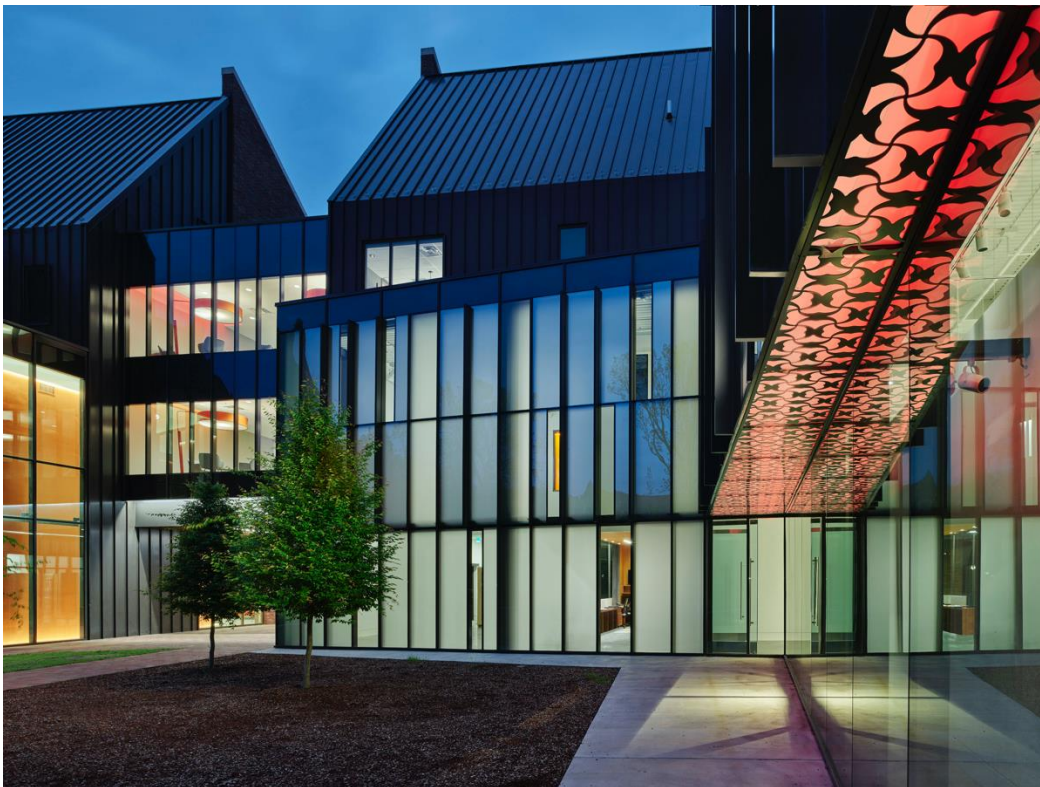




Windgate Museum of Art Annual Report 2019-2020



Windgate Museum of Art, 2020, photo courtesy of Tim Hursley

Introduction

The Windgate Museum of Art is the new art museum located on the campus of Hendrix College. With a vision to be the premier teaching art museum in Arkansas, the WMA will present outstanding art exhibitions, compelling educational programs, and invigorating social activities for students, faculty, staff, and visitors to campus. Free and open to all, the museum uses hands-on experiences to train students in all facets of museum work, including curatorial research, collection management, educational and social programming, marketing and communications, as well as all aspects of exhibition research, planning, installation, and evaluation. The Windgate Museum of Art is made possible with the generous support of the Windgate Foundation and the Alice L. Walton Foundation.

Staff

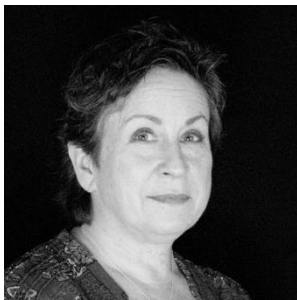
windgate museum of art
AT HENDRIX COLLEGE

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In January 2019, Mary Kennedy was hired as the inaugural Director/Curator after the completion of a national search by the college. Mary is responsible for all aspects of the art museum to ensure that it is a pedagogical resource for Hendrix College and a cultural asset to central Arkansas. She provides leadership and strategic planning for the museum, curates exhibitions, oversees acquisitions to the permanent collection, and writes publications and didactic materials. She also supervises and trains museum staff, including students. Prior to coming to Hendrix College, she served as the longtime CEO of the Mid-America Arts Alliance. Mary brings more than 30 years of

leadership experience in the arts and humanities, with an extensive background in strategic planning, financial management, exhibition development, collection management, and fundraising. Mary received her Bachelor of Arts degree in Art History from the University of Kansas and her Master of Arts degree in Museum Studies/Art History from the University of Southern California.



