University of Louisville

ThinkIR: The University of Louisville's Institutional Repository

Electronic Theses and Dissertations

5-2014

Hugh Haynie and the art of opinion : examining history, memory and controversy in museum exhibitions and interpretation.

Jessica Bennett Kincaid
University of Louisville

Follow this and additional works at: <https://ir.library.louisville.edu/etd>

Part of the [Art and Design Commons](#)

Recommended Citation

Kincaid, Jessica Bennett, "Hugh Haynie and the art of opinion : examining history, memory and controversy in museum exhibitions and interpretation." (2014). *Electronic Theses and Dissertations*. Paper 752.

<https://doi.org/10.18297/etd/752>

This Master's Thesis is brought to you for free and open access by ThinkIR: The University of Louisville's Institutional Repository. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of ThinkIR: The University of Louisville's Institutional Repository. This title appears here courtesy of the author, who has retained all other copyrights. For more information, please contact thinkir@louisville.edu.

HUGH HAYNIE AND THE ART OF OPINION:
EXAMINING HISTORY, MEMORY AND CONTROVERSY IN MUSEUM
EXHIBITIONS AND INTERPRETATION

By:

Jessica Bennett Kincaid
B.A. University of Kentucky, 2008

A Thesis
Submitted to the Faculty of the
College of Arts and Sciences of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Arts

Department of Fine Arts
University of Louisville
Louisville, KY

May 2014

Copyright 2014 by Jessica Bennett Kincaid

All Rights Reserved

HUGH HAYNIE AND THE ART OF OPINION:
EXAMINING HISTORY, MEMORY, AND CONTROVERSY IN MUSEUM
EXHIBITIONS AND INTERPRETATION

By

Jessica Bennett Kincaid
B.A., University of Kentucky, 2008

A Thesis Approved on

April 18, 2014

By the following Thesis Committee:

John P. Begley
Thesis Director

Peter Morrin

Dr. Madeline Burnside

DEDICATION

To my loving parents

William H. Kincaid

and

Joanne R. Kincaid

who have always encouraged my every endeavor,

both in education and in life,

and

To Wes and M.

who brought me coffee and reassurance,

without either of which

I might have given up long ago.

ACKNOWLEDGEMENTS

I extend my sincerest gratitude to my advisor John Begley and committee member Peter Morrin. It has been the greatest pleasure to learn from you both and I will carry the lessons you have imparted far beyond the classroom.

I would also like to thank my third committee member, Dr. Burnside, for her kind words and allowing me to complete this project at the Frazier History Museum.

Many thanks to Kelly Williams and the staff at the Frazier History Museum for inviting me to be part of your team and making this experience such a positive and memorable one.

Appreciation goes to Judges Anne and Smith Haynie, not only for permitting use of their private collection, but for providing such lively and personal insight into the life of the artist.

I must also recognize the significant contribution of my friends and colleagues whose words of consideration and encouragement have provided motivation at the most difficult times.

Finally, I owe my deepest thanks to my family, William and Joanne Kincaid, and Wes Chambers, who have worked and sacrificed as much for this milestone as I have. Your unwavering faith in me and your daily love and support has made this possible.

ABSTRACT

HUGH HAYNIE AND THE ART OF OPINION: EXAMINING HISTORY, MEMORY, AND CONTROVERSY IN MUSEUM EXHIBITIONS AND INTERPRETATION

Jessica Bennett Kincaid

April 18, 2014

This paper, which accompanies the exhibit “Hugh Haynie: The Art of Opinion”, examines the illustrative work of Louisville *Courier-Journal* editorial cartoonist Hugh Haynie, and the impact of his social and political commentary from 1958-1997. His cartoons targeted countless prominent political figures and notable pop culture personalities. His stance on controversial topics of the era was extremely progressive and his work facilitated political discourse through an easily accessible platform. The cartoons in the exhibit explore issues that occupied the work of Hugh Haynie, but are still very much with us today. The works selected for display present the multiple roles Hugh Haynie played as artist, political commentator, social advocate and First Amendment crusader.

The development of this exhibit proved to be an exercise in curatorial diplomacy. The challenges that presented were to navigate the presentation of controversial content while simultaneously maneuvering the respective points of view of the collector, the community, the institution and its stakeholders, but ultimately - and most importantly - the artist.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
INTRODUCTION.....	1
CHAPTER	
1. REMEMBERING HUGH HAYNIE.....	3
2. FORMING THE ART OF OPINION.....	10
3. MUSEUM POLITICS.....	25
4. CONCLUSION.....	38
REFERENCES.....	41
APPENDICES	
A. EXHIBIT DEVELOPMENT	
I. PRELIMINARY BUDGET.....	45
II. FLOORPLAN.....	47
B. EXHIBITION TEXT	
I. THEMATIC TEXT.....	48
II. HIGHLIGHT TEXT.....	56
III. ITEM TEXT.....	59
IV. TIMELINE.....	107
C. EXHIBIT DOCUMENTATION	
I. INSTALLATION.....	108
D. PROMOTIONAL MATERIALS	
I. PRESS RELEASE.....	112
II. NEWSLETTER ARTICLE.....	114
E. EVALUATION MATERIALS	
I. GALLERY SURVEYS.....	115
CURRICULUM VITAE.....	118

INTRODUCTION

In the spring of 2013 I was presented with the opportunity to work on a project with the Frazier History Museum. The project was to curate an exhibition of editorial cartoons drawn by *Louisville Courier-Journal* cartoonist, Hugh Haynie. The artist's son, Judge Smith Haynie, had approached the institution about mounting a show of his private collection, with hopes of finding a permanent home for the works. The opportunity was serendipitous, as the Kentucky Historical Society, where I was currently interning, held an extensive collection of Hugh Haynie's personal objects, correspondence, research files and ephemera. Here, I was able to conduct vital research using materials not readily accessible to the public.

The Kentucky Historical Society had produced an exhibit of the Haynie collection in 2002, shortly after the artist's death in 1999. Many of the pieces shown there had also been borrowed from the private collection of Smith Haynie. Thus I was presented with the challenge of creating a distinctly different exhibition, while using largely the same material as had been shown by the Kentucky Historical Society. While I hoped to make the exhibit as much about the artist as it was about the work, I never could have imagined the multiple concurrent narratives that would develop and ultimately inform each other. Personal and biographical information about the artist deepened the meaning of the artwork's content, which in turn was further contextualized by contemporary

events. In putting together this exhibition I found that by allowing the artist's voice to clearly and confidently emerge in synchronicity with a strong curatorial viewpoint that encourages openness, thoughtful examination, and application to current issues through an inquiry based method could provide an exciting, engaged and relevant exhibition of historic content and the work of a posthumous artist that could resonate with today's audiences. What resulted, was an interwoven story with the synergy of history, art, personality and memory combined.

CHAPTER I

REMEMBERING HUGH HAYNIE

Born in Virginia to a prominent commercial fishing family in 1927, Hugh Haynie was raised largely by an African American nanny named Anne with whom he formed a close bond.¹ Having spent the majority of his young life on ocean-going vessels, it came as no surprise when he enlisted in the United States Coast Guard in 1944. Upon his return, he attended the College of William and Mary where he began drawing for *The Flat Hat*, the school's student-run newspaper. After graduating in 1951 with a Bachelor of Arts in Fine Arts, Haynie returned to his post in the U.S. Coast Guard to serve in the Korean War. It was during his service that he met *Roots* author, Alex Haley. The two remained close friends for the duration of their lives.² Haynie's relationships with both Anne and Haley would play a crucial role in shaping his stance on the Civil Rights movement years later.

Returning stateside permanently in 1953, Haynie found his first full-time position at the *Daily News* in Greensboro, North Carolina. That same year he married Lois Cooper, whose name he would hide in the details of his cartoons until the couple divorced. After proving himself in Greensboro and further

¹ Samuel W. Thomas and William S. Butt, *Hugh Haynie: Perspective*, (Louisville: Pinaire Lithographing Corporation, 1974), 19.

² Hugh Smith Haynie, Jr., interviewed by Jessica B. Kincaid, Frazier History Museum October 11, 2013.

refining his craft at the *Atlanta Journal*, Haynie found a lasting home at the *Louisville Courier-Journal* in 1958. He was hired by *Courier-Journal* publisher Barry Bingham Sr., with whom he became very close and developed a long-standing partnership over the course of his career. Bingham allowed Haynie a great deal of latitude and autonomy in his work, only censoring him twice in thirty-eight years³. Bingham's instinctual faith in Haynie was apparent from the beginning, but such liberty for a cartoonist was rare. While publishers could not infringe upon their freedom of speech, opinionated cartoonists were frequently perceived as loose cannons who required close supervision so as not to make waves or damage ties that might be politically, operationally, or financially important to the newspaper.⁴ The dynamic between Haynie and Bingham was different however, the artist stating, 'I don't believe any cartoonist in the country has more freedom than I have.'⁵ Haynie had originally

drawn what eventually became his most famous cartoon while working in Atlanta, but his editor at the time did not allow him to print it as he felt the drawing made a negative statement about consumerism and might offend the paper's advertisers. Haynie showed the cartoon to Bingham upon his arrival at the *The Courier-*

³ Keith Runyon, interviewed by Jessica B. Kincaid, March 27, 2013, transcript.

⁴ Albert Robbins and Randall Rothenberg, *Getting Angry Six Times A Week: A Portfolio of Political Cartoons*, ed. Alan F. Westin (Boston: Beacon Press, 1979), xiv.

⁵ Thomas and Butt, *Hugh Haynie: Perspective*, 22

Journal however, Bingham loved it and it has run on Christmas Eve every year since (Appendix B, fig. 13).

Haynie also operated under the philosophy that it was better to ask for forgiveness after the fact than to request permission beforehand. He frequently pushed deadlines so that there were fewer opportunities for his editor or publisher to ask for revisions on illustrations that tested the boundaries of scandal and good taste. Haynie rarely edited his work at the request of his superiors, but he issued requisite public apologies in response to more than one cartoon.

The geographical progression of Haynie's life and career is not without significance. Having been raised in Virginia and spent the formative years of his career in southern states it is interesting that Haynie settled in Louisville, just south of the Mason-Dixon Line. At the time the *Courier-Journal* was the state's daily paper of record and Kentucky's position as a border state meant Hugh was not unanimously received with adoration by all to whom the newspaper circulated. The city of Louisville was widely considered to be more liberal than some of the state's rural and steadfastly conservative towns. As a result, Haynie perceived much of the distribution audience to be 'puritanical', and was convinced by the amount of critical mail he received that Louisville was 'the buckle on the Bible Belt'⁶. Haynie's notoriety as a progressive liberal and boisterous proponent of the civil rights movement and other taboo topics might

⁶ Robbins and Rothenberg, *Getting Angry Six Times A Week*, 129.

have been less controversial had he resided further north. Instead, in Louisville he earned the reputation of being a communist sympathizer.⁷

Haynie is fittingly described as brazen, though many cartoonists throughout the past and in recent history have rightfully earned the title of brave. Illustrators around the globe who publically call for social justice and political change are often the target of violence and unlawful punishment. Even two years after he abolished censorship of the press, King Louis Philippe had cartoonist Honoré Daumier imprisoned in 1832 for 'arousing hatred and contempt of the king's government.'⁸ In recent years, there have been a rising number of incidents in which cartoonists are banned from publication, persecuted, imprisoned, exiled, beaten or even killed at the hands of either the government or fellow citizens.⁹ Though displeasure or disagreement with Haynie's work more commonly manifested in the form irate letters to the editor or the occasional canceled subscription rather than acts of violence, he was in fact placed on the White House Enemies List by President Nixon. Haynie took great pride in this fact and continued to fully exercise his first amendment rights with more fervor than ever.

⁷ Hugh Smith Haynie, Jr., October 11, 2013.

⁸ Victor S. Navasky, *The Art of Controversy: Political Cartoons and Their Enduring Power*, (New York: Alfred A. Knopf, 2013), 73.

⁹ Navasky, *The Art of Controversy*, 4.

Function of Political Cartoons/Development of Visual Rhetoric

The United States enjoys a long history of notable editorial cartoonists, the likes of which include Dr. Seuss and Benjamin Franklin – who is credited with producing the first American political cartoon. However, it is Thomas Nast, who drew for *Harper's Weekly* from 1859-1886, who is considered the “Father of Modern Political Cartoons”.¹⁰ Nast, having lived and worked in an era where the general public could not be assumed to be literate, struck upon the notion of

Ben Franklin, *Join or Die*, metal cut, Pennsylvania Gazette, May 9, 1774.

visual learning. As a result, Nast developed a language of imagery through which to target his adversaries and inform his audience. In response to Nast's drawings, ‘Boss’ William Marcy Tweed, the most notorious subject of Nast's drawings and leader of the

Tammany Hall Ring, is quoted to have said,

“Stop them damned pictures. I don't care so much what the papers say about me. My constituents don't know how to read, but they can't help seeing them damned pictures!”¹¹

Thomas Nast, *Two Great Questions*, Harper's Weekly, August 19, 1871

¹⁰ Fiona Deans Halloran, *Thomas Nast: The Father of Modern Political Cartoons*, (The University of North Carolina Press: Chapel Hill, 2012), 21.

¹¹ Stephen Hess and Milton Kaplan *The Ungentlemanly Art: A History of American Political Cartoons*, (New York: Macmillan Publishing Co., Inc., 1975), 13.

