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**AT A GLANCE:**

Gallery website  
<http://www.rwnaf.org>

**Currently Showing**

*Enlist! Art Goes to War, 1914-1918*  
 Exhibition  
 Through 11 November 2018

**"All the News That's Fit to Print"**

Library Exhibit  
 Through 17 May  
 (weekends only)

**Coming Soon**

*Shreveport Derby Day*  
 2 May, 2:00pm - 6:00pm

**"Masterworks from International Guild of Realism" Exhibition**

19 May - 26 July

**"The Art of Line: The Doré Collection"**

Library Exhibit  
 23 May - 30 August  
 (weekends only)

**Voices from the Archives:**

Larry Tyler  
*U.S. Army, Vietnam War*

**AROUND THE GALLERY CONTRIBUTORS**

Everl Adair,  
 Dir. of Research & Rare Collections  
 Kip Dehart,  
 Landscape Designer  
 Gary D. Ford,  
 Staff Writer

# Around the Gallery

*A Publication of the R. W. Norton Art Gallery*

## Realist Masterworks Premiere at the Norton

On May 19<sup>th</sup>, a new visiting exhibition, "Masterworks from the International Guild of Realism", makes it way to the Norton where it will remain until July 26<sup>th</sup>. Unlike the politically oriented Realism that became a force in Europe in the late 19<sup>th</sup> and America in the early 20<sup>th</sup> century, "Realism", as a general term in art today, refers to an accurate representation of visual appearance of objects in the world as we generally perceive them. Contemporary Realism is typically defined as a movement of the late 1960s and '70s in America which was concerned with "the straightforward realistic approach to representation which continues to be widely practiced in this post-abstract era . . . [and] is different from Photorealism, which is somewhat exaggerated and ironic and conceptual in its nature." To put it a bit more simply, this "new" Realism is a matter of techniques garnered from the Old Masters and the avoidance of the stylization associated with Modernism. This exhibit features various modes of contemporary realism, including magic realism, photorealism, hyperrealism, classical realism, and the long popular genre of *trompe l'oeil*.

The International Guild of Realism represents some 350 artists from 35 countries and this particular exhibition consists of some 65 artworks selected by a jury-of-their-peers and shaped by input from the project's curator/tour direction. Though literate in the conventions of Modern Art and fully capable of painting in other idioms, these artists have chosen to work in traditional forms. Accordingly, the mission of the Guild is to advance Realism in fine art and to promote the careers of its members, including through touring exhibitions of this sort, which display a range of high quality works, extending from the ultra-contemporary to timeless tradition Realism. Among the pieces included are *trompe l'oeil* works by Lee Alban (*The Toy Box*) and Jorge Albert (*Allegory of the Ants*), traditional realist paintings like Glenn Beasley's *First Light* and Shelia Cantrell's *Red Pears at Play*, and more contemporary pieces such as Lyn Diefenbach's *Reflections on a Journey 4 - Behind the Mask* and Evelyn Dunphy's *Exuberance*.



*Mountain Bluebird*  
 Paula Henschell

Please join us for this display of modern masters working in a centuries-old tradition.

## The 2nd Annual Night at the Museum Comes to the Norton

Once again, art comes to life at the R.W. Norton Art Gallery and you can mingle with queens and presidents, pioneers and provocateurs, humble workers and aristocratic layabouts. For the event, May 15<sup>th</sup> from 6:00 to 8:00 p.m., the Shreveport Little Theatre has loaned its talented band of actors to help us bring you a night of close encounters with figures from history and myth. Director Mary Joris has brought her considerable experience and definite élan to this enterprise once again. First, Mary and her players toured the museum choosing the best characters to bring to life, including some favorites from our first foray into the fantastic. Once the choices are made, the research begins. This may not be as simple as it sounds. Sure, there are a plethora of biographies of Benjamin Franklin, but how many of them tell you about his everyday life as opposed to his grand accomplishments? Our Ben has to know just how he pulled up and fastened his stockings and what were his most successful lines with the ladies (Benjamin was quite the flirt!). And, where fictional characters are concerned, attention must be paid to the details of daily life: how people lived from day to day on the Oregon Trail, for example. Only when this information has been accumulated can the director and actor start pulling together a performance based on authenticity.



