 27 x 19 inches



Painting With Ovals and Glass
 Oil on paper, metal, glass, string, paper.
 26 x 20 inches



Large Bather
Oil on canvas, wood, glass, oil, pigment.
68 × 72 × 9 inches



Large Bather detail

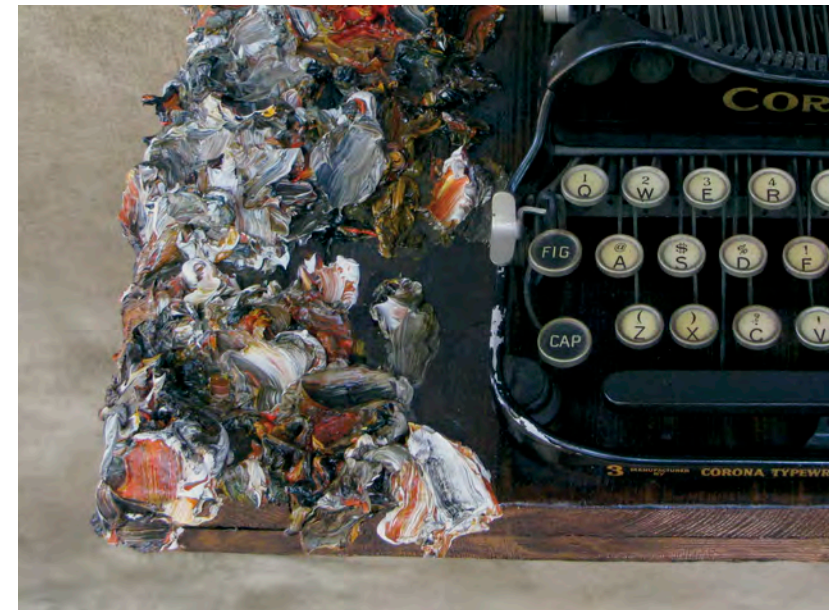


Eight Prayers In An August Garden (left)
 Oil on canvas, slate, metronome, glass, oil, pigment, ivory.
 84 x 68 x 11 inches

Eight Prayers In An August Garden detail (above)



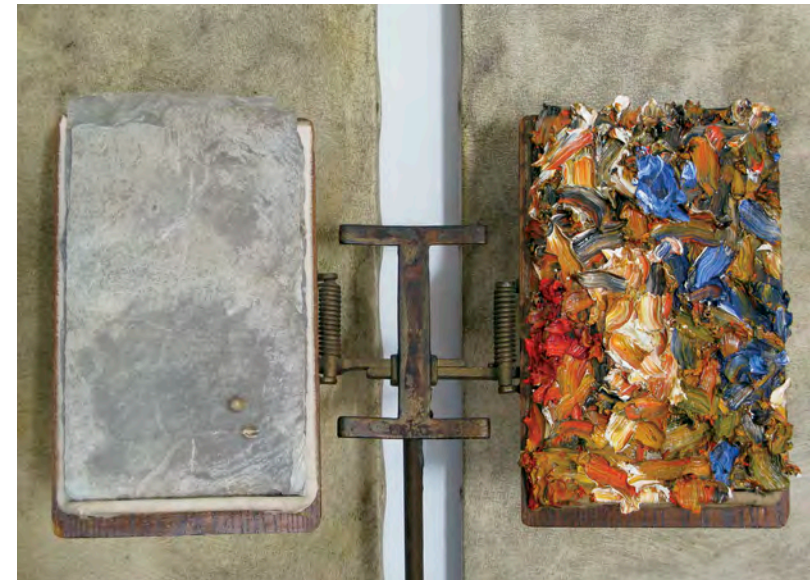
The Desire To Paint (On Baudelaire)
Oil on canvas, oil on wood, typewriter, glass, oil, string.
84 × 96 × 10 inches



The Desire To Paint (On Baudelaire) detail



The Benefits Of The Moon (On Baudelaire)
Oil on canvas, music stand, slate, oil on panel,
stone, oil can, wood, glass, pigment, ivory.
90 × 112 × 16 inches



The Benefits Of The Moon (On Baudelaire) detail



Calendar (left)
 Oil on canvas, oil on wood, stone, wood,
 metal, rope, glass, pigment, oil, salt.
 76 × 67 × 12 inches

Calendar detail (above)