Amanda Cheatham was hired as the Museum Registrar in April 2019. Amanda is responsible for the safe display and storage of all artwork at the museum. She oversees the permanent collection, coordinates the care of all loan objects, supervises exhibition installations, and manages the facility. Additionally, she manages the design and production of all printed materials. Prior to coming to the museum, Amanda served as the Assistant to the Provost's Office for more than 20 years. She received her Bachelor of Arts degree in Fine Arts and her Bachelor of Science in Art Education from the University of Arkansas—Fayetteville.

Strategic Plan

Creation of a strategic plan for the WMA was one of the first projects undertaken to prepare the museum for opening. In order to create the plan, a number of steps were taken:

- Literature search of best practices for strategic planning.
- Online research of strategic plans for other academic museums.
- Research trips to six academic museums across the country to meet with staff to discuss their strategic plans, operating procedures, funding structures within colleges, as well as get tours of their facilities. Institutions visited include:
 - Wellin Museum of Art, Hamilton College, Clinton, New York
 - Gund Gallery, Kenyon College, Gambier, Ohio
 - Lawrence and Linda Perlman Teaching Museum, Carleton College, Northfield, Minnesota
 - Spencer Museum of Art, University of Kansas, Lawrence, Kansas
 - H&R Block Gallery, Kansas City Art Institute, Kansas City, Missouri
 - Crossroads Gallery, Kansas City Art Institute, Kansas City, Missouri
- In-person meetings with staff at the 17 art museums and galleries across Arkansas

The drafted Strategic Plan was reviewed by Academic Affairs and Senior Leadership Team members, as well as selected faculty and students. The plan was finalized in November 2019.

Strategic Plan—2019-2022

Vision

Our vision is to be the premier teaching art museum in Arkansas. We define a teaching art museum as one that prioritizes experiential learning opportunities for pedagogical purposes, making the museum a laboratory for learning, teaching, and self-realization.

Mission

The mission of the Windgate Museum of Art is to create meaningful museum experiences for students, faculty, staff, and visitors to the Hendrix College campus through exhibitions, programs, and experiential learning opportunities.

Core Values

- A Hendrix education is richly enhanced through engagement with beautiful, diverse, challenging, and innovative artwork.
- Hands-on museum opportunities for students create pathways to cultural industry careers.
- Diversity of participants, art forms, and curatorial perspectives enriches our museum and the student experience.
- Inter-disciplinary experiences enhance creativity and learning.
- Artistic risk-taking and free expression are essential.
- Building strong relationships with those outside of Hendrix is critical to our success.

Goals and Strategies

Goal 1: Create opportunities for students, faculty, staff, and visitors to dwell with the arts from the wider world.

Strategy 1: Present relevant and compelling temporary exhibitions.

Strategy 2: Develop and maintain permanent, teaching, and loan collections.

Strategy 3: Host diverse and engaging artist residencies.

Strategy 4: Build a permanent collection through gifts and acquisitions.

Goal 2: Build a robust, interdisciplinary program of educational and social programming appealing to students, faculty, staff, and community members.

Strategy 1: Launch and sustain Exhibition Planning Teams (EPTs) for each temporary exhibition.

Strategy 2: Create a wide variety of multidisciplinary, multi-modal educational programs and learning pathways.

Strategy 3: Engage with faculty to create pedagogical opportunities for classes at the museum.

Strategy 4: Become a social destination for students, faculty, staff, and community members.

Goal 3: Provide experiential learning opportunities for students to create pathways to cultural industry careers.

Strategy 1: Hire, train, evaluate, and support student Gallery Educators.

Strategy 2: Create opportunities for students to deeply engage with museum work as Museum Associates.

Strategy 3: Coordinate and lead student field trips to regional, national, and international art museums.

Building

The WMA is an 8,000 square foot, environmentally controlled space dedicated to the vision and mission of the museum. The museum is housed within the larger Miller Creative Quad, which includes Hundley-

Shell Theater and music practice rooms on the main floor, and student residences on the second and third floors.

