

Dear Friends,

The museum has been a very busy place. Last semester, with *Rodin: A Magnificent Obsession*, *Sculpture from the Iris* and *B. Gerald Cantor Foundation*, we saw record crowds in our galleries. Rodin's sculpture, such an important and well-known celebration of artistic accomplishment, provided a springboard to discussion about creativity, authenticity, authority, ambition, and fame. The response of public school groups, university classes and members of our surrounding communities was heartwarming indeed.



United States Senator Chris Dodd and his family visit the Rodin exhibition during UConn's Family Weekend in October 2007.

The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946 deepens our program of Human Rights themed exhibitions. Guest curator Delphine Hirasuna begins with a personal story. This story, however, grows to national proportions and, ultimately, becomes universal. While informing us about a difficult and troubling passage in our own history, our own times, the exhibition speaks eloquent volumes of the triumph of the human spirit through creativity. On the one hand, trained artists applied their skills to bear witness to the forced evacuation of all people of Japanese ancestry from the West Coast in 1942. On the other, individuals with no previous artistic training honed tremendous skills with improvised tools using found objects, scrap and indigenous materials. The creation of art was an important way to *gaman*, to endure the seemingly unbearable with patience and dignity.

This exhibition has brought together people. People who study the internment; those who survived it; and those whose families were forever changed by it. Here on campus, the exhibition has special historical meaning: One way for young people to be furloughed from the camps, aside from volunteering for frontline military duty, was if their colleges or universities would allow them to continue their studies. The University of Connecticut was one of the few that did.

And now, some membership news. Since we implemented new membership benefits several months ago, feedback has been overwhelmingly positive. Not surprisingly, the most popular offering is NARM, the North American Reciprocal Museum program. By becoming a NARM partner, our members at the Contributing level and higher receive benefits such as free admission and store and event discounts at more than 250 museums throughout North America.

And that number is growing. Recently the Springfield Museums at the Quadrangle and the Hood Museum at Dartmouth were added to this list of New England Museums, which includes the Peabody Essex Museum, the RISD Museum of Art, the Sterling and Francine Clark Art Institute, and the Worcester Art Museum, to name a few. To make this information more readily available to our members, *Looking Around* will now include and highlight the exhibition schedules of all NARM partners in our area. The listing of non-NARM museums will remain virtually unchanged in future issues.

I hope your new year has begun well. Enjoy the winter—or at least endure it—with many visits to the museum. I look forward to seeing you in the galleries.

All the best,

Steven Kern

Director, The William Benton Museum of Art

January 22–March 30

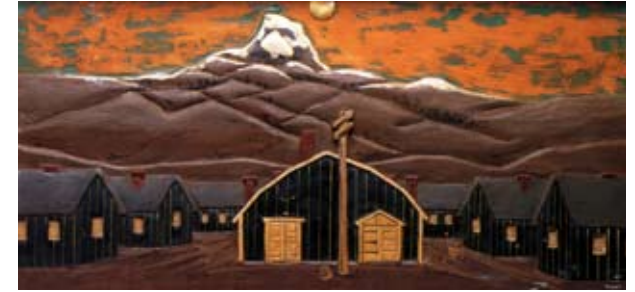
The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946

In Japanese, the word *gaman* means “enduring the seemingly unbearable with patience and dignity.”

The Benton is pleased to present through March 30 a powerful exhibition with more than 100 examples of art created by Japanese American internees who were incarcerated as a result of President Franklin D. Roosevelt's Executive Order 9066 following the bombing of Pearl Harbor and the subsequent U.S. declarations of war. The exhibition's guest curator is Delphine Hirasuna, whose 2005 book of the same title is the basis for this exhibition.

Viewed as potential threats to national security, men and women, children, the elderly and the infirmed from the West Coast were given just a few days in May 1942 to put their affairs in order, gather only the personal belongings they could carry, and report to assembly centers at local racetracks, horse pavilions and fairgrounds. There they remained for four to six months while ten internment camps were constructed to house them in remote parts of California, Arkansas, Arizona, Utah, Idaho, Wyoming, and Colorado. The internees were imprisoned behind barbed wire, in inhumane conditions, guarded by armed soldiers. To survive, they turned to the practice of *gaman* and created the remarkable works in this exhibition. They carved sculptures of bears, birds and elephants; built chairs, chests of drawers, model ships and heart pendants from scrap wood; wove baskets from unraveled twine; made rings from peach pits and pins from shells and beans. What they created represents a deeply moving testimony to the nobility of the human spirit in adversity.