The pictures never did stop and Haynie upheld the tradition of many cartoonists who came before him by continuing to produce a creative form of commentary that was accessible *and* understandable by the masses.

Alan Westin claims that political cartoons since the colonization of America have exhibited 'several consistent elements', primarily focusing on prominent figures, depicting factual events, and commenting on popular public opinion.¹² Though it is true that the themes and specific political issues on which cartoons focus have not changed greatly, as political processes and actions remain repetitive and cyclical, the genre of political cartoons has developed and evolved stylistically. Cartooning is a symbolic art with an established 'short hand', which cartoonists constantly borrow from and build upon.¹³ The universal use of a particular personification facilitates a conditioned understanding by the audience of what the cartoonist is communicating through imagery. For example, Nast popularized the images of the elephant and donkey as representative of the Republican and Democratic parties respectively, as well as the image of Santa Claus, which is still referenced in pop-culture today. Haynie also developed his own visual rhetoric and iconography with which to communicate political ideas and comment on the state of society. His style and depiction of notable figures became instantly identifiable and unique in comparison to his counterparts. His phallic representation of Nixon's characteristic nose, which may have further fueled their already contentious relationship, was notorious among his peers and

¹² Robbins and Rothenberg, *Getting Angry Six Times A Week*, viii.

¹³ Hess and Kaplan, *The Ungentlemanly Art*, 33.

remains so even today. Furthermore, while Haynie drew for a presumably more literate audience than Nast, he still aimed to educate and enlighten though humorously juxtaposed imagery. Many of Haynie's drawings included references

and allusions to elements of high culture, such as Shakespeare and the artwork of Old Masters. Haynie addressed his readers with lofty expectations of intelligence, refusing to lower his standards or “draw down to his audience.”¹⁴ He consistently used art to ‘question the foundations of American political identity and collective subjectivity.’¹⁵

¹⁴ Hugh Smith Haynie, October 11, 2013.

¹⁵ Timothy W. Luke, *Museum Politics: Power Plays at the Exhibition*, (Minneapolis: University of Minnesota Press, 2002), 2.

CHAPTER II

FORMING “THE ART OF THE OPINION”

As Hugh Haynie had lived in relatively recent history, there is very little written scholarship on him. Obtaining comprehensive and accurate information on his life and career proved to be a challenge. While basic biographical information was readily available, information allowing me to develop a deeper understanding of Hugh Haynie as both an artist and a person was lacking. Through Haynie’s own words, interviews with family and former colleagues, and careful consideration of the cartoons, a picture of the real Hugh Haynie eventually began to emerge that would shape the direction of the exhibition.

It helped that Haynie was a bit of a pack rat and collected nearly every scrap of paper that had ever come across his desk- all of which now reside in Special Collections at the Kentucky Historical Society. Months were spent combing through these archival materials, reading countless letters to and from Haynie on matters ranging from his compliments to an airline on the in-flight meal, to negotiating the details of his latest syndication contract. The majority of the letters, which dated as early as 1962, were from readers who wrote both complementarily and critically about the cartoons that appeared in the *Louisville*

Courier-Journal. Surprisingly, Haynie's responses to both critics and admirers were remarkably similar- he disagreed on both accounts. If a fan were to write to Haynie to tell him how much he enjoyed a particular cartoon, Haynie would reply with all the reasons why it was sub-par work. Conversely, if someone criticized him for the same cartoon, he was just as quick to defend it. These letters provided the most unfiltered and unbiased insight into the psyche of the artist. I suspected, and it was later confirmed through oral history interviews, that Haynie was so highly critical of his own work that he was reluctant to take compliments from admirers and more inclined to expect critical remarks. However, he stood resolute in his political opinions and refused to be unnerved by any opposing viewpoints.

Uncovering the personal side of Hugh, as opposed to his public persona, proved to be the greater challenge. While it seemed there were innumerable people willing to tell Hugh Haynie anecdotes, there were few who knew Haynie well enough on a personal level to speak with any depth about his motivations as an artist or about his private life. Haynie's former editor, Keith Runyon, said he 'knew Hugh as well as anyone could know Hugh.'¹⁶ Haynie was deeply private, especially in his later years, bordering on eccentric and reclusive. He confided in few and maintained the outward persona of the cavalier cartoonist with undeniable talent and swagger. In the end, it was his son and daughter-in-law who were closest to him.

¹⁶ Oral history interview with Keith Runyon

I conducted many interviews with former colleagues, relatives and family friends- starting with Keith Runyon and ending with his son. I also interviewed long-time neighbor Thomas McAdam, former colleagues Warren Payne and Marie Geary, as well as ex-wife Lois Haynie. I deliberately saved the interviews with those closest to him for last. Lubar contends that history and memory are both convenient constructs for conveying the past, the problem being that memory is typically far too personal.¹⁷ Through the oral history interviews conducted, I became concerned that the memories of the interviewees had become clouded by personal feelings and nostalgia as time passed. I became concerned that the oral history interviews I conducted were too clouded by personal feelings and time that had passed. The inconsistencies and differing accounts of the same stories was a sign of this phenomenon. In regards to the Pulitzer Prize that Haynie badly wanted but eluded Haynie throughout his career, Smith Haynie insists that his father was promised the award and later cheated out of it through some backhanded deal.¹⁸ However, Mr. Runyon tells the same story in a very different way.¹⁹

Additionally, Haynie divorced his first wife, Lois, for another woman whom he married and also later divorced. However, when he became sick near the end of his life, it was Lois who cared for him and as a result, the former Mrs. Haynie insists that she is a widow and does not acknowledge that they were ever

¹⁷ Steven Lubar, "Exhibiting Memories," in *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, ed. Amy Henderson and Adrienne L. Kaeppler (Washington: Smithsonian Institution Press, 1997), 16.

¹⁸ Hugh Smith Haynie, Jr., October 11, 2013.

¹⁹ Keith Runyon, March 27, 2013.

divorced. She and other family members explicitly and repeatedly requested that the exhibit not address the divorce at all. Those who were privy to the details regarding the dissolution of the Haynie's marriage refused to share them, and those who were willing to share, couldn't remember the specifics. However, the date of the couple's divorce is integrally relevant to one of the best points for audience engagement within the exhibition. Although it may seem like the kind of petty gossip that doesn't need to be included in the exhibit, it is important as an ending to the story of how Haynie hid Lois' name in his cartoons. When the narrative is introduced in an attempt to further engage the audience and encourage closer attention to the details of the illustrations, visitors are invited to 'find the Loises' in the cartoons throughout the exhibit. However, there are cartoons included in the exhibition that do not contain a hidden Lois, as they were drawn after the pair separated. Without knowing the date on which Haynie ended this practice, there was the possibility that some visitors would become disenchanted by trying to locate the 'Lois' in a work where one did not exist.

Obstacles and hurdles in exhibition development

While having access to the archives at the Kentucky Historical Society was extremely advantageous, I had hoped to diversify my research sources. In an attempt to do so, I looked to the library and archives at the *Louisville Courier-Journal*, where Haynie had worked for nearly 40 years. It was my anticipation that the newspaper might have retained particular cartoons that I had yet been unable to locate, and would also house objects that would be important to display

in conveying information about the newspaper printing and publication process. Unfortunately, the newspaper required a research fee to access the archives, which was charged per minute and was cost-prohibitive within the exhibition's budget. Additionally, archive holdings were not available via any type of finding aid or database through which I might conduct preparatory research to determine if on-site research was even necessary. Thus, pursuing the *Courier-Journal* as an information resource proved to be a fruitless endeavor, however it may still hold items that I believe would have been useful to this project.

While conducting research in the archives, as well as the permanent and special collections of the Kentucky Historical Society, I had begun to compile a list of objects I hoped to borrow for inclusion in the exhibition. The curator at the Frazier History Museum had informed me that there was an established and positive working relationship with the Kentucky Historical Society, and that borrowing items would not be problematic. However, upon requesting items for loan, the Kentucky Historical Society requested a loan fee of \$25 per item, something which they had never before asked of the Frazier History Museum. Since there were a great deal of small, individual items in our request, such as rulers and drawing implements, the cost to borrow all of the originally desired artifacts proved to be prohibitive and the number of items actually borrowed was greatly reduced. Additionally, Hugh Haynie's drafting table (*Appendix B, fig 115*), a key object that had been requested during the initial phases of development, had subsequently been put on display at KHS and there was debate about whether or not it would still be able to be loaned for the exhibit. Ultimately, only

ten artifacts, the drafting table included, were borrowed from KHS (*Appendix B, fig 115-116*).

In addition to navigating institutional relations, addressing the extent of Judge Smith Haynie's involvement in the development and production of the show required a great deal of diplomacy. The exhibit clearly had a high level of personal significance to Smith Haynie and the museum wanted to fully utilize his expertise as an informational resource. It quickly became apparent that Mr. Haynie had expectations of the show serving as a large-scale memorial and that he intended to be very involved in its concept development and production. Though it is not uncommon that struggles occur between an institution, its curators, and stakeholders regarding which narrative and message that should direct an exhibition, but boundaries had to be tactfully established. When allowing stakeholders who have a vested interest in the material to contribute to the development of the exhibition, museums must clearly outline exactly how much input they will take under advisement, the nature and extent of stakeholder involvement and the fact that ultimately the museum will retain sole discretion about presentation of objects and content.²⁰

Exhibit Layout and Installation

The personal collection of Smith Haynie is comprised of over 500 original cartoons and an unknown number of ephemeral items, all of which were

²⁰ Margaret May, "Exhibition Ideas: Integrating the Voices of Communities and Audiences," in *The Manual of Museum Exhibitions*, ed. Barry Lord and Gail Dexter Lord (Walnut Creek: AltaMira Press, 2002), 33.

available for use in the exhibition. The collection has never been fully inventoried or properly catalogued, so one of the first tasks was to sort the pieces and account for what was present. After examining each cartoon, obvious themes and groupings began to present themselves. General thematic sections were outlined as follows: 'Campaigns and Scandals', 'Social and Cultural Topics', 'War and International Conflict', and finally, 'Domestic Affairs and Local Politics', which in turn became the organizing structure for the exhibition. Ultimately, 107 works were selected based on criteria of historical significance, relationship to one another and thematic content, as well as visual interest. The cartoons were arranged chronologically within the thematic categories. Each section received introductory thematic interpretation and each work was accompanied by item level text. At least one piece from each section, five in total, was selected as a 'headliner' (*Appendix B, figures 9-13*). The headlining cartoons were works that were deemed to address topical issues that speak to topics still currently receiving news and media attention. In order to encourage the audience to give increased consideration to these works, they received different treatment in their presentation and interpretation. The headlining illustrations were matted and framed the same as the rest of the show, but instead of being hung directly on the wall, were offset onto large rectangular orange panels accompanied by yellow vinyl interpretive text adhered to the panel, which was then mounted to the walls. This presentation served to draw visual attention to these cartoons and

subliminal conscious attention to the still pertinent topicality of Haynie's work.

Other fabrication techniques were used to guide the order in which visitors navigated the exhibition. In addition to the 107 original works that were hung in the exhibition, over 64 reproductions were mounted on foam core and displayed using a wire suspension system, creating two additional half walls. This allowed the display of as many works by the artist as possible, including many pieces to which we did not have access to the original, and additionally solved way-finding dilemmas. Since each gallery bay measured just less than 1,000 square feet, and was large enough to accommodate more than one thematic sub-grouping, clear division of themes was needed. This was accomplished by presenting thematic interpretive text panels to introduce the section. However, in the case where the thematic text for two sub-groups was presented in one panel, the suspension walls served to delineate and separate space. Additionally, the

suspension walls assisted in directing traffic through the galleries so visitors encountered the cartoons in the intended thematic and chronological progression.

Another consideration early in the planning phases was the question of how to bring a very two-dimensional medium 'off the wall', in order for the audience to better connect with the work. I wanted to expand the content into the visitor space. Interactive engagement is challenging with a two-dimensional medium in a gallery of 3500 square feet. If unable to implement elements of tactile interactivity, I still wanted to provide the audience with opportunities for experiential interactivity. Kavanagh claims that the "ultimate appeal or success of museum exhibitions comes from their less-concrete, more romantic achievements like 'taking you back'. Museums carry us into dream space, awakening memories and socializing our individual versions of the past."²¹ *The Art of Opinion* was constructed to allow the audience to feel as if they had just entered the mind of Hugh Haynie. The gallery walls were painted a muted yellow, the color of an aged newspaper, music from the era was intermittently mixed with audio tracks from State of the Union addresses and other political speeches, and the lighting was kept dim – which was also done in consideration of the necessary conservational treatment of the cartoons.

²¹ Gaynor Kavanagh- *Dream Spaces: Memory and the Museum*, (London: Leicester University Press, 2000), 152.

The three-dimensional artifacts on loan from the Kentucky Historical Society included Mr. Haynie's drafting table, a lamp, lettraset, and various drawing implements. The original intention had been to re-create Haynie's office within the gallery, but changes to the institutional relations discussed previously in this paper, prohibited the ability to do so. His drafting table was displayed on a plinth in the center of the first gallery bay nearest the entrance (Appendix B, fig 122). By placing the drafting table prominently in the beginning of the exhibition, hopefully visitors were more inclined to interact with the object. A small preparatory sketch

drawn and the photograph from which it was drawn displayed on the table in order to draw the visitors closer and invite them to look more closely at the bits of tape, captions that are adhered with globs of rubber cement, and overzealous smears of Indian ink which are still visible on the table, as if he had just gotten up in the middle of work and walked away. The presentation of the artist's tools in the first gallery space also provided the audience with insight to the creative drawing process, as well as the technology, or lack thereof, with which Hugh Haynie worked to create the drawings they were about to see. Visitors were encouraged to interact with the table in the round and channel Haynie's creative conscious.