Construction on the building began in 2018 and continued into early 2020. Supplemental construction, supported by the Windgate Foundation, was required in Spring 2020 in order to meet the museum industry requirements for light control in exhibition galleries. This enables the museum to borrow outstanding exhibitions and objects for display in the galleries.

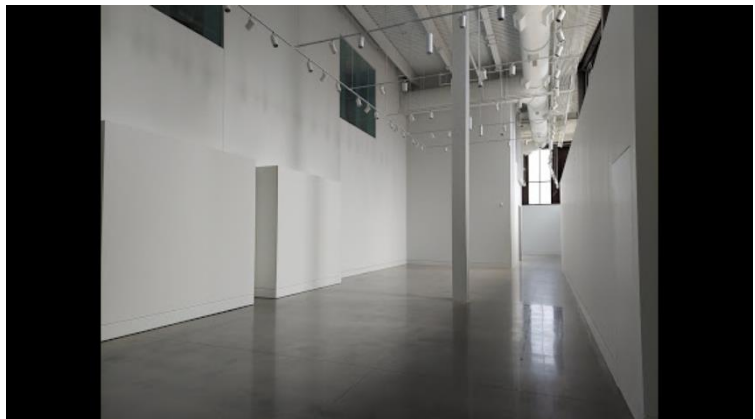
The museum meets all professional museum standards, including controls for temperature, humidity, lighting, and security. The public space are divided into five galleries:



The Lobby Gallery is a gathering and orientation space. Visitors will have a chance to check in at the Information Desk, gather information about exhibitions and programs, and receiving a warm welcome from our student Gallery Educators. This space will eventually be home to Robyn Horn's *Slipped Keystone*, a large sculpture created from a willow oak that was taken down in the process of building the Miller Creative Quad . The Lobby Gallery will be furnished with informal furniture for students to study, meet up with friends, enjoy a cup of coffee, and browse materials about current and upcoming exhibitions. The museum is equipped with four

gender-neutral restrooms, a catering kitchen, and office space for staff.

The Neely Gallery, named for Rene Racop Neely '83 and Hank Neely '83, is the largest gallery in the museum with 1,400 square feet of exhibition space. Windows in small study rooms on the second floor look down into the gallery space, making the museum accessible to residents above from a unique perspective.





The Biggs Gallery, named for Jo Ann Biggs '80, is an 800 square foot space, fully equipped with environmental and security controls, to exhibit all forms of artwork. Students on the second floor have a unique perspective to view exhibitions in this gallery.

The Wilcox-Todd Gallery, named for William H. Wilcox and Elizabeth Todd, is also fully equipped with all environmental and security controls required by professional museum standards. This 1,200 square foot gallery will also be the primary location for media and site-specific installations.



The Window Gallery, located along two external walls of the museum, providing 70 linear feet of exhibition space and is made possible with support from the Windgate Foundation. It creates a unique exhibition viewing opportunity along the exterior of the museum. Visitors can view artwork located in this gallery 24 hours a day, seven days a week.

Museum Associates



Even before the building was completed and programming began, the Windgate Museum of Art engaged with students to play a central role at the museum. Hendrix students, employed as Museum Associates, bring their skills, talents, and enthusiasm for learning about the museum field and sharing their love of arts with others. As a teaching museum, student learning is our priority. We define a teaching art museum as one that prioritizes experiential learning opportunities for pedagogical purposes, making the museum a laboratory for learning, teaching, and self-realization. This inaugural group of Museum Associates had the chance to participate in many aspects of the museum's preparation to launch, including construction issues, exhibition planning, and collection documentation.

Museum Associates have the rare opportunity as undergraduates to learn professional skills in a variety of areas of museum practice. At the WMA we use hands-on experiences to train students in all facets of museum work, including curatorial research, collection management, educational and social programming, marketing and communications, as well as all aspects of exhibition research, planning, installation, and evaluation.

Students employed during the 2019-2020 academic year were Reagan Kilgore '20, Katie Bell '20, Rebecca Jolley '21, Adaja Cooper '23, and Hannah Samuel '23. Once fully operational, the museum will employ 25-30 students as both Museum Associates and Gallery Educators each year.



Collection

The process of exploring and discovering the collection of artwork at Hendrix College began in 2019-2020. Responsibility for the collection had been assigned to various faculty members over the years prior to the museum coming online. The staff of the WMA undertook to identify and document every piece of artwork owned by the college and on the Hendrix campus. Amanda Cheatham, Museum Registrar, lead this effort with the assistance of Museum Associates. Collection software was selected and mastered and all objects were entered in the database.