This exhibition is based upon the book *The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946* by Delphine Hirasuna (Ten Speed Press, 2005) and was first held at the San Francisco Museum of Craft and Folk Art. The touring exhibition has been organized by the William Benton Museum of Art, University of Connecticut, and the Oregon Historical Society in collaboration with the National Japanese American Historical Society. The Benton presentation is made possible with the support of the Connecticut Commission on Culture and Tourism and the Nathan Hale Inn and Conference Center, and in partnership with the University of Connecticut Asian American Cultural Center, Asian American Studies Institute, and the Foundations of Humanitarianism program.



Unknown artist, *Heart Mountain, Wyoming*, bas-relief carved and painted wood panel. Japanese American Museum of San Jose (California). Reprinted with permission from *The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942-1946*. Copyright © 2005 by Delphine Hirasuna, Ten Speed Press, Berkeley, CA. Photo Credit: Terry Heffernan.



Shigeo Naito, Interned at Poston, Arizona, *Lion*, carved ironwood. Lent by the Naito Family

January 22–March 30

A Place Called Manzanar: Photographs by Ansel Adams



Entrance to Manzanar, Manzanar Relocation Center, California. Photograph by Ansel Adams, courtesy U.S. Library of Congress, Prints and Photographs Division.

In 1943, distinguished American photographer Ansel Adams (1902-1984) captured through his lens the individuals, daily life, work, and pastimes in the Manzanar War Relocation Center, located at the eastern edge of the Sierra Nevada mountains, approximately two hundred miles northeast of Los Angeles. Of his photos, Adams wrote when he offered the collection to the Library of Congress in 1965, “The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had

overcome the sense of defeat and despair [sic] by building for themselves a vital community in an arid (but magnificent)

environment.... All in all, I think this Manzanar Collection is an important historical document.” While criticized by some for their beauty and seeming cheerfulness, the photographs chronicle the lives and activities of the camp that eventually held more than 10,000 prisoners.

This documentary installation of contemporary prints is drawn from the extensive digital holdings of the Library of Congress; it is exhibited in conjunction with *The Art of Gaman*, further contextualizing the experience of the Japanese American internees. The photographs in this exhibition are contemporary prints from “Suffering Under a Great Injustice: Ansel Adams’s Photographs of Japanese-American Internment at Manzanar,” in the Prints and Photographs Division at the Library of Congress.

January 22–March 30

Manzanar and Tule Lake: A Soundscape by Richard Lerman

Location recordings were made at these two Japanese American internment camps in California. Using self-built transducers, sounds were recorded from artifacts still at the camps: barbed wire, crumbling foundations of the former barracks, plants, and from the boughs of an apple tree that had been planted by the internees. One also hears windharps, site-specific pieces the artist constructed at the sites.

“For me,” wrote Richard Lerman, “the recording made at sites from the existing objects and plants are about the past—these objects were present at that time and were therefore witness to everything that occurred at the camps. The windharps and constructs are more about the present time and explore how we now regard these places.”

Manzanar and Tule Lake is the second section of a longer work, *From Dark to Light...but Dark*. In this piece, the other recording locations include Auschwitz, Trinity Site (New Mexico), and Hiroshima.

Richard Lerman works in audio art, installations, and media. For years he has designed and built his own transducers usually using piezo disks. These are able to record sounds too soft for our hearing and allow him to record sounds of the environment that also allow the sonic flavor of each material to emerge. We know these as the devices inside cell phones beckoning us to answer.

January 22–March 30

Pamina Traylor’s “Tagged”



Pamina Traylor (American, born 1964), *Tagged*, glass and mixed-media, 2001–2004. Museum Purchase, World Art Fund, 2008.1

This extraordinary work required three years to complete and is a meditation on the nature of ethnic prejudice. Images are photo transferred onto solid-sculpted glass “tongues.” The majority of the photographs are altered reproductions of photos by Dorothea Lange, taken for the War Relocation Authority during the period that Japanese Americans were forcibly relocated to internment camps. The “book” shows a family photograph from the Topaz Internment Camp, with the artist’s mother shown as a young girl seated at the right. The newspaper clippings, primarily from *The New York Times*, are about recent ethnic prejudice directed against Arab Americans. All the clippings are from September 11, 2001 to 2004, when the work was completed. *Tagged* is being presented as part of the on-going Dialogues program in conjunction with *The Art of Gaman*.

January 22–May 23

Rome, Italy and Europe

This exhibition illustrates the various ways the classical tradition and the Italian landscape influenced European art between 1600 and 1800. At the center of the European art world was Rome and, despite the rise in importance of Paris and London in the 18th century, Rome remained the most important cultural center until the 19th century. Rome was, above all, the source of the western European classical tradition, visibly manifested by the Roman architectural and sculptural monuments that dominated the city. And there was the Italian landscape, especially the Roman Campagna, the lands stretching south and east of the city. The landscape and light of the Campagna inspired artists until the end of the 19th century. The city’s warm climate, exotic fruit trees, and long history attracted Dutch, Flemish, English, French and German artists from the 17th century on, for few artists could avoid the weight of the classical tradition nor the landscape that Rome and Italy embodied. The exhibition is drawn from the permanent collection of the Benton Museum and includes generous loans from the collection of Asbjorn R. Lunde.



Nicolaes Berchem (Dutch, 1620–1683), *Mountainous Landscape*, undated, oil on canvas. Lent by Asbjorn R. Lunde.

April 12–May 11

2008 Master of Fine Arts Exhibition

This year’s exhibition presents the thesis work of Krysten Bailey, printmaking; Jennifer Dierdorf, sculpture & mixed media; Valerie Garlick, photography; Patrick Hammie, painting; and Matthew Jensen, photography.

Calendar at TheBenton

January

- Jan. 25, 5–7:30 pm Opening Reception: *The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946*; *Pamina Traylor’s “Tagged”*; *Manzanar and Tule Lake: A Soundscape by Richard Lerman*; and *A Place Called Manzanar: Photographs by Ansel Adams*
- Jan. 27, 2 pm Films on a Sunday Afternoon: *Come See the Paradise*

February

- Feb. 3, 2 pm Films on a Sunday Afternoon: *Of Civil Wrongs and Rights: The Fred Korematsu Story*
- Feb. 6, 12:15 pm First Wednesday Talk: Thomas Bruhn, Curator, *Rome, Italy and Europe*
- Feb. 1–Feb. 7 Lunar New Year Wish Tree, The Store at the Benton
- Feb. 8–Feb. 14 Make It/Take It Valentines, The Store at the Benton
- Feb. 10, 2 pm Films on a Sunday Afternoon: *Rabbit in the Moon*
- Feb. 10, 5 pm Music on a Sunday Afternoon: *String Chamber Music*, cellists Pansy Chang and Kangho Lee
- Feb. 17, 2 pm Films on a Sunday Afternoon: *The Cats of Mirikitani*
- Feb. 19, 4 pm Day of Remembrance Lecture
Triumph of the Spirit: Art and Crafts from the WWII Japanese American Internment Camps, Delphine Hirasuna, author and guest curator

The lecture will be followed by a reception and book signing.
- Feb. 20, 12:15 pm Third Wednesday Talk: Steven Kern, Director, *The Art of Gaman*
- Feb. 24, 2 pm Films on a Sunday Afternoon: *Manzanar*; *Meeting at Tule Lake*; and *Topaz*

March

- Mar. 2, 2 pm Films on a Sunday Afternoon: *American Pastime*
- Mar. 2, 5 pm Music on a Sunday Afternoon: *Shakuhachi* (traditional Japanese bamboo flute)
Elizabeth Bennett
- Mar. 5, 12:15 pm First Wednesday Talk: Fe Delos-Santos, Program Specialist, Asian American Studies Institute, *The Art of Gaman*
- Mar. 8–Mar. 16 Museum closed for Spring Break
- Mar. 19, 12:15 pm Third Wednesday Talk: Emily Schubert, Graduate Student Assistant, *Pamina Traylor*
- Mar. 19, 4 pm Art History Lecture/Current Research
Reading a Medieval Book of Remedies: Images, Information, and Communication Design, Jean Givens, Associate Professor
Department of Art and Art History
- Mar. 22–Mar. 23 Museum closed for Easter
- Mar. 30, 2–4 pm Oral History Workshop at the Benton
Enduring Connections: Workshop on Conducting and Preserving Family Oral Histories, Fe Delos-Santos, Program Specialist, Asian American Studies Institute

April

- Apr. 2, 12:15 pm First Wednesday Talk: Steven Kern, Director, *The Lure of the South: Rome, Italy, and Europe*
- Apr. 11, 5–7:30 pm Opening Reception: *The 2008 Annual Master of Fine Arts Exhibition*
- Apr. 16, 12:15 pm Third Wednesday Talk: Emily Schubert, Graduate Student Assistant, *MFA Exhibition*

May

- May 24–June 2 Museum closed for Memorial Day and reinstallation

Important Notice

Events and programs are subject to change. Please call 860-486-4520 or check online at www.thebenton.org

The Museum Is Closed

March 8–16 for Spring Break
March 22–23 for Easter
May 24–June 2

See Program Details, following page

Gallery Hours

Tues–Fri: 10 am–4:30 pm
Sat–Sun: 1–4:30 pm

The Store at the Benton & Café Muse Hours

Tues–Fri: 10 am–4 pm
Sat–Sun: 1–4 pm

Program Details

These programs are made possible, in part, by the Evelyn Simon Gilman Program Fund. All events take place at The Benton.

Day of Remembrance Lecture

4:00 pm
Triumph of the Spirit: Art and Crafts from the WWII Japanese American Internment Camps, Delphine Hirasuna, author and guest curator
The lecture will be followed by a reception and book signing. Co-sponsored by the Asian American Cultural Center and the Asian American Studies Institute.

Free

Art History Lecture/Current Research

4:00 pm
An ad hoc lecture series featuring faculty in the Department of Art and Art History presenting their latest areas of research.

Free

Music on a Sunday Afternoon

5:00 pm; doors open at 4:45 pm
Tickets available at the door

Public \$10.00

Members \$5.00

UConn Students \$5.00

Films on a Sunday Afternoon, 2 pm

A selection of films will be shown in conjunction with *The Art of Gaman*. The series runs from January 27 through March 2 and includes documentary shorts and full length features related to the Japanese internment during World War II from diverse points of view and in multiple voices. Co-sponsored by the Asian American Cultural Center.

Free

First and Third Wednesday Talks

Lunchtime tours of Benton exhibitions

Free

Parking

Free parking is available campus-wide after 5:00 pm and on weekends. Paid parking is available in the North and South Garages. Shuttle bus service on campus is free, but does not operate on weekends. See campus map online at www.uconn.edu/map.

Handicapped Access and Parking

The museum galleries, Café Muse and the Store at the Benton are fully accessible. Parking is available in the parking garages and, after 5:00 pm and on weekends, in any designated space campus-wide. For free accessible van service, call 860-486-4991. Van service does not operate on weekends.

Events and programs are subject to change; please check online at www.thebenton.org or call **860-486-4520**.

Education at TheBenton



What would you take?

On May 3, 1942, Japanese and Japanese-Americans in the San Francisco Bay area were notified that they had to report to assembly centers by May 9 at noon for evacuation. This was in accordance with Executive Order 9066, signed by President Franklin Roosevelt after Pearl Harbor and the declaration of war against Japan. It required the relocation of all people of Japanese ancestry—some 120,000 people with as little as 1/16 Japanese heritage—from the West Coast to distant internment camps in isolated deserts and swamps, purportedly in the interest of national security, but undeniably as a result of ethnic prejudice.

The evacuation notice informed them that they would be allowed to take only what they could carry and that had to include clothing, bedding, dishes and utensils, and all necessary personal items. No pets; no household furnishings. In six short days, thousands of people had to suspend life activities and livelihood, settle personal, professional, and household affairs, and leave their homes for an indefinite and unknown period of time.

A small vignette has been installed at the Museum's entrance; antique luggage and Japanese textiles lend a sense of authenticity. Most importantly, the two suitcases, sack and boxes are reasonably what one person can carry.

What would you take? A bulletin board is filling up with responses.

This inter-active installation, on view through March 30, is presented in conjunction with *The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946*.



Group Tours

Docent-led tours of Benton exhibitions are available for groups of five or more people. For booking arrangements, please contact Tracy Lawlor at least two weeks in advance of the desired date.

For further education information, please e-mail questions to tracy.lawlor@uconn.edu or call **860-486-1711**.

Café Muse & The Store at TheBenton

Peace Cranes for sale at The Benton

Cranes are the traditional Japanese symbol for peace; they are also a popular subject in the art of origami. These origami Peace Cranes are handmade in the United States for Peace Craft, a company that donates 5% of their sales to organizations involved in relieving children's suffering.



Peace Crane.

Tea for Two

Back by popular demand! Bring a friend and relax with a pot of tea and a pastry, served in china cups with linens. Keep with the Japanese theme and choose a soothing green tea or perk up the afternoon with black tea. Available Wednesday, Friday and Saturday afternoons, 1:00–3:30 pm in the Café Muse.

Celebrate the Year of the Rat

Lunar year 4705–4706 begins on February 7. Come hang your New Year's wish on our Wish Tree and make it come true with a donation.



Make It/Take It 2007

Make It/Take It Valentine's Day Cards

Feb. 8–14. It's that time of year again. Show your sweetie how much you care with a handmade card. We supply the paper, trim and glue; you supply the creativity! Cost: \$3.50 per card

Annual Spring Sale

April 27–May 4. Gifts for Mom, Dad and the Grad!

Previews

Check 'em out before they're famous. *Previews* is a monthly student exhibition in the Café Muse, opening on the first Tuesday of the month during the academic year. This semester begins on February 5 with the work of photo-journalist Phillis Kwentoh.

For further education information, please e-mail jeanne.ahern_mogayzel@uconn.edu or call **860-486-2677**.



Phillis Kwentoh, *Nwa Ifele (Shy Child)*, 2007

Connect at TheBenton

We would like to thank our upper-level members from 2007.

Benton Circle

Dr. Martin and Dr. Lynn Z. Bloom
Evelyn Simon Gilman

Director's Circle

Carol and Paul Colombo
Rob and Nancy Grover

Sustaining Members

Ms. Anne E. McAloon
Theodore and Susan Chambers
Dr. Dennison Nash
Mr. and Mrs. Antonio Romano
Catherine and Steven Smith
Jim Stebbins and Kathy James-Stebbins

Patrons

Curt and Ina Ruth Beck
Mrs. Patricia Hempel
Harry M. and Lynn A. Johnson
George R. K. and Janet Jones
Catherine C. and Devendra Kalonia
Lin and Waldo Klein
Mr. and Mrs. Lionel Olmer
Lynda Barrow and Peter Polomski
Hal C. Reed
Winthrop and Anne Smith
Gladys and Edwin Tucker
Mr. and Mrs. Jeff von Munkwitz-Smith
Mrs. Kenneth G. Wilson
Dean David Woods

Contributing Members

Mona and Gregory Anderson
Leon and Malta Bailey
Mrs. Mary Rogers Beckett
Ms. Peggy Beckett-Rinker
Mr. and Mrs. Harry Birkenruth
Mrs. Katherine Brophy
Ms. Juliet Cassone
Mr. Fred A. Cazel, Jr.
Mr. and Mrs. George Cole
Bob and Roberta Coughlin
Mr. Roger Crossgrove
John E. Cyr
Mr. and Mrs. John T. De Wolf
Thomas C. Flanigan
Mr. and Mrs. Michael Freedman
Mr. and Mrs. Harry S. Gaucher, Jr.
Michael and Gloria Gerald
Hedda von Goeben

Heinz and Virginia Herrmann
Mr. and Mrs. G. Michael Howard
Ms. Jan Huber
Nancy M. Kline
Jane and Jim Knox
Mr. and Mrs. Norman Kogan
Mr. and Mrs. Scott K. Lehmann
Mr. and Mrs. Gerald Leibowitz
Doris Levinson
Dr. and Mrs. Carl W. Lindquist
David Markowitz
Marcia Reid Marsted and Jeffrey Marsted
Gus and D'Ann Mazzocca
Mr. and Mrs. David Michaels
Joan and Jerome Neuwirth
Corine and Richard Norgaard
Mr. and Mrs. George Raney
Mr. Richard Reynolds
JoAnn Robinson and David Russell
Ms. Billie I. Salter
Mr. Salvatore Scalora
Richard H. Schimmelpfeng
William J. Hopkins and Blanca G. Silvestrini
Mr. Jonathan E. Stone
Susanna Thomas
George William Thorne, DDS
Dr. Theodore T. Yungclas
Mr. and Mrs. Thomas Weinland
Judith and Henry Zachs

Membership Levels

\$20 Student/Senior/Educator
\$30 Individual
\$40 Dual/Family
\$75 Supporting
\$125 Contributing
\$250 Sustaining
\$500 Patron
\$1,000 Director's Circle
\$5,000 Benton Circle

For further membership information, please e-mail lynn.eriksson@uconn.edu or call **860-486-1709**.

TheBenton

The William Benton Museum of Art
School of Fine Arts, University of Connecticut



272600

The William Benton Museum of Art

University of Connecticut
245 Glenbrook Road, Unit 2140
Storrs, CT 06269-2140
860-486-4520
www.thebenton.org

Gallery Hours

Tues–Fri: 10 am–4:30 pm
Sat–Sun: 1–4:30 pm

The Store & Café Muse Hours

Tues–Fri: 10 am–4 pm
Sat–Sun: 1–4 pm



**Connecticut Commission
on Culture & Tourism**

Non-Profit Org.
U.S. Postage
PAID
Storrs, CT
Permit No. 3