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The Ogden experience

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The Ogden Experience

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
Requirement for the degree of

Masters of Arts
in
Arts Administration

By

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B.A., Southeastern Louisiana University, 1998

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TABLE OF CONTENTS

I.	History	1
II.	Management Structure	6
III.	Program	9
IV.	Description of Internship	12
V.	Management Challenge	21
VI.	Recommendation	27
VII.	Conclusion	33
	References	36
	Appendices	39
	Appendix A. Timeline of Significant Events in Ogden Museums History	40
	Appendix B. Organizational Chart	44
	Appendix C. Board of Trustees	46
	Appendix D. Economic Impact of the Ogden Museum	48
	Appendix E. Role of Development Director	68
	Appendix F. Publicity of the Ogden Museum	71
	Appendix G. Outline of Internship	105
	Appendix H. Examples of an Intern's Work	108
	Appendix I. Space Rental and Other Studies	121
	Appendix J. Exhibit History of Ogden Collection	127
	Appendix K. Civil War Symposium Information	159

Vita	163
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I. MUSEUM HISTORY

The Ogden Museum of Southern Art was created in 1994 when Roger Ogden, offered his world-class collection of Southern art valued at \$13 million to The University of New Orleans provided that it could be housed in an approximate facility. Roger Ogden's initial donation was of 600 works dating from the 18th, 19th, and 20th centuries. Ogden stated the reason behind his donation, "I realized that the collection could not remain the responsibility of one individual or family, but that it should belong to the public. I knew that it was incumbent on me to make plans for its placement as a whole." According to the UNO Foundation website "The University of New Orleans' Roger Ogden Museum of Southern Art has been made possible through the generous donation of a large portion of the private art collection of attorney and entrepreneur Roger H. Ogden. Over the years Mr. Ogden has amassed the preeminent collection of Southern American fine arts in the United States. And it is this collection that will serve as the base for the museum. The Ogden Museum will include significant works of art from all periods of southern American history, from colonial times to the present." Ogden Museum's definition of the American South is art from sixteen Southern states: Maryland, Virginia, West Virginia, Kentucky, Tennessee, Texas, Arkansas, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, and Oklahoma.

"The Ogden Museum will be the epicenter of an arts complex that the UNO Foundation is helping to develop. The arts complex will be located at Lee Circle in New Orleans' Warehouse District. This area is the focal point of the city's arts community. The New Orleans' Contemporary Art Center, the Children's Museum and numerous galleries are located in the section of the Warehouse District that is quickly becoming known as "the Arts District" of New Orleans."

“The Museum will be housed in two connected buildings: the historic, H.H. Richardson designed Patrick F. Taylor Library and Goldring Hall, which is currently under construction. The earliest pieces in the museum's collection, those dating before 1900, will be housed in the Patrick F. Taylor Library. Goldring Hall will contain the exhibition galleries where the modern and contemporary portions of the collection will be on view.”

Roger Ogden began collecting art while a student at Louisiana State University in the 1960's. The first piece purchased by Ogden was of a landscape by a Louisiana artist Alexander Drysdale. He convinced his father to help him purchase the piece for a gift for his mother. Roger Ogden has collected works that represent the South in its many landscapes, characters and colors and carefully catalogued the entire collection. During his early years of collecting Roger Ogden developed his fascination with Louisiana artists. Twenty years after he started collecting, Ogden's scope recounted the history and changing aesthesis of painting in Louisiana. While Ogden was collecting, he noticed that many of the 20th century artists whom trained in either the Northeast or European art schools. During this same period of time he expanded his scope of collecting to include not only Louisiana but also the Gulf Coast region. His collection grew to include paintings, sculpture, photography, works on paper, self-taught art, ceramics and mixed media. By the early 1990's Ogden was recognized for his outstanding art collection in America by art historians and collectors.

The Ogden Museum will be a 67,000 square foot complex contained in two buildings: The Taylor Library, and Goldring Hall. The Taylor Library, listed on the National Register of Historic Places, was built in 1888 by Louisiana native Henry Hobson Richardson. It will house the 18th and 19th century collections, as well as, the educational wing and multi-media

orientation theater. The Taylor Library is the only example of Richardson's work in the South. It is an exquisite work of Neo-Romanesque architecture. In 1980's, Patrick Taylor purchased the building and restored the grand Rotunda and Foyer to Richardson's specifications for its 100th anniversary. In 1998 Taylor made the building available to the University of New Orleans Foundation to house the Ogden Collection. The Stephen Goldring Hall, which was dedicated to the memory of philanthropist Stephen Goldring, is a five-story glass and steel building. It will house the 20th and 21st century works. Goldring Hall's first floor will feature works from the permanent collection. The fifth floor will house the changing exhibition gallery and terrace garden. The two buildings will be connected to each other through a tunnel.

The Ogden Museum of Southern Art opened its temporary gallery on Julia Street for Art for Arts Sake in September 1999. The gallery, located in the Historic Warehouse District, provides office space and an area to display the Ogden Collection. The gallery's exhibits are rotated every two months and openings are scheduled in conjunction with Warehouse District events and First Saturday openings.

STAFF

The first director of the Ogden Museum of Southern Art was Randolph Deleanty. He was the director of the museum from 1993-1998. While he was director, he established most of groundwork for the museum including a book on the Ogden collection, a proposal of what the museum would be, and established crucial connections with foundations, educational institutions, and the City of New Orleans. He wrote *Art in the American South: the Ogden Collection* in 1996, which is a synopsis of the art Ogden collected over the years. In 1992 he

received his PH.D from Harvard University in History. Deleanty also received a M.A. in History from Harvard University.

The associate director of the museum during the mid-nineties was Peggy Outon. Peggy Outon had worked in the non-profit sector for twenty years prior to the job with Ogden. She had expertise in aspects of financial and augmenting board development. She developed the first strategic plans for the Ogden Museum. Included in her position at Ogden Museum was the opportunity to teach classes in marketing and development strategies for the arts at the University of New Orleans. Prior to working at Ogden she had raised over \$2.5 million in operating money and \$3 million in capital in three years of working at the Contemporary Art Center as the development director. She helped raise \$9 million towards the estimated cost of \$11 million for the Ogden museum. In 1999, Outon left Ogden Museum for greater endeavors in the North.

The second and current director of the museum is J. Richard Gruber. Prior to his appointment as director, Richard Gruber was the deputy director and founding director for the Morris Museum of Southern Art. Gruber graduated from Xavier University in Cincinnati, Ohio and received his Master of Arts in art history from the University of Colorado at Boulder. He was a research fellow at the Kress Foundation in the Department of Art History at the University of Kansas where he earned his M. Ph. and Ph.D. In 1998, Gruber's book, *William Christenberry: the Early Years 1954-1968*, was nominated for Georgia's Author of the Year award. He has written numerous exhibit catalogues and articles.