The 500+ objects in the collection at Hendrix College are divided into three distinct categories:

- Permanent collection—these are the most significant works in the collection and are of artistic and historic significance. Our primary goal will be to maintain them in perpetuity, which means most of them will eventually be moved to the art museum where they can be properly care for. Some of these works need conservation and most need rematting and/or reframing and we will be prioritizing that work over the next couple of years.
- Teaching collection—these make up the bulk of the collection and are currently distributed across campus. Our primary goal is to use these works for educational purposes with no intent of maintaining them in perpetuity. They will remain in campus buildings, although

they may be relocated because of environmental concerns or because they are currently located in private offices, unavailable for everyone to enjoy. Our Museum Associates will be researching these pieces and developing narrative labels to tell viewers more about the work and its maker. Many of these works need rematting and/or reframing and we will be prioritizing that work over the next couple of years to make sure the teaching collection looks the best that it can.

- Hendrix collection—these works are a hodge-podge of things, some with historic importance to the college but of no real artistic significance. We will continue to track these works for insurance purposes but will not be concentrating on the long-term sustainability of them, nor on the maintenance of them.

Programs

A series of artist/curatorial residencies that included public lectures, classroom lectures, podcasts, and meetings with students were organized on campus during the Spring 2020 semester to begin piloting programs for the museum. Unfortunately, the series was cut short because of COVID-19 but two residencies were completed.

Dave Loewenstein, muralist and social activist, was on campus January 30-31, 2020. He is a muralist, printmaker, and arts organizer based in Lawrence, Kansas. In addition to his more than twenty public works in Kansas, examples of his dynamic and richly colored community-based murals can be found across the United States, and in Northern Ireland, South Korea and Brazil. Loewenstein's prints, which focus on social justice issues, are exhibited internationally and are in the permanent collections of the Museum of Modern Art in New York, Yale University, and the Center for the Study of Political Graphics in Los Angeles. He is the co-author of *Kansas Murals: A Traveler's Guide*, a 2007 Kansas Notable Book Award Winner, published by the University Press of Kansas; and is the subject of *Called to Walls*, a feature length documentary that premiered in 2016. Also in 2016 he led multiple mural projects in Brazil on a project coordinated by the Meridian Center for Cultural Diplomacy.

Programs during Dave's residency included:

- Public lecture, “This is not a test...,” Thursday, January 30, 4:10 pm, Hundley-Shell Theater
- Guest lecture, Arts 304 Intermediate Painting-Working Large—Matthew Lopas, focused on mural making as a profession and process, Thursday, January 30, 9:10-11:00 am, Painting Studio, Art Building
- Guest lecture, Arts 320/420 Intermediate/Advanced Printmaking—Melissa Gill, focused on his work in printmaking, including the conceptual and technical considerations, Thursday, January 30, 1:10-3:00 pm, Printmaking Studio, Art Building
- Guest lecture, POLY 100 Issues: Inequality—Delphia Shanks-Booth, focused on how art plays an important political role in bringing awareness to issues in society, including (in this case), how inequality is sustained and perpetuated by social, economic, and political institutions, Friday, January 31, 1:10-2:00 pm, Mills B
- Podcast, one-hour interview with Mary Kennedy—Meagan Stephenson, Friday, January 31, 9:30-11 am, MarComm Sound Booth



Marjorie Williams Smith, silverpoint artist was on campus February 20-21, 2020. Marjorie has worked as a silverpoint artist for 30 years and is nationally recognized as one of its preeminent practitioners. She is Professor Emeritus at the University of Arkansas-Little Rock. She received the Arkansas Governor’s Arts Award in 2019 and was selected to design the Congressional Medal of Honor awarded to the Little Rock Nine in 1999. She has participated in numerous solo and group exhibitions nationally and her work is in the permanent collections of the Arkansas Arts Center, the Longview Art Museum, Mosaic Templars Cultural Center, and many others.