In order to further enhance the experience of bringing Haynie's imagination to life, characters and elements of cartoons that did not appear elsewhere in the exhibit were blown up and fabricated into freestanding, large-scale, wooden figures. Some, such as the Nixon figure (*Appendix B, fig. 16*), stood next to a grouping of illustrations of the same figure, while others, such as the Henry Kissinger figure (*Appendix B, fig. 15*), were suspended from the ceiling over the sections dealing with related topics. Although creative license was exercised to appropriate only portions of Haynie's cartoons, which were taken out of the context of the full composition for these displays, the fact that the audience easily identified them as Haynie's illustrations is a testament to the iconic graphic style that is consistent throughout his work.

The first section visitors encountered offered a brief introduction to Hugh Haynie. During the research and development phases, the exhibition team debated a 'chicken vs. the egg' argument in regards to which the audience would engage with first, the man or the message? The artist or his work? It was decided to use Haynie's colorful character to start the exhibition strongly and

name as a
result of
performing
under such a
tight deadline

Haynie's case. The artist's publisher, Barry Bingham, Sr., is reported to have only censored Haynie twice during his thirty-eight year tenure at the *Courier-Journal*.²³ The introduction to the exhibit featured one of these two cartoons (*Appendix B, fig. 15*) Additionally, the storyline about Haynie's contentious relationship with President Nixon is introduced.

²³ Keith Runyon, March 27, 2013.

The second section, 'Campaigns and Scandals', sub-grouped content separately. The 'Campaigns' section was displayed first and chronicles the campaigns of eleven presidential hopefuls; ten actual candidates and one representation of Charles Schultz's character Snoopy, who campaigned in the *Peanuts* comic strip in 1972 (*Appendix B, figures 17-31*). Much like the nods to Shakespeare and Dürer, the Snoopy cartoon is another example of

Haynie's well-rounded practice of referencing other artistic media- literature, fine art, and pop-culture. In doing this, he provides his audience with many points of reference through which to access and connect with his commentary.

The section featuring political scandals followed, in which there was a specific grouping of eight cartoons pertaining specifically to Richard Nixon's involvement in the Watergate scandal (*Appendix B, fig 37-44*). These pieces appeared out of chronological order for spatial reasons. The two sub-groupings were separated by a thematic text panel, which explained the history and function of the political cartoon and the role that Thomas Nast played in the development of the genre (*Appendix B, fig 4*).

The second gallery space exhibited cartoons pertaining to social and cultural issues. While all the thoughts and ideas contained within these illustrations were not all fundamentally political, all were rooted in the desire to

comment on the condition of society and the treatment of fellow man. This section contained one thematic text panel (*Appendix B, fig. 5*) and two headlining cartoons (*Appendix B, fig. 2-3*). This section focuses heavily on discussions of the civil rights movement, as well as prejudices based on gender and sexual

orientation, that have appeared in media and political debates throughout past and in recent history. Heymen suggests that curators “do what authors cannot: they present their views anonymously in a context where

the audience takes them as authoritative statements.”²⁴ While obvious emphasis was placed on the personal viewpoint of Hugh Haynie and how his opinions formed the representation of these issues, it was important to separately draw connections between his life experiences and how they informed his opinions in order to approach and inform the audience without taking an overly authoritative tone. For this reason, opinionated and biased commentary was intentionally withheld from the item level interpretive text. Instead, points such as Haynie's relationship with his African American nanny was introduced in the section's thematic text (*Appendix B, fig. 5*) and his friendship with Alex Haley was discussed in the text accompanying photos and ephemera shown in object cases separate from the illustrations. This separate, but proximate presentation of

²⁴ I. Michael Heyman, “Objects or Icons”, *Museums Journal* 96, no.8 (1996): 24

personal narratives pertaining to the same issues that appear in nearby work was arranged with the hopes of illustrating how the artist's life, history and personal relationships informed his artistic process and professional voice.

The third gallery space exhibited illustrations pertaining to war and international conflict. This was determined the appropriate place to discuss the breadth and reach of Haynie's career, as he was nationally syndicated and internationally published. To demonstrate, the object case appearing in this gallery space contained letters from former presidents, syndication contracts, and multiple nomination packets for prestigious awards, such as the Pulitzer Prize (*Appendix B, fig. 119*).

The fourth and smallest gallery space focused on domestic affairs and local politics, and also wraps up the personal narrative of Hugh Haynie. This section serves to bring Hugh Haynie back to Louisville by depicting Haynie's interactions with state and local politicians and providing more information about both his working and personal relationships at the *Courier-Journal*. This section also featured an object case which displayed lithographic printing plates used for the production of original cartoons and accompanying explanatory text about the printing process and newspaper publication (*Appendix B, fig. 120*).

CHAPTER III

MUSEUM POLITICS

Interpretive planning was a large consideration in the preliminary phases of the exhibition development. Considering the intended audience while conducting research dictated the topics on which I chose to focus and the narratives that demanded further development. While conducting research, I encountered an unexpected number of people who knew Hugh Haynie and were eager to share anecdotal stories, which demonstrated a clear interest in the show. However, an enduring aspiration of museum professionals is to constantly increase outreach to broader audiences and attract individuals who might not have an innate interest in the subject matter. Therefore, I began to consider the demographic in which this initial interest was found so that I could attempt to appeal to those beyond it.²⁵ Starting with the obvious, Hugh Haynie's immediate family, friends and former colleagues had a clearly vested interest. Quickly added to the list were those who admired his work, those who had grown up 'finding Loises', proud Louisvillians, and finally a small population who might have an independent interest in the genre of political cartoons and the politics of the era.

²⁵ Barry Lord, "Research-based *and* Market-driven Exhibitions," in *Manual of Museum Exhibitions*, ed. Barry Lord and Gail Dexter Lord (Walnut Creek: AltaMira Press, 2002), 27.

Mark O'Neil claims that in terms of exhibition appeal, 'preaching to the converted', or drawing from an audience that is already interested and of a similar school of thought, is a valid practice.²⁶ However, I began to wonder how to engage those who did not fall into one of the aforementioned categories, such as non-native residents of Louisville and residents of the surrounding regions, those who did not grow up reading his cartoons or had no prior knowledge of him, younger generations who might not be as familiar with the political and historical events depicted, those who might not visit a history museum of their own volition, and finally, the greatest challenge of all- those who actively disliked Hugh Haynie or disagreed with his points of view.

As soon as the Frazier announced that it would be mounting an exhibition of Hugh Haynie's work, there was concern that displaying cartoons that were so liberal in sentiment would give the impression that the political views embodied in the illustrations were echoed by the museum. While museums can, and should, serve as a platform for political education, many refrain from engaging controversial or political topics.²⁷ The objective to remain politically neutral is fueled by many fears, not least of which being potentially repercussive damage to member and donor relations, as well as backlash from certain interest groups.²⁸ However, Fiona Cameron contends that 'museums have always been

²⁶ Fiona Cameron, "Transcending Fear: Engaging Emotions and Opinion- a Case for Museums in the 21st Century," *Open Museum Journal*, 6, (2003): 21.

²⁷ William Yeingst and Lonnie G. Bunch, "Curating the Recent Past: The Woolworth Lunch Counter, Greensboro, North Carolina," in *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, ed. Amy Henderson and Adrienne L. Kaeppler (Washington: Smithsonian Institution Press, 1997), 145.

²⁸ Ibid.

political and do advocate positions, no matter how subtly.²⁹ A staff member at the Migration Museum underscores this notion stating that “just because something is contentious doesn’t mean you don’t present it. It just means you present it slightly differently - contextualize it, or present it from multiple sides of the story.”³⁰

In order to diffuse debate, the decision was made to include two works from the personal collection of Mitch McConnell, Kentucky’s Republican senator.

There were also two works each from the personal collections of Kentucky’s Lieutenant Governor and former Mayor of Louisville, Jerry Abramson, as well as David Armstrong, another former Mayor of Louisville, both of whom are Democrats. All of these

pieces were displayed in the original red mat in which they were gifted by the artist, which bears a personal inscription and signature. The inclusion of these pieces balanced the exhibit by demonstrating that Hugh Haynie did not solely target one political party over another, but that the actions of public figures on both the Left and the Right were subject to his commentary and criticism.

Additionally, these pieces demonstrate that even those who found themselves in Haynie’s illustrative spotlight, still appreciated, admired, and collected his work.

²⁹ Cameron, “Transcending Fear,” 22.

³⁰ Cameron, “Transcending Fear” 32.

While there may still be individuals who resist the production of an exhibit containing disputed content, there are those that argue a little bit of controversy isn't always a bad thing in terms of exhibition publicity. John Dorsey poses the idea that "controversy over art", (and exhibitions in general) "is perceived as wrong, when just the opposite is true."³¹ In fact many exhibits mired by controversy have seen record attendance numbers, if only because people are curious to see what all the fuss is about. In discussion of such controversy, Melinda Wimer states that such exhibits might be more successful in starting conversations about controversial topics because they 'highlight issues we cannot hide from, even if many people come to the exhibit only because of the argument over it, they can't help being exposed to the rest of the show and led to think about the issues it raises.'³² Steven Weil contends that museums are "quintessentially places that have the potency to change what people may know or think or feel, to influence the attitudes they may adopt or display and the values they may form."³³

Originally, five alternative cartoons had been selected to serve as the featured headliners. However, the curator identified two problems with the selections- first that the pieces were not evenly distributed among the sections and primarily addressed topics derived from the 'social and cultural' section. Additionally, she was concerned that the originally selected works confronted too

³¹ John Dorsey, "Art Controversy," January 26, 1992. Accessed February 7, 2014. http://articles.baltimoresun.com/1992-01-26/features/1992026111_1_art-controversy-robert-mapplethorpe-first-art.

³² Ibid

³³ Cameron, "Transcending Fear", 18.

directly 'hot button' topics and that it might in poor taste to comment on these events, given that some conflicts were ongoing. This is one of the major disappointments in the exhibition, as I felt the originally selected cartoons were much more powerful and effective for the intended purpose *because* of their 'hot button' nature.

The Art of Opinion was formulated and constructed with the purpose of encouraging people to consider and evaluate the issues addressed by Haynie, but are still current in today's political society. The goal of this exhibition closely aligns with that of Haynie's as a cartoonist, which was not to impose individual views on the audience, but rather invite visitors to openly consider perspectives different than those they brought with them. Haynie claimed he never tried to sway public opinion with his commentary, instead stating that "by expressing my opinion perhaps others will search their own, and if I cause one other person to think and examine his own views, then there is a reason for doing what I do, the way I do it."³⁴ In this capacity, there are many parallels between the role of the political cartoonist and that of a curator addressing controversial or political subject matter. As Cameron puts it, 'the idea is not to provoke controversy, but to engage with important issues and encourage people to think, feel or get involved with them.'³⁵

Formulating an exhibition that appealed to a diverse and potentially divided audience presented a myriad of challenges. Cameron acknowledges this difficulty in saying that "inherently political topics, such as war, embody a division

³⁴ Thomas and Butt, *Hugh Haynie: Perspective*, 7.

³⁵ Cameron, "Transcending Fear", 22.

of opinion that is so large, it is difficult to represent and transcend without mobilizing the voices of interest groups and motivated individuals.”³⁶ In an attempt to be universally engaging, my initial goal was to avoid appearing too biased or political. However, I discovered that maintaining a strong curatorial voice, rooted in carefully considered opinion and scholarly research, supported by works that allowed the artist’s voice to be clearly communicated, would be far more effective in facilitating consideration of alternative perspectives by the audience.

There were a range of topics that could be discussed and many different approaches that could be taken in presenting the material. The manner least likely to incite debate would have been to present editorial cartoons as an ‘art form for the masses.’ Haynie, like many other cartoonists, was a true artist who labored over his work and paid painstaking attention to detail. His intricately layered compositions gave full consideration to how the image would transform and translate through publication. While the collection could rightfully be shown as a retrospective of an artist who was undeniably a master of his craft and genre, to do so in a venue such as the Frazier History Museum did not seem appropriate.

Haynie was also a colorful character and led an extremely fascinating and glamorous life during a golden era in journalism; the exhibition could have very easily centered on these personal aspects. However, I felt producing a memorial would be neither engaging nor educational. This proved to be a point of

³⁶ Ibid, 12.

contention with collection lender Smith Haynie, who had visualized the exhibition as a production to commemorate his late father. Smith lobbied throughout the planning phases of the exhibit to include family lore, lineage, scrapbooks, and photo albums.