Gray Study: Rain
Oil on canvas.
12.5 × 8.5 inches



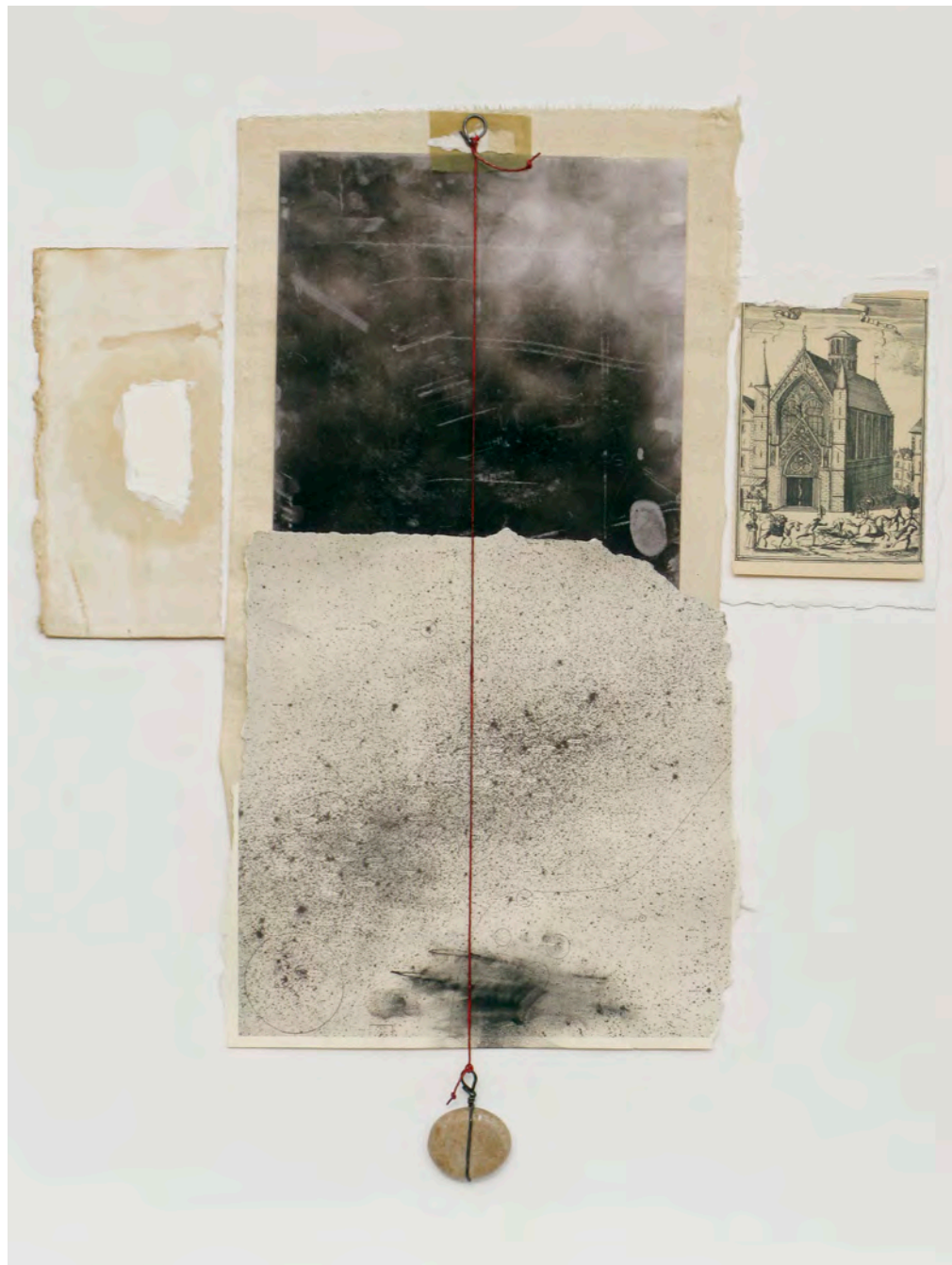
Gray Study: Pastoral
Oil on canvas.
10.5 × 7.75 inches



Poems To Copernicus III
 Charcoal on paper, oil on cloth,
 paper collage.
 50 × 37.5 inches



