

de Saisset

director's message

Welcome to the new academic year! We have an exciting program of exhibitions and events to share with the community this year. You won't want to miss any of it!

This past spring and summer, we presented the special exhibitions *Here and Now* and *Recovered Views: African American Portraits, 1911-1925*. We were honored to host nationally respected writer and curator Deborah Willis to lecture in connection with these exhibitions. We also presented our third-annual College Night event in conjunction with these shows. Both events drew hundreds of Santa Clara University faculty, students, and members of the general community to the Museum.

In other news, our permanent collection preservation project has begun! Partially sponsored by the National Endowment for the Humanities, this project began with our collection move on June 1, 2005. All summer, construction crews have

been working in the Museum to prepare the facility for the high-density storage units that will house our 10,000-object collection. We look forward to the completion of this project—and a more accessible collection for faculty, students, and researchers— this academic year. However, we still need your support to finish this project. The de Saisset Museum requires \$140,000 in additional funds for the permanent collection preservation project.

Your support will ensure the preservation of our art and history collections for the future enjoyment of generations of Museum visitors. To make a gift, please contact me at 408.554.4528 or at rschapp@scu.edu.

We are honored to be presenting two important exhibitions this fall that address the Holocaust. *Impossible to Forget: The Nazi Camps Fifty Years After: Photographs by Michael Kenna* and *Multiply by Six Million: A Personal Perspective on the Holocaust: Portraits of Survivors from the Legacy Project* by Evvy Eisen exemplify the de Saisset Museum's mission to showcase exhibitions



Deborah Willis discusses Keba Konte's installation with Kari Rivera after Willis's lecture on African American photography on May 15, 2005. Photo: Karen Kienzle

le temps

FALL 2005

DE SAISSET MUSEUM

SANTA CLARA UNIVERSITY

exhibitions

Impossible to Forget: The Nazi Camps Fifty Years After Photographs by Michael Kenna

October 1 – November 20, 2005

Impossible to Forget is a powerful and moving exhibition of 80 photographs by internationally recognized English-born photographer Michael Kenna. The photographs, selected from several thousand images produced over a twelve-year period, document the Nazi concentration and extermination camps in Germany, Austria, Poland, the Czech Republic, Belgium, France, Italy, Holland, and Latvia, which Kenna began photographing in 1988.

Born after World War II, Kenna belongs to a later generation of artists and writers who did not experience the

Holocaust directly. During his first visit to the Natzweiler-Struthof concentration camp in France in 1986, Kenna was overwhelmed by the abomination of the gas chambers and by the inexpressible suffering of the victims that can only be suggested by the haunting emptiness of the camps. Kenna's goal was to convey, from his own subjective point of view, what he found impossible to forget about the camps and their

respective histories. Knowing that a work of art can be an invitation to meditation, he returned over and over to the camps to photograph what



Michael Kenna, *Victims' Shoes, Lublin-Majdanek, Poland*, 1993, gelatin silver print, 24 x 20 in., © Ministère de la Culture-France

they had become: sites of contemplation. *Impossible to Forget* speaks of the profound need for humanity—both current and future generations—to persist in remembering the 11 million human beings murdered in these camps.

Impossible to Forget: The Nazi Camps Fifty Years After is organized by Patrimoine Photographique, Paris, with the support of the French Ministry of Culture, and is toured by Curatorial Assistance Traveling Exhibitions (CATE), Los Angeles. The de Saisset Museum will be the first venue for this exhibition in Northern California. The exhibition is accompanied by a hard-bound exhibition catalogue, available for purchase at the de Saisset Museum.