James Gardner, who oversees the United States legislative archives, presidential libraries, and museums, claims that ‘memorials fulfill different needs than museums, which are about understanding and making meaning of the past. (Memorials) are about remembering and evoking feelings in the viewer, and that function is antithetical to what museums do.’³⁷ Lubar has also commented that accurate ‘history must aim for a less personal point of view’.³⁸ Both authors argue that curators and historians should distance themselves emotionally from the content they present. However, Luke challenges this idea, stating that museums that aim to objectively and neutrally present only the facts only attempt to do so “by being entirely subjective and partisan in a highly nationalist fashion.”³⁹ Cameron also argues that the belief in museums to be objective is ‘misguided’ and that exhibitions have the potential to be powerful places for the engagement of emotions and opinions - particularly around contentious topics.”⁴⁰ Further underscoring this point, Kavanagh claims that a ‘museum achieves its most valuable social good when it provides for the visitors an experience in which

³⁷ Patricia Cohen, “At Museum on 9/11, Talking Through an Identity Crisis.” *The New York Times*, June 2, 2012. Accessed February 2, 2014. http://www.nytimes.com/2012/06/03/arts/design/sept-11-memorial-museums-fraught-task-to-tell-the-truth.html?pagewanted=all&_r=0

³⁸ Lubar, *Exhibiting Memories*, 16.

³⁹ Luke, *Museum Politics*, 4.

⁴⁰ Cameron, “Transcending Fear”, 18.

stimuli provoke a flood of personal associations, memories, and emotions.”⁴¹

While *The Art of Opinion* was not meant to be merely nostalgic, the content was emotionally charged.

Smith Haynie also posed restrictions on access to the collection barring the supplementation of other artists’ work in the exhibit. I had originally planned to include work by Grover Page, Haynie’s predecessor at *The Courier-Journal*, as well as other work by his contemporaries, such as Herblock and Pat Oliphant. While the audience was presented with introductory information about Thomas Nast and a brief background on the development of political cartooning, ceding on the ability to include other cartoonist’s work determined the extent to which the exhibition could explore the genre and history of political cartoons with any depth. An exhaustive analysis of stylistic practices and presentation of ideas in political cartooning during the era could not have been successfully accomplished through the exhibition of Haynie’s work without juxtaposing it with that of other contemporary cartoonists.

Other potential approaches to the presentation of the exhibit could have included thorough discussions of First Amendment rights, censorship, freedom of speech and press, as well as the journalistic process. While elements of these conversations are indeed found in the final exhibition, the main narrative necessitated more personal and emotional depth in order for the audience to engage on an individual level.

⁴¹ David Gregg, Kavanagh, Gaynor, and David Gregg. 2002. "REVIEWS - Dream Spaces: Memory and the Museum". *American Antiquity*. 67 (3): 580.

The presentation approach that ultimately appeared to be the most intriguing also proved to be the most delicate to navigate. I determined that the exhibit should explore historical issues and controversies through the lens of Hugh Haynie's political cartoons, while simultaneously drawing parallels to similar controversy in current events and media debates. Supporting Cameron's prediction that there will be a digression from the trend in which museums 'come from an empirical, scientific, or aesthetic tradition, and espouse a sense of non-involvement or detachment from contentious contemporary topics',⁴² *The Art of Opinion* conveys the primary narrative of the political and social progress over the course of the last half-century by calling attention to issues of the recent past, punctuated with current controversies that fall into similar domains.

Issues of History, Memory and Emotion in interpretation

Exhibiting the recent past presents a great number of pitfalls to avoid. Yeingst and Bunch state that doing so, "forces both curators and visitors into an uncomfortable, and often unacknowledged, confrontation over the meaning, ownership, complexity and interpretation of the past."⁴³ Cameron also asks whether museums can engage the opinions, politics and emotional responses of their audiences without losing their trust and respect.⁴⁴ There are a myriad of sensitive issues, such as race, gender, class, politics and religion that are included in Haynie's work and many of these topics have long been considered

⁴² Cameron, "Transcending Fear", 23.

⁴³ Yeingst and Bunch, "Curating the Recent Past", 144.

⁴⁴ Cameron, "Transcending Fear", 17.

'off-limits' for museums.⁴⁵ However, as society progresses and works to atone for history's wrongs, these topics can no longer be omitted from either subject matter or interpretive perspective in museum exhibitions. I feared that beginning a conversation about and exhibiting work dealing with not only one, but all of these taboo topics pertaining the recent past would be difficult enough, but going further to highlight connections to contemporary controversy and issues still being currently debated might further provoke disagreement and debate, rather than discourse and understanding. The issues that incite the greatest uproar tend to be those that are the least flattering to our history and those in which academic history contradicts popular memory.⁴⁶ Curators at the National Museum of Australia encountered such feedback in regard to their discussions of the massacre of Aborigines in which visitors commented, "showing a darker side of history in the national museum is tantamount to letting the country down."⁴⁷ The United States, and the South in particular, endure this same struggle. The 'dark history' of racial and ethnic prejudices, i.e. slavery, segregation and social stereotyping, is not a proud point, but must be discussed and acknowledged if we are to be inclusive in our history. Cameron challenges museum audiences to have the 'courage and honesty to face the destructive aspects of their culture and museums to act as a conduit to these discussions through exhibitions.'⁴⁸ *The Art of Opinion* goes beyond highlighting these uncelebrated points of our nation's recent political past, and further draws connections to events that are still

⁴⁵ Yeingst and Bunch, "Curating the Recent Past", 154.

⁴⁶ Yeingst and Bunch, "Curating the Recent Past", pg 144.

⁴⁷ Cameron, "Transcending Fear", 13.

⁴⁸ Cameron, "Transcending Fear", 32.

occurring today, such as persecution based on sexual preferences, in an attempt to say to the audience, “Look, we have not progressed as much as we like to think we have,” We are not as far removed from the past as we could be. These struggles against prejudice and hatred are ongoing. The cast of characters may have changed and the details of debate presently have different labels, but the principles remain the same.

Though on a much smaller scale, I found similar challenges in exhibiting Haynie’s politically charged content as those encountered by as the *Enola Gay* exhibition that never came to fruition at the Smithsonian*, the purchase and display of the iconic Woolworth lunch counter by the National Museum of American History+, and the innumerable sensitivities that must be considered facing the establishment of the 9/11 Museum at Ground Zero.±

When exhibiting controversial content, thorough consideration of possible outcomes should be taken into account, and every effort should be made to anticipate the range of reactions and perceptions the public will have to what is being displayed. Full consideration must be given to the predispositions and viewpoints the audience might bring with them. Conflict occurs when the historical understanding, scholarly interpretation and the audience’s personal experiences with the content contradict one another. In exploring the idea of learning and communication in the museum, Kavanagh claims that “new knowledge, associations, and concepts can only be built on established

* Enola Gay endnote

+ Woolworth Counter

± 9/11 Museum explanation

understanding and learning can only occur when visitors make a connection between the knowledge they bring with them and what is presented to them.”⁴⁹ From the results of the Sydney Omnibus studies, Cameron found that in attending museums, ‘only a minority of visitors are looking for confirmation of their own beliefs and a safe and comfortable interpretation of history.’⁵⁰ Instead, visitors were stimulated by experiences that challenged their personal viewpoints and sought ‘programs that use scholarship as a conduit to engage emotions and intellect.’⁵¹ In other words, while it is necessary to take into account what personal viewpoints the audience might have, don’t underestimate their willingness to leave with different opinions than the ones they came with.

In drafting the interpretive text for *The Art of Opinion*, I wanted to pose difficult questions to the audience and encourage them to see parallels between the many issues of social justice that were being presented to them, such as racism and issues of gay rights. I was tempted to take a definitive stance in order to avoid being ‘subjective in a highly nationalist fashion,’ but struggled to do so without inserting my own personal biases into the exhibit. I found myself attempting to candidly explore issues of race, class, gender, politics, and religion without falling into the interpretive trap of ‘simple affirmation or perpetual victimization.’⁵² How was I to present *The Art of Opinion* without being opinionated? Sometimes, in an attempt to remain politically neutral, curators will present exhibits, but will struggle with interpretation and analysis and often,

⁴⁹ Kavanagh, *Dream Spaces*, 152.

⁵⁰ Cameron, “Transcending Fear”, 13.

⁵¹ Ibid, 19.

⁵² Yeingst & Bunch, “Curating the Recent Past”, 144.

museums refrain from inserting their own choices in the discussion of contentious topics in order to avoid conflict. In these cases, facts are present, but meaning is missing.⁵³ I aimed to utilize a balanced presentation of the artist's voice, supported by my own curatorial voice. Haynie's commentary evolved into an extension of the curator's and vice versa. His work and the curatorial analysis had become intrinsically synergetic. The commentary set forth by the artist asks the pointed questions and the opinions expressed in his illustrations offer the alternative perspectives I hoped visitors would consider, while the curatorial direction and interpretation served to provide the context and structure for further consideration of his viewpoints. By refraining from incorporating a great deal of political commentary in the interpretive analysis, it created a neutral buffer by which the politically charged work of the artist became more approachable for the audience. It has been said that a great cartoon fuses memorable art and idea—each reinforcing the other.⁵⁴ The same theory should motivate the process of developing a great exhibition dealing with political content, in which the curator's ideas and the artist's work inform and support one another.

⁵³ Ibid, 154.

⁵⁴ Hess & Kaplan, *The Ungentlemanly Art*, 22.

CHAPTER X

CONCLUSION

“You must understand, that a cartoon is an *offensive* thing. It’s a negative medium; rarely have I seen a good cartoon about anything positive”

In order to measure the success and impact of *The Art of Opinion*, visitors were given the opportunity to complete surveys as they were exiting the gallery (*Appendix E, fig 1*). The surveys were voluntary and could be completed anonymously, but provided the visitor the opportunity to answer a range of questions, such as whether they had visited the museum before and how they had heard about the exhibit. The survey also asked the visitor to rank, using a numerical scale, certain aspects of the exhibit, such as the quality of artifacts, subject matter, presentation, interactivity, and overall experience. However, the greatest insight to the overall success of the exhibit came responses to open-ended questions. When asked ‘what did you find most compelling or interesting about the exhibit?’, audience members responded ‘how much so many issues presented are still with us and need attention’, ‘so many cartoons are still relevant’ and ‘so much of it can be related to today’, which served as a positive affirmation of one of the exhibit’s primary goals. It was surprising that there weren’t any negative comments collected and none of the visitors who responded to the survey expressed that they might have objected to the ideas

expressed through the cartoons or those implied by the interpretive text. These responses indicate that the intended message at minimum reached the audience, though visitors did not elaborate on how their personal thoughts and views might have been enlightened or challenged by the exhibition. In order to further understand the political views the audience brought with them, the survey could have asked more specific questions tailored to this aspect.

One of the shortfalls of this exhibition was the limited amount of interactivity and opportunity for visitor contribution. It would have been interesting to see what visitors would have done, given the chance to list which of the topics found at the center of today's media debates, they believed would be inspiring content for a political cartoon. Even more interesting, what would have resulted had they been provided the opportunity to try their hand at drawing said cartoon.

Museums and exhibitions that display history, are rarely exclusively concerned with the past. Adequate interpretation of history necessitates the analysis of how problems of the past have impacted the present, as well as the ability to speculate how current issues will affect the future. When exhibiting and interpreting work that addresses contentious issues, museums are uniquely positioned to promote tolerance and communication by presenting problems in a way that connects abstract ideas and content to 'real-life, real-time' situations.⁵⁵

Operating under this philosophy in exhibiting *The Art of Opinion*, it was important that the content and interpretation work together to subtly encourage viewers to make personal conclusions about the issues with which they were

⁵⁵ Cameron, "Transcending Fear," 41.

presented, without the message being overtly dictated to them. Freedom of speech and the right to opinion are the fundamental basis of other informational outlets, such as newspapers, books, films and magazines, so why should well-informed opinion come under greater scrutiny when presented in museums?

While it is not the curator's role to take sides or indoctrinate museum visitors with his or her personal beliefs, it is however the obligation of curators and museum professionals to refrain from censoring themselves in the name of being 'politically correct'. Instead, museums should strive to create a safe and encouraging' environment that allows visitors to question all viewpoints of an argument.

REFERENCES

- Abram, Ruth J. "Harnessing the Power of History." In *Museums, Society, Inequality*, edited by Richard Sandell, 125-141. London, UK: Routledge, 2002.
- Belcher, Michael. "Communicating Through Museum Exhibitions." In *Manual of Curatorship: A Guide to Museum Practice, 2nd edition*, edited by John M.A. Thompson, 649-659. Oxford: Butterworth-Heinemann Ltd., 1992.
- Brears, Peter. "Research: Social-History Sources." In *Manual of Curatorship: A Guide to Museum Practice, 2nd edition*, edited by John M.A. Thompson, 554-557. Oxford: Butterworth-Heinemann Ltd., 1992.
- Bredhoff, Stacey. *Draw!: Political Cartoons from Left to Right*, exhibition catalogue, June, 1991- Aug 1992, National Archives and Records Administration, Washington, DC.
- Brigden, Roy. "Research: Social History." In *Manual of Curatorship: A Guide to Museum Practice, 2nd edition*, edited by John M.A. Thompson, 547-553. Oxford: Butterworth-Heinemann Ltd., 1992.
- Cameron, Fiona. "Transcending Fear- Engaging Emotions & Opinion- a Case for Museums in the 21st Century." *Open Museum Journal* 6 (2003): 1-46.
- Conners, Joan L. "Popular Culture in Political Cartoons: Analyzing Cartoonist Approaches," *PS: Political Science and Politics* 40.2(2007): 261-265.
- Denton, Kirk A. *Exhibiting the Past: Historical Memory and the Politics of Museums in Postsocialist China*. Honolulu, HI: University of Hawaii Press, 2014.
- Dorsey, John. "Art Controversy," January 26, 1992. Accessed February 7, 2014. http://articles.baltimoresun.com/1992-01-26/features/1992026111_1_art-controversy-robert-mapplethorpe-first-art.
- Fluno, Robert Y. *The Ungentlemanly Art: A History of American Political Cartoons*, by Stephan Hess and Milton Kaplan, *The Western Political Quarterly*, Vol. 22, No. 1, March, 1969.