Poem For Copernicus
 Oil on canvas.
 60 × 48 inches



Migratory Poem (To Copernicus) II
 Oil on paper, smoke on paper, cloth,
 paper collage, metal, cord, stone.
 27 × 22 inches



Construction
 Wood, cloth, silver spoon,
 stone, string.
 10 × 2 × 3 inches



Within Delacroix's Studio
 Oil and charcoal on canvas.
 76 x 72 inches



The Grammar of Water (Twelfth State)
 Oil on canvas.
 60 x 56 inches



Bather (On Rilke's Swan)
 Oil on canvas, glass, oil, metal, wood.
 45 × 36 × 4 inches



Construction
 Stone, wire, cloth,
 wood, acrylic.
 14 × 9 × 3 inches

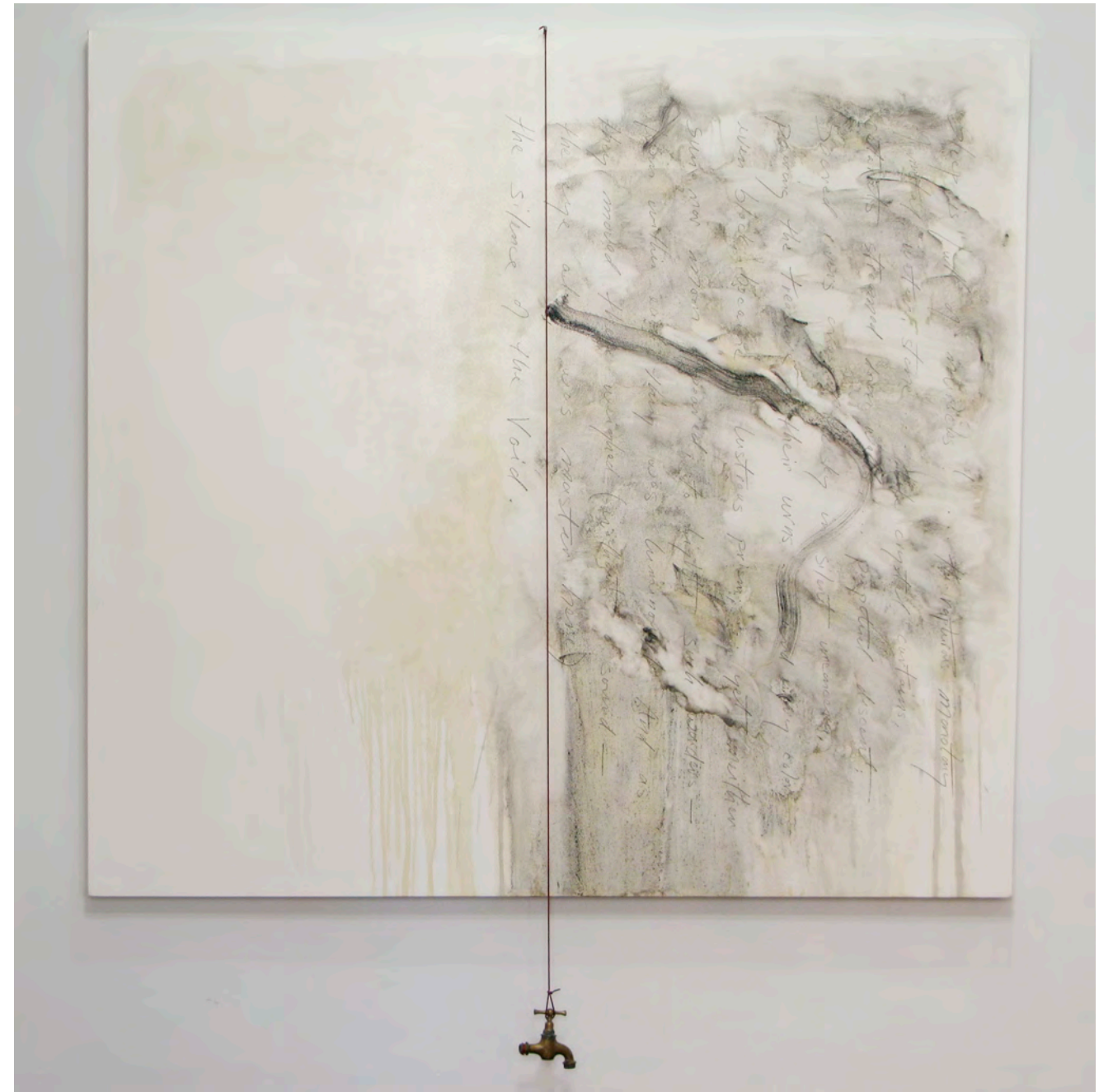


Cardinalis (Baudelaire's Synonym) detail

Cardinalis (Baudelaire's Synonym)
Oil and conté on canvas.
72 x 78 inches



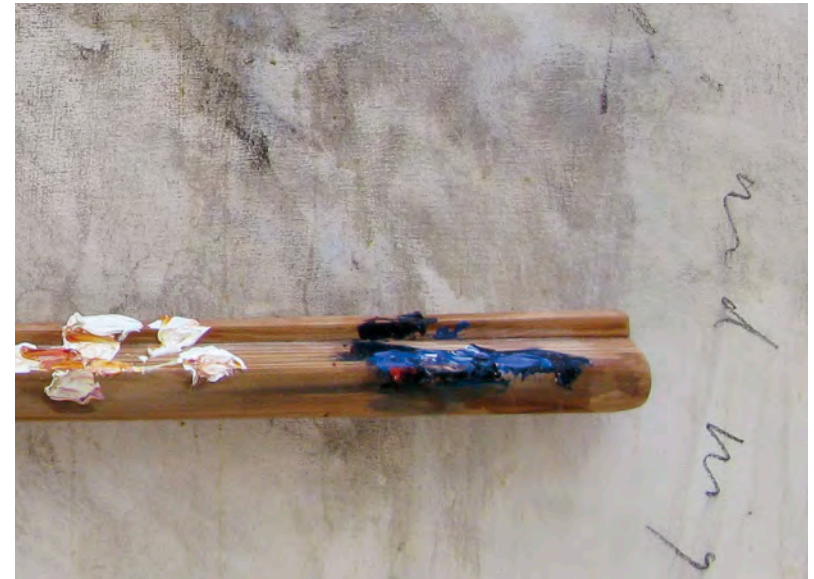
The Baudelaire Sketches (Of A Miraculous Plant)
 Oil and charcoal on canvas.
 72 x 78 inches



The Baudelaire Sketches (The Silence of the Void)
 Oil and charcoal on canvas, cord, metal, water faucet.
 72 x 78 inches (canvas size)



The Baudelaire Sketches (Water, Clouds, Silence, Night)
 Oil and charcoal on canvas, oil on wood.
 68 x 72 x 2.5 inches



The Baudelaire Sketches (Water, Clouds, Silence, Night) detail



A Note On Delacroix
 Oil and conté on paper.
 30 x 32 inches



Cardinalis (A Prayer for Delacroix)
 Oil and conté on canvas.
 60 x 72 inches



Lacrimosa Cardinalis
 Oil, conté, silk, string,
 linen on paper.
 30 x 22 inches



Cardinalis (On Rilke's Fifth Elegy)