*Support for this exhibition
generously provided by
Mamoru and Yasuko Inouye*



Michael Kenna, *Camp Buildings, Auschwitz, Poland*, 1998, gelatin silver print, 24 x 20 in., © Ministère de la Culture-France

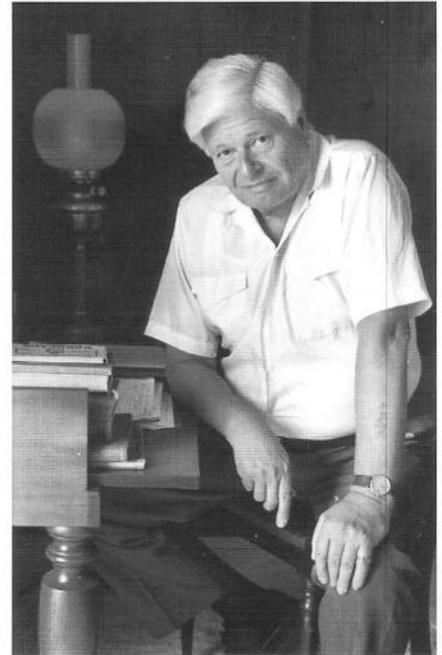
exhibitions

Multiply by Six Million: A Personal Perspective on the Holocaust Portraits of Survivors from the Legacy Project by Evvy Eisen

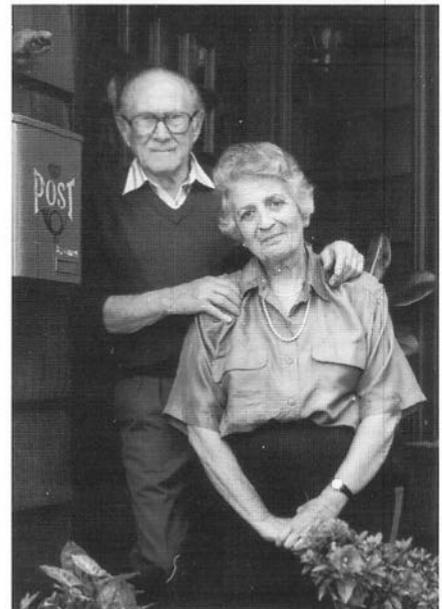
October 1 – November 20, 2005
(de Saisset Museum presentation)
September 19 – December 16, 2005
(Orradre Library presentation)

Multiply by Six Million is a powerful new photography exhibition that provides a local and personal perspective on the tragedy of the Holocaust. The exhibition showcases Inverness-based photographer Evvy Eisen's decade-long project to create portraits of Holocaust survivors living in the Bay Area and Europe and to collect their personal histories. The project now includes nearly 200 works, approximately 50 of which will be presented at the Museum and in a companion exhibit at Santa Clara University's Orradre Library. An album of never-before-shown portraits of 29 survivors will also be featured at the de Saisset. Each work in the exhibition includes a dramatic black-and-white portrait and an edited version of the subject's own description of his/her experiences before, during, and after the Holocaust. *The Legacy Project* has been critically lauded and is included in the archives of the United States Holocaust Memorial Museum in Washington DC, the Simon Wiesenthal Center in Los Angeles, and the Centre de Documentation Juive Contemporaine in Paris, France.

By featuring individual survivor portraits and stories, *Multiply by Six Million* offers viewers a personal perspective on the Holocaust. Photographer Eisen hopes that through this personal connection, we truly understand the Holocaust and thereby prevent it from ever happening again.



Evvy Eisen, *John Steiner*, 1992, gelatin silver print, 14 x 11 in., Courtesy of the artist



Evvy Eisen, *Frank and Hella Roubieck*, 1994, gelatin silver print, 14 x 11 in., Courtesy of the artist

programs

The Impact of the Holocaust on the Visual Arts: A Lecture by SCU Assistant Professor Andrea Pappas

Wednesday, October 26, 2005
6:00 P.M., Free
SCU Sobrato Commons

In this special lecture, Santa Clara University Assistant Professor Andrea Pappas will discuss art produced during the Holocaust as well as memorial modern and contemporary artwork.

Multiply by Six Million: Survivors' Stories

Wednesday, November 2, 2005
6:00 P.M., Free
SCU Sobrato Commons

Join photographer Evvy Eisen and Holocaust survivors featured in the *Multiply by Six Million* exhibition for a panel discussion.

Impossible to Forget: A Lecture by Michael Kenna

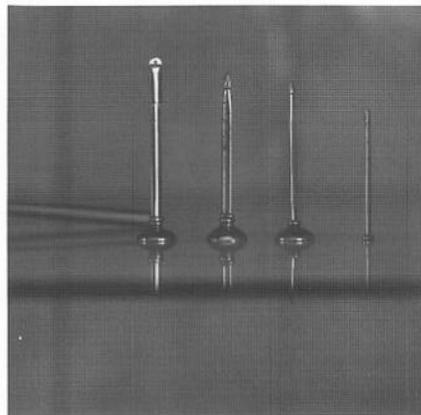
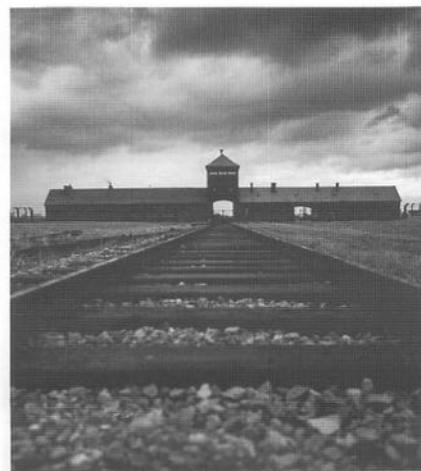
Wednesday, November 9, 2005
6:00 P.M., Free
SCU Sobrato Commons

In this very special lecture, internationally recognized photographer Michael Kenna will discuss his project *Impossible to Forget* in the context of his entire body of work.

Additional education programs will be offered through the special class *Representing the Holocaust*, part of Santa Clara University's Osher Lifelong Learning Institute. The Osher Lifelong Learning Institute provides education opportunities for mature learners (50+). For membership information, please visit www.scu.edu/osher/joinus.cfm or call 408.554.2382.



Evy Eisen, *Martin Kahane*, 2002, gelatin silver print, 14 x 11 in., Courtesy of the artist



Top: Michael Kenna, *SS Guard House (Death Gate)*, Birkenau, Poland, 1992, gelatin silver print, 24 x 20 in., © Ministère de la Culture-France

Bottom: Michael Kenna, *Hypodermic Surgical Instruments*, Sachsenhausen, Germany, 2000, gelatin silver print, 24 x 20 in., © Ministère de la Culture-France

collection update



Top: Construction netting secures decorative arts, sculpture, and boxes of works on paper on rows of temporary shelving. **Middle:** Large painting racks. **Bottom:** Richard Clews and Chrissy Masterman slide David Huffman's *Trauma Eve 2* into place (see page 7 for more information on this painting). Photos: Jean MacDougall

This project is partially supported by a grant from the National Endowment for the Humanities, Division of Preservation and Access. Any views, findings, conclusions, or recommendations expressed in this newsletter do not necessarily represent those of the National Endowment for the Humanities.

This June, we did something amazing at the Museum. In preparation for the National Endowment for the Humanities storage renovation project, twenty-four volunteers, five student staff, four professional art handlers, and four staff members moved more than 9000 collection objects from basement storage into temporary storage in the auditorium—up stairs, without the benefit of a freight elevator, *in five days*.

Prior to the move, the auditorium was emptied, office spaces were moved to the stage area, and temporary wood shelves and painting racks were constructed. Also, the volunteers and students attended a training session in the proper handling and storage of artwork and tracking procedures.

The first day of the move was the fastest. Paintings, three-dimensional objects, and boxes full of artifacts flew—carefully!—up the stairs as the volunteer recorders raced to track their new locations. The pace slowed somewhat the second day, and the third and fourth days were dominated by professional art handlers from Lawrence Fine Arts, South San Francisco, who easily carried enormous, heavy, unwieldy objects up the stairs. By the end of the fifth day, the three basement storage areas were completely empty of artwork—the collection move was done, and construction could begin!

Most of the Museum's collection is now stored safely and securely in the auditorium while high-density shelving and painting racks are installed in the basement and office spaces are renovated. We expect construction to be completed by the end of October 2005, and most of the permanent collection will be moved into the new storage vault by the end of 2005.

You can see pictures of the project's progress on our web site: www.scu.edu/desaisset (click on the "view the slideshow" link). We are adding

pictures every week, so check back for updates!

