

calendar

April

- 14 Docent Meeting, 9 a.m.–noon
- 16 Opening Reception, 6 p.m.–9 p.m.
Dark Matter: David Huffman and Reverse Anthropology Archives: Works on Paper by Enrique Chagoya
- 17 *Dark Matter: David Huffman and Reverse Anthropology Archives: Works on Paper by Enrique Chagoya* opens to the public, 11 a.m.–4 p.m.
- 19 Museum Advisory Board Meeting, 6:30 p.m.–7:30 p.m.

May

- 5 Annual Volunteer Appreciation Luncheon, Adobe Lodge, noon–1:30 p.m.
- 12 Docent Meeting, 9 a.m.–noon
- 13 *The Art of David Huffman* lecture by Dr. Bridget Cooks, 6 p.m.
- 17 Museum Advisory Board Meeting, 6:30 p.m.–7:30 p.m.
- 20 *Codex Espangliensis* lecture by Dr. Jennifer Gonzalez, 6 p.m.

May cont.

- 27 David Huffman artist walkthrough, 6 p.m.; Enrique Chagoya artist walkthrough, 7 p.m.

June

- 9 Docent Meeting and Potluck, 9 a.m.–noon
- 28 Museum Advisory Board Meeting, 6:30 p.m.–7:30 p.m.

July

- 3–5 Museum closed for Independence Day weekend
- 26 Museum Advisory Board Meeting, 6:30 p.m.–7:30 p.m.

August

- 1 *Dark Matter: The Art of David Huffman and Reverse Anthropology Archives: Works on Paper by Enrique Chagoya* close
- 30 Museum Advisory Board Meeting, 6:30 p.m.–7:30 p.m.

de Saisset

de Saisset Museum

500 El Camino Real
Santa Clara, CA 95053-0550
408-554-4528
www.scu.edu/desaisset

FREE ADMISSION

Museum hours: Tues.–Sun., 11 a.m.–4 p.m.
Closed Mondays and July 3–5
for the Independence Day weekend

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de Saisset

le temps

SPRING 2004 NEWSLETTER

DE SAISSET MUSEUM

SANTA CLARA UNIVERSITY



On Sunday, January 18, the de Saisset Museum celebrated the opening of the exhibitions *Americanos: Latino Life in the United States*, *Young Americanos*, and *Conversations/Conversaciones: Women Collaborate* with a Community Day event that drew over 400 people to the Museum. As part of the celebrations, Capoeira of San Jose performed in the Museum's foyer. Photo Credit: Jean MacDougall

director's message

The days are getting longer, and spring seems to be just around the corner.

The de Saisset Museum advisory board will be presenting an off-site fundraiser in the fall. **Mark your calendars for Sunday, October 3, 2004, from 5-8 p.m. The event will be held at Picchetti Winery near the Cupertino foothills on Montebello Road.** The winery has rich historical roots dating back to the late 1800s, making it one of the oldest wineries in California. The evening will take place in a beautiful, rustic setting with great wines, hors d'oeuvres, music, and a silent auction. Don't miss this fun-filled evening dedicated to wine, history, and art! Stay tuned! Reserve your tickets early, because space will be limited.

Our high-density museum collection storage project continues to move along with new challenges each step of the way. Gordon Prill, Inc., in Mountain View, is currently working up the final design drawings with revised scope and budget. There is a need to raise additional funds (approximately \$300,000) to support this

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exhibitions

Dark Matter: The Art of David Huffman

April 17–Aug. 1, 2004

Berkeley-based David Huffman's compelling paintings, works on paper, and ceramic sculptures offer us a unique glimpse into a powerful alternate world. Huffman's work combines references to Japanese animation and cartoon imagery with powerful social commentary. Huffman describes trauma as being at the core of his work: the pain of slavery and minstrelsy internalized by African Americans for centuries. In Huffman's work, the iconography for this trauma is the minstrel, a figure that populates his work in all media. Featuring paintings, works on paper, site-specific wall drawings, and sculpture, this exhibition will focus on Huffman's recent *Dark Matter* series. This exhibition is co-curated by Santa Clara University Professor Bridget R. Cooks, Ph.D. and the de Saisset.

Since 1993, David Huffman has been exhibiting his work in California and New York. Most recently, his work was on view at The Studio Museum in Harlem, the Santa Monica Museum of Art, the San Jose Museum of Art, and New Langton Arts. His work has also been featured in solo exhibitions at Patricia Sweetow Gallery in San Francisco. David Huffman received his B.A. and M.F.A. from the California College of the Arts. Huffman is currently a lecturer at Santa Clara University and at the California College of the Arts.

Reverse Anthropology Archives: Works on Paper by Enrique Chagoya

April 17–Aug. 1, 2004

Enrique Chagoya describes his work as representing a "conceptual fusion of opposite cultural realities." In his bold and dynamic works on paper, Chagoya combines images from diverse sources (such as Mexican Catholicism, popular culture, and advertising) and crafts them into works of art with powerful and resonant meanings. As this exhibition demonstrates, Chagoya is a masterful printmaker. *Reverse Anthropology Archives* will feature numerous examples of his work in the medium, including lithographs, mono-

types, etchings, Iris prints, and codex books.

Enrique Chagoya is a Mexican-born painter and printmaker who has been living and working in the United States since 1977. His work has been the focus of recent solo exhibitions at the Fine Arts Museums of San Francisco and Gallery Paule Anglim. His work is represented in the permanent collections of the Library of Congress and the Whitney Museum of American Art. He received his B.F.A. from the San Francisco Art Institute and his M.A. and M.F.A. from the University of California at Berkeley.

Dare to Dream ArtsConnect Arts Council Silicon Valley

April 17–Aug. 1, 2004

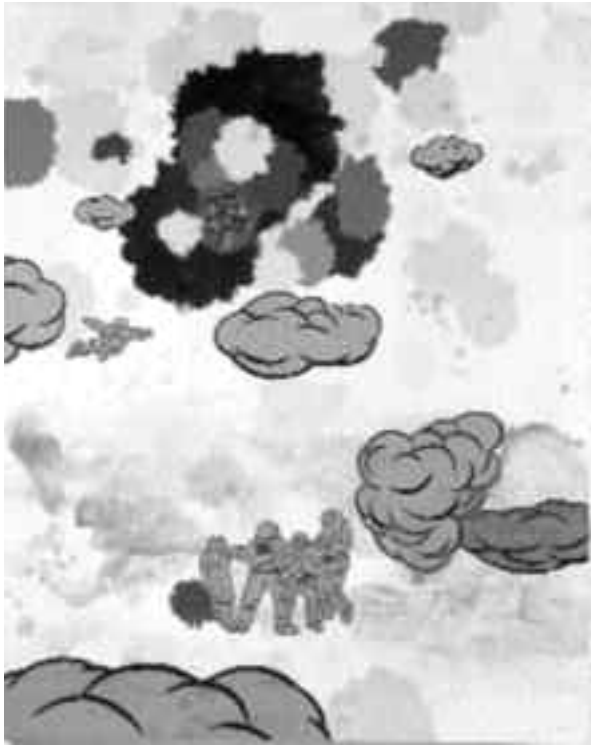
This exhibition presents artwork created by youth working with ArtsConnect artists in residence.

The ArtsConnect program is a vehicle for inspiring creativity, exploration, and learning for youth in nontraditional settings throughout Santa Clara County. ArtsConnect brings together two of Santa Clara Valley's greatest resources: youth (ages 12-18) and professional artists. Artists' residencies take place in a variety of settings, typically lasting between one and seven months. They may be repeated each year for several years, giving all involved a sense of continuity. The ArtsConnect program is also produced in collaboration with the Santa Clara County Office of Education (Alternative Schools). The de Saisset Museum, in partnership with ArtsConnect, serves as the venue for the program on an annual basis. This exhibition represents the sixth year of this important collaboration.

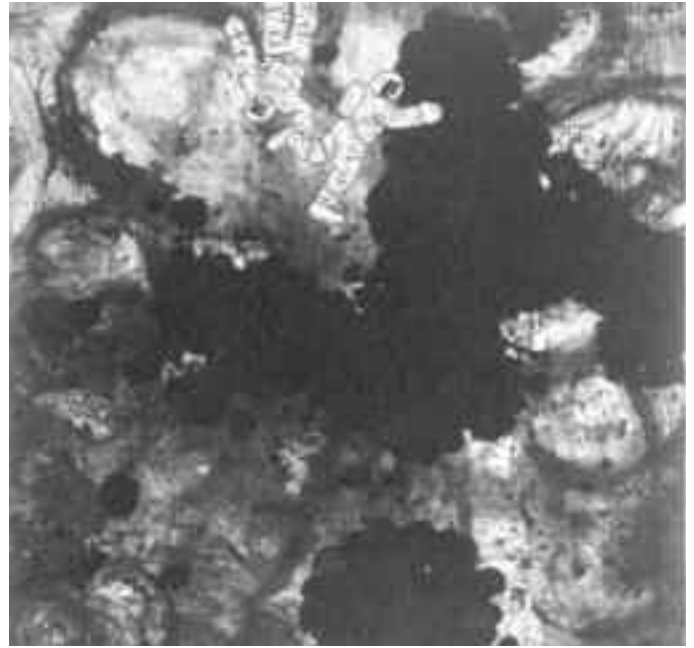
Prints by Francisco Goya

April 17–Aug. 1, 2004

This exhibition will include prints by Francisco Goya drawn from the de Saisset Museum's permanent collection and varied private collections. Featuring prints from Goya's most important series—*The Caprichos*, *The Disasters of the War*, and *The Tauromaquia*—this intimate exhibition showcases the artist's technical skill and powerful vision.



David Huffman, *Untitled*, 2003, mixed media on panel, 60 x 48 in.,
 Courtesy of the artist and Patricia Sweetow Gallery



David Huffman, *Organic Dark Matter*, 2002, 48 x 48 in., mixed media on canvas,
 Courtesy of the artist and Patricia Sweetow Gallery

(Left)

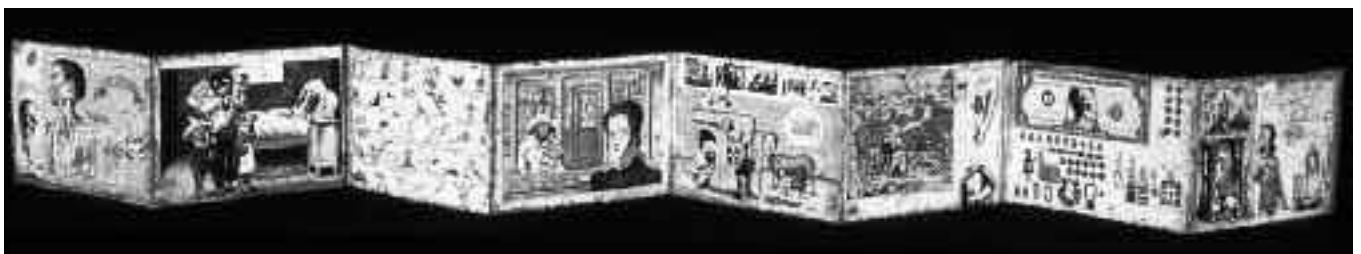
Enrique Chagoya, *Untitled* (from *The Big Little Book* series), 1996, 26 x 30 in., Published by Smith Andersen Editions, de Saisset Museum permanent collection, Gift of Joseph Zirker, 1997.2.1

(Right)

Enrique Chagoya, *Untitled* (from *The Big Little Book* series), 1996, 26 x 30 in.,
 Published by Smith Andersen Editions,
 Courtesy of the artist and Gallery Paule Anglim

(Bottom)

Enrique Chagoya, *utopiancannibal.org*, 2000,
 Lithograph, woodcut, chine colle, and collage,
 7 1/2 x 92 in., Published by Shark's Ink, Lyons,
 Colorado, Courtesy of the artist and Gallery
 Paule Anglim



programs

Opening Reception

Friday, April 16
6-9 p.m., Free

Join us for an opening reception to celebrate the exhibitions *Dark Matter: The Art of David Huffman* and *Reverse Anthropology Archives: Works on Paper by Enrique Chagoya*.

Artist Walkthroughs

Thursday, May 27, 6 p.m

Please join us for walkthroughs of the exhibitions *Dark Matter: The Art of David Huffman* and *Reverse Anthropology Archives: Works on Paper by Enrique Chagoya* by the artists.

6 p.m.

Walkthrough by artist David Huffman

7 p.m.

Walkthrough by artist Enrique Chagoya

Lectures

Please join us for two special lectures focused on the art of David Huffman and Enrique Chagoya.

The Art of David Huffman

Thursday, May 13, 6 p.m.

Lecture by Santa Clara University
Professor Bridget R. Cooks, Ph.D.

In this engaging lecture, Dr. Cooks will discuss David Huffman's recent *Dark Matter* series. Bridget R. Cooks received

B.A. degrees in Art History and Studio Art in 1993 from the University of California, Irvine and her Ph.D. in 2001 from the University of Rochester, Program of Visual and Cultural Studies. Her recent publications have appeared in *The International Review of African American Art*, *Fotophile*, *African American Review*, and *Inter/sections: The Journal of Global Communication and Culture*.

Codex Espangliensis

Thursday, May 20, 6 p.m.

Lecture by UC Santa Cruz
Professor Jennifer Gonzalez, Ph.D.

In this lively lecture, Dr. Gonzalez will discuss the *Codex Espangliensis: From Columbus to the Border Patrol*, a collaborative effort between Enrique Chagoya, performance artist and cultural critic Guillermo Gómez Peña, and book artist Felicia Rice. Dr. Jennifer Gonzalez is Assistant Professor of art history at the University of California, Santa Cruz. A former Whitney Museum of Art fellow, she has received numerous grants, including two from the Ford Foundation. She is the author of chapters in such books as *The Cyborg Handbook*, *Gender and Race Politics in Visual Culture*, and *Encyclopedia of Aesthetics*. She received a B.A., magna cum laude, in philosophy from Yale University and a Ph.D. in history of consciousness from UCSC.

director's message

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project, which will ultimately provide greater access to our collection for teaching and learning purposes. We have extended the time line of the project and are looking to raise the additional funds between now and February 2005. What this means is that we will not begin the construction project this summer but the following summer. This project is critical to the museum's long-term success and ability to maintain accredited standing by the American

Association of Museums, and we will need to call on all of our supporters and friends to help make it a reality. You will hear from us more over the next several months about how you might be able to help.

Looking forward to seeing you in the museum galleries.

Rebecca M. Schapp
Director

collections

Collections Update

Most museums exhibit a very small percentage of the collections they hold. At the de Saisset, only 2-3 percent of our holdings are on view at any given time, both within the Museum and on loan to other institutions. We make the other 97-98 percent of our collection accessible to Santa Clara University faculty, students, and other researchers not affiliated with SCU by offering appointments to view specific areas of the collection.

During the winter quarter, three SCU educators selected works from our collection to expand on what their students were learning in the classroom. Dr. Britta Erickson, who taught Arts of Asia in winter quarter, brought students to see a selection of Chinese and Japanese paintings, sculptures, and decorative objects. The Museum's collection of Asian works is rarely exhibited, and we were excited to have the opportunity to share these treasures with Erickson's students.

Dr. Brigid Barton, a former director of the Museum, is very familiar with the collection. She frequently brings in her Art History Senior Seminar and Western Culture, Art History III students to view original works. Students complete exercises and write papers on prints by Goya, Hogarth, Picasso, and Dürer, analyzing styles and printing techniques. Barton has shared some of these papers with us, writing, "I think you can see by the quality of the responses that the students gleaned a great deal from the project."

Dr. Asa Mittman chose 15 Northern Renaissance works on paper by Albrecht

Dürer and Lucas van Leyden for his two sections of Western Culture, Art History II to study. The students viewed the original engravings while Mittman gave an extemporaneous lecture inspired by the prints and the students' questions. Mittman said of the visit, "I firmly believe that an hour spent with real works of art is more valuable than several hours spent with slides and reproductions. There is no substitute for the genuine artifact, for being able to peer ever so closely at the delicate linework, at the texture of the paper. The students loved it, and were talking about it all week. Several returned to view the prints again, and wrote papers based on these works. This is a fabulous opportunity, and I would encourage the faculty to make use of the Museum whenever possible."

When the much-anticipated storage project is completed, it will be easier to locate the objects that professors are requesting and there will be a more private viewing area for small groups of students and other researchers. We are committed to providing such opportunities for integrated education, and we are always especially pleased to be able to serve the SCU community by making the collection accessible to students.

Jean MacDougall
Curator of Collections Management

de Saisset

collections spotlight

In the fall of 2003, the de Saisset Museum presented *Theatrical Realism*, the first retrospective of Inverness-based artist Inez Storer. The large-scale exhibition featured

recent, large-scale painting *Home Quilt* to the museum's permanent collection. *Home Quilt* represented the most recent work by Inez Storer in the *Theatrical Realism* exhibition. The painting combines, in a quilt-like composition, scraps of motifs that appear throughout her *oeuvre*. The bearded troll figure, the propped-up vanity mirror, and the ladder are all represented here and in numerous other works in the exhibition. By "stitching" them together in a quilt-like grid, Storer makes reference to the way she organizes visual information in her work while referencing the personal comfort she derives from these images.

Home Quilt is traveling to Philadelphia, where it will appear in the presentation of the *Theatrical Realism* exhibition scheduled for March 14-June 27 at The National Museum of American Jewish History. At the close of the Philadelphia exhibition, the work will be returned

to the de Saisset Museum for future generations of our audiences to enjoy. *Home Quilt* will be the first painting by Inez Storer in the de Saisset Museum's collection, joining two artist books, nine works on paper, and one sculpture.

Karen Kienzle
Curator of Exhibits and Collections



Home Quilt, 2004
Oil and mixed media on panel
46 x 46 in.
Promised gift of the artist

paintings, works on paper, and assemblage sculptures produced between 1960 and the present. Presented in collaboration with two other complementary exhibitions at the San Jose ICA and the Gallery at Villa Montalvo, the exhibition received a significant amount of critical attention from the local and national media.

As a permanent record of the exhibition, artist Inez Storer has agreed to gift her



On a recent tour of the California History exhibit, docent Pat Enfantino shares information about the Native American eel basket in the permanent collection. Photo credit: Jack Toolin

docent's corner

Spring is a time of new growth and awakenings all around us, and likewise the museum is bursting with activity from all of the school tours we are giving this season. Now is the busiest time of the year for the docents, and each is giving two or three tours a month—some even more. The museum is filled with the laughter and excitement of school-age children nearly every weekday morning as we tour them through the permanent exhibit downstairs and the Mission and grounds of the University.

This spring we're taking a fieldtrip to Coyote Hills to learn more about the Ohlone culture in the Santa Clara Valley. In cooperation with History San Jose, some docents will be attending special training classes on tour and communication techniques, how to teach to diverse learning styles, and the

use of objects, multicultural awareness, and storytelling. We are a busy group that never stops learning.

With the year's postponement of the high-density storage project, we are pleased to offer docent training in Fall 2004. We encourage all docents to spread the word about this great volunteer opportunity at the museum. The Docent Program is looking for people interested in working with children who enjoy speaking in front of others and enriching themselves with the history and culture of the Santa Clara Valley. The classes are held weekly every Wednesday morning, mid-September through mid-December. Please let us know if you have friends or family who may be interested in participating in this training program.

Julie Tomlin
Docent Chair

de Saisset Museum Advisory Board

Thomas Bakewell

president

Tessa Carter,

student representative

Pat Enfantino

Richelle Faria

Julie Tomlin,

Docent Council chair

Karen Kwan

Judy Payne Lindo

Susan Prather

Lisa Santana-Bakewell

Jocelyn Stauffer,

student representative

Anna Weldon

Don Dodson

*vice provost for academic
affairs*

de Saisset Museum staff

Karen Kienzle

*curator of exhibits and
collections*

Jean MacDougall

*curator of collections
management*

Ramona Nadel

assistant to the director

Rebecca M. Schapp

director

Everett Taasevigen

exhibit designer

If you have a disability and require a reasonable accommodation, please call Ramona Nadel at 408-554-4528 or California Relay at 800-735-2929 (TTY), 48 hours prior to the event.