 Oil, stone, porcelain, carpet and conté on canvas.
 90 x 72 x 5 inches



The First Word of a Poem (On Rilke)
Oil and charcoal on canvas.
84 x 72 inches



BIBLIOGRAPHY

John Hathorn born in 1954, Oxford, Mississippi; lives and works in Lafayette, Louisiana.
Professor of Visual Arts, The University of Louisiana at Lafayette 1982–2013.

EDUCATION

MFA Florida State University, Tallahassee, 1982
MEd University of Mississippi, Oxford, 1978
BA University of Mississippi, Oxford 1975

PUBLICATIONS

- 2008 *La Louisiane*, “Distinguished Professor Award.” Volume 18, Number 2, 45–46
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AWARDS/GRANTS

- 2008 Distinguished Professor Award, University of Louisiana at Lafayette
- 2004 Sabbatical Research Award, College of the Arts, University of Louisiana at Lafayette
- 2001 Acadiana Arts Council Partnership Award, Curator, Bringing the Outside In: Visionary Art
from the Warren and Sylvia Lowe Collection, Artists’ Alliance, Lafayette, LA
- 2000 Louisiana Division of the Arts, Visual Arts Fellow
- 1997 Acadiana Arts Council Partnership Award, Curator, Between Images:
Artists’ Influencing Artists, Artists’ Alliance Center for Contemporary Art, 1997–98
- 1997 The 1997 Gloria K. Fiero Lecturer, funded by the Friends of the Humanities,
University of Louisiana at Lafayette
- 1989 Research Award, School of Art and Architecture, University of Louisiana at Lafayette
- 1987 Louisiana Endowment for the Humanities Grant