Finally, the Museum is so grateful for the hard work and support of the volunteers and students who worked on the move. We truly could not have moved the collection so quickly and carefully without their enthusiastic and dedicated assistance. Thank you!

Jean MacDougall, '94
Curator of Collections Management

Volunteers

Shirley Blaker
Marion Bratton
Vera Casasanta
Richard Clews
Joan Gallagher
Joan Gans
Laurel Hilton
Marciel Ingraham
Ross Jackson
Pete Lewis
Joanne MacDougall
Dorene Masterman
Mike Masterman
Beverly McLeod
Susan Prather*
Betty Ross
Thomas Schapp
Florence Silverman*
Maureen Standifer
Jack Sutcliffe
Caroline Stonesifer, '02
Julie Tomlin
Marilyn Wagner*
Roberta Williams
Mary Zodrow*

Student Employees

Emily Lewis, '05
Annie Masterman, '05*
Chrissy Masterman, '07
Justin Tsai, '08
Nick Wong, '05

**For two years prior to the move, worked Wednesday afternoons to prepare objects for temporary storage.*

docent's corner



Docents for the de Saisset Museum attend educational field trips several times a year to further their knowledge of the Bay Area and its history. This heron greeted the Docents at a recent field trip to Coyote Hills. Photo: Susan Prather

Fall is a special time of the year for many people. Children return to school with the excitement of new teachers, friends, and learning. The leaves turn brilliant colors heralding a glorious season of color and cooler weather. Summer is over and has been a time of rest and relaxation for many. I hope this has been the case for all the de Saisset Docents!

This Fall we have an exciting line-up of speakers at our monthly meetings, thanks to Maureen Standifer, our new Program Coordinator. At the September meeting, Patti Simone will introduce the Osher Lifelong Learning Institute and what it has to offer us in the way of educational enrichment classes at SCU. In October,

we will have a walkthrough of the Fall exhibitions. In November, Ron Chapman from the Mission Olive Tree Association discusses his organization's studies of olive trees at the California missions. At our holiday luncheon in December, we hope to have a special surprise speaker—details to follow.

As the auditorium temporarily houses the collection, these meetings will be held in the Wiegand Room in the Arts and Sciences Building, the building directly east of the Museum.

I hope to see everyone at all these meetings and with a renewed enthusiasm to begin touring again this Fall!

Julie Tomlin
Docent Chair

director's message, *continued from page 1*

focused on conscience, compassion, and social justice. In a special collaboration with SCU's Orradre Library, the *Multiply by Six Million* exhibition will be divided between the de Saisset and the Orradre Library. In conjunction with these exhibitions, we are delighted to be offering a special course, *Representing the Holocaust*, in concert with Santa Clara University's Osher Institute. Taught by SCU Professor Philip Riley, the course will allow lifelong learners (50+) to reflect on representations of the Holocaust in art and literature. For more information on signing up for this unique opportunity, please visit www.scu.edu/osher/joinus.cfm or call 408.554.2382.

In staffing news, I am pleased to announce that Don Larsen has joined the de Saisset Museum as our new Preparator. Don Larsen brings almost two decades of installation and exhibition experience to the Museum. We are delighted to have him on board!

A gentle reminder to members that this summer you received your membership renewal request. Please be sure to renew your membership so that you can continue to receive important benefits (including complimentary beverages at opening receptions, your de Saisset logo mug, invitations to special events, discounted and free publications, and more!). Your membership supports the exhibitions, educational programs, and collections that we provide to the community free of charge.

Rebecca M. Schapp
Director

collection spotlight

David Huffman

***Trauma Eve 2*, 2003**

Mixed media on panel

49 x 64 in.

de Saisset Museum permanent collection, Gift of the artist, 2004.25

Photo: Charles Barry

Oakland-based artist David Huffman's compelling paintings offer a unique glimpse into a powerful alternate world. In this futuristic universe, Huffman combines his diverse interests in astronomy, African American history, Japanese animation, and Gray's *Anatomy*. His eclectic compositions explore social and psychological transformation through a variety of painting techniques.