Programs during Marjorie’s residency included:

- Public lecture, “The Resurgence of Silverpoint—A Contemporary Approach,” Thursday, February 20, 4:10 pm, Hundley-Shell Theater
- Student silverpoint workshop, with Matthew Lopas and Melissa Gill, Friday, February 21, 10am-1pm, Drawing Studio, Art Building
- Lunch with Students for Black Culture and Art Club, Thursday, February 20, 12:10-1 pm, SLTC
- Podcast, one-hour interview with Mary Kennedy—Meagan Stephenson, Thursday, February 20, 9:30-11 am, MarComm Sound Booth



Here, Together: The Senior Show



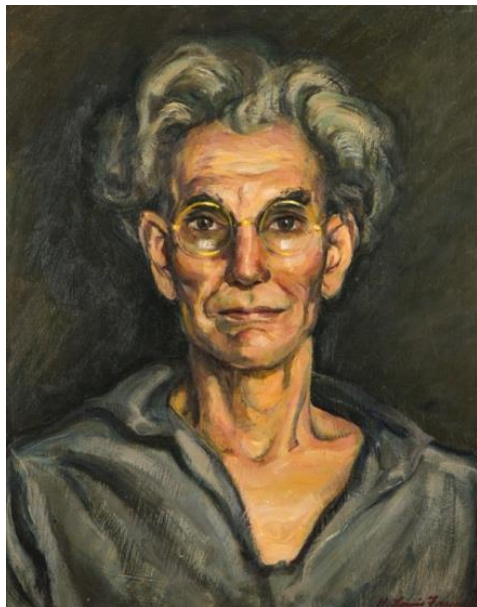
Here, Together: The Senior Show, was to be the first senior exhibition held in the new museum in April 2020. Senior Studio Art majors Katie Bell, Jenna Crouse, Emelia Dennis, and Seth Jordan were scheduled to give a public gallery talk and provide tours of the exhibition for visitors to the museum. Unfortunately, due to the campus closure because of COVID-19 we could not host the exhibition. Instead, we produced a color catalogue of their works and purchased a piece of artwork from each graduating senior for the Teaching Collection.

Exhibition Planning

Planning for exhibitions to be on display during the 2020-2021 academic year and beyond were in process throughout the 2019-2020 school year. Research was focused on providing a diverse array of exhibitions that would be meaningful to the broadest spectrum of students, faculty, staff, and community members. While we will be reporting on the actual exhibitions in future years, it is worth noting that a significant time and effort was expended during the 2019-2020 year to prepare for these exhibitions:

Art@Hendrix!

Scheduled Fall 2020



The launch of the Windgate Museum of Art is a momentous occasion for Hendrix College. Undoubtedly it will transform the campus experience for students, faculty, staff, alumni, and visitors. But the arts have been alive and well at Hendrix since its inception. Courses have been taught, artists have been trained, careers in the arts have been seeded, and collections have been built—all by members of the Hendrix community. The thesis of the inaugural exhibition, *Art@Hendrix!*, is that the Hendrix diaspora reflects a rich and diverse commitment to the visual arts. The Windgate Museum of Art pays forward the power of art to transform the lives of current and future generations. More than 100 artworks for the exhibition will be drawn from the collections of Hendrix alumni, the permanent collection, the Historic Arkansas Museum, and from current and former art faculty. The exhibition will be online and will include a fully illustrated catalogue. An array of programs will accompany the exhibition, including curatorial talks, film screenings with panel discussions, alumni artist demonstrations, virtual studio visits with artists, and podcasts.

Louis Freund, *Pierre*, 1941, oil on canvas, Historic Arkansas Museum Collection.

Let Us March On
Scheduled Fall 2020



Let Us March On is an exhibition commissioned by the Windgate Museum of Art to document and contextualize the Black Lives Matter movement in Arkansas. Curated by Stephanie Sims, Director of the University Museum and Cultural Center at the University of Arkansas-Pine Bluff, the exhibition includes a rich mix of documentary photographs, artwork, artifacts, interactives, and narrative text. *Let Us March On* reveals how the efforts of the Black Lives Matter movement motivated activism among youth and supporters to advocate against racial

inequality and police brutality, nationally as well as within Arkansas. The exhibition will be located in the Window Gallery for safe viewing by all during the pandemic. Virtual curatorial talks, artist panel discussions, community discussion panels, film screenings with panel discussions, and podcasts will add to the exhibition experience.

Ebony Blevins, *Untitled*, 2020, digital photograph, courtesy of the artist.

Altarpieces and Icons: Ray Allen Parker
Scheduled Spring 2021

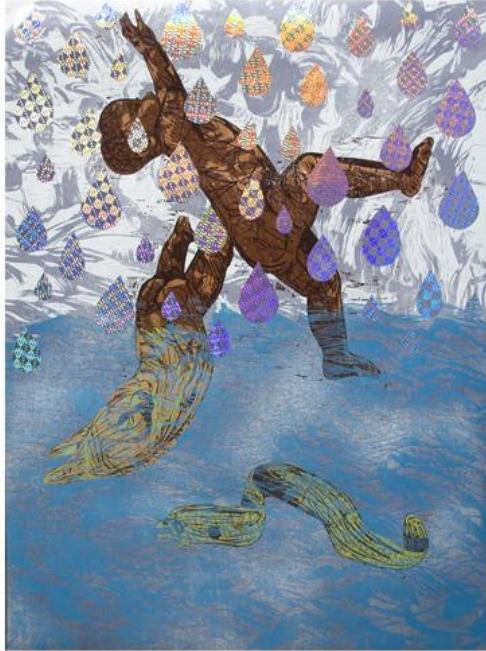


Ray Allen Parker grew up in rural Egypt, Arkansas. He earned a BA and MA in English from the University of Arkansas, where he took his first painting class. Following a three-decade career in retail communications and advertising, he returned to his lifelong interest in portrait and figure painting at the age of 60. Pursuing his painting degree through the University of Arkansas, Parker has emerged as one of the most important figure painters in Arkansas today. This first major solo exhibition for Ray Parker is organized by the Windgate

Museum of Art and curated by Mary Kennedy, Director/Curator.

Ray Parker, *Ecce Femina*, 2020, oil on canvas, courtesy of the artist.

Katrina Andry: The Promise of the Rainbow Never Came
Scheduled Spring 2021



Katrina Andry: The Promise of the Rainbow Never Came includes eight large-scale color reduction prints and a site-specific installation. The exhibition reflects on the lives lost—the lives violently erased—during the Middle Passage. The figures in the prints are transitioning from human to eel form and are almost monstrous or beastly in their hybrid state. Andry's anthropomorphic depictions point to the history of dehumanizing representations of Black people. Falling raindrops reference the promise of the rainbow—the promise to never again be destroyed by water. The exhibition was curated by Courtney Taylor, Hendrix alum and Curator and Director of Public Programs, Louisiana State University Museum of Art. Andry is a native of New Orleans and received her MFA in printmaking in 2010 from LSU. Considered one of the top printmakers in the country working today, Andry has been an artist-in-residence at Anchor Graphics in Chicago, Kala Art Institute in Berkeley, and the Joan Mitchell Center in New Orleans.

Katrina Andry, *The Promise of the Rainbow Never Came, #3*, 2018, woodcut with mylar, courtesy of the artist.

Bodies at Work Scheduled Spring 2021



Bodies at Work is curated by Rebecca Jolley '21, Museum Associate in Curatorial Research and graduating senior double majoring in English: Literary Studies and Interdisciplinary Studies: Art History and Gender. As a capstone project to her degree studies and work at the museum over the past two years, she has researched and organized *Bodies at Work*, which highlights the work of women artists in the South, who examine self-representations of the female body. The exhibition uses Feminist theory as a contextualizing, interpretive lens, engaging with work by writers Sara Ahmed, Adrienne Rich, Susan Stryker, and Rachel Epp Buller to explore the complex, multifarious, and often contradictory discussions that surround the concept of embodiment. *Bodies at Work* presents the female body as a site of both subjugation and subversion, exploring how the same body that denaturalizes patriarchal oppression still bends under its weight. Rather than mitigating this ambiguity, the exhibition revels in it, placing works in conversation that represent opposing viewpoints. And by enveloping the viewer in this tension, the exhibition hopes to show that contradiction, ambiguity, and simultaneity are central features of female existence.

Katherine Strauss, *Triple Headstand with Blue and Yellow*, oil on canvas, courtesy of the artist.

Senior Show Spring 2021



The *Senior Show* will be an annual event at the Windgate Museum of Art, featuring the work of all graduating Studio Art majors. A group of works by each senior will included. Seniors will give gallery talks about their work and participate in a panel discussion with Mary Kennedy, Director/Curator. Purchase of works by the seniors for the Teaching Collection is anticipated.

Gretta Kresse, *Colleen*, 2020, oil on canvas, courtesy of the artist.