SOLO, TWO & THREE PERSON EXHIBITIONS

- 2013 *John Hathorn: A Retrospective*, The Acadiana Center for the Arts, Lafayette, LA (solo)
- 2012 *The Cardinalis Sketches*, Craighead Green Gallery, Dallas, TX (three person)
- 2010 *The Baudelaire Sketches*, Craighead Green Gallery, Dallas, TX (three person)
- 2006 *The Grammar of Water*, Craighead-Green Gallery, Dallas, TX (three person)
- 2005 *Correspondences*, New Gallery, Houston, TX (solo)
- 2004 *New Paintings*, Craighead-Green Gallery, Dallas, TX (two person)
- 2002 *John Hathorn: 1982–2002*, Alexandria Museum of Art, Alexandria, LA (solo)
Recent Paintings, Craighead-Green Gallery, Dallas, TX (two person)
- 2001 *Recent Paintings and Works on Paper*, New Gallery, Houston, TX (solo)
Notes on Migration, University of Mississippi, Bryant Hall Gallery, Oxford (solo)
- 1998 *Migratory Poems and Other Paintings*, Artists' Alliance Center for Contemporary Art, Lafayette, LA (solo)
- 1990 *Quiet Boundaries*, Still-Zinsel Gallery, New Orleans, LA (three person)
- 1989 *New Paintings and Works on Paper*, Still-Zinsel Gallery, New Orleans, LA (two person)
- 1988 *Introductions*, McMurtrey Gallery, Houston, TX (solo)
- 1984 *Paintings/Collages/Constructions*, University of Louisiana at Lafayette Museum of Art (solo)

SELECTED GROUP EXHIBITIONS

- 2013 *Generations*, Florida State University Museum of Fine Arts, Tallahassee, FL
- 2011 The Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette
- 2010 New Gallery, Houston, TX
- 2009 Craighead Green Gallery, Dallas, TX
- 2009 Gallery Lafayette, Lafayette, LA

- 2008 Craighead Green Gallery, Dallas, TX
The Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette, Lafayette, LA
- 2007 *Modern Physics & the Nature of Reality*, Shaw Center for the Arts, Baton Rouge, LA
Southern Open, Acadiana Center for the Arts, Lafayette, LA
- 2006 Grand Contemporary Gallery, Lafayette, LA
- 2005 *Spirit of Place*, Ogden Museum, New Orleans, LA
Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette, Lafayette, LA
- 2004 Acadiana Center for the Arts, Lafayette, LA
- 2003 Longview Museum of Fine Arts, Longview, TX
- 2001 New American Painting, The Open Studios Press, Wellsley, MA
- 2000 *Shared Solitude, John Hathorn / Mary Ellen Leger*, Gallery Lafayette, Lafayette, LA
- 1999 *Sixteen 99*, University of Louisiana at Lafayette Museum of Art
- 1993 Artists' Alliance Center for Contemporary Art, Lafayette, LA
- 1992 McMurtrey Gallery, Houston, TX
- 1991 Baton Rouge Gallery, Baton Rouge, LA
- 1989 *Louisiana Competition 1989*, Louisiana Arts and Science Center, Baton Rouge, LA,
The Louisiana Collection, University of Louisiana at Lafayette Museum of Art
- 1988 *Southern Abstraction*, Contemporary Art Center, New Orleans, LA
Multiple Sights, New Orleans Academy of Fine Arts, New Orleans, LA
Still-Zinsel Gallery, New Orleans, LA
- 1987 *Intimate Images, Five Centuries of Masterworks*, from the Giuliano Ceseri Collection, University of Louisiana at Lafayette Museum of Art
On Abstraction, Galerie Simonne Stern, New Orleans, LA
Inner Visions, Artists' Alliance Center for Contemporary Art, Lafayette, LA
- 1986 *The New Orleans Triennial*, New Orleans Museum of Art, New Orleans, LA
Reunion '86 Exhibition, Florida State University Fine Arts Museum, Tallahassee
Artists' Choice, Galerie Simonne Stern, New Orleans, LA

LENDERS TO THE CATALOG

Blue Construction

Oil on wood, rope, pulley, letter block.
70 × 23 inches
Collection of the Artist

Relic

Oil, graphite on canvas, cloth, rope, pulley.
78 × 50 inches
Collection of the Paul and Lulu Hilliard
University Art Museum, University of
Louisiana at Lafayette

Suspension in Red

Oil, tar on canvas, wood, cloth, rope, metal.
78 × 68 inches
Collection of H. Gordon Brooks II

So Much Depends (For W.C.W.)