This year, Ms. Joris and Company promise more props to go along with character and costume development, providing an even more rounded presentation. Visitors can chat with the doomed Marie Antoinette, exchange witticisms with a Founding Father, garner details of life on a wagon train, do a red carpet pose with a genuine movie star, and exchange information about the past and present of our fair city with the very man who founded it, Captain Henry Shreve. It's sure to be an evening of both wonder and enlightenment.

After you've enjoyed the live action of the exhibition, feel free to enjoy its inspiration: the movie *Night at the Museum 2: Battle of the Smithsonian*, which will be shown on the lawn of the R.W. Norton Art Gallery via an inflatable screen, courtesy of the Robinson Film Center. Food trucks and entertainers will also be on site. It's a fun evening for the whole family with all but the food free of charge.

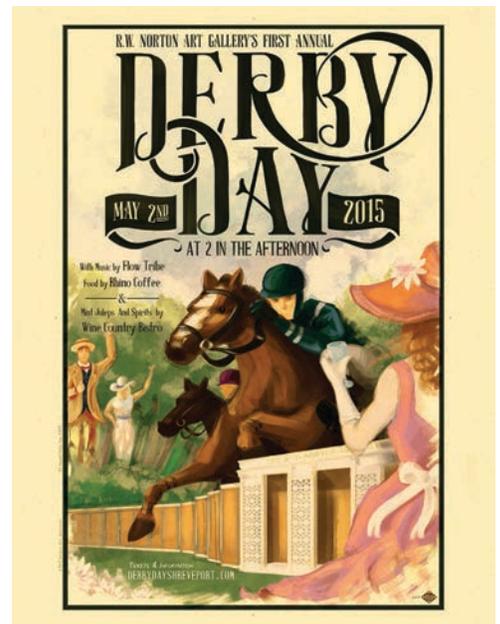
Please join us for this magical adventure among the fabled and fantastic.

EA

## The Kentucky Derby Comes to the Norton on Shreveport Derby Day

The inaugural Shreveport Derby Day will be held on the lawn of the R.W. Norton Art Gallery on Saturday, May 2<sup>nd</sup> at 2:00 p.m. Food by Rhino Coffee, Mint Juleps and other spirits by Wine Country Bistro & Bottle Shops, beer from Great Raft Brewing and music by New Orleans' Flow Tribe are all included in your ticket price. Tickets must be purchased in advance at [eventbrite.com](http://eventbrite.com) (search Shreveport Derby Day). Tickets are also on sale at Rhino Coffee, Kings Hardware, Knox Goodman's Boutique and John Pickens Clothiers. Tickets are \$85 and the price includes everything except raffle tickets. Tickets must be purchased in advance and guests must be 21 years of age or older.

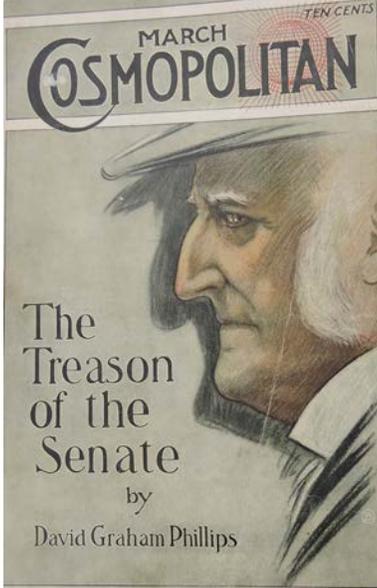
Derby Day parties take place across the United States, providing racing fans as well as the general public with an opportunity to experience the revelry and traditions associated with one of the world's most prestigious sporting events.