The derogatory caricatures of African Americans from the minstrel era—such as the mammy, Zip Coon, and Uncle Tom—form the core subject matter of Huffman's body of work. Huffman has transformed these caricatures into Trauma Smiles, named for their wide toothy grins that hide the trauma of generations of physical, emotional, and psychological pain. The Trauma Smiles navigate their own environment, operating massive robots such as *Trauma Eve 2*, the subject of this work. *Trauma Eve 2* is a Traumabot, or analog robot operated by the Trauma Smiles. She is a powerful fighter, with nuclear-powered rockets that launch from her breastplates.

Trauma Eve 2 combines the concepts of gender and ethnic oppression within one character. Huffman named her after the biblical figure,



highlighting the trauma and blame associated with the woman who was deceived into forcing mankind out of Paradise. At the same time, *Trauma Eve 2*'s bandana headwrap makes reference to African American slaves and domestic workers, while her exaggerated features reflect derogatory caricatures of African Americans.

David Huffman has been exhibiting his work in California and New York since 1993. Most recently Huffman's work has been on view at the San Jose Institute of Contemporary Art; the San Jose Museum of Art; New Langton Arts, San Francisco; The Studio Museum in Harlem; and the Santa Monica Museum of Art. This important painting provides a wonderful permanent record of the de Saisset Museum's 2004 exhibition *Dark Matter: The Art of David Huffman*.

Karen Kienzle
Curator of Exhibits and Collections

de Saisset Museum Staff

Karen Kienzle
curator of exhibits and collections

Don Larsen
preparator

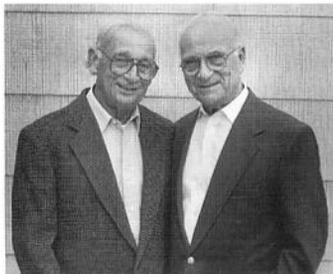
Jean MacDougall, '94
curator of collections management

Ramona Nadel
assistant to the director

Rebecca M. Schapp
director

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) at least 48 hours prior to the event.

calendar



Evvy Eisen, *Ernier and Erwin Levy*, 1997, gelatin silver print, 11 x 14 in., Courtesy of the artist

September

- 14 Docent Meeting, Wiegand Reading Room, Arts and Sciences Building, 9:30–11:30 A.M.

October

- 1 *Impossible to Forget: The Nazi Camps Fifty Years After: Photographs by Michael Kenna and Multiply by Six Million: A Personal Perspective on the Holocaust—Portraits of Survivors from the Legacy Project by Evvy Eisen* open to the public, 11:00 A.M. – 4:00 P.M.
- 12 Docent Meeting, Wiegand Reading Room, Arts and Sciences Building, 9:30–11:30 A.M.
- 26 *The Impact of the Holocaust on the Visual Arts: A Lecture by SCU Assistant Professor Andrea Pappas*, SCU Sobrato Commons, 6:00 P.M.

November

- 2 *Multiply by Six Million: Survivors' Stories*, SCU Sobrato Commons, 6:00 P.M.
- 9 Docent Meeting, Wiegand Reading Room, Arts and Sciences Building, 9:30–11:30 A.M.
Impossible to Forget: A Lecture by Michael Kenna, SCU Sobrato Commons, 6:00 P.M.
- 20 Last day Fall 2005 exhibits are open to the public, 11:00 A.M. – 4:00 P.M.

December

- 14 Docent Meeting and Holiday Potluck, Museum foyer, 9:30–11:30 A.M.

de Saisset

DE SAISSET MUSEUM
SANTA CLARA UNIVERSITY
500 El Camino Real
Santa Clara, CA 95053-0550
408.554.4528
www.scu.edu/desaisset

FREE ADMISSION

Museum hours: Tuesday–Sunday,
11:00 a.m.–4:00 p.m.
Closed Mondays and Nov. 21, 2005
– Jan. 26, 2006 for the installation of
Winter exhibits and the holidays.

de Saisset Museum exhibitions and programs are funded in part by a grant from Arts Council Silicon Valley, in partnership with the County of Santa Clara and the California Arts Council



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