Beverly Sakauye is the current Associate Director of Ogden Museum. She joined the staff in September of 1999. Her responsibilities include all development, marketing, and membership

activities. Sakauye also teaches the Arts Administration class on Development. Prior to her appointment with Ogden Museum, she was the Development Director of the New Orleans Ballet Association for almost ten years prior to this position. While she was the development director of the ballet, she helped retire their \$1 million debt in five years. In addition to eliminating the debt she raised the operating money that equaled to about \$500,000 every year from contributions. She helped transform the organization from a share-city ballet company to a presenting company with a heavy focus on education. Sakauye developed a corporate sponsorship program, established an endowment fund, and helped to develop community partnerships. She received her B.S. in Sociology from Roosevelt University.

II. MANAGEMENT STRUCTURE

Fiscal Structure

The Ogden Museum of Southern Art is a public-private partnership of the University of New Orleans and the University of New Orleans Foundation. Major funding of the Ogden Museum has come from the State of Louisiana and private individuals, corporate and foundation donors in the New Orleans community. Ogden Museum does not hold its own IRS 501 (c) (3), which produces some strain on the organization. As a result, for every grant they write, Ogden Museum's staff must obtain the University of New Orleans Foundation fiscal and IRS documents.

MISSION

The mission of the Ogden Museum of Southern Art is to tell the story of the evolution of the visual arts in the American South. It will showcase the best of the past, present, and future of Southern culture. Through its permanent collection, changing exhibits, and educational programming, the museum will celebrate our multicultural society and illuminate the lives of all Southerners. Education and community involvement are at the very core of the mission. Its broader mission is to reach out and engage the community at large, and to educate students of every age. Through the visual arts, music, dance, film and video presentations, The Ogden Museum of Southern Art will evolve into a civic treasure, engendering a spirit of pride and artistic appreciation.

OGDEN MUSEUM'S OBJECTIVES

The objectives of the museum are:

1. To increase community involvement and interest in educational and cultural activities and to increase the general knowledge of the visual arts in the South;
2. To raise the necessary funds to fully operate the museum;
3. To sponsor educational programs and community events;
4. To engage in any activity, which benefits the maintenance of a museum or cultural and educational facility of any kind.

ECONOMIC IMPACT

According to the Economic Impact of the proposed Ogden Museum and Arts Complex, a study written by Timothy P. Ryan in July 1995, impact of the museum is estimated at \$55 million for the construction phase. It is estimated that Ogden Museum will receive approximately 500,000 visitors annually. Of those 500,000 visitors it is estimated that 88% would be either local residents or existing visitors to the area. The study states that the Ogden Museum will at least attract 60,000 new visitors to the city each year. The study continues by stating that most of that 60,000 would be visitors from a two hundred to a three hundred mile radius. These new visitors would have an annual economic impact on the area of at least \$64.5 million spent in the city on hotel, food, entertainment, retail purchases, and purchases of art.

The study also included the impact on employment for the area. According to the study, Ogden Museum would create 1,109 new jobs to the area. This study concludes by addressing the increases in the tax dollars. These tax dollars are raised from hotel/motel taxes and sales taxes. The amount of increased economic dollars spent would help improve the education of New Orleans' students.

THE COLLECTION

Since the original gift of 600 donated works of art, the Ogden Museum collection has grown considerably. Through the Andrew-Humphrey Foundation, Bene Andrews and Nene Hymphreys have donated 200 pieces of their original artwork. Janet Stevens McDowell gave a collection of over 400 works by abstract painter, Will Henry Stevens, to the museum. In October 2000, Michael Brown and Linda Green donated a series of works that they had collected. Included in this donation was a long-term loan agreement with the museum with no time limitations. The Ogden Museum of Southern Art has and will continue to add to its holding through acquisitions, gifts, and bequests.

III. PROGRAMS

Ogden Museum of Southern Art is dedicated to educating all students in art. Education is a number one priority of the Ogden Museum. According to the Bylaws the museum, it “will be a keystone an arch of cultural and educational institutions on historic Lee Circle.” Ogden Museum will have “educational facilities for use of UNO’s Fine Arts program, Arts Administration, and other programs at UNO.” The museum is partnering with area elementary and secondary schools to promote arts education. It provides quality programs that work with existing programs in arts education in regional public, private, and parochial schools. According to the UNO Foundations website *“The Ogden Museum of Southern Art will educate artist, students, historians and the general public on the important contributions that the South has made to American culture and to the history of American art. The museum will be a stimulus for curriculum development, field trips, internships, research on individual artists and on southern culture. Graduate students from the University of New Orleans Arts Administration program have been involved since the inception of the project and are using the development of the Ogden Museum as a unique case study. Classes from the Tulane School of Architecture and the art department at Southern University of New Orleans are exploring the uses of OMSA for their students. All colleges and universities both locally and around the region will be actively encouraged to use the museum and its holdings.”*

Educational outreach is very important to the Ogden Museum. Ogden Museum has done educational outreach through the Kid Smart program. The Kid Smart program has allowed intercity underprivileged children to meet artists like Benny Andrews and Nene Humphreys.

The Kid Smart children are allowed to create artwork with the artist. The artwork created then is displayed in the back gallery of the museum.

Ogden Museum is dedicated to promoting adult education through lectures, exhibits, films and videos, music and dance, and other learning opportunities. Adult education is achieved through educational brochures, the website, and the learning center. Ogden Museum does educational outreach through meet the artist sessions on the opening of exhibits and a lecture series. The museum is also doing outreach to the community through educational artist videos. The first of the artist videos was entitled *House of Memories*. This film told why the Christenberry Family became artists. My favorite line in the video is “its just whittlin’ and piddlin’” which is a scene with William Christenberry, Sr. talking about his artwork. Included in the video are William Christenberry, Jr.’s recollections as he returns to his ancestral home. Every year he goes back to his grandparents’ home to record through photographs the continual destruction of the home. Other videos have been made on artist, William Dunlap and Will Henry Stevens. Through these videos different medias and venues, Ogden is efficiently educating the public.

Another way the Ogden Museum educates the public is through the Preservation of Louisiana’s Treasure Program. The Louisiana Technology Innovation Fund provided the funds for this project. “The Louisiana Technology Innovation Fund (LTIF) was created by Act 481 of the 1997 Regular Legislative Session to provide "seed" money for innovative agency projects. The fund was created to be an incentive to accelerate the implementation of electronic government and to encourage state agencies to pursue innovative and creative approaches using technology to provide needed citizens services most cost-effectively and efficiently.” This

funding created a partnership with The University of New Orleans, Louisiana State University, and the Ogden Museum to share this art experience with the world. This project is still a work in progress, which requires the digitizing of all the artwork in the collection. The project went online in January 2001, making it accessible to the general public through the Ogden Museum web site at www.ogdenmuseum.org.