**Currently Showing In the Library: "All the News That's Fit to Print"  
Saturdays and Sundays, 1:00 p.m. - 5:00 p.m.  
Through 17 May**

*Were it left to me to decide whether we should have a government  
without newspapers, or newspapers without a government, I  
should not hesitate a moment to prefer the latter.*

Thomas Jefferson, 1787



*Cosmopolitan Magazine*  
March 1906 edition

As pundits routinely predict the demise of the daily newspaper, it's worth taking a look at the innovation they once were and what a profound effect they've had on history. In that light, the Norton presents "All the News That's Fit to Print", an exhibition of 19<sup>th</sup>-century newspaper and magazines that reported and even occasionally made the news. While most of us, particularly those of a certain age, grew up taking newspapers for granted, they are, historically speaking, a relatively new phenomenon. While the newspaper technically dates back to the 15<sup>th</sup> century, it wasn't until the invention of the steam press in the 18<sup>th</sup> century that they became commonplace. Newspapers earlier than that were actually giant Op-Ed pages, delivering the opinions of their editors on the news rather than the news itself – because it took so long to hand-set and print the pages, any current events were usually known before the newspapers came out. The steam press changed all that and these pages finally became instruments of news – partially. When you see our early 19<sup>th</sup>-century newspapers, from 1801 and 1803, for example, you'll notice that the front page is not given to that famous banner-headline bearing breaking news stories. No, no, the front page is for the primary purpose of the paper – to make money – and bear advertisements. It's not until well into the 19<sup>th</sup> century that the ads begin to be buried in the back of the paper rather than carried up front. It's also worth noting that newspapers were not always welcomed. The first American newspaper appeared in Boston in 1690 and was immediately suppressed with its publisher arrested and all copies destroyed. The first successful paper managed to appear in 1704, heavily subsidized by the colonial government (with the obvious establishment bias). By the time of the Revolutionary War, approximately two dozen papers were being produced in the thirteen colonies, but by the end of the war, that had nearly doubled

to forty-three. The guarantee of freedom of the press in the Bill of Rights opened the gates and by 1814, there were 346 newspapers in the nascent United States, and not one of them controlled by the government. Those are the newspapers we are proud to display in this exhibition.

EA

**In the South Wing Corridor: *Louisiana and RMS Lusitania:*  
*Tragedy on a Luxury Liner***

Liverpool lay only hours away. On 7 May 1915, basking in a bright, sunny Friday afternoon, the mighty luxury liner, RMS *Lusitania* sailed leisurely off the southern tip of Ireland, bound for England. All aboard knew German submarines prowled the waters of Great Britain, but few believed any little undersea craft could impede this mighty behemoth of the ocean. While the ship's band played *Blue Danube* to diners, a torpedo struck with a sudden jolt. When the big ship sank 18 minutes later, 1,197 passengers drowned in 300 feet of water, including three travelers from Louisiana. The incident almost brought the United States into World War I.

On the centennial of the event, four posters illustrating the tragedy will go on display in the Norton's four-year exhibit, ***Enlist! Art Goes To War, 1914-1918***. Among them, *Enlist!* is so powerful it needs no exclamation point. It depicts a mother in white gown, her auburn hair floating upward as she descends into the depths, her infant clutched to her breast. Louisiana lost a mother and child that day: Rosina Thomas Phillips (Mrs. William Leverich), 60, and her daughter Rosina Thomas Philips, 28, both of New Orleans. The mother's body washed ashore; her daughter was lost forever. Andrew Robertson, a native of Scotland but a ship engineer in the Crescent City, also lost his life.