- Grewcock, Duncan. "Before, During and After: Front-end, Formative and Summative Evaluation." In *The Manual of Museum Exhibitions*, edited by Barry Lord and Gail Dexter Lord, 44-50. Walnut Creek, CA: Altamira Press, 2002.
- Halloran, Fiona Deans. *Thomas Nast: Father of Modern Political Cartoons*. Chapel Hill, NC: The University of North Carolina Press, 2012. Hess, Stephen and Kaplan, Milton. *The Ungentlemanly Art: A History of American Political Cartoons*. New York, NY: Macmillan Publishing Co., Inc., 1975.
- Heyman, I. Michael "Objects or Icons", *Museums Journal* 96, no.8 (1996): 28-29.
- Hugh Haynie Collection. MSS 108, Kentucky Historical Society.
- Kasprzak, Michell. "Curators on Politics", *Curating Info*, November 29, 2007. Accessed February 16, 2014. <http://curating.info/archives/100-curators-on-politics.html>.
- Kavanagh, Gaynor. "Remembering Ourselves in the Work of Museums: Trauma and the Place of the Personal in the Public." In *Museums, Society, Inequality*, edited by Richard Sandell, 110-122. London, UK: Routledge, 2002.
- Lord, Barry. "The Purpose of Museum Exhibitions." In *The Manual of Museum Exhibitions*, edited by Barry Lord and Gail Dexter Lord, 11-26. Walnut Creek, CA: Altamira Press, 2002.
- Lubar, Steven. "Exhibiting Memories." In *Exhibiting Dilemmas*, edited by Amy Henderson and Adrienne L. Kaeppler, 15-27. Washington, DC: Smithsonian Institution Press, 1997.
- Luke, Timothy W. *Museum Politics: Power Plays at the Exhibition*. Minneapolis, MN: University of Minnesota Press, 2002.
- MacDonald, Robert. "Museums and Controversy", *Curator* 39, no. 3 (1996): 167-169.
- May, Margaret. "Exhibition Ideas: Integrating the Voices of Communities and Audiences." In *The Manual of Museum Exhibitions*, edited by Barry Lord and Gail Dexter Lord, 32-34. Walnut Creek, CA: Altamira Press, 2002.
- Marschall, Richard E. "The Century in Political Cartoons." *Columbia Journalism Review* 38.1(1999): 54-57.

- Nash, Mark. "Questions of Practice" In *What Makes a Great Exhibition: Questions of Practice*, edited by Paula Marincola, 142-153. Chicago: University of Chicago Press for Reaktion Books.
- Navasky, Victor. *The Art of Controversy: Political Cartoons and Their Enduring Power*. New York, NY: Alfred A. Knopf, 2013.
- R.M. "Art and Politics: Congressional Curators." *The Economist*, December 2, 2014. Accessed February 10, 2014.
http://www.economist.com/blogs/democracyinamerica/2010/12/art_and_politics
- Robbins, Albert and Rothenberg, Randall. *Getting Angry Six Times a Week: A Portfolio of Political Cartoons- 14 Major Cartoonists*, edited by Alan F. Westin. Boston, MA: Beacon Press, 1979.
- Rugoff, Ralph. "You Talking To Me? On Curating Group Shows that Give You a Chance to Join the Group" In *What Makes a Great Exhibition: Questions of Practice*, edited by Paula Marincola, 44-51. Chicago: University of Chicago Press for Reaktion Books.
- Sandell, Richard. "Museums and the Combating of Social Inequality: Roles, Responsibilities, Resistance." In *Museums, Society, Inequality*, edited by Richard Sandell, 3-23. London, UK: Routledge, 2002.
- Schaffner, Ingrid. "Wall Text" In *What Makes a Great Exhibition: Questions of Practice*, edited by Paula Marincola, 154-167. Chicago: University of Chicago Press for Reaktion Books.
- Scott, Carol. "Measuring Social Value." In *Museums, Society, Inequality*, edited by Richard Sandell, 41-55. London, UK: Routledge, 2002.
- Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. London: SAGE Publications, Ltd. 1996.
- Sullivan, Edmund B. *Draw!: Political Cartoons from Left to Right* by Stacey Bredhoff, *The Public Historian*, Vol. 14, No. 3, 1992.
- Szekers, Viv. "Representing Diversity and Challenging Racism: the Migration Museum." In *Museums, Society, Inequality*, edited by Richard Sandell, 142-152. London, UK: Routledge, 2002.
- Thomas, Samuel W. and Butt, William S. *Hugh Haynie: Perspective*. Louisville, KY: The Louisville Courier-Journal, 1974.

Velarde, Giles. "Exhibition Design." In *Manual of Curatorship: A Guide to Museum Practice*, 2nd edition, edited by John M.A. Thompson, 660-670. Oxford: Butterworth-Heinemann Ltd., 1992.

Yeingst, William and Bunch, Lonnie G. "Curating the Recent Past: The Woolworth Lunch Counter, Greensboro, North Carolina." In *Exhibiting Dilemmas*, edited by Amy Henderson and Adrienne L. Kaeppler, 143-155. Washington, DC: Smithsonian Institution Press, 1997.

Werner, Walter. "Reading Visual Rhetoric: Political Cartoons." *International Journal of Social Education* 18.1(2003): 81-98.

APPENDIX A – EXHIBITION PLANNING

I. Preliminary Budget

I.

B. Supplies		Notes/Details
1. Office / Department Supplies		
General Office	\$- 0	
Lumber	\$2,500.00	
Hardware	\$500.00	
Construction	\$800.00	
Paint	\$600.00	
Mounting	\$6,000.00	Framing and object mounts
Fabric	\$200.00	
Miscellaneous	\$500.00	
2. Furniture / Equipment / Computer Supplies & Maintenance		
Office Equipment	\$- 0	
Workshop Equipment	\$- 0	
A/V Equipment	\$300.00	
Exhibit Furniture	\$- 0	
Printer Supplies	\$- 0	
3. Postage & Printing		
General Office Postage	\$- 0	
Printing	\$5,000.00	
Total Supplies	\$16,400.00	

D. Travel & Transportation

1. Mileage reimbursement

Miscellaneous Travel Reimbursements	\$100.00	
Total Travel & Transportation	\$100.00	

E. Services / Labor

1. Consulting	\$- 0	
2. Contract Labor	\$2,000.00	Painters
3. Creative / Professional Services	\$- 0	
4. Utilities	\$- 0	
5. Advertising	\$- 0	
Total Services & Labor	\$2,000.00	

F. Meals & Entertainment

Meals While Traveling	\$- 0	
Meals with Clients/Colleagues/Guests	\$200.00	
Meals for Installation Crew	\$150.00	
Total Meals & Entertainment	\$350.00	

TOTAL EXPENSES

\$18,850.00

II. FLOORPLAN

Hugh Haynie: The Art of Opinion Floorplan

○ = Wooden Figure Cutout

APPENDIX B - EXHIBITION TEXT

I. THEMATIC TEXT

Figure 1

HUGH HAYNIE: VOICE OF THE PEOPLE

Today, technology and social media create an open forum where breaking news is available twenty-four hours a day and anyone can voice an opinion. However, in an era when the latest news was only delivered a few times a day, newspapers were a major source of information. Editorial pages served as the voice of the people and political cartoons were an art form for the masses.

Throughout history, cartoonists have used irony, symbolism, and wit to lambast and lampoon

public figures on a daily basis, and Louisville was home to one of the best— Hugh Haynie. Haynie's cartoons range from quiet commentary on morality to scathing criticism of our country's top political leaders. In just a drawing and a few words, Haynie's art encouraged debate and supported healthy political discourse.

Hugh Haynie's celebrated and nationally syndicated career at The Courier-Journal from 1958-1996, while illustrious, was not without controversy. He had a habit of pushing deadlines, as well as boundaries, and there were few who could wrangle his spirited demeanor, but none could deny his talent. Hugh once remarked that even with his fiery temperament, it was really tough to get angry six times a week

Figure 2

FINDING HUGH

Hugh Haynie was a true character—a Southern gentleman with the flare of an outrageous raconteur. His friends still recount stories of impromptu trips to the Bahamas, cocktails with the Kennedy's and chain smoking pack after pack of Lucky Strike cigarettes. A sharp dresser and relentless flirt, Hugh's persona epitomized the essence of the 1960s. Dedicated to his art, Hugh worked long hours and even drew cartoons on his family vacations. During his tenure at The Courier-Journal, he created

upwards of 10,000 unique and thought provoking illustrations.

Always ready for a laugh, when Hugh proposed to Lois Cooper in 1953, he 'accidentally' dropped her new engagement ring down a sewer grate. Lois was hysterical until a smiling Hugh confessed that the lost piece of jewelry was from a dime store. After the couple wed—with Lois wearing her real engagement ring—Hugh concealed 'Lois' in the details of his drawings. Finding the hidden Lois quickly became a favorite game among Hugh's readers. On a family vacation in 1969, Hugh rushed a lunar landing cartoon and forgot to include Lois's name. The newspaper was soon flooded with calls inquiring about Mrs. Haynie's well-being.

Figure 3

THE PRESIDENT MAKER: CAMPAIGNS AND SCANDALS

Campaign years are always particularly exciting for cartoonists, who play off of the highly publicized rivalry between candidates. Known as 'president makers and campaign breakers', a cartoonist's endorsement is essentially free campaign advertising, while negative commentary can cause the public to second-guess a candidate.

When an elected official betrays the public trust, it gives cartoonists the chance to exercise their full arsenal of wit, sarcasm, and snide commentary. Hugh Haynie, who had a particularly contentious relationship with President Nixon, reveled in the fallout of the Watergate scandal. However, he was just as quick to aim the crosshairs of his pen at a friend, such as Lyndon B. Johnson, for his handling of the conflict in Vietnam.

Figure 4

DRAWING FROM THE PAST; DRAWING IN THE PRESENT

As a young cartoonist defining his own unique style, Hugh drew inspiration from a long tradition of political illustrators. In particular, he looked to the great Thomas Nast, who railed against the South during the Civil War and took on New York City's corrupt Boss Tweed with his Tammany Hall government. Nast's iconic cartoons are widely credited with popularizing the Democratic donkey and the Republican elephant – he even shaped the modern image of Santa Claus.

The Courier-Journal had complete confidence in Haynie's cartoons. In a decade filled with racial tension, radicalism, and high-profile assassinations, Haynie's cartoons were rife with controversy and commentary. For him, "the battles [kept] coming, and the war [was] never over."

Figure 5

A MIGHTY PEN: POINTING IT WHERE IT COUNTS

One of the defining characteristics that set Hugh Haynie apart from so many of his contemporaries was his tendency to comment on issues outside the political realm. Haynie's cartoons operated as part of the public conscience, frequently addressing issues of morality and the state of society. While refraining from discussing religion, Haynie subtly reminded his readers to be kind to their fellow man, and help those in need.

Hugh Haynie also took a progressive stance on many social issues. In opposition to popular opinion, he fearlessly defied the majority in the name of what he believed to be right. Serving as a major proponent of the civil rights movement earned him a reputation as a communist sympathizer, but Haynie was unwavering in his support of the cause. Several of the highly controversial issues he supported, such as gay rights and gun control, are still being debated today.

Despite Haynie's strong views, his intention was not to change his audience's opinion, but rather, he hoped to encourage his readers to think critically about the issues.

Figure 6

WAR! WHAT IS IT GOOD FOR?

The United States' involvement in the Vietnam conflict spanned decades and tarnished multiple presidential administrations. Haynie's cartoons spoke to a nation divided and to leadership overwhelmed by dissidence. Protesters who loudly picketed against the war were often perceived as unpatriotic and offensive to families who had lost loved ones fighting on behalf of the Stars and Stripes.

Despite his disdain for the nation's involvement overseas, Hugh, ever the patriot, knew he needed to address Vietnam tactfully – American lives were being lost. Haynie's images and commentary were pointed and concise. His well-composed cartoons effectively grabbed the attention of our nation's leaders and drove right to the heart of the politics behind it all.

Figure 7

DOMESTIC AFFAIRS: KEEPING FRIENDS AND MAKING ENEMIES

Hugh was well connected within the world of politics. His liberal views and critical cartoons made quick enemies, but Hugh just as easily befriended Kentucky Governors, U.S.

Presidents, and other prominent political figures.

These connections, along with a fundamental and genuine interest in the political process, allowed Haynie to stay extremely well informed on both foreign and domestic issues.

Haynie often commented on complex issues that may not have received much publicity, especially on matters of domestic policy and legislature. Similarly to Thomas Nast, he addressed these topics in a way that the average person could fully understand. He eliminated confusing details and distilled the basic ideas into intriguing and thought-provoking illustrations. Although he was highly educated in areas outside of politics, such as literature and philosophy, his work still appealed to the "everyman".

Figure 8

HUGH HAYNIE: LOUISVILLE ARTIST, NATIONAL ICON

The digital age has had a profound and irreversible effect on printed media and political cartoons. Political commentary is now quickly and easily accessible around the globe; while the delivery has changed greatly, the goal remains the same. Cartoonists continue to use their unique combination of talents – artistry, humor, and insight – to reflect the values of the political system. Hugh Haynie was one of the last great political cartoonists during a golden age of journalism, and his work still inspires many

present-day cartoonists.

