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**LSU Museum of Art to open *Caroline Durieux: A Radioactive Wit*  
in honor of LSU's sesquicentennial**

**August 22, 2010 – November 7, 2010**



**BATON ROUGE, La.** - The LSU Museum of Art, located in the Shaw Center for the Arts downtown, will open *Caroline Durieux: A Radioactive Wit* on August 22, 2010. This exceptional exhibition highlights the prolific career of former LSU professor Caroline Durieux, and has been organized by the LSU Museum of Art in celebration of Louisiana State University's sesquicentennial anniversary.

Bringing together over 90 lithographs, colored cliché verre prints, radioactive electron prints, paintings, and sketches, *Caroline Durieux: A Radioactive Wit* displays Caroline Durieux's popular works of the 1930s and 1940s, as well as rarely-seen and some never-before-exhibited works from the 1950s to 1980s – her most prolific and inventive period. This exhibition chronicles Durieux's life, and highlights her well-known satirical depictions of American and Mexican bourgeoisie, as well as her emotionally-charged images of war, and technically-innovative radioactive prints and colored cliché verre prints.

Born in New Orleans in 1896, Durieux attended school at Newcomb College and the Pennsylvania Academy of Fine Arts. Shortly thereafter, she married and lived in Cuba, Mexico and New York, where she befriended and worked with many famous artists and writers, including Mexican muralist Diego Rivera. Her early works reflect the interesting people and places she encountered. “From the cobblestone streets of New Orleans to the smoky bistros of Mexico City, no one escaped the satirical eye of Caroline Durieux,” said Victoria Cooke, Assistant Director for Curatorial Affairs at the LSU Museum of Art.

In 1942, Durieux took a position with Louisiana State University’s art department, where she later pioneered new printing techniques, and refined old forms of printmaking. During the 1950s, the artist developed the electron print, with student Naomi Wheeler and her husband, Harry Wheeler, an LSU professor of botany. In the 1960s Durieux’s experiments led to the refinement of the nineteenth-century printing technique cliché verre, and with the help of John F. Christman, an LSU biochemist, Durieux began creating versions in color.

“Although groundbreaking, Caroline Durieux’s contributions to printmaking far exceed her technical advancements of printmaking,” explained Natalie Mault, Assistant Curator at the LSU Museum of Art. “The power of her works comes from a careful combination of social commentary, layers of meaning, and inquisitive experimentation.”

“It is like an epigram delivered in a dead-pan manner,” said Carl Zigrosser, the late art historian, in his 1949 book *43 Lithographs of the Thirties and Forties*. “The meaning sinks in casually; when all of a sudden the full import dawns upon one, it haunts one for days. Her work has that haunting quality because its roots are deep, its vision profound.”

*Caroline Durieux: A Radioactive Wit* chronicles the artist’s long and productive career, re-examines and provides a more comprehensive picture of her accomplishments.

Discover the artist whose imagination, careful craftsmanship and fearless experiments captured the imperfection of society for the greater part of the twentieth century, and led to new innovations in science and art, including the radioactive electron print.

*Caroline Durieux: A Radioactive Wit* is on display from August 22, 2010 through November 7, 2010.

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