Ogden Museum used a virtual tour of the new museum complex to educate the public on what the buildings will look like in the future. Included in the virtual tour are a narrative about the collection and why the museum was founded. The tour creates a museum atmosphere by placing artwork on the walls of the virtual museum. The virtual tour is used in fundraising, grant making, and for educational purposes.

The Ogden Museum's website educates the public on the museum's purpose, its mission, and its collection. The website has web cameras that show the progress of the construction, and what is going on in the gallery. The web site allows the viewer to meet the staff, find out about membership, search the collection, find out about volunteering, and contact the museum. Some of the previous exhibits are also online for the viewer to experience. The viewer can also download a screensaver that flashes some of the artwork in the collection. Available on the web site are descriptions of the buildings being built and renovated. These descriptions tell the viewer when the Taylor Library was originally constructed. Information about the architects are also included in the description of the building.

IV. DESCRIPTION OF INTERNSHIP

My prospects of interning at the Ogden Museum began in the spring of 2000. During that semester I had two classes at the Ogden Museum and had both the director of the museum and the assistant director as professors. I believed that the Ogden Museum would be a great place to intern and provide me with the valuable experience I needed to further my education. I started the internship process by inquiring whether or not Ogden took interns. I talked to Beverly Sakaue about my prospects of being an intern. Because the organization was still in its infant stage, there was a lot of work to be done. Beverly Sakaue greatly needed help in the Development department.

Mrs. Sakaue decided that during the internship, I would research grants, write letters of inquiry, obtain grant guidelines and annual reports, and make recommendations on which grants to pursue. My internship lasted four months, and in that time I learned about grants, wrote act of donations, and wrote letters of inquiry. Because of the small staff, which consisted of the director, assistant director, special project coordinator, executive assistant, graduate assistant, and intern, the internship consisted of more than just aspects of development. I learned how to hang and display art, met and worked with artists, and helped with special events and gallery openings.

My internship at The Ogden Museum of Southern Art began by being taught about the museum collection, their mission, and their purpose. The first project I accomplished during my internship was getting publications ready to be sent off to the Southeastern Museum Conference's Publication Contest. Each of the seven different entries had to be mounted on

black matte board, which required each piece to be measured, and included in that measurement were the dimensions of the border. During this process I learned that top and bottom borders are not the same. The Ogden Museum entered the following into the publication contest: the opening invitation, the Southerners invitation, their stationary package, educational brochure, publicity items including a video tour of the new museum, a poster which was the artist's rendering of the buildings, and their website. In October the Ogden Museum learned that they won a number of prizes including first, second, third, and honorable mention.

When I began the internship, Beverly Sakauye was in a long process of writing a large educational programming grant. During this period, I researched different educational programs in other museums and did extensive research on national and state educational standards. I gathered articles on LEAP test results and other standardize tests in Louisiana.

GRANTS

My major project was to research grants for the museum, the completion took the major portion of the semester. Through my research, I discovered that many organizations do not fund capital or building renovations. I realized early that most grant organizations want to fund education. As a result of my research I learned that many of the major corporations only fund in areas where they have a significant number of employees. I wrote letters of inquiry about grant guidelines to Phillip Morris, Kresge Foundation, Bellsouth, and James L. Knight Foundation.

Through research I learned about grants and their deadlines. When I found a good grant, and the application deadline was too near, we could not afford to pursue the grant that year. The grant had to wait until the next year. As a result, I discovered that a lot of my research was not

very productive.

I found myself waiting impatiently for different grant guidelines. For example, I spent most of the semester checking back with the Bellsouth Website. Bellsouth had not given any grants during the year 2000 because they decided to refocus on their mission and their objectives. Bellsouth's new grant guidelines would be available during the fourth quarter, which I thought, was early October, but the guidelines did not come out until December. Bellsouth had changed their guidelines and were now only funding education. Still other guidelines did not become available until January 2001, after my internship was completed.

At times researching grants was depressing, tedious, and boring. Therefore I was glad to have other tasks, such as developing a marketing binder, to break up the monotony. The marketing binder was a detailed study of the whole history of the Ogden Museum of Southern Art. This binder contained the information on the concept of the museum, every article written, pictures of openings, children's activities, different artist events, and the different press releases written on the organization. Every brochure, supplemental material, and handout was included in the binder. This binder became a valuable resource for other interns to look back at the organization's history. The marketing binder was the first step in recording the organization's history.

SPACE RENTAL STUDY

The space rental study was another important project for the Ogden Museum. I researched other organizations on fees charged for the use of either the building or for individual rooms for conferences. This task had a time constraint. The museum needed to know how much

to charge because they had been questioned on using the Taylor Library's Atrium for the Chancellery Greg O'Brien's Daughter's Wedding. I looked up the fees charged by Oak Alley, the Audubon Zoo, the Aquarium of the Americas, Destrehan Plantation, Louisiana State Museums, the Hilton, and New Orleans Museum of Art. Oak Alley rented out their entire plantation for weddings but they provide the caterer. This information helped bring up questions on whether the organizations wanted food from a wedding exposed to the collection. By surveying the different organizations, Ogden obtained an average price to charge. The information ranged from the deposits on the building, how many hours the building could be rented, if food or drink was provided in the cost, whether the organization's caterer prepared the food, and cancellation policies. The cost ranged from as little as three hundred dollars for a conference with all media requirements to in the thousands of dollars for a wedding.

LONG-TERM LOAN DOCUMENTS

Long-term loan documents are legal documents that set the parameters for the loan period. These documents stated what can and cannot be done to the object loaned. Another type of legal document is Act of Donation. Acts of Donation are documents that set the parameters for the donation. These documents are very important to an organization because they state the rules for the objects being given or loaned. During the internship I had a long list of people to which to write either Long-term Loan documents or Acts of Donation. This list included donors who have given their collections many years before. This was problematic because I did not always know how many pieces were given.

HISTORICAL MARKERS

Ogden Museum wanted to have a plaque outside of the Taylor Library stating that Henry Hobson Richardson had built the building in 1885. The Taylor Library is listed on the National Register of Historic Places. I contacted the Office of Historic Preservation located in Baton Rouge and talked to Pat Duncan and Michael Varado to find out about the states historic markers. I found out and received literature on two different kinds of markers. The first is the Louisiana Landmarks, which are large signs with detailed information about the building including the historic significance. The Louisiana Landmarks signs include the image of a pelican on them. The other sign was much smaller in scale and just stated that this building is listed on the National Register of Historic Places. I gathered the information on each type including the cost and gave my findings to the Director, J. Richard Gruber.