Acrylic, cloth, paper, conté on canvas,
wood, metal, string.
24 × 24 inches
Collection of the Artist

Small Voice Outside the Studio

Acrylic and paper on canvas.
20 × 20 inches
Collection of Mercer Hathorn

Fra Angelico's Window

Acrylic on paper.
23 × 30 inches
Collection of the Artist

Untitled

(After Vermeer's The Lacemaker)
Conté on Arches paper.
16.5 × 13 inches
Collection of the Artist

Untitled

(After Vermeer's The Lacemaker)
Conté on Arches paper.
10 × 6.75 inches
Collection of the Artist

Where Does The Rain Stop

Acrylic on canvas.
16 × 16 inches
Collection of Mercer Hathorn

Migratory Poem:

Wood Construction with Stones

Wood, cloth, metal, stone, string.
17 × 4 × 7 inches
Collection of the Artist

Migratory Poem:

Dark T with Conductor

Conté, handmade paper, metal, porcelain,
thread on Arches paper.
26 × 20 inches
Collection of Mary Ellen Leger

Migratory Poem: On Rubens' Descent

Oil on paper, cloth, metal, leather, acrylic.
30 × 22 inches
Collection of Darrell and Karen Bourque

The Dwarf's Song: After Rilke

Oil on panel, wire, steel, string.
27 × 19 inches
Collection of the Artist

Painting With Ovals and Glass

Oil on paper, metal, glass, string, paper.
26 × 20 inches
Collection of the Artist

Large Bather

Oil on canvas, wood, glass, oil, pigment.
68 × 72 × 9 inches
Collection of Darrell and Karen Bourque

Eight Prayers In An August Garden

Oil on canvas, slate, metronome, glass,
oil, pigment, ivory.
84 × 68 × 11 inches
Collection of Darrell and Karen Bourque

The Desire To Paint (On Baudelaire)

Oil on canvas, oil on wood, typewriter,
glass, oil, string.
84 × 96 × 10 inches
Collection of the Artist

The Benefits Of The Moon (On Baudelaire)

Oil on canvas, music stand, slate, oil on panel,
stone, oil can, wood, glass, pigment, ivory.
90 × 112 × 16 inches
Collection of the Artist

Calendar

Oil on canvas, oil on wood, stone, wood,
metal, rope, glass, pigment, oil, salt.
76 × 67 × 12 inches
Collection of the Artist

Gray Study: Rain

Oil on canvas.
12.5 × 8.5 inches
Collection of the Artist

Gray Study: Pastoral

Oil on canvas.
10.5 × 7.75 inches
Collection of the Artist

Poems To Copernicus III

Charcoal on paper, oil on cloth, paper collage.
50 × 37.5 inches
Collection of the Artist

Poem For Copernicus

Oil on canvas.
60 × 48 inches
Collection of the Artist

Migratory Poem (To Copernicus) II

Oil on paper, smoke on paper, cloth,
paper collage, metal, cord, stone.
27 × 22 inches
Collection of the Artist

Construction

Wood, cloth, silver spoon, stone, string.
10 × 2 × 3 inches
Collection of Mary Ellen Leger

Within Delacroix's Studio

Oil and charcoal on canvas.
76 × 72 inches
Collection of Reg Land

The Grammar of Water (Twelfth State)

Oil on canvas.
60 × 56 inches
Collection of the Artist

Bather (On Rilke's Swan)

Oil on canvas, glass, oil, metal, wood.
45 × 36 × 4 inches
Collection of Darrell and Karen Bourque

Construction

Stone, wire, cloth, wood, acrylic.
14 × 9 × 3 inches
Collection of Mary Ellen Leger

Cardinalis (Baudelaire's Synonym)

Oil and conté on canvas.
72 × 78 inches
Courtesy of Craighead Green Gallery, Dallas

The Baudelaire Sketches (Of A Miraculous Plant)