## In the South Wing Corridor (cont'd)

While famous artists created most World War I posters, little-known artist, Fred Spear, painted *Enlist* for the Boston Committee of Public Safety. The other posters include two British works, *Remember the Lusitania/Enlist Today*, an unsigned work created for the Parliamentary Recruiting Committee, and *Take Up the Sword of Justice* by John Bernard Partridge (1861-1945), both posters a call to arms to avenge the large number of British casualties aboard *Lusitania*. An earlier poster, *Cunard Line – Liverpool, New York, Boston via Queenstown*, was painted by British-born Otis Rosenvinge (1880-1957).

In all, thirty posters constitute the current exhibit; however, the museum has collected more than 100 of these works, and will “freshen” the display so that all the posters will be on view during the exhibit’s four-year run. Visitors who return often will see the “new” works that combined art and propaganda of America, and Germany.

The posters urged Americans to join the armed forces, and for those at home to consume less fuel and foods so that the American Expeditionary Force could carry the fight to the enemy. During those years, city streets like those in Shreveport were outdoor art galleries, with posters glued to walls, displayed in public buildings, and slathered onto the sides of streetcars.

More than mere propaganda, the posters truly were art in their use of innovative design, new typefaces, images and imagery. They also signified a marriage of art and industry. New printing techniques allowed greater use of color, with strong images grabbing the attention of passersby, much more so than the “wordy”, often one-color posters of the previous century.

The creators themselves included some of the top artists in America. Charles Dana Gibson, creator of the famous “Gibson Girl,” headed up The Division of Pictorial Publicity (part of the government’s Committee on Public Information). The well-respected Gibson convinced other artists, such as James Montgomery Flagg and Howard Chandler Christy (creator of the “Christy Girl”) to offer their talents free of charge. Eager to do “their part”, such artists who may have charged \$15,000 for a commission for any other work, asked only to be reimbursed money for materials used, sometimes receiving only \$8 for their time and talent.

By the early 1900s women artists were getting their share of commissions, too. Neysa Moran McMein (1888-1949), who created *One of the Thousand Y.M.C.A. Girls in France*, enjoyed a career as one of the top graphic designers for leading magazines such as *McClure’s*, *Woman’s Home Companion*, and *Collier’s*. An accomplished pianist, entertainer, and lecturer, she also sailed to France during the war where she entertained troops, often appearing at YMCA “huts” where the men could get hot coffee, sweet donuts, and a touch of home.

GF



Fred Spear

## Coming Soon

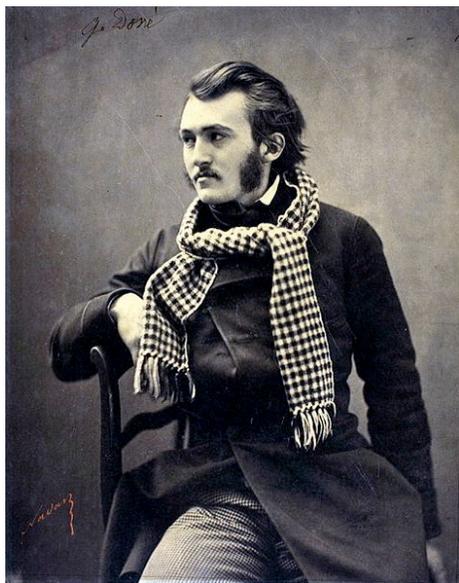
### **Kent Ullberg: A Retrospective** **8 September - 29 November**

Those of you who have enjoyed his works in the Norton’s Botanical Gardens will now have a chance to see the sculptures of Kent Ullberg up close and indoors as the Norton presents “Kent Ullberg: A Retrospective”. This exhibition will include a diverse range of bronze and stainless steel castings by one of America’s foremost contemporary sculptors. Approximately 50 works accompanied by 5 large-scale photographs of Mr Ullberg’s monuments will be featured in our visiting exhibition galleries.

