

Musing at the Helm

by Marsha Kanagheusian, Chair

Just before clearing my desk last summer for my fall sabbatical, I was asked if our galleries could be used for an exhibition featuring the life of Pope John Paul II and his relationship with the Jewish people. It sounded like a viable possibility, so we all agreed to donate the space. By the time I returned from an incredible trip throughout Italy and the South of France, I learned that my office, Terri's office, as well as gallery storage had also been sacrificed for this ambitious endeavor. Installation came down to the wire, and Pope paraphernalia began moving into my office on May 6...before I had even moved out!

Things progressed rapidly, as my husband's company, Murphy*Catton, Inc., completed the designing, fabrication, delivery and installation of what turned out to be quite a spectacular undertaking. As a matter of fact, so many exciting exhibitions have taken place or are being planned for our beautiful galleries that we thought we'd devote this issue of Artifacts to it. Kitty Uetz, Director for the Art Gallery (and Fibers instructor), continues to hone the exhibition schedule all year long, as well as tend to the physical issues of flooring, walls and lighting. Elsewhere in this newsletter you'll read all about it.

Professor Kim Howes has completed her first year as full-time in graphic design and photography. She began the year with 12 brand new Mac computers, including all new software, in the graphics lab. The

photography lab wasn't completed until mid-semester but alas, our long awaited new concentration was born! We're pleased with our decision to create a facility that includes both the traditional darkroom processes along with the digital, resulting in a comprehensive curriculum that spills over into other disciplines.

The 3D areas of sculpture, taught by Professor Kelly Phelps, and ceramics, taught by yours truly, continue to coexist and collaborate near the loading dock as well as in the backyard of Cohen. With new metal casting processes, as well as the alternative ceramic firing techniques of raku and pit, the atmosphere is always sizzling hot!

Another first for the Department of Art was being invited to participate in Xavier's Summer Rome program. Professor Suzanne Chouteau led 11 art majors in June on a 3-week drawing excursion throughout Rome, including Florence and Assisi. We hope to make this a tradition.

Each year adjunct professors Margaret Copfer, Fred Martens, Jenny Shives, Patrick McCarthy, Dana Tindall and Holly Schapker enhance the program with a devotion and a dedication beyond description. Their contributions are immense and as a unified front, we continue to evolve, change, and grow, striving to reach the next level during these transitional years. We're building a faculty who cooperates and collaborates, and a curriculum that identifies the common thread that runs throughout all art disciplines, as well as through the core. The restructuring of faculty, curriculum and space is exciting, and it's keeping us all fresh and current! We look forward to each new incoming class of freshmen and the spirit they bring to the program.

Here's to another great year!

Xavier University Gallery News

September 24 – November 4, 2005
"The Unseen Romare Bearden" on loan from Russell L. Goings and Evelyn Boulware

November 11 – December 2, 2005
Fourth Annual Regional High School Junior and Senior Juried Exhibition
Artists' Reception and Awards, Friday, November 11, 5:00-8:00 pm

December 9 – 16, 2005
Debbie Davidson – Ceramic Sculpture
David Jarred – Electronic Media and Sculpture
Lisa Kiselewich – Graphic Design
Artists' Reception, Friday, December 9, 6:00-8:00 pm

January 13 – February 10, 2006
XU Faculty Recent Works
Artists' Reception, Friday, February 10, 6:00-8:00 pm

February 17 – February 24, 2006
Colin Buckner – Graphic Design and Photography
Reed Crumley – Sculpture
Stephen Winnike – Sculpture and Graphic Design

M. Katherine Uetz, Director for the University Art Gallery
Hours: 10:00 am – 4:00 pm, Monday through Friday
Closed during university holidays
For more information call: 513.745.3811

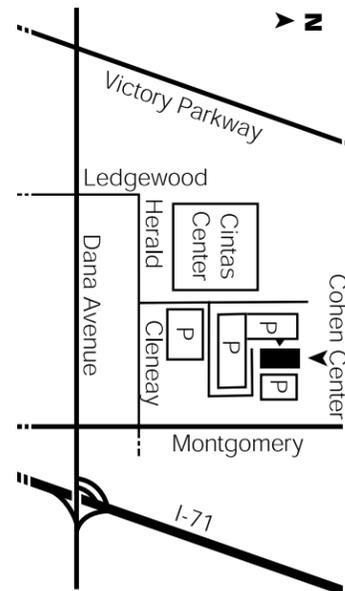
March 10 – March 17, 2006
Ai-ling Chang – Photography and Sculpture
Artist Reception, Friday, March 10, 6:00-8:00 pm

March 24 – March 31, 2006
Christina Blust – Graphic Design
Artist Reception, Friday, March 24, 6:00-8:00 pm

April 7 – April 19, 2006
Mercedes Tryba – Fibers and Graphic Design
Artist Reception, Friday, April 7, 6:00-8:00 pm

April 28 – May 5, 2006
Jennifer Poe – Graphic Design and Photography
Myriam Meza – Printmaking
Andrew Rust – Painting
Artists' Reception, Friday, April 28, 6:00-8:00 pm

May 15 – July 15, 2006
XU Student Art – All Mediums



KEEP IN TOUCH

Address comments, suggestions, information and inquiries to:
XAVIER UNIVERSITY
Department of Art Newsletter
3800 Victory Parkway, Cincinnati, OH 45207-7311
(513) 745-3811
www.xu.edu/art

Department of Art
Xavier University
3800 Victory Parkway
Cincinnati, OH 45207-7311
Address Correction Requested

Call for Entries

We are pleased to invite you to submit recent art for consideration in the Annual Alumni Art Exhibition, beginning October 16, 2005 through November 13, 2005. The exhibition will be on the third floor of the Gallagher Center.

If you are interested in participating, please send up to three slides of your work or deliver the actual work for jurying no later than September 30, 2005. If sending original work, please use shipping address:

M. Katherine Uetz
Department of Art — Room 190a
Xavier University
1658 Herald Avenue
Cincinnati, OH 45207-7311

If you have questions or would like to talk with me regarding this exhibition, please call me at 513.745.1919 or Terri Yontz in the Department of Art at 513.745.3811.

Send Info!

Artifacts strives to tell the truth!

With the advent of this issue all of our updated vita on you, our alumni, have been depleted. Without a prolific return of the "Keep in Touch" form, Passages and Personals could be blank next time! Send your recent job info, location, accomplishments or awards.

Photos are welcome, and may be used as space permits. Include your year and degree. Thanks!



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Newsletter of the Xavier University Department of Art

IN THE GALLERY

The Xavier University Art Gallery schedule for 2005-2006 is full and exciting. We began our exhibitions in August in a recently renovated space. In preparation for the exciting traveling exhibition – A Blessing to One Another: Pope John Paul II & the Jewish People, May 18–July 15, a security system and a new lighting system were installed in the galleries. We were extremely excited that this important exhibition was conceived, constructed, and blessed here at Xavier before moving to Washington D.C. and other venues.

Our first exhibit of the academic year was brought to us from Rome, courtesy of our own XU art majors and faculty member, Suzanne Chouteau. This exhibition of work completed during their Rome experience will travel to the third floor art space in our Gallagher Student Center so many more can enjoy their experiences.

The second exhibition on our calendar is The Unseen Romare Bearden, on loan from Xavier alum Russell Goings and Evelyn Boulware. This exhibition features art by Bearden which has not previously been shown, with special antidotes shared by Goings, Russ and Romare shared a special relationship which is reflected in Goings' diaries. Many events are planned, including a Colloquium, sponsored by the Department of Art entitled "In the Studio of Romare Bearden" and a Symposium on "Black Athena/White Elegba: Afroasiatic and Graeco-Roman Motifs in the Work of Romare Bearden." A complete calendar of events is featured inside. Our third exhibition is our "Fourth Annual Regional High School Junior and Senior Juried Exhibition. This event has doubled in size each year, and has been enthusiastically received by parents, teachers, and students who have participated. Especially exciting is the presentation of awards which includes medals designed and cast by our Sculpture Department under the direction of Professor Kelly Phelps, as well as gift certificates from local art supply stores.

From December 2005 through the summer of 2006, we are pleased to present the recent work of our student art majors, faculty, and thesis exhibitions by graduating seniors. Please refer to the Xavier University Art Gallery schedule on the back for specific dates and reception times.

I invite everyone to join us in the Xavier University Art Gallery to enjoy the outstanding quality and variety of art presented.

— M. KATHERINE UETZ
Director for the Xavier University Art Gallery



Pope John Paul II

Art Award!

Junior, Mercedes Tryba, was awarded the University Art Award during the April 16, 2005 All-Honors Day Program. Congratulations Mercedes!!!

SCHOLARSHIP REMINDER

Alumni, friends and prospective students are reminded that candidates for the McAuley Scholarship must be accepted for admission to the University before February 3, 2006. Call (513) 745-3811 or check out our website at www.xu.edu/art for scholarship details.

Landmark Exhibition Honoring Pope John Paul's Relationship with The Jewish People

Throughout his life, Pope John Paul II worked to enrich the relationship between Catholics and the Jewish people, bringing the two groups closer than ever before. A landmark exhibit on what would have been the pontiff's 85th birthday celebrated his extraordinary legacy of improved dialogue between the two faiths.

Premiering at the Xavier University Art Galleries, "A Blessing to One Another: Pope John Paul II and the Jewish People" chronicled the pope's associations with the Jewish community from the time of his childhood and how these lifelong associations shaped his papacy, the Catholic Church and the future of Jewish-Catholic relations. The exhibit opened with a gala on May 18 and to the public on May 19.

Pope John Paul II broke the chain of 2,000 years of painful history between Catholics and Jews. He was the first pope to enter a synagogue in 2,000 years, as well as the first pope to establish diplomatic relations with and officially visit the State of Israel. Pope John Paul II also spoke of repentance for past treatment of the Jewish people.

The 1,500 square-foot exhibition takes its name from the pope's 1993 commemoration of the 50th anniversary of the Warsaw Ghetto uprising. On that anniversary, he said "As Christians and Jews, following the example of the faith of Abraham, we are called to be a blessing to the world (cf. Gen. 12:2 ff.). This is the common task awaiting us. It is therefore necessary for us, Christians and Jews, to be first a blessing to one another."

Visitors had the opportunity to walk through several rooms representing various stages of the pope's life, including his childhood in Wadowice, Poland, his young adulthood in Krakow during the Nazi occupation, and his public ministry as priest, bishop, cardinal, and pope. There was also an interactive area where visitors wrote prayers, in emulation of the late pope's action during his state visit to Israel, which ultimately would be taken to the Western Wall in Jerusalem.

Photographs and artifacts were loaned from museums in the United States, Poland, Italy and Israel.

Born Karol Wojtyła, Pope John Paul II lived in Wadowice, Poland, a town where a quarter of his classmates were Jewish. He was especially close to Jerzy Kluger, the son of the president of Wadowice's Jewish community. Kluger lives in Rome today and was a close friend of the pontiff's until the pope's death.

The idea for the exhibition developed while Dr. Yaffa Eliach, a Holocaust survivor, was a visiting professor at Xavier University. Eliach, a co-director of the exhibit and president and founder of The Shtet Foundation, had become fascinated with the pope's ties to the Jewish community.

Dr. James Buchanan, director of Xavier's Edward B. Brueggeman Center for Dialogue, believes that what was being celebrated was much more than just an exhibit. "Our hope was that it would be an experience that had a spiritual dimension to it as well as stimulating people to begin to think more deeply about and engage more actively in interreligious dialogue."

Rabbi Abie Ingber, the executive director for the Hillel Jewish Student Center in Cincinnati and one of the exhibit's co-directors, lost his grandparents and two uncles in the Holocaust. He saw the exhibition as near miraculous. "We literally have gone from my grandparents' understanding of what the church represented in their lives to their grandson meeting with the pope and celebrating the building of an exhibit that recognizes and honors this incredible, unique and changed relationship between the

Catholic Church and the Jewish community. That is [nothing] less than a miracle, and I place the positive responsibility for that sea of change in the peaceful hands and blessings of John Paul II."

"A Blessing to One Another" received the blessing of Pope John Paul II, who received Eliach, Buchanan, Ingber and Dr. William Madges, chair of Xavier University's department of theology, during an October 27, 2004 audience in St. Peter's Square at the Vatican. They presented the pope with a leather-bound overview of the project.

The lead financial sponsor of "A Blessing to One Another" was The Jewish Foundation of Cincinnati, with major support from Xavier University of Cincinnati and in partnership with the John Paul II Cultural Center in Washington, D.C. The exhibit was co-created and produced by Xavier University, the Hillel Jewish Student Center of Cincinnati, and The Shtetl Foundation of New York.

"It gives us great pride, as a Jesuit and Catholic institution, to begin to celebrate now the legacy and achievements of Pope John Paul II," said Michael J. Graham, S.J., Xavier University president, before the opening.

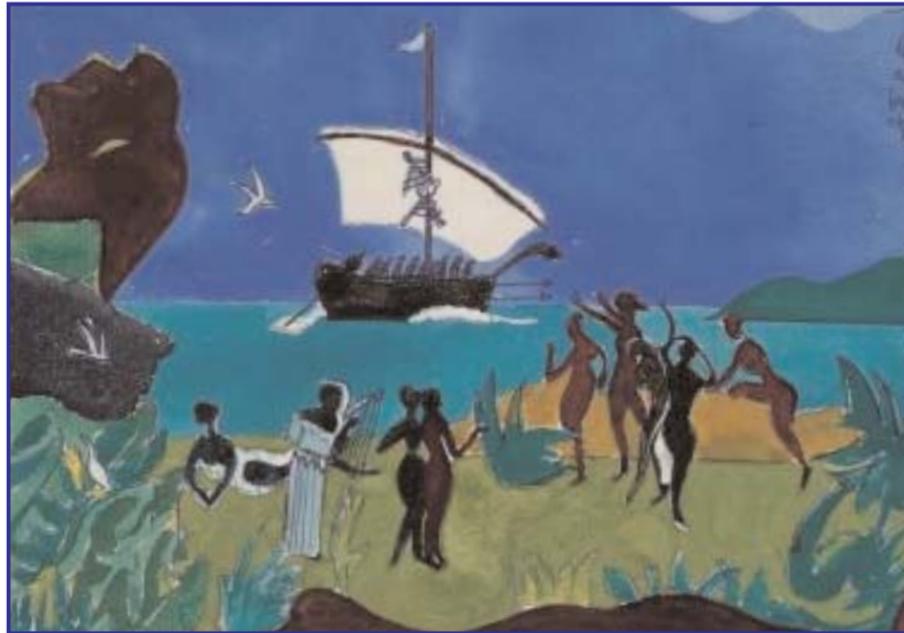
"His outreach to the Jewish people is one of the epoch-making accomplishments of his papacy; one which will be remembered long into the future, for it has changed forever the tenor of the relationship between Catholics and Jews."

Gloria Haffer, president of The Jewish Foundation of Cincinnati, noted that this year marks the 40th anniversary of Nostra Aetate, the landmark Vatican declaration on the relation of the Catholic Church to non-Christian religions and a turning point in Jewish-Catholic relations. "The positive changes in Catholic-Jewish relations initiated by Pope John XXIII truly have been furthered by the ministry of Pope John Paul II. His pronouncements and actions have favorably impacted the long and positive relationships between Cincinnati's Catholic and Jewish communities. Together, we have actively promoted religious tolerance, civil liberties, and civil rights," she said.

"A Blessing to One Another" ran through July 15, and then moved to the Pope John Paul II Cultural Center in Washington, D.C.



A Blessing to One Another



Siren's Song, 1977

The Unseen Romare Bearden: Selected Works From the Collection of Russell L. Goings and Evelyn Boulware

About the Artist

Recognized as one of the most creative and original visual artists of the twentieth century, Romare Bearden had a prolific and distinguished career during which he received meritorious awards, and his work was extensively exhibited and collected. He was awarded the National Medal of Arts by President Ronald Reagan in 1987, one year before he died. In 2003, Bearden was honored with a major retrospective, The Art of Romare Bearden, at the National Gallery of Art in Washington, D.C., was the first African American so honored in the institution's history. His life and art are marked by exceptional talent and a broad range of intellectual and scholarly interests, including music, performing arts, history, literature, and world art. Bearden was also a celebrated humanist, as demonstrated by his many years of work in the social service field and his lifelong support of young, emerging artists.

Romare Howard Bearden was born on September 2, 1911, to (Richard) Howard and Bessye Bearden in Charlotte, North Carolina, and died in New York City on March 12, 1988, at the age of seventy-six. Bearden was educated at Lincoln University, where he majored in science and math, Boston University, and New York University (NYU). After extensive studies in art, he graduated with a degree in education from NYU where he had been a lead cartoonist and then art editor for the college's monthly journal, *The Medley*. He published many journal covers during his university years and the first of numerous texts he would write on social and artistic issues. Bearden also attended the Art Students League and the Sorbonne in Paris. In 1935, he became a weekly editorial cartoonist for the *Baltimore Afro-American*, until 1937. After joining the Harlem Artists Guild, he embarked on a lifelong study of art, gathering inspiration from earlier Western masters ranging from Duccio, Giotto, and de Hooch to Cézanne, Picasso, and Matisse, as well as from African art (particularly sculpture, masks, and textiles), Byzantine mosaics, Japanese prints, and Chinese landscape paintings. In 1940, Bearden had his first solo exhibition in Harlem and his first solo show in Washington, D.C. In 1944, Bearden continued to be a prolific artist whose works were exhibited throughout the United States and Europe. He was



early 1970s, he and his wife, Nanette, established a second residence on the Caribbean island of St. Martin, his wife's ancestral home.

Among his numerous publications are a *History of African American Artists: From 1792 to the Present*, which was coauthored with Harry Henderson and published posthumously in 1993; *The Caribbean Poetry* of Derek Walcott and the Art of Romare Bearden (1983); *Six Black Masters of American Art* (1972); and *The Painter's Mind: A*

Study of the Relations of Structure and Space in Painting (1969). Bearden's work is included in important public collections such as the Schomburg Center for Research in Black Culture, The Metropolitan Museum of Art, the Whitney Museum of American Art, the Philadelphia Museum of Art, the Museum of Fine Arts, Boston, and the Studio Museum in Harlem, among others. He has had retrospectives at the Museum of Modern Art (1971), The Mint Museum of Art (1980), the Detroit Institute of the Arts (1986), and a posthumous retrospective organized by the Studio Museum in Harlem in 1991, as well as the current traveling retrospective organized by the National Gallery of Art, Washington, D.C.

Adapted from a biography prepared by Amato-Milligan and Stanislaus, courtesy and permission from the Romare Bearden Foundation.

About the Collector

Russell Goings is a man of extraordinary intelligence, exquisite taste, and great passion. Until the 1970s, he focused these talents on playing professional football, working on Wall Street, and involving himself in a number of pioneering business initiatives, including the beginnings of *Essence* magazine. Then he turned his attention to art, and the person who guided his entry into the field of African-American art was Romare Bearden. They struck up their relationship in the early 1970s, and before Russ knew it, he had become a collector of African-American art, as well as a dealer. Bearden was one of his most prized artists, but he also collected and collects Charles White, among other African-American master artists.

The Bearden connection was special, however. It was personal as well as professional—a relationship of profound friendship and respect as well as a deep appreciation of Bearden as an artist, an intellectual, and a human being. Bearden demonstrated the reciprocity of this relationship in his later years. Goings's friendship extended to serving as Bearden's chauffeur and masseur during the last years of his life. Bearden reciprocated by entrusting Goings with a unique record of his thoughts and perspectives on his own life, his art, his associates, and his world. Goings and Bearden carried on extended daily conversations about these matters in his home and studio, conversations recorded in diaries and on audiotapes. Bearden also entrusted Goings with sketches and drawings and illustrations of his thoughts about the nature, origin, influences, and craftsmanship that made Bearden a unique twentieth-century American and African-American artist. Romare Bearden: From the Studio and Archive is based in large measure on those verbal and visual conversations between Goings and Bearden. Through these objects and exceptional commentary, Bearden (through Goings) grants us entrée into his artistic, intellectual, and cultural worlds.

Excerpt from Howard Dodson, Director, Schomburg Center for Research in Black Culture, November 2004

A Note From Collector Russell Goings

I feel truly blessed that my friend Romy let me into his inner world during his final years, allowing me to capture in diaries and on audiotapes the things that he cared about most. First and foremost, of course, was his art. But running a close second, next to Nan and the cats, were his books—classics, art, contemporary thought—and always the weekly *London Times Literary Supplement*, along with jazz (America's classical music), with the innovations of Duke Ellington, Miles Davis, Max Roach, and Wynton Marsalis, and sports, especially football and basketball. One of his most telling comments about how he viewed himself as an artist came out of his annoyance with a television reporter's question in 1987 about his stature:

I heard from a woman from Tom Brokaw's office asking me a dumb question. She asked me, "How did it feel to be the premier black artist in the country?" I told her that I was not a prizefighter, and there isn't a formal ranking system for artists. I don't have any special feeling about something that doesn't exist. I create images that have appeal. I never know what is important when I create. It's impossible for me to sit down and say I'm going to create something important today, tomorrow, or November 7, 1987. I think all my progeny are important and require my intense attention when I'm creating. It would be foolish to assert that what I do is more important than Jacob Lawrence or Palmer Hayden.

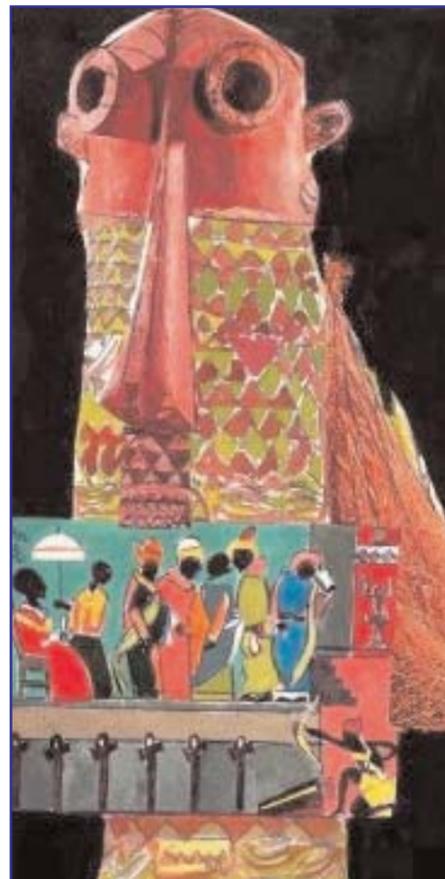
Diary note for October 16, 1987

Romy made it very clear that his work stemmed from the very core of his existence:

I am a black man who is an artist. You cannot separate me from the undeniable facts. The source of my work comes from my roots and my roots are imbedded in my total black experience. What I do, think, feel, and how I respond emanates from that experience. It's silly for me to waste time on something outside my culture. It's like me trying to capture the soul of Japanese culture in collage, or doing a Russian or Greek thing. They have their great artists whose roots are an integral part of their being.

Diary note for October 19, 1987

Russell Goings, August 2005



Odysseus the Bowman, ca. 1977