During his tenure at The Courier-Journal, Louisvillians welcomed Hugh Haynie into their homes every day through his cartoons. He became a fixture of the community and an icon of the editorial page. Hugh also served as a mentor and inspiration to his successor, a young Nick Anderson, who began his career as an art department intern in 1990. Following Haynie's retirement in 1996, Nick continued Hugh's legacy at The Courier-Journal. Beloved by fans and respected by his contemporaries, Hugh Haynie left an indelible mark on the field of political cartooning.

II. HEADLINER TEXT

Within each categorical section, an individual cartoon was selected as a 'headliner', in order to highlight an issue that is still relevant or could still be found in headlines today.

Figure 9

Lois, Common Denominator Undated

Finding Lois's name between the lines of Hugh's cartoons became a national pastime. However, the syndication process often reduced the quality of detail in many of his cartoons, sometimes making it difficult for syndicated readers to participate in the editorial 'seek and find'.

Figure 10

"Wonder Why Grownups Always Have Enough Money for Killin' and Never Enough for Livin'?" March 13, 1969

On March 14, 1969, President Nixon announced the deployment of Safeguard, a missile defense network designed to protect U.S. based intercontinental ballistic missiles. In September 2009, President Obama announced intentions to implement Aegis missile defense system that will outfit twenty-seven U.S. naval vessels with surface to air defenses by the end of 2013.

Figure 11

**“Heck! We Don’t Mind Her Bein’ a Jock,
‘Long as She Doesn’t Ride in Any Races”
November 23, 1968**

Penny Ann Early made history in 1968 as the first licensed female jockey in the United States. Initially, male jockeys at Churchill Downs unanimously refused to race against her. Internationally, female jockeys are still striving to compete. A female jockey competed in the world’s richest race, the Dubai World Cup, for the first time in 2012.

Figure 12

**“China confidently prepares...to put the
toothpaste back into the tube”
April 30, 1989**

In April 1989, Chinese students and educational leaders organized protests in Beijing that called for economic reform, freedom of the press, accountability from officials, and political liberalization. The movement lasted for about seven weeks, culminating in military activation and backlash. Haynie drew this cartoon just days before the Tiananmen Square massacre in which hundreds of protestors were killed. Much has changed in China since 1989, but with the advent of the internet and mass media, issues of freedom of the press and free speech remain highly contentious

Figure 13

**"Now, Let's See, Have I Forgotten Anyone?" (Christ Christmas)
December 24, 1961**

In 1955, Haynie submitted the 'Christ Christmas' cartoon to his editors at The *Atlanta Journal*. Fearing that the anti-consumerism message might offend advertisers, the *Journal* refused to print the cartoon. Seven years later when Hugh showed the cartoon to Barry Bingham, Sr. at The *Courier-Journal*, the response was "Fine! Good!" and so began a Louisville tradition.

For more than 50 years now on every Christmas Eve, The *Courier-Journal* reprints Hugh Haynie's iconic 'Christ Christmas' cartoon.

III. ITEM TEXT

INTRODUCTION

Figure 14

June 28, 1973

Hugh Haynie never balked at controversy and often provoked public figures. President Richard Nixon retaliated against Haynie's targeted attacks by putting him on the White House Enemy List. The list became public knowledge during the Senate Watergate Committee hearings, and as bluntly stated by White House Counsel John Dean in a memorandum, the objective of the list was to "use the available federal machinery to screw our political enemies."

Figure 15

July 1969

In July of 1969, Kennedy drove his car off a bridge, killing his young female passenger. He escaped from the car, but fled the scene leaving the girl behind.

Courier-Journal publisher Barry Bingham, Sr. rarely attempted to censor Haynie's work, and this cartoon is one of only a few examples of a Haynie drawing not published in The Courier-Journal. Bingham felt this illustration depicting Ted Kennedy shortly after the Chappaquiddick incident was in poor taste.

Figure 16

June 22, 1969

J. Edgar Hoover served as the first Director of the Federal Bureau of Investigation, an office he would hold from 1935 until 1972. Though he built the FBI into a modern crime-fighting agency, critics insist Hoover used his position to harass political dissenters, illegally collect evidence, and blackmail political leaders.

Despite the disconnect that one would expect between the two men, Hoover admired and collected Haynie's work. The FBI Director wrote letters to Haynie requesting specific cartoons. A mutual respect between the men emerged, and the two even exchanged Christmas cards

CAMPAIGNS AND SCANDALS

Figure 17

November 6, 1968

During the 1968 election cycle, a pop culture 'Snoopy for President' movement pitted the lovable cartoon dog against his arch nemesis, the Red Baron

Figure 18

March 19, 1968

Each sword represents a challenge facing Robert Kennedy's 1968 presidential campaign. Kennedy's tragic assassination occurred less than three months after the publication of this cartoon.

Figure 19

September 19, 1967

Haynie frequently used symbolic imagery in his cartoons to convey complex messages. This portrayal of Richard Nixon as a phoenix illustrates Nixon's attempts to rebrand for the 1968 election cycle.

Figure 20

January 12, 1968

Nixon's marginal loss in the 1960 presidential campaign disappointed many Republicans. There was concern that the 1968 race would be just as close.

Figure 21

February 12, 1968

Ronald Reagan was Nixon's biggest competition for the 1968 Republican Party nomination.

Figure 22

October 15, 1968

In 1960, Nixon's lack of confidence during televised debates contributed to his loss against John F. Kennedy. As a result, he repeatedly refused to engage in public debates during his 1968 campaign

Figure 22

August 30, 1972

Nixon's opponent for the 1972 presidential election, George McGovern, centered his unsuccessful campaign on food policy

Figure 23

February 5, 1969

In early 1969, Ted Kennedy's election as Senate Majority Whip boosted the potential for a 1972 presidential campaign. However, the Chappaquiddick incident later that year would scandalize any future attempts to gain the White House.

Figure 24

July 17, 1973

Ted Kennedy appeared to be a popular contender among Democrats for the 1976 presidential election. However, Chappaquiddick remained in the news, and over time, doubts about Kennedy's version of events surfaced. In September of 1974, he announced that he would not pursue the presidency, stating that his decision was "firm, final, and unconditional."

April 19, 1991

Unfortunately, the Chappaquiddick incident of 1969 would not be the only scandal Senator Ted Kennedy would encounter during his political career. In 1991, a young woman accused the Senator's nephew of rape, and it appeared Kennedy assisted in the cover up.

Figure 26

September 28, 1976

In the fall of 1976, Jimmy Carter's presidential campaign lost momentum after the first televised debates since 1960. Consensus held that incumbent Gerald Ford won the debate—though Carter would go on to win the election.

Figure 27

January 23, 1980

President Jimmy Carter, a peanut farmer prior to his political career, faced Ted Kennedy at the 1980 Iowa caucus. Although Carter was the incumbent, Kennedy posed a threat to his Democratic nomination.

In the Republican arena, Ronald Reagan and George H.W. Bush fought for the party nomination. Though Reagan had more success at the Iowa caucus, Bush was more politically well-known. However, Reagan ultimately received the Republican endorsement and later chose Bush as his running mate.

Figure 28

October 9, 1992

The beginning of the Bush/Quayle campaign focused largely on discrediting Clinton. Bush emphasized his own military successes and highlighted Clinton's lack thereof, going so far as to accuse Clinton of draft dodging.

Figure 29

October 1, 1992

Bush's numbers remained relatively low until he agreed to participate in the first nationally televised three-man debate with Bill Clinton and Ross Perot. It was the first time an independent candidate debated with major party candidates.

Figure 30

August 19, 1993

Figure 31

June 21, 1995

Independent presidential candidate Ross Perot, used much of his own personal wealth to bankroll his campaign efforts. His platform focused on the nation's debt woes.

Figure 32

December 30, 1970

Haynie often depicted Nixon as a reinvented version of himself to underscore all the promises made—and broken—by the President.

Figure 33

January 31, 1974

Even when not addressing a specific affliction of Nixon's administration, Haynie's cartoons often reinforced his disdain for the President.

34.

35.

36.

Figures 34-36

34. April 2, 1971

35. October 4, 1973

36. December 7, 1973

Not without his own set of scandals, Vice President Spiro Agnew became a scapegoat to divert attention away from President Nixon's transgressions.

In response to allegations of extortion, tax evasion, bribery, and conspiracy during both his tenure as Governor of Maryland and as Vice President of the United States, Agnew resigned his position.

Gerald Ford was appointed Vice President upon Agnew's resignation and ultimately succeeded as President upon Nixon's resignation ten months later—making him the only person to have held both the office of Vice President and President without having been elected.

37.

Figure 37-44

- 37. April 23, 1973
- 38. April 28, 1973
- 39. June 24, 1973
- 40. July 18, 1973
- 41. September 18, 1973
- 42. November 9, 1973
- 43. November 4, 1973
- 44. October 17, 1975

In June of 1972, several burglars were caught attempting to wiretap phones and steal secret documents from the offices of the Democratic National Committee located within the Watergate Hotel in Washington, D.C. While connected to President Nixon's re-election campaign, it remains unclear whether Nixon had prior knowledge of the criminal activities. However, Nixon took steps to cover up the crimes by destroying evidence, raising hush money for the burglars, and attempting to block the FBI investigation. When his role in the Watergate conspiracy came to light, Nixon resigned from the presidency.

38.

On September 8, 1974, President Ford issued a full and unconditional pardon to Nixon for crimes he may have committed as President. Ford felt the pardon was in the best interest of the country because it would put an end to the scandal. Ford's decision was highly controversial and many believed a secret deal gave Ford the Presidency in exchange for the pardon.

39.

40.

41.

42.

43.

44.

SOCIAL AND CULTURAL ISSUES

45.

46.

Figures 45-48

45. December 26, 1968

46. January 1, 1969

47. July 17, 1969

48. February 2, 1971

Born from the missile-based arms race after World War II, the Space Race instigated heavy competition between the United States and the Soviet Union. While the U.S. made great strides in space exploration with the Apollo missions, it seemed as if the war on poverty had been forgotten. With so many Americans living below the poverty line, there was much debate over the unparalleled spending in research and technology for the space program.

47.

48.

Figure 49

February 26, 1969

Haynie often used cultural stereotypes to convey complex messages. This cartoon utilizes stereotypical depictions of people from Appalachia to address the problem of hunger in the United States.

Figure 50

Undated, probably early 1960s

In an era of Jim Crow laws and segregation, Hugh Haynie adamantly supported civil rights.

Figure 51

Undated, probably mid-1963

In June of 1963, President Kennedy called for civil rights legislation ending segregation and protecting the right of minorities to vote. Republican leaders countered with a compromise bill eliminating guaranteed equal access in public accommodations. On June 19, Kennedy sent his bill to Congress as written, but it would not pass during his lifetime.

Figure 52

June 28, 1968

George Wallace, Governor of Alabama from 1963–1967, 1971–1979 and 1983–1987, ran for the presidency on four separate occasions. During his 1968 campaign for the White House, Wallace received support from extremist groups such as the White Citizens' Council and the Klu Klux Klan. Though he did not publicly seek such support, he did not refuse it

Figure 53
January 15, 1986

Figure 54
June 14, 1989

In 1995, the Supreme Court ruled that preferential treatment based on race in government programs is almost always unconstitutional.

Figure 55
December 20, 1989

Figure 56

1977

American pop singer Anita Jane Bryant campaigned against homosexuality and worked to repeal a Dade County, Florida ordinance preventing discrimination based on sexual orientation.

Figure 57

1976

In 1976, two Minnesota men were denied a marriage license. The U.S. Supreme Court refused to hear their case.

Figure 58

March 16, 1973

On June 29, 1972, the United States Supreme Court ruled the death penalty unconstitutional.

Figure 59-60

59. October 30, 1986

60. July 7, 1995

In the 1980s, the HIV/AIDS epidemic was a deadly plague with no cure. Many Americans feared contact with those infected and children with the disease were sometimes banned from public school. Over the past few decades, however, public perception of AIDS has evolved and great strides have been made toward finding a cure.

59.

60.

Figure 61

November 22, 1987

In 1987, teen pregnancies were on the rise across the United States. Debates raged between the merits of teaching teenagers safe sex versus abstinence-only sex education. Those who opposed sex education argued the programs did more harm than good by encouraging promiscuous activity.

Figures 62-53

62. December 12, 1993

63. April 14, 1994

Gun control became a major political issue for President Clinton during his first term in office. He passed the Brady Bill in 1993, which enacted higher restrictions on purchasing handguns, and the 1994 Violent Crime Control and Law Enforcement Act, which included the Federal Assault Weapons Ban.

62.

63.

Figure 64

September 4, 1986

Nancy Reagan popularized the 'Just Say No' anti-drug campaign in 1982 and expanded the program internationally in 1985. Critics of the campaign argued that results were not relative to the large amount of money spent on reducing drug use.

Figure 65

July 4, 1967

Hugh Haynie was fiercely patriotic. Ironically, critics likened his liberal and progressive views to communist sympathies.

WAR AND INTERNATIONAL CONFLICT

66..

67.

Figure 66-67

1. Undated, probably early 1960s
2. April 20, 1961

During the Eisenhower presidency, the CIA developed a plan to train Cuban exiles to serve as militants in an invasion of their homeland. The execution and subsequent failure of this plan, known as the Bay of Pigs Invasion, was a lasting blemish on the Kennedy administration. After the failed invasion, Castro sought to strengthen ties with the Soviet Union and began building missile sites in Cuba. A nuclear launch site just ninety miles off the coast of the U.S. became Kennedy's focus, culminating in the "Cuban Missile Crisis" in October 1962.

Figure 68

April 4, 1961

In order to diffuse the volatile situation surrounding the Laotian Civil War, the U.S. enlisted the Soviet's help in arranging a cease-fire in Laos. Afterwards, fourteen governments including the U.S., the Soviet Union, Communist China, and North Vietnam reconvened the Geneva Convention to consider neutralization of the Kingdom of Laos.

Figure 69

May 15, 1965

Under the leadership of Mao Zedong, and with the assistance of the Soviets, China began developing a nuclear weapons program—much to the dismay of the American government. China detonated its first fission bomb on May 14, 1965. Two years later they detonated their first hydrogen bomb.

Figure 70

July 20, 1971

As far as Haynie was concerned, one of the few positive points of Nixon's administration included his ability to re-establish relations with China. However, many saw this as a strategic move by the President to divert publicity away from the shortcomings of his administration

Figure 71

April 30, 1975

The Vietnam conflict plagued the administrations of many presidents. This cartoon shows Presidents Kennedy, Johnson, Nixon, and Ford with 'their asses in a sling'—an expression meaning to be dejected or hurt.

Figure 72

May 12, 1967

President Johnson's military strategy in Vietnam relied primarily on overwhelming firepower. Even after dropping more than one million tons of bombs and deploying over 200,000 ground troops by 1967, North Vietnamese forces held strong.

Figure 73

February 27, 1968

Figure 74

December 12, 1968

Figure 75

March 31, 1970

By early 1970, the U.S. was performing military operations in not only Vietnam, but also Laos and Cambodia.

Figure 76

June 6, 1970

In late 1969 and early 1970 President Nixon authorized large-scale covert military operations in Laos and Cambodia to combat North Vietnamese forces that were based within those countries' borders.

Figure 77

December 21, 1972

Nixon publically claimed that he wanted to achieve peace in Vietnam, but simultaneously bombed Cambodia in secret.

Figure 78

February 26, 1981

Reagan's media team made common practice of strategically leaking intelligence reports that served the agenda of the administration. For example, several reports were leaked about Soviet and Cuban assistance to Latin American militant governments. These leaks helped pre-condition the American people to support Reagan's plan to send financial and military resources to mediate the pending civil war in El Salvador.

Figure 79

May 13, 1988

From the 1960s to the 1980s the U.S. government coordinated with Panamanian military officials, particularly Manuel Noriega, to establish an anti-communist government in Panama. U.S. officials, however, knowingly allowed Noriega to aid a powerful drug empire. A Senate Subcommittee later declared: "The saga of Panama's General Manuel Antonio Noriega represents one of the most serious foreign policy failures for the United States...It is clear that each U.S. government agency which had a relationship with Noriega turned a blind eye to his corruption and drug dealing."

Figure 80

September 21, 1972

The Bloody Friday bombings carried out by the Irish Republican Army in Belfast on July 21, 1972 killed eleven and left 130 injured. Two months later, Arab terrorists took nine Israeli athletes hostage at the 1972 Munich Olympics. The Munich massacre left all nine hostages, along with the five terrorists and two innocent bystanders dead.

Figure 81

January 19, 1980

Following the Soviet invasion of Afghanistan in 1979, President Carter threatened to boycott the Moscow summer Olympics. The U.S. followed through with the threat, along with at least sixty-four other countries, some of whom participated at the Olympic Boycott Games in Philadelphia.

Figure 82

April 1, 1980

After the Iranian Revolution in 1979, Ayatollah Khomeini assumed power as the Supreme Leader of Iran. He urged demonstrations and street protests outside the U.S. Embassy demanding the return of the overthrown Iranian Shah who had sought medical refuge in the United States. During one such incident, protestors infiltrated the Embassy and captured fifty-two hostages. The hostages, held for 444 days, were released just minutes after Ronald Reagan's inauguration.

Figure 83

October 24, 1980

The hostage situation in Tehran had a myriad of effects in Washington D.C., including making President Carter's reelection campaign more difficult.

Figure 84

August 13, 1981

Following the resolution of the hostage situation, Ayatollah Khomeini transformed from a politician to a revolutionary—becoming more dedicated than ever to his cause.

85.

86.

Figure 85-86

85. February 10, 1987

86. April 19, 1988

The Reagan administration coordinated the sale of arms to Iran. Officials allocated the funds received from the arms sale to support a Nicaraguan anti-communist group known as the Contras. The scandal, known as the Iran-Contra affair, was uncovered in November of 1986 and the investigation resulted in the indictment of thirteen White House official

87.

88.

Figures 87-88

87. September 20, 1978

88 July 9, 1981

Determined to revitalize peace efforts in the Middle East, President Carter facilitated talks between Egyptian President Anwar Sadat and Israeli Prime Minister Menachem Begin. As a result, Sadat and Begin signed the Camp David Accords in September of 1978.

Israel and Egypt both attempted to avoid further tensions within the Middle East, particularly during the Syrian Missile Crisis. However, Sadat was eventually assassinated for his involvement in the Camp David Accords.

Figure 89

October 16, 1981

Libya's leader, Muammar Gaddafi, applauded the assassination of Egyptian President Anwar Sadat as Sadat's punishment for signing the Camp David Accords with the U.S. and Israel.

Figures 90-92

90. February 8, 1988

91. September 27, 1992

92. February 8, 1994

Vice President George H.W. Bush's potential involvement in the Iran-Contra scandal plagued his 1988 presidential campaign. The scandal also cost former Deputy Director of the National Security Council Oliver North his seat in the Senate

93.

94.

Figures 93-94

93. January 4, 1991

94. July, 13, 1993z

Z

Following the Persian Gulf War, the U.S. wanted to monitor Iraq's weapons stockpile. Iraqi President Saddam Hussein interfered with official United Nations monitoring by only admitting to a portion of the country's weapons stockpile.

Figure 95

April 28, 1994

Critics of the Clinton administration's foreign policy agenda argued that the President frequently made threats and announced plans of attack, but failed to follow through on either account.

DOMESTIC AFFAIRS AND LOCAL POLITICS

Figure 96

February 7, 1993

In 1993, President Clinton advocated for campaign finance reform, but many members of Congress were resistant. Incumbents feared any changes that might help opponents unseat them

Figure 97

August 18, 1981

Regan's notion of trickle-down economics contends that tax breaks and economic benefits given to businesses and the wealthy will improve the economy as a whole, thus ultimately benefiting the poorer classes of society.

98.

Figures 98-101

98. September 18, 1981

99. January 25, 1986

100. July 25, 1982

101.. January 12, 1988

President Reagan campaigned on a platform focused on economic growth, as well as the reduction of government spending and taxes. By the end of his two terms in office, the economy had grown, but so had the national debt.

99.

100.

101.

102.

103.

Figures 102-103

1. August 23, 1992
2. September 6, 1992

Reagan's successor, George H.W. Bush, faced a massive national debt that quickly led to recession. Economic woes contributed to Bush's defeat in the 1992 election.

Figure 104

March 3, 1995

Unable to reach budget consensus in 1995, a government shutdown loomed over a divided Congress. After months of political quarreling, Congress was unable to settle on a budget. In December of 1995, the Federal government shut down for twenty-seven days.

Figure 105

Undated, probably early 1960s

President Kennedy championed what some called the most liberal piece of legislation since the New Deal—Medicare. The bill met with great resistance, particularly from the American Medical Association, and failed to pass during Kennedy's lifetime.

Figure 106

February 9, 1978

The energy crisis of the 1970s caused gasoline shortages and price inflation throughout the United States. President Carter saw the crisis as a “clear and present danger to our nation”, and sought to reduce oil imports and improve the nation’s energy efficiency.

Figure 107

December 11, 1968

In 1968, Congress investigated several individuals and corporations for avoiding taxes via offshore bank accounts.

Figure 108

1978

Serving as the Commonwealth's Attorney for Jefferson County, David Armstrong led more than two years of highly successful undercover investigations to expose a ring of police officers, burglars, and criminals working together to loot homes in the east end of Louisville. The sting made national news and sent several officers to prison.

Figure 109

1990

Elected Jefferson County Judge Executive in 1990, Armstrong faced increased fiscal demands, but a meager budget.

110.

111.

Figures 110-111

110. 1982

111. 1982

Mitch McConnell served as Jefferson County Judge Executive from 1976 until his election to the Senate in 1984. During that time, McConnell helped stop controversial legislation that would have enacted an eight-day waiting period to receive a handgun after purchasing it. McConnell's ties with gun advocacy groups later led to endorsements for his Senatorial campaign.

112.

113.

Figures 112-113

112. 1987

113. 1991

During Jerry Abramson's tenure as Mayor of Louisville, he worked to bring economic growth to the city. In 1988, he encouraged the Presbyterian Church to locate its international headquarters in Louisville. Abramson also led a \$700 million expansion of the Louisville International Airport and was instrumental in convincing UPS to build its worldwide hub in the city, bringing billions of dollars in investments and thousands of jobs to the Louisville area.

Figure 114

January 10, 1986

As a result of a long-standing family feud, Barry Bingham Sr. announced in early 1986 that he would sell The Courier-Journal, The Louisville Times, WHAS, two radio stations, and a commercial printing press. All previously owned by his family for more than seventy years, the newspapers quickly sold to the Gannett Company for \$305 million dollars. At the time, it was the highest price ever paid for a newspaper. Gannett ceased publication of The Louisville Times less than a year after its purchase.

Figure 115

Hugh Haynie's drawing table, floor lamp and copy of the frog prince cartoon (facsimile)

Loan from the Smith and Anne Haynie Collection at the Kentucky Historical Society.

Haynie spent countelss hours over his drawing board creating the cartoons readers would come to enjoy week after week. To make it through the next deadline, Hugh smoked Lucky Strike cigarettes. On one occasion, he nearly set his office on hire due to his prolific smoking habit.

Figure 116

Items from Hugh Haynie's Office at the Courier-Journal, 1958-1995

Loan from the Smith and Anne Haynie Collection at the Kentucky Historical Society

Figure 117

Examples of Hugh's annual family Christmas cards, 1960s-1970s

Family photographs, 1960s

Signed \$2 bills, 1990s

For years, Hugh Haynie almost exclusively carried crisp \$2 bills. He signed each one and often paid restaurant and bar tabs with the autographed bills.

Loan from Hugh Smith Haynie and Anne Haynie

Figure 118

Items documenting a young Hugh Haynie, including childhood Christmas cards, his U.S. Coast Guard induction certificate, and a scrapbook created by Hugh's mother, 1930s-1950s

Loan from Hugh Smith Haynie and Anne Haynie

Figure 119

Awards and letters praising Hugh's cartoons and nominations, including his 1956 Pulitzer Prize nomination

Coloring book created by Hugh 1963

Syndication Pay stub, 1963

Loan from Hugh Smith Haynie and Anne Haynie

Figure 120

Items Showing Various Phases of the Printing Process, mid-1960s to late 1990s.

Loan from Hugh Smith Haynie and Anne Haynie

Figure 121

Christening bottle, commemorative plate, and photograph of the “Hugh Haynie”, 1966

Loan from Hugh Smith Haynie and Anne Haynie

IV. TIMELINE

Figure 122

- 1927- Born on February 26 in Reedville, Virginia
- 1944- Enlists in the U.S. Coast Guard and serves in the Pacific
- 1948- First known political cartoon appears in the College's newspaper *The Flat Hat* on March 9
- 1950- Graduates with a B.F.A. in Fine Arts from the College of William and Mary
Begins working at Richmond's Times-Dispatch as a staff artists, photo retouch man, and occasional illustrator
- 1951- Rejoins Coast Guard with rise of Korean hostilities
- 1951- Returns to Times-Dispatch as assistant editorial cartoonist, drawing one cartoon per week
- 1953- Takes position as editorial cartoonist as Greensboro Daily News
Marries Lois Cooper
- 1958- Accepts position at The Courier-Journal with first cartooning running on December 11
Hugh Smith Haynie, Jr. is born
- 1959- First nominated for the Pulitzer Prize
- 1960- Pierre Salinger, President Kennedy's Press Secretary, introduces Hugh and Lois to the Kennedys
- 1961- On December 24, "Christ Christmas" cartoon runs for the first time, and every year since in The Courier-Journal.
- 1978- Named Civil Libertarian of the Year by the Kentucky Civil Liberties Union
- 1987- Inducted into the Kentucky Journalism Hall of Fame
- 1995- Retires from The Courier-Journal on October 1
- 1997- Last original cartoon appears on July 25
- 1999- Dies on November 26 in Louisville, Kentucky

APPENDIX C- EXHIBITION DOCUMENTATION

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

Figure 11

Figure 12

Figure 13

Figure 14

Figure 15

Figure 16

APPENDIX D – PROMOTIONAL MATERIALS

I. Press Release

CONTACT: Helene Kramer
Director of Public Relations & Marketing
502-387-5558 (Mobile)
502-753-1681 (Office)
hkramer@fraziermuseum.org

An Exhibition with Power, Politics and Razor-Sharp Wit
Hugh Haynie: The Art of Opinion

(Louisville, KY) October 28, 2013 – During his illustrious career, Courier-Journal editorial cartoonist Hugh Haynie won many awards, but nothing made him more proud than his spot on President Richard Nixon’s infamous White House “enemies list.” The Frazier History Museum is proud to present a private collection of Haynie’s work with notable additions from newsmakers Haynie regularly lampooned. ***Hugh Haynie: The Art of Opinion*** opens to the public Saturday, November 9, 2013.

“My dad had a vast knowledge of history and politics, and never drew down to his audience,” says Judge Smith Haynie, Hugh Haynie’s son and the owner of the ***Hugh Haynie: The Art of Opinion*** collection. “His goal was not merely to entertain but to educate and spur debate.”

A native of Virginia, the late Hugh Haynie attended the College of William and Mary and served in the U.S. Coast Guard during the end of World War II and the Korean War. He spent his early days in the newspaper business at *the Richmond Times-Dispatch*, *the Greensboro Daily News* and *The Atlanta Journal-Constitution*. In the meantime, Barry Bingham Sr., the owner of Louisville’s Courier-Journal, who read every major paper in the country, was blown away by this young journalist and his rare talent; he was as brilliant a wordsmith as he was a visual artist.

In 1958 Bingham offered Haynie a job at *The Courier-Journal* where he had a great run for 38 years, delivering cartoon commentary on the events that defined our nation. Starting with the Civil Rights Movement, the Vietnam War and later the Watergate scandal, Haynie’s work drew as much ire as it did acclaim, especially from the politicians he held accountable. No American president, from Eisenhower to Clinton, was immune from Hugh Haynie’s critiques, which were either constructive or cutting, depending on who you asked. At the height of his career, Haynie’s editorial cartoons appeared in more than 100 newspapers and magazines across the country, including *Time* and *Newsweek*.

“Hugh drew how he felt, he didn’t play to politicians’ liking,” says Thomas McAdam, a Louisville attorney and political scientist who knew Haynie well. “He didn’t pull any punches.”

It is clear Haynie was revered by his colleagues at *The Courier-Journal*, where his old office remains a shrine, virtually untouched since his retirement in 1996. He died in 1998 at the age of 72 and will always be an institution at the paper as well as a national icon in the art of opinion.

(more)

An Exhibition with Power, Politics and Razor-Sharp Wit
Hugh Haynie: The Art of Opinion – 2

“He was so dedicated to getting the idea, and then his execution was so exquisite that he could take those ideas and make these beautiful works of art,” says Keith Runyon, retired Editorial Director at *The Courier-Journal* and Haynie’s former boss. “And in the end, who knows what Leonardo DaVinci was like, or Grant Wood or Renoir, but I’d suspect they were all people who walked to a different drummer as Hugh always did,” adds Runyon

HUGH HAYNIE: *The Art of Opinion* has over 100 of Hugh Haynie’s best cartoons documenting local, state and national history. These include:

- “The Presbyterians are coming,” featuring Louisville Mayor Jerry Abramson in the late 1980s after recruiting the Presbyterian Church USA headquarters to locate in the city.
- “The Gun Lobby,” depicted as holding Kentucky Senator Mitch McConnell hostage during the early 1980s national debate on mandatory background checks.
- The iconic “Christ Christmas,” featuring Jesus Christ looking down at an average guy checking his Christmas list twice, created in the 1950s and still running in *The Courier-Journal* every Christmas Eve.

ABOUT THE FRAZIER HISTORY MUSEUM

The Frazier History Museum, located AT 829 West Main Street, on Louisville, Kentucky’s downtown “Museum Row,” has the distinction of being the only place in the world outside Great Britain to permanently house and display Royal Armouries artifacts. This world-class museum provides a journey through more than 1,000 years of world and American history with ever-changing and interactive special exhibitions, daily performances by costumed interpreters and engaging special events and programs. The Frazier History Museum is open Monday-Saturday, 9:00 a.m. to 5:00 p.m., with extended hours until 8:00 p.m. on Wednesdays during special exhibitions and Sunday noon to 5:00 p.m. For more information, visit www.fraziermuseum.org.

###

II. FRAZIER NEWSLETTER ANNOUNCEMENT

AT THE HELM OF HUGH HAYNIE

Q&A WITH U OF L CURATORIAL STUDIES STUDENT JESSICA KINCAID

Jessica Kincaid, a curatorial research intern at the Frazier History Museum, has been doing an exceptional job helping to produce the upcoming Hugh Haynie exhibit, *the Art of Opinion*. As a graduate student, she has had the rare opportunity to produce a museum exhibition from inception to installation. The powerful retrospective, featuring more than 100 original pen and ink drawings by the late Courier-Journal Editorial Cartoonist Hugh Haynie, opens to the public on November 9th.

Q: How would you describe your experience at the Frazier History Museum?

A: As a curatorial student, being involved almost from the beginning of this project has been a great opportunity to experience all steps of exhibition development. I love that I am able to "Get my hands dirty" in the field I hope to work in.

Q: What is it like working on an exhibition when the art form – the political cartoon – is all about provocative pictures and prose?

A: My background is more in visual arts than journalism. I am fascinated not only with Hugh Haynie's artistic approach to his visual images but his equally artistic approach to language when dealing with national scandals including Watergate and injustice during the Civil Rights Movement. I think the exhibition will draw visitors from both sides of the aisle. By that I mean both history buffs and art lovers.

Q: What has been the greatest challenge?

A: There is plenty of written scholarship about the political cartoon

genie as well as the events and people Hugh Haynie drew about like President Nixon and the Vietnam War. But because Hugh Haynie passed away so recently (1999), there has not been a lot of research done on him, his career or his personal life. The solution was to conduct primary research by interviewing those who knew him best like his son, Judge Smith Haynie, and Keith Runyon, retired Editorial Page Editor and his boss at The Courier-Journal. I had to process a lot of personal opinions from fans and critics to piece together a fair and accurate portrayal of Hugh Haynie. Thankfully, I had access to archival material from Haynie's time at The Courier-Journal (1958-1996). It was particularly exciting to read his own opinion of his work on the Opinion Page.

Above: "Christ Christmas, one of Haynie's most famous cartoons, still runs in the Courier-Journal every Christmas Eve

APPENDIX E – EVALUATION MATERIALS

I. VISITOR SURVEYS

January 2014- Hugh Haynie Exhibit survey

This feedback is based on responses from guests visiting during January 2014

The First Five Questions are based on a 1-5 Scale, with 5 being the highest

Overall Experience	Quality of Artifacts	Subject Matter	Presentation	Interactivity	Have you been to the Frazier Before?	How did this exhibit compare with others you have seen?	How did you hear about the Exhibit?	What did you find Most compelling or interesting about the Exhibit	Additional Comments
5	5	5	5	5					
5	5	5	5	5					
5	5	5	5	5	yes	excellent	Teachers/Friends	Comics!	Excellent Presentation
5	5	5	5		yes	excellent	Came in to see Napoleon	Great Layout very engaging	Nice to see more "Louisville History"
5									
4	4	5	4	5			friends	Interest	
5	5	5	5	5	no		Facebook	sculptures	
5	5	5	5	5	no		Courier Journal	Loyed all of the cartoons	
5	5	5	5	5	yes	Great- the one on Christmas Eve is one of his best!!!!	here	All pics	Wish you could keep all the time (On the back: <i>Thank you, Thank you, Thank you!</i>)

5	5	5	5	5	yes	Diana	Courier Journal	all	<u>Please</u> make this a permanent exhibit!!! Hugh Haynie Exhibit is Brilliant!
5	5	5	5	5	yes	Fantastic. Really fun. Did not know about this guy	I didn't. We came to see Napoleon and stumbled in here	The Political comics	Should be permanent! (Agreed!!!! Written in different hand writing)
5	5	5	5	5	Yes	I love the Louisville history base. Very Awesome	mailer	The presentation-brought it to life	Should be a permanent exhibit. I would <u>love</u> to be able to purchase a book of the collection!
5	5	5	5	5	Yes		Membership	How much of it can be related to today	Love it – I remember his work well!
5	5	5	5	5	yes	Best I've seen	From Leo	It's all fascinating	Makes me a little sad that the era of a great C-J is long gone
5	5	5	5	5			Media, advert, friends	all	n/a
5	5	5	5	3	yes		The internet	content	Loved it!
5	5	5	5	5					
5	5	5	5	3	yes		Today at a presentation	Loved all the cartoons	
3	3	3	3	3					
5	5	5	5	5	yes		Paper	How so many of the cartoons are still relevant	
5	5	5	5		yes	Excellent show	Smith and Anne Haynie	Seeing the "originals" of the cartoons I "grew up with"	
5	5	5	5		yes	well	CJ	Hugh Haynie's cartoons	
5	5	5	5	5	no			All the drawings	

5	5	5	5	n/a	yes	Very good exhibit. Really enjoyed it	Mailing (to members)	All of it. The music was great alone
5	5	5	5	5				
5	5	5	5	5				
5	5	5	5	5	yes		A friend	The messages in his "cartoons" are remarkable
								Great to see this the day before MLK's day
								Wonderful! (exclamation point circled)
4	5	5	5	1	yes	Wonderful presentation	newspaper	Hugh's history in Louisville and his own drawing and his personal desk
4	5	5	3	3			NPR	
3	4	3	5	3	no		mother	I really enjoyed learning about English rulers.
5	5	5	5	5	yes	Best yet	C-J of Course	How much so many issues presented are still with us and need attention

71 FF7I @ A J #59

~~~~~Jessica Bennett Kincaid

~~~~~1715 West Creek Way Apt 7 • Louisville, KY 40242

Education **502.802.0857 • jessica.kincaid@louisville.edu**

University of Louisville Louisville, KY
Masters of Arts in Critical and Curatorial Studies [2014]
Thesis: "Hugh Haynie and The Art of Opinion:
Examining History, Memory, and Controversy
in Museum Exhibitions and Interpretation."

University of Kentucky Lexington, KY
Bachelor of Arts in Art History and Studio Art [2008]
Emphasis in Painting and Photography

Santa Reparata International School of Art Florence, Italy
Coursework Completed [2008]
-Renaissance Methods and Materials; Michelangelo,
Caravaggio and Bernini

Institut Catholique de Paris Paris, France
Coursework Completed [2008]
-Painting in Plein Air; History of Parisian Photographers

Professional Experience

Exhibitions Assistant- Cressman Center for Visual Arts [Current]
- Assist the Gallery Director preparation and installation of exhibitions.
- Publicize and promote Hite Art Institute exhibitions and events.
- Assist Curator with collections management and loan program.
- Supervise gallery and facility operations.

Curatorial Intern - Frazier History Museum [Feb 2013- Jan 2014]
- Guest-curated "*Hugh Haynie: The Art of Opinion*" from inception to completion.
- Conducted curatorial research and developed exhibition plan.
- Worked intensely with the collection lender to develop content.
- Assisted with de/installation of two additional temporary exhibitions.

Special Collections Intern - Kentucky Historical Society [Jan-June 2013]
- Promoted a newly developed finding tool for oral histories by assisting with outreach initiatives to the public and institutions. Conducted site visits to participating repositories to train staff and upload content.
- Composed social media posts for

Collections Management Intern – Univ. of Kentucky Art Museum [Aug- Dec 2008]

- Conducted Inventory of photography 2print collections.
- Photographed new acquisitions to create and update records in the museum's collection management system.
- Completed accession and condition reports.
- Collaborated with all other areas of museum staff to research, develop, prepare and install six rotating exhibitions.
- Assisted in production of the Robert C. May Lecture Series by mating, framing and installing accompanying photography exhibitions.
- Prepared objects and served as docent for class visits to the museum.

Exhibits

- *To Fight Through Cartoons*- work by Zunar. [January 22, 2014]
Curator; Brown and Williamson Club
- *Hugh Haynie: The Art of Opinion*. [November 8, 2013]
Guest Curator; Frazier History Museum
- *Inten(s)ion* [May 9, 2013]
Co-Curator; Christ Church Cathedral
- *Culture and Sprirtuality in the Art of North Africa, the Middle East and Central Asia* [Jan 27, 2013]
Co-Curator, Docent; Hite Galleries
- *Excavating Egypt: Great Discoveries from the Petrie Museum* [March 14, 2009]
Research Contributed; University of Kentucky Art Museum
- *SHOW8* [Dec, 2008]
Artist, Co-Curator; Barnhart Gallery
- *Inconvenient Stories- Portraits of Vietnam War Veterans* [Nov 7, 2008]
Fabrication and Installation; University of Kentucky Art Museum
- *Sacred Places* [Oct 5, 2008]
Fabrication and Installation; University of Kentucky Art Museum
- *Untitled*- work by Alec Soth [Sept 7, 2008]
Fabrication and Installation; University of Kentucky Art Museum
- *Masterworks by Kentucky Painters 1819-1935* [Sept 14, 2008]
Fabrication and Installation; University of Kentucky Art Museum

Presentations

Lecture on *Hugh Haynie: The Art of Opinion*, Center for Arts and Culture Partnerships, Louisville, KY, 2013

Lecture on Photographs, Penn State University, State College, PA, 2010

Lecture on Photographs, Ursinus College, Collegeville, PA, 2009

University of Kentucky Undergraduate Research Symposium *Cubism and the Color Periods of Picasso: A Chronology of Color and Emotion*

Professional Affiliations/Memberships

College Art Association

Southeastern Museum Conference

Association of Academic Museums and Galleries