EA

## Coming Soon (cont'd)

**In the Library - The Art of Line: The Doré Collection**  
**23 May - 30 August**  
**Saturdays and Sundays Only, 1:00 p.m. - 5:00 p.m.**



Gustave Doré  
Felix Nadar

The R.W. Norton Research Library is proud to present the remarkable draftsmanship of one of the great masters of the print. The Norton's Doré Collection will be on display this summer from 23 May - 30 September 2015. Arguably the most popular French illustrator of the 19<sup>th</sup> century, Gustave Doré was born in Strasbourg, France (located in the Alsace region which has been passed back and forth between France and Germany over the centuries) on 6 January 1832. He was only fifteen when he began an independent artistic career in Paris with drawings that were almost immediately both groundbreaking and popular, though they initially failed to gain much critical support. He was particularly well-known for his illustrations of great books, including *Dante's Inferno*, *Don Quixote*, and *Paradise Lost*. In 1867 he had a major exhibition in London and ended up spending several years in England, during which he completed 180 engravings for the book *London: A Pilgrimage*. His work was also enormously popular in late 19<sup>th</sup>-century America, especially his epic version of the Bible including approximately 240 illustrations in each of its two volumes; as a result, his artistic style influenced some of the early biblical films, like those of D.W. Griffith and Cecil B. DeMille. In fact, both versions of DeMille's *The Ten Commandments*, filmed in 1923 and again in 1956, contain scenes strikingly similar to certain Doré illustrations. Unfortunately, he died when only fifty-one or we would doubtless have more of his masterpieces. The Norton's library includes more than thirty books containing Doré's illustrations, as well as an original painting, *A Mountain Torrent in the Highlands*, which is on display in our "A Century of Turmoil: 19<sup>th</sup> Century Europe Gallery."

EA

## In the Gardens: Color Takes Wing

If there are ghosts, John James Audubon slips along paths through our grounds and botanical gardens, his head craned upward at the abundant bird life in our urban forest and gardens.

As spring flings its floral beauty across the museum's 40-acre emerald setting, the birds, both seasonal visitors and year-round residents, bring color on the wing above and among our flowering beauty. Now, and on into summer, we welcome all of them with feasts of sweat nectar, seeds, grasshoppers, and earth worms, as well as with housing for both refuge and maternity ward.

Among the cutest couples are our Northern Cardinals. Despite the name, they are common as far west as Texas and the Midwest. Cardinal couples are so cute; often when you see the brilliantly red male, the missus will be hopping around nearby, as if keeping an eye on him. I prefer to think of it as great love. Northern Cardinals mate for life.

Like other birds, the female bears feathers of subdued colors, and may blend in with surrounding ground cover. Not so the male, with its bright red plumage! As ground feeders, cardinals scour the soil for seeds, but also dine on beetles, cicadas, and other insects, which they feed their young. They do like to reproduce, often giving life to as many as four broods a year. Dad hunts and feed newborns while Mom sits on eggs of the next brood.

The Eastern Bluebird remains a year-round resident of our gardens. What color they provide in winter, when all around them is dun and gray and bare of limb! These dedicated hunters pounce on beetles, crickets and grasshoppers, among



Male and female  
cardinals.

## **In the Gardens (cont'd)**

other ground residents. Indeed, they are gardeners' best friends. As long as our bluebirds are hungry, the less care we must take with insect-ravaged plants.

As of late April, we were still awaiting our "hummers" to arrive. Perhaps by the time you read this, we'll be hearing the tiny "bzzzz" sound of hummingbird wings. Among varieties of hummingbirds sighted in Louisiana, we mainly see the Ruby-Throated Hummingbirds. After their 500-mile journey across the Gulf of Mexico, they arrive here ravenous. You can watch them dip their beaks in the nectar of our hummingbird feeders, even without leaving the museum. Many spend a lot of time in our museum courtyards. Those are the small, green spaces with red brick privacy walls that you see as you pass through the glass-walled hyphens of the north and south wings of the museum. You may see bluebirds flit around the sculpture of Monet sitting on a bench outside the South Wing, his canvas in front of him, as he works with easel and brushes or ignoring the thousands of bees swarming around the hives outside the North wing.

Listen. Often, you'll hear Red-headed Woodpeckers before you spot a flash of red like a havelock down the back of their necks. They are truly breathtaking, with their distinctive red and black, and chests of snowy white. Woodpeckers gobble up insects, fruits, berries, and nuts. Such a bountiful buffet gives them plenty of energy to raise two broods of four to seven eggs each season, often beginning in early May.

Other birds flash in the air, such as Blue Jays. Ground Thrushes hop here and there, nearly camouflaged with their brown coloring. Mockingbirds trill through their "Top 40" hits with their large repertoire of song, and little Carolina Wrens with their pert, upright tails all contribute to make our urban forests and gardens a wonderful place to enjoy the winged symphony of sound, and color in flight like flowers taking wing.

KD

## **The Norton Presents Vietnam at Auburn (Alabama) High School**

"INCOMING!"

With that sudden shout, 25 students jumped a few inches high in their desk seats, giggled nervously, and settled back. "Incoming", a terrifying word that echoed in this classroom from a conflict nearly half a century ago, meant mortars were climbing in their high arc to fall on American positions.

James Allen Logue, who served in Vietnam as an infantryman in 1969 and 1970, shouted that word during a presentation to Advanced Placement history students of Auburn High School in Auburn Alabama. In the Auburn Veterans Project, a program created by social studies teacher, Dr. W. Blake Busbin, these students interview residents of Lee County, Alabama who served in foreign conflicts from World War II to the present.

The Auburn Veterans Project helps students take on the role of historians. They learn how to conduct research and develop their understanding of history through a service-oriented project. Their interviews are submitted to the oral history program of the Library of Congress.

"I also started the project knowing that families often wish they had these accounts. I had two grandfathers pass away that I never got to speak in length about their military career, but I wish I had. I have some stories and facts to go on, but lack a true narrative. Through this project, I hope that we can offer that to families," remarks Dr. Busbin, who is working with other Alabama schools to initiate similar projects.



Upon hearing about the Auburn project, I contacted Dr. Busbin and suggested that Jim and I speak to his three classes about Vietnam on 14 April. He quickly accepted.

For each class I spoke of the R.W. Norton Art Gallery and its Oral History Project. I also provided tips on interviewing, and related experiences in a nationwide odyssey that Jim and I have undertaken to interview veterans with whom he served in Alpha Company, 4<sup>th</sup> Battalion, 31<sup>st</sup> Regiment, 196<sup>th</sup> Light Infantry Brigade, Americal Division. We are not only capturing their life stories for the Norton's OHP, but also gathering research for two books. One volume will showcase the photographs that Jim, a professional photographer before

## The Norton Presents Vietnam (cont'd)

he was drafted, took in Vietnam of his fellow soldiers (at ease and in action), civilians and the countryside around him. The other volume will relate stories of the men in those photographs, as well as those of widows and surviving families of Alpha Company soldiers killed in action during Jim's tour of duty.

In his presentation, to show who served in Vietnam, Jim held up a deck of cards face down from which each student selected one card. Those holding clubs and spades were drafted. Those who held diamonds avoided the draft if they continued to pass college courses. Hearts signified "flower children" who were able to avoid the draft or fled to Canada. Those with aces never had to serve because of a physical ailment or because of a high number in the draft lottery that began in 1969.

Young eyes were glued to the screen watching Jim's photographs of war that passed within inches of his camera lens. They saw the exhaustion etched into faces after combat, or from "humping" six to 10 miles a day. They saw combat assaults from helicopters, day and night laagers, captured prisoners, and civilians. In one photograph, a soldier who was in art school when drafted sat and drew pictures for children draped around him. In another, youngsters bum candy and cigarettes, while deftly stealing grenades. Those they passed along to the enemy to use in combat or rig as booby traps.

"You never knew who were your friends or your enemies," Jim remarked of the civilians of all ages.