Oil and charcoal on canvas.
72 × 78 inches
Collection of the Artist

The Baudelaire Sketches (The Silence of the Void)

Oil and charcoal on canvas, cord,
metal, water faucet.
72 × 78 inches (canvas size)
Collection of the Artist



The Grammar of Water (Twelfth State) detail

The Baudelaire Sketches

(Water, Clouds, Silence, Night)

Oil and charcoal on canvas, oil on wood.
68 × 72 × 2.5 inches
Collection of the Artist

A Note On Delacroix

Oil and conté on paper.
30 × 32 inches
Courtesy of Craighead Green Gallery, Dallas

Cardinalis (A Prayer for Delacroix)

Oil and conté on canvas.
60 × 72 inches
Courtesy of Craighead Green Gallery, Dallas

Lacrimosa Cardinalis

Oil, conté, silk, string, linen on paper.
30 × 22 inches
Courtesy of Craighead Green Gallery, Dallas

Cardinalis (On Rilke's Fifth Elegy)

Oil, stone, porcelain, carpet and
conté on canvas.
90 × 72 × 5 inches
Collection of the Artist

The First Word of a Poem (On Rilke)

Oil and charcoal on canvas.
84 × 72 inches
Collection of the Artist

CONTRIBUTORS TO THE EXHIBITION

Darrell Bourque

Darrell Bourque's books include *Plainsongs* (1994), *The Doors between Us* (1997), *Burnt Water Suite* (1999), *The Blue Boat* (2004), *Call and Response: Conversations in Verse* with Jack B. Bedell (2009), *In Ordinary Light, New and Selected Poems* (2010), and *Holding the Notes* (2011). *Megan's Guitar and Other Poems from Acadie* is forthcoming in 2013. He served as Louisiana Poet Laureate during 2007–2008 and from 2009 to 2011. He is Professor Emeritus in English and Interdisciplinary Humanities from the University of Louisiana at Lafayette and lives in rural St. Landry Parish with his wife Karen, who is a glass artist.

Virginia Billeaud Anderson

Virginia Billeaud Anderson is a Houston based art historian and writer. She has a Master of Liberal Arts from the University of St. Thomas, and is the curator of eight exhibitions of art. Her articles have appeared in *ArtsHouston Magazine*, *Journal of the Print World*, *Greater Houston Weekly Newspaper*, *Glasstire*, *Arts and Culture Magazine* and *The Great God Pan is Dead*.

Kevin Hagan

Kevin Hagan is an Assistant Professor of Graphic Design at the University of Louisiana at Lafayette and freelance graphic designer. A native of Birmingham, Alabama, Kevin received his BFA in Visual Communication from Auburn University and his MFA in Graphic Design from Louisiana State University. His work has been recognized in

local, national, and international design competitions/exhibitions such as: *GD USA*, *Poster For Tomorrow*, the *ADDYs*, and the *MarComm Awards*. Kevin resides in Lafayette, LA, with his wife Alise and his two children Spencer and Natalie.

Mary Beyt

Mary Beyt is a painter and designer based in Lafayette, LA and currently works as a curator at the Acadiana Center for the Arts. She holds BFA from Washington University in St. Louis, MO and a MFA from Yale School of Art and Architecture, New Haven, CT. Beyt has exhibited widely across the United States, Europe as well as Hong Kong. She has been included in exhibitions in the San Francisco Museum of Modern Art, the Wexner Center for Arts in Columbus, OH as well as the Ogden Museum of Southern Art. She is in the permanent collection of the Whitney Museum of American Art, New York, the Norton Foundation, American Express and the Progressive Corp.

Brian Guidry

Brian Guidry received his BFA from the University of Louisiana at Lafayette. He received his MFA in Painting from Pratt Institute, Brooklyn, New York. His work has been exhibited nationally and internationally. Selected exhibitions include the Bronx Museum in New York; Gana Art Space, Seoul, Korea; the Ogden Museum of Southern Art in New Orleans, and the National College of Arts in Lahore, Pakistan; the latter two museums include his work in their

collections. His work is also in the collections of the New Orleans Museum of Art, New York Public Library, New York, NY; Pratt Institute Library, Brooklyn, NY; and the Paul & Lulu Hilliard University Art Museum, Lafayette, LA. He lives and works in Lafayette, Louisiana.

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