At the end of my internship, I was asked to do research on Historic Symposiums. Ogden Museum especially wanted information on Civil War Symposiums for a project that they were trying to develop. During my undergraduate degree, I had the opportunity to participate in a Civil War symposium at Southeastern Louisiana University. I gathered the information on the recurring symposium at Southeastern. I suggested that either Rick Gruber or Beverly Sakauye attend the 2001 seminar in the summer. These seminars, which have noted speakers from around the country, discuss in detail the Civil War. The Deep Delta Civil War Symposium is one of the

two largest and most renowned Civil War symposiums in the nation. This symposium will celebrate its fifteen-year in June. Ogden Museum would like to create a Civil War symposium to deal with different aspects of the Civil War including the North and South issues, race issues, religious issues, and other ethnic backgrounds of the war.

EXHIBITS

Ogden Museum's exhibits change every two months. During my internship, which lasted four months, I witnessed three different exhibits. The first exhibit was already on display when I arrived for my internship. The exhibit was entitled *The Michael Brown and Linda Green Collection*. The collection consisted of contemporary Southern art and was bought during the 70's, 80's and 90's in New Orleans. Some of the noted artists in the collection included John Scott, Noel Rockmore, Fred Trenchard, and Rolland Golden. The collection consisted of painting, sculpture, and mixed media. This show was very contemporary including wild color schemes, moving sculpture, and abstract art. At the end of this exhibit, I was taught how to take down, handle, and wrap the art.

The next exhibit was the second in a series of exhibits on *Art of Family*. The exhibit title was *The Art of Family: The Christenberrys*. This exhibit taught me how to prepare for an exhibit. I learned what has to happen before the gallery or museum can set up the exhibit. The walls had to be repainted to hide the previous show holes. The exhibit text had to be written and then sent out to a label company. This show required Ogden to borrow different cases from galleries and the New Orleans Museum of Art. The New Orleans Museum of Art cases had to be repainted because they were a dark gray. Everything in the gallery needed to match. I learned

that all items hung on the walls in a gallery are on a single plane. The text had to be placed on the walls above the exhibit. The artwork of the Christenberry consisted of Daniel K Christenberry, Mr. and Mrs. William A. Christenberry, Sr., William A. Christenberry, Jr., and William A. Christenberry III. The art included whittled tools, a hand-sewn quilt, photographs, a sampler, and furniture. Most of the exhibit was traditional folk art. The exhibit included two hand carved canes, a miniature tool chest made out of a ruler and scrap wood, and a family history calendar from 1939. The calendar told the story of the Christenberrys; it documented when family members were born and died. Ogden Museum received a grant from the Louisiana Endowment of the Arts, which helped with the cost of the exhibit. The opening of the exhibit was in conjunction with Art for Art's Sake on October 7 from 6 to 9 p.m. The exhibit had an attendance of one thousand five hundred and eighty-three during that night. The audience's response to the exhibit was very positive. Many of the members of the audience commented on different works being exhibited. One example I witnessed was a colored photograph entitled *Kudzu and House: Tuscaloosa County*. This photograph caused deep thought and conversation. During Art for Art's Sake, the museum debuted the documentary film on the Christenberry family entitled *House of Memories*. The film was on the Christenberry family and included scenes from the yearly Christenberry family reunion and interviews with different Christenberry family members talking about their artwork. On October 8th, William Christenberry, Jr. gave a lecture on his artwork at the Contemporary Art Center. The interview, exhibition, and the video together were the basis for the book, *William Christenberry: Art and Family* written by J. Richard Gruber, which was published in December of 2000. The Christenberry exhibit was on display from October 7 through November 22, 2000.

The next exhibit was William Dunlap: Objects Found and Fashioned. A rare occurrence happened during preparations for this exhibit; the artist helped set up his work. This interaction with the artist and his art was an invaluable experience to me. William Dunlap's intention of his artwork was to offend the public and create conversation. He placed objects that he had collected over a period of years with some of his paintings. He used natural aspects in his art including a bearskin rug, elk horns, dirt from Africa, and fresh flowers. He displayed items that he had created in the mid-seventies. His work consisted of large paintings, Polaroid photographs, and different large series arrangements. Throughout the course of his setup of the artwork, Staniski Media filmed the entire process.

In the back of the museum was the work of Maude Schuyler Clay, who had photographed the Mississippi Delta, was displayed. Her exhibit was entitled *Delta Land*, and showed the barren wasteland of Mississippi. Maude Schuyler Clay stated that the exhibit was a "photographic project which involves the recording and preservation of the Mississippi Delta landscape and its rapid disappearing indigenous structures: mule barns, field churches, cotton gins, commissaries, crossroad stores, tenant houses, cypress sheds, and railroad stations." (Ogden Museum on William Dunlap) She was the fifth generation of her family to live in the Delta. The exhibit began in 1993 to record the landscapes and culture of the Delta.

AUDIO-GUIDES

While in the last weeks of my internship I researched audio-guides. I made a chart to compare and contrast two of the major suppliers of museum audio-guides. Each company had different models on the market. The museum had to choose which type of technology it wanted.

These technologies included MP3, compact disks, tape recorders, and museum radio. The two major companies in Museum audio tours are Acoustiguide and Antenna Audio. The Acoustiguide Wand used MP3 technology and is capable of transmitting 26 different languages and handicapped abilities. Richard Gruber had a meeting with the salesperson from Antenna Audio on the same week my internship ended; consequently, it was extremely important to make the comparison; as a result, he could make the best decision for the museum. My internship ended on December 15, 2000.

While I was an intern, Ogden Museum was working jointly with the D-Day Museum, the Children's Museum, and the Contemporary Art Center to create a joint marketing brochure. The joint marketing brochure paved the way for new co-ownership of events, new partnerships, and sharing of member's lists. This brochure, entitled the Warehouse Museum District, lists a synopsis of each museum, includes the address, phone number, and web address. This joint brochure can be placed in other cities and states. It has numerous other possibilities for placement. The Warehouse Museum District brochure enabled the museums to spend less on design, print costs, and overall marketing costs. The only flaw to the system of a joint marketing campaign is getting the brochure approved, which takes time and dedication from the coordinator.

V. MANAGEMENT CHALLENGES

The management challenges I noticed as an intern at the Ogden Museum were in the areas of management, but specifically staffing concerns, supportive communication, and stress. The development department also had problems in areas of funding.