This combat veteran, who barely escaped death, passed along one last piece of advice to students and their daily lives: "If you're not getting shot at, you're having a good day."

During each 45-minute class, students came to a better understanding of the war, the warriors, and the times of the late 1960s and early 1970s. We urged them to interview their own family members who served, especially Korean War and Vietnam War veterans who grow older, and whose memories begin to fade.

Last year Busbin's students interviewed 47 veterans, with 50 scheduled to record this year. You may listen to the interviews at <http://auburnveteransproject.weebly.com>. Now the voices of those 70 men and women, and soon many more, will live on thanks to Dr. Busbin, and his dedicated students.

GF

## Voices from the Archives: Larry Tyler U.S. Army, Vietnam War

Larry Tyler of Longview, Texas, and a native of Logansport, Louisiana, served in Vietnam in an avionics specialist assigned to the Company A, 5th Transportation Battalion, 101st Airborne Division. A devout Christian, he also began assisting the chaplain while there. Back home, after earning a psychology degree, he attended seminary and was ordained as a Presbyterian minister. In 1982 he re-enlisted in the army and served for a decade as a brigade chaplain.

*Tyler: What our job was when a helicopter got shot down we went out and picked it up and brought it back and fixed it. I was on the avionics fixing part. There were people to fix all the other parts of the aircraft.*

Interviewer: Were they using the flying cranes to pick them up or Chinooks?

*Tyler: You could pick up a Huey with another Huey, which was mostly what we had. They had some other Loaches and stuff. Mostly it was Hueys. That's what we worked on all the time. I heard this tale. I mean I heard talk in my unit that at one point our unit had lost thirteen helicopters in eleven days and not a single one of them to enemy action. Things were pretty messed up in the army in those days. One time they brought back a helicopter that just had a bullet go through the fuel line and it had to land. They brought it back to the post and some how there was miscommunication and they dropped it from forty feet. So it went from a minor repair to a total loss.*

Mr. Tyler, who earned a Bronze Star in Vietnam, is among more than 700 men and women from the Shreveport-Bossier City area and beyond who graciously gave their



## Voices from the Archives (cont'd)

time to tell us their life stories of service and sacrifice. We're presenting these stories as part of our Oral History Project, an ongoing effort to interview veterans of conflicts from World War II to the present. We also seek the life stories of eyewitnesses to and participants in the civil rights struggle, pioneers of the energy industries, those who created "The Shreveport Sound" in music, and others.

Click [here](#) to view additional photographs and to listen to the audio of this portion of Mr. Tyler's interview. If you or someone you know would like to share stories with us, please call (318) 865-4201 ext. 122, or contact [ohp@rwnaf.org](mailto:ohp@rwnaf.org).

### From the Permanent Collection: *La Fenaison en Auvergne* by Rosa Bonheur (1822-1899)

Following the advent of the Industrial Revolution, the population in France and other European nations increasingly moved into cities where burgeoning factories and markets provided more employment for the lower class and investment opportunities for the middle class. The first apartment buildings went up all over Paris and the streets were



*La Fenaison en Auvergne*  
Rosa Bonheur

crowded with horse trolleys and foot traffic. New generations were growing up who'd never been outside the city or seen a cow before it was steak. As a result, there was a growing nostalgia for the countryside and pastoral life, including the work of rural laborers and domestic animals. Painters like Rosa Bonheur and her brothers fed this desire by painting beautifully rendered scenes of a somewhat idealized rustic life that expressed the dignity of both worker and working animal. Born and raised in Paris, Rosa learned to paint animals by either convincing her brothers to lug them six stories up to their apartment, or dressing herself in pants and visiting the stockyards and slaughterhouses of the city. Once she had attained some success, she traveled to the French countryside, expanding the view, but always returning to the subject of the domestic labor that made city life possible.

Though inspired by the new, painterly techniques in the landscapes and domestic animal paintings and sculptures of the Barbizon School and a particular pet of their leader Jean-Baptiste-Camille Corot, the young Rosa Bonheur hedged her bets by blending an Academic finish with the working class/domestic animal focus of the Barbizons to create a popular middle-of-the-road style known as the *juste milieu*. While more politically-oriented artists like Jean-François Millet came under fire for the supposedly "socialist" sentiments expressed in their paintings of the working class, *juste milieu* artists were able to escape the opprobrium of conservative critics. Though personally radical, Rosa remained professionally centrist and, even though she became one of the leading chroniclers of the labor of the rural worker, she remained popular with the ruling powers by avoiding the appearance of supporting dangerous political sympathies for the peasant class. At the Exposition Universelle of 1855, she won a gold medal for *La Fenaison en Auvergne*, or *Haymaking in the Auvergne*; critic Anatole de LaForge wrote that her entire oeuvre could be called "Hymn to Work." Unlike Millet's, Bonheur's workers seem to be enjoying their labor as well as the rude health promised by work in the wholesome sunshine and fertile fields. Some of her reverence for the working class doubtless stemmed from her father's involvement with the socialist movement, yet Rosa herself managed to remain a favored artist of Emperor Napoleon III and his wife, the Empress Eugenie. Her own role as a self-supporting woman not afraid to wear the pants (literally, at a time when it was illegal for a woman to do so) in her family and prosper at a profession largely restricted to men (women were not allowed to attend the École des Beaux-Arts) may have made her cautious at expressing views that would carry her too far beyond the pale. Nonetheless, the ability of Rosa's works to soothe rather than agitate made her a particular favorite despite her gender, and in 1865, while serving as regent, Empress Eugenie made her the first female artist to receive the Légion d'Honneur.

EA

## Worth Quoting

*When art is in trouble, realism comes to the rescue.*

Stendahl [Marie-Henri Beyle]



### LIBRARY TOURS

Library tours are offered every Saturday and Sunday from 1:30 p.m. - 2:00 p.m.

### STROLLER TOURS

THIRD WEDNESDAY of each month we offer a tour just for parents and caregivers and their children 2 years of age and younger. All tours start at 10:00am and will meet in the lobby of the museum. Single strollers, tandem strollers, and front-carrying baby carriers are permitted. If you have questions please call Emily Feazel at 318-865-4201, ext. 130 .

### GROUP TOURS

Seven group tours are offered at the Norton ranging from the Greco-Roman Tour: Myths and Wars to the Cowboy Artists Tour. Group tours are available by appointment year-round for groups of 10 or more and last approximately 45 minutes.

For more information or to schedule a tour or presentation, please call 318-865-4201, ext. 128.

### SUGGESTIONS AND IDEAS?

To offer us feedback or suggestions, please email Ashleigh:  
[anm@rwnaf.org](mailto:anm@rwnaf.org)

### ORAL HISTORY PROJECT

The R.W. Norton Art Foundation is pursuing interviews with veterans of World War II, Korea, Vietnam, Desert Storm, Iraq and Afghanistan. Also of interest are individuals who were involved in Louisiana's civil rights struggle, energy explorers, and those who gave the state of Louisiana and the city of Shreveport its musical and artistic heritage. Each interview will be digitally recorded by the Norton to be stored and used for historical purposes, and each interview subject will also be given a copy of the recording to share and preserve his or her memories for family and friends.

If you are interested in participating in or would like more information about the Oral History Project, please call 318-865-4201 ext. 122 or visit the Norton's website: [www.rwnaf.org](http://www.rwnaf.org)

### MUSEUM LOCATION AND HOURS:

4747 Creswell Avenue  
Shreveport, LA 71106  
318-865-4201  
[www.rwnaf.org](http://www.rwnaf.org)

Tuesday through Friday 10:00 a.m. - 5:00 p.m.  
Saturday and Sunday 1:00 p.m. - 5:00 p.m.  
Closed Mondays and National Holidays