Staffing seems to be a major concern for the Ogden Museum. Because of Ogden Museum's small staff, priority takes place over precedent. Many times during the internship, I saw opportunities for volunteers to help out the staff. For example, everybody on the staff had to work on getting the Dunlap invitation out on time. Ogden Museum missed the deadline for sending it out to a bulk mail house. The work had to be done; each staff member had to stamp, put three tabs on each side of the invitation, and place a label on it for mailing. The staff had to accomplish this task for the mailing list, which consisted of over three thousand names. This process took the staff numerous days, which normal duties of the staff had to be postponed or suspended. In addition each staff member took home a stack of invitations to continue the process long after the workday had concluded. This situation would have been eased if Ogden Museum had a list of volunteers. The list could have been utilized to come up with five or six volunteers to help with the mailing, freeing most of the regular staff to continue with their duties. When I started my internship, Ogden's staff consisted of the director, the associate director, executive assistant, special project coordinator, and the graduate assistant. In November, Ogden Museum had gained an additional staff member; Ann Rowson was hired as the Director of Education. David Houston was hired as Head Curator, but will not come on to the staff until the

summer. However, by the time my internship was over Katy Stewart, the special projects coordinator was planning on moving to California. She planned to telecommute and continue to work with Ogden. Ogden Museum also saw other changes that were associated with the museum directly, but not part of the museum's staff. Logan Marketing, which is the company Ogden Museum used for marketing, had changes in staff as well. In December, Ogden Museum had a new marketing manager with which to become adjusted.

Ogden Museum faced many different problems in the development department. One problem was the lack of record keeping. Because of a shift in personal and a move from one location to another, some records were periodically misplaced. Beverly Sakaue ran into problems with soliciting potential donors because they were already being solicited by the UNO Foundation. Ogden Museum was not allowed to solicit the top grant making organizations. This relationship with UNO Foundation put unnecessary stress on the organization. During the internship I was made aware that Ogden Museum still needed to raise \$11 million for the construction costs. These top-level foundations could have helped with some of the construction costs. I realized that Ogden Museum has a large overhead and the UNO Foundation has paid the bills. However, for the UNO community to begrudge Ogden for the top funding agencies, in my mind, was unfair and selfish.

Foundations that funded pre-selected organizations were another problem for Ogden Museum with the consideration of grants. To be funded by one of these foundations, the organization must know somebody personally on the foundation's board. In my research, I discovered that 104 organizations fund nationally in the area of capital in arts and museums. Ogden Museum was only able to solicit 33 of those original 104 foundations. Of the above

number, 21 had guidelines that the organization must be pre-selected. Ogden Museum does not have a separate board from the UNO Foundation; therefore, they do not have the personal connections needed to become a pre-selected organization. In a foundation that requires pre-selected organizations, a board member makes recommendations for the particular organization to be funded.

Foundations are selective with what they are willing to fund. Many foundations believe in funding culture and the arts, but do not want to fund capital. Most of the foundations that fund culture and the arts want to fund arts education. Other foundations only want to fund where their headquarters are or where they have district or regional offices. An arts organization in its infancy has to maneuver to find funding and try to facilitate it to their needs. For example, the AT&T Foundation, which funds culture and the arts, want to fund “the creation and presentation of new artistic work, the exhibition of contemporary art, the celebration of cultural diversity, and the collaboration of the arts and technology. Whether underwriting the production of a new play, the commission of a new concept or opera, an exhibition of computer art, or a new interactive sculpture at a museum, AT&T’s support of the arts helps reinforce our relationship with customers in local communities.”(www.att.com/foundation)

Ogden museum’s management has some issues in communication. Positive reinforcement is an area that the Ogden Museum is lacking. During the internship on different occasions I witnessed the upper management demoralizing lower staff members. It seemed that tempers would flare and this caused verbal outburst. The staff also did not take into account the effectiveness of positive reinforcement. Only a couple of times during the internship was I praised for a job well done. I tried to make suggestions on different aspects of the museum, but

was never give a response to my suggestions, which made me feel as if my suggestions did not matter. This made me feel unimportant and similar situations probably occurred to other lower staff members. Staff members who do not have confidence in their abilities cannot do their jobs properly, and as a result the whole organization will suffer.

Ogden Museum does not target marketing. When visitors come into the museum, they are asked to sign the register. Ogden Museum needs to develop a new way of obtaining visitor's information without alienating the guests. Information should be made available to these guests about upcoming events, volunteering, and membership. Ogden Museum does a great job through Logan Marketing on press releases and the website development. While I was an intern I suggested that Ogden Museum have a sign somewhere in the museum saying that donations are accepted. The gallery is free as of now, but these donations would offset some of the overhead cost the museum is accruing.

The construction of the new building and the renovation of the Taylor Library caused stress in the organization. In the beginning of my internship construction meetings were held every Wednesday. By the end of my internship the construction meetings were scheduled for every other Wednesday. These construction meetings were shouting matches between the different groups associated with the construction process. These construction meetings caused a weekly displacement of a staff member. Because of the close proximity of her office to these meeting, the staff member would be unable to continue her work for the duration of the meeting. Other stressors were increasing construction costs, setbacks in the scheduling of the opening of the museum, and other construction problems. One of the construction problems was that the stairs in the building were not measured correctly. This caused the stairs to be off considerably,

which later caused the fire inspector to refuse to approve the building until the placement of the stairs was corrected. This delayed the construction while the placement of the stairs had to be repaired.

Another problem connected to the construction process dealt with the tunnel in the Confederate Museum. Because of the location of the Taylor Library and Stephen-Goldring Hall, Ogden Museum proposed a tunnel to connect the two buildings. This tunnel took some of the Confederate Museum's exhibit and storage space. Ogden Museum had promised the Confederate Museum that they would provide storage space in the new complex. While Ogden Museum was researching the buildings, they discovered the building, which housed the Confederate Museum, was owned by Tulane University. This research showed that the Confederate Museum did not own the building; although, the museum had been in its present location for a hundred years. Because there were problems with the proposed tunnel, Ogden Museum decided to contact Tulane University about the property. Tulane University was willing to sell the property to Ogden Museum for an undisclosed amount. The next step was for Ogden Museum to find funding to purchase the museum. They applied for a HUD Loan. The Confederate Museum had no inkling of the events about to unfold. The Ogden Museum met with the Confederate Museum and disclosed their plans. The Confederate Museum is currently suing Tulane about the issue of who owns the property. The issue of the Confederate Museum caused more stress to the organization. At the meeting with the Confederate Museum, the Confederate Museum's staff revealed the guns on their legs to intimidate Ogden Museum's staff members. Following the meeting there was a discussion amongst the Ogden Museum's staff

about unlisting the staff's phone numbers. This situation imposed stress and concern on Ogden Museum. Whereupon the case is taken to court, and the Confederate Museum wins its suit, the Ogden Museum will be in a severely unpleasant situation.

VI. RECOMMENDATIONS

A volunteer base is very important to every nonprofit organization. Ogden Museum needs to develop a volunteer committee and start the process of having good volunteers to help with mail outs, special events, and office work. An organization can operate without a volunteer staff, but the nonprofit will not run as efficiently as with volunteers. The volunteers need to be recognized and rewarded for a job well done. According to book *Successful Fundraising for Arts and Cultural Organizations*, “Volunteers not only carry out the actual work of many not-for-profit organizations; they can also be instrumental in helping the organization raise funds.” (Hopkins and Friedman, 17) Volunteers need to be given outlined responsibilities. They need to be trained on these responsibilities, and a staff member needs to monitor their progress and reward for a good job. Volunteers not only support the organization through the gift of their spare time but usually give monetary donations. The museum should appoint someone to be the Volunteer Coordinator. According to Thomas Wolf in his book *Managing a Nonprofit Organization* the “volunteer coordinator must be integrated into the operations of the organization at the highest levels and must be given the full cooperation of any department or staff person who will be working with volunteers.” (Wolf, 102-103) He continues to state that it is important where in the organization the volunteer coordinator is placed. Wolf states the job responsibilities of the volunteer coordinator as “establishing and constantly updating written policies on volunteer procedures, responsibilities, supervision, placement, restrictions, reporting, evaluation, recognition, and termination.” (Wolf, 103) When calling for volunteers for a particular event or task, the volunteer coordinator must keep in mind that the number of request

compared to the number acceptances will be far from equal. In this busy hectic life, not every volunteer is able to commit to the organization's date. Usually, the volunteer coordinator will call the majority of the names on the list, in order to come up with a few volunteers to work the event.

The hiring of additional staff, which is a slow process, will help to minimize the workload. The museum should look into hiring an arts administration student to help with research on grants and foundations. The museum could name the position for a donor, which would help defray the cost of hiring the new staff person. There are many grant organizations that will give grants for internships. Although these possibilities would require Ogden to dedicate staff and time, I think the rewards would justify the inconvenience.

Ogden Museum needs to create more promotional materials. According to the book *Waiting in the Wings* "possibly most important--place to incorporate more and more accessible information and background material on arts events is in the promotional materials." (Morrison, & Dalgleish, 135) Ogden Museum needs to create promotional material that informs the public of upcoming events, the progress of construction, and the changes in the timeframe for the museum opening. This could be accomplished by producing a quarterly newsletter, which would tell of the events in the past, future, and present. A quarterly newsletter is an excellent way to acquire and thank volunteers, develop membership, and report the news of the organization. Another promotional item is their website, which they need to continue to update with current information. The creation of exit surveys would help capture the audiences' response to the exhibits. The data collected in the exit surveys would help the organization target market. The reoccurring visitor needs to be contacted about membership in the inaugural

year. A profoundly important promotional item for Ogden Museum is a membership form available to the gallery visitor, which would be placed in a strategic location in the gallery. These memberships would help Ogden Museum raise necessary funds need to run the organization. Ogden Museum needs to create a slide library for educational institutions, which could lead to promotion of the museum. This library should contain not only the museum collection but should be a history of the museum exhibits. This library would help students' research for reports for UNO and surrounding institutions. The library could be used to lessen the barriers of entry to the museum. The gallery is being used as a Point-of-Entry for the larger museum once it is opened. According to *Waiting in the Wings* "designating Points-of-Entry allows the organization to focus its promotional efforts and to be discriminating in introducing new people to its world through events that are the least intimidating or uncomfortable and the most likely to be happy, enjoyable initial experiences."(Morrison & Dalglish, 89)

Ogden Museum needs to use supportive communication. According to Wolf, "perhaps most important, nonprofit organizations must create an environment where workers--whether paid or volunteer--know that their work is appreciated. For in the end, individuals are most likely to make the required extra effort when they feel their work is valued and contributes to the overall good of the organization."(Wolf, 109) According to the book *Developing Management Skills* "supportive communication is communication that seeks to preserve a positive relationship between the communicators while still addressing the problems at hand."(Whetten & Cameron, 196) The eight steps of supportive communication are:

1. Problem-oriented, Not person-oriented

2. Congruent, not incongruent
3. Descriptive, Not Evaluative
4. Validating, Not invalidating
5. Specific, not global
6. Conjunctive, Not Disjunctive
7. Owned, not disowned
8. Supportive Listening, Not one-way listening

These eight steps help managers to be supportive to their staffs needs. Ogden needs to comment on their staff's working but keeping in mind a positive aspect. At onetime or another every person wants to hear that they are doing a good job and their thoughts count. The staff needs to know that they are making a difference and are not just watching the clock.

According to the book *Developing Management Skills* "time sensors often are the greatest sources of stress for managers. Research by Mintzberg (1973) and Kotter (1987) showed, for example, that managers experience frequent interruptions (over 50 percent of their activities last nine minutes or less); they seldom engage in long-range planning; and fragmentation, brevity, and variety characterize their time use. On the average, no manager works more than 20 minutes at a time without interruption, and most of a manager's time is controlled by the most bothersome, persistent, and energetic people." (Whetten & Carmeron, 96) The book continues by making the point that "effective time management can enable managers to gain control over their time and organize their fragmented, chaotic environment." According to *Developing Management Skills* there are twenty different steps in effective time management. The staff of Ogden Museum needs to learn some time management skills. They are as follows:

1. Read selectively.
2. Make a list of things to perform today.
3. Have a place for everything and keep everything in its place.
4. Prioritize your tasks.
5. Do one important thing at a time but do trivial things simultaneously.
6. Make a list of 5-or 10-minute discretionary tasks.
7. Divide up large projects.
8. Determine the critical 20 percent of your tasks.
9. Save your best time for important matters.
10. Reserve some time during the day when others don't have access to you.
11. Don't procrastinate.
12. Keep track of time use.
13. Set deadlines.
14. Do something productive while waiting.
15. Do busy work at one set time during the day.
16. Reach closure on at least one thing every day.
17. Schedule some personal time.
18. Don't worry about anything continually.
19. Have long-term objectives.
20. Be on the alert for ways to improve your management of time.

If Ogden Museum used this list in their everyday business lives, it would create a sense of accomplishment, and eventually less stress. Many times I witnessed Beverly Sakauye spending most of the day on the phone with one call after another. Occasionally she would work at home and she always came back refreshed and said that she accomplished more at home than when she was at the office. This statement goes back to the rule about reserve some time when others do not have access to you. This includes email, the beeper, and the phone.

The staff needs to create fun in the organization. This would eliminate stress and could be done easily by having a fact-finding day. As a group Ogden Museum's staff needs to go to different museums and the different plantations in the close proximity of the Ogden museum and find out about the different programs. This would be a chance to get away from the phones and

computers and learn about the history of the area. This would be beneficial for staff members who have just recently moved into the area. If the staff could not afford a whole day to do this, they should take the afternoon to tour a couple of organizations in close proximity to the museum. To reduce stress the staff members should be required to take regular vacations and not be allowed to make excuses. If the stress level in the organization is not reduced, it will lead to burnout, high turnover rates, and illness. Another way to reduce the stress in the organization is to create a board for the Ogden Museum. This would allow for new connections to different organizations, and hopefully would lead to some partnerships with foundations that only use pre-selected organizations. The break from the UNO board would allow the Ogden Museum to go after higher funding organizations.

VII. CONCLUSION

All the problems that I addressed are not easily solved over night, but I hope that I have brought about some suggestions for improvement. The continued adding of staff will help reduce stress and the overwhelming workload. A nonprofit can operate without a volunteer staff, but the organization can be run much more efficiently and without overdue stress on any staff member if a strong volunteer base is established. The exit surveys will help demonstrate the audience's opinions of the museum and the exhibits.

Ogden Museum is a good institution. Richard Gruber has helped the institution to grow and has brought about important changes in the organization. He has created new partnerships with artists, museums, and educational institutions. The opening of the gallery was instrumental in getting the recognition that Ogden Museum needed. In March 2001, Ogden Museum was recognized in a national publication, *Museum News*. The article in this national publication gained the organization the national spotlight that they needed. Ogden Museum's goal is to become the Smithsonian of the South.

The internship allowed me to administer my practical knowledge while preparing me for the real world. I am grateful for the opportunity, which allowed me to see the inter-workings of an organization in its infancy. I learned that understaffing, communication problems, and funding can cause undue stress in any organization. I learned how difficult it is to obtain funding in Louisiana. I have a broader respect for the Development Directors who write grants for a living. Through my research I learned that other metropolitan areas have greater

opportunities to receive funding. Louisiana needs to develop new strategies for increasing the Fortune 500 companies in the state. Both the Louisiana's Governor and the Mayor of New Orleans need to promote the city to different corporations.

EFFECT OF INTERN'S CONTRUBUTION

My internship came at time when the Ogden Museum was under staffed. Beverly Sakauye did not have the time to research potential the grant making organizations. Throughout the internship, I was able to research and assist the different staff members in research matters. I learned a lot on different subject matters because of this research. I learned how low the standards are for both state and national educational systems. I am now familiar with these educational statistics and the previous research helps me in my new position as a program coordinator.

Since leaving the museum, Beverly Sakauye has used the information I gathered to write different grants. I believe that my research on the different subject matters helped the staff accomplish their goals. Throughout the internship, I met two different artists who were very different from each other. The meeting of these artists and working beside them gave a greater understanding of the different forms of art and insight into the artist's mind. The internship was a positive experience that allowed me to study at a cultural organization, and also allowed me to participate in the daily operations of the museum. I learned about startup and grassroots type organization from Ogden, which was an invaluable resource.

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Appendices

GUIDE TO APPENDICES

Appendix A. Timeline of Significant Events in Ogden Museums History	40
Appendix B. Organizational Chart	44
Appendix C. Board of Trustees	46
Appendix D. Economic Impact of the Ogden Museum	48
Appendix E. Role of Development Director	68
Appendix F. Publicity of the Ogden Museum	71
Appendix G. Outline of Internship	105
Appendix H. Examples of an Intern's Work	108
Appendix I. Space Rental and Other Studies	121
Appendix J. Exhibit History of Ogden Collection	127
Appendix K. Civil War Symposium Information	159

Appendix A.

Timeline of Significant Events in Ogden Museum's History

1993

- **January - February 1995** – Traveling exhibition organized by curator of the Ogden Collection, *Art in the American South (1733-1989)*, 10 museums, 99 pieces

1994

- **September - November 1995** - Traveling exhibition, *Impressions of the South*, organized by the Morris Museum of Art, Augusta, Ga., traveled to 4 museums, included 54 works from the Ogden collection
- **November** – Founding of Ogden Museum of Southern Art with Roger H. Ogden's initial gift of 600 works of art to the University of New Orleans Foundation. The gift has since doubled to 1,253.
- **December** – Lee Circle Center for the Arts site announced with Patrick H. Taylor's gift of property

1996

- **February** – Goldring Family Foundation gift of \$1.5 million to capital campaign
- **June** – Hibernia National Bank gives \$250,000 donation, the first corporate gift in the capital campaign
- **Summer** - State of Louisiana appropriation of \$6.5 million in State Capital Outlay funds was authorized by legislature
- **June - September** *Picturing the South, 1860-1996* exhibition at the High Museum of Art in Atlanta, Georgia and in collaboration with The Atlanta Committee for the Olympic Games Cultural Olympiad.
- Major publication, *Art in the American South*, written by Randolph Delahanty, published by LSU Press

1997

- **January - present** – 13 Ogden Collection paintings displayed at the Louisiana Governor's Mansion in Baton Rouge
- **September** – Entergy Corporation gives \$1.2 million to renovate the Rotunda in the Taylor Library and to inaugurate the Entergy Southern Arts Exchange touring exhibition
- **November** – Ella West Freeman Foundation gift of \$750,000 to capital campaign
 - First National Bank of Commerce gift of \$265,000 to capital campaign
- Randolph Delahanty named first Director of the Ogden Museum

1998

- **June** – Groundbreaking ceremony for Goldring Hall
- **March 19-21** – First major symposium, *Boundaries, Barriers, and Bridges*, New Orleans, La. Funded by the Rockefeller Foundation, Louisiana Endowment for the Humanities
- **December** – First major acquisition of the Ogden Museum; artist Will Henry Stevens' daughter Janet McDowell makes promised gift to museum of 393 of her father's works

1999

- **January** – Lecture, *Body and Soul*, Josephine Sacabo and Wallace Merritt, Taylor Library
- **July** – J. Richard Gruber, Ph.D. named Director of the Ogden Museum
- **October** – Introductory gallery opens, 603 Julia Street, with rotating exhibitions
 - Exhibition, *Spirits of the South: Part One*

- **November** – Artist William Moreland donated 18 of his works to the Ogden Museum collection
 - Exhibition, *New Orleans Views, Part One: 1848-1900*
- **December** – Exhibition, *New Orleans Views, Part Two: 1900-1950*
- Clementine Hunter's *Panorama of Baptism on Cane River* on display at the Vatican in Rome with thanks to Ambassador Lindy Boggs

2000

- **January** – Exhibition, *New Orleans Views, Part Three: 1950 to Present*
- **February/March** – Exhibition, *Spirits of the South: Part Two*
- **April** – Virtual museum tour completed
 - Website launched, www.ogdenmuseum.org
- **April/May** – Exhibition, *Benny Andrews & Nene Humphrey – The Art of Family*
 - Education programming broadens with Benny Andrews & Nene Humphrey project with KidsmArt youngsters from the Fischer Homes Housing Development
 - Lecture by Benny Andrews and Nene Humphrey in the Entergy Rotunda in the Taylor Library
 - Benny Andrews Foundation announced promised gift
- **May - September 2001** – Traveling exhibitions, *Treasure Houses: Louisiana Museums For A New Millennium*, 6 museums, 8 pieces
- **June/July** – Exhibition, *Southerners: Daily Life in the South 1930-1950*
- **August/September** – Exhibition, *Michael Brown & Linda Green Collection*
 - Michael Brown/Linda Green gift of 30 works announced with exhibition for White Linen Nights
- **October** - Southeastern Museum Conference 13th Annual Publication Awards
 - Ogden Museum receives five awards, including Gold for Best Marketing Package
- **October/November** – Exhibition, *William Christenberry – The Art of Family*
 - Lecture by William Christenberry & Andrew Christenberry, at Contemporary Arts Center, funded in part by the Louisiana Endowment for the Humanities
- **December – January 2001**– Exhibition, *William Dunlap – Objects Found and Fashioned*
 - Video, William Dunlap Exhibit Installation, Stanley Staniski, Producer
 - Publication of *William Christenberry: The Art of Family* by J. Richard Gruber, University of New Orleans Publishing
 - Video, *William Christenberry: A House of Many Memories*, Stanley Staniski, Producer, University of New Orleans Publishing

2001

- **February/April** – Exhibition, *Poetic Vision: The Art of Will Henry Stevens*
 - Video, *Will Henry Stevens: Poetic Vision*, Stanley Staniski, Producer
 - Donation of Will Henry Stevens art to museum – 359 works
- **March** – Donation of \$500,000 to name the Clementine Hunter Education Wing by the Wisner Foundation
 - Annenberg/CPB Arts and Education Project – Curator of Education, Ann Rowson with Lusher Alternative Elementary, working with a community resource
- **April/July** – *Visualizing the Blues: Images of the American South 1862-2000*



THE OGDEN MUSEUM OF SOUTHERN ART
university of new orleans

The Ogden Museum of Southern Art will be a major national cultural and academic resource devoted to the South similar in many ways to what the Smithsonian National Museum of American Art has become for American art. This groundbreaking art museum whose foundation is the 1250 works donated by philanthropist and businessman Roger H. Ogden will attract visitors from throughout the world. While honoring the rich traditions and heritage of the South, the museum will incorporate cutting-edge technology in telling the distinctive story of Southern art as a reflection of Southern culture, history and the region's rapidly evolving future. In cooperation with other museums and universities across the country, the Ogden Museum's traveling exhibitions and widely disbursed educational programs will have far-reaching benefits.

The Ogden Museum of Southern Art is an exemplary public-private partnership with the State of Louisiana, the University of New Orleans Foundation, and private individual, foundation and corporate donors.

The Taylor Library, one of two buildings that comprise the museum complex, is the 1889 building designed by renowned American architect and New Orleans native, Henry Hobson Richardson. The library is the only example of his work in the South. The Taylor Library will house the 18th and 19th century works, and contain the museum's orientation gallery, the Center for the Study of Southern Art and the education wing for children. Visitors will walk to the newly constructed five-story Stephen Goldring Hall via a connecting gallery to view art of the 20th and 21st centuries, and special exhibits. **The museum will exceed 67,000 square feet of space for exhibits of the permanent collection, educational classrooms, research library and traveling exhibits.**

The museum is the catalyst and anchor for the revitalization of the Lee Circle Center for the Arts – as well as a collaborative partner with the National D-Day Museum, another University project; Louisiana Children's Museum; the Contemporary Arts Center and the gateway to the Julia Street galleries.

Services and features of the Ogden Museum of Southern Art will include:

- State of the art technology will be incorporated in the orientation theatre with a multi-media experience on the South that will highlight key works of the collection. Additionally interactive computer stations will be located throughout the museum.
- A cutting-edge web site was launched in April – www.ogdenmuseum.org. This will eventually include digitized images of the collection and all related documents. Students from middle school through post-graduate work will access information according to their specific needs. Virtual tours of the museum with interviews of the major donor and artists are planned for the site. This is made possible by a collaborative project with the Computing Center of Louisiana State University in Baton Rouge and funded by the State of Louisiana.
- The LSU/UNO project will enable the production of educational and other CD ROM's.
- The museum will be a laboratory for students in the graduate Arts Administration program of the University of New Orleans, with senior staff serving as faculty.

A temporary museum at 603 Julia Street in the Warehouse Arts District (just two blocks from the future site) opened on October 2, 1999. Over 10,000 visitors have enjoyed the revolving exhibitions from the permanent collection and curated exhibitions featuring nationally recognized artists that are presented free of charge.

Appendix B.
Organizational Chart

Organizational Chart of Ogden Museum

Board of Directors

J. Richard Gruber, Director

Beverly Sakauye, Associate Director

Tamara, Executive Assistant Jack O'Brien Katy Stewart

**Stacie Botsay
Development Assistant, Intern**

Appendix C.
Board of Trustees

**UNIVERSITY OF NEW ORLEANS FOUNDATION
BOARD OF DIRECTORS
August, 2000**

Mr. Herschel L. Abbott, Jr.
(Chairman)
President-Louisiana BellSouth
Telecommunication, Inc.
Board of Trustees
Baptist Community Ministries

Mr. Michael Ballases
CEO & President, Bank One,
Louisiana, N.A.

Mr. Michael A. Flick

Mr. Michael J. Molony, Jr.
President, Secretary,
Treasurer
Molony Law Firm,
Prof. Law Corp.

Mr. Roy B. Morgan

Mr. Darryl D. Berger
President, Darryl D. Berger
Companies

Mr. Kenneth M. Carter
Carter & Cates

Mr. Arthur C. Pulitzer
President/Owner,
ACP Designs, Inc.

Ms. Leah L. Chase
Owner, Dooky Chase's Restaurant

Ms. Sandra Rhodes Duncan
President, Rhodes Funeral Home

Mr. Gary N. Solomon
Chairman of the Board,
Crescent Bank & Trust

Ms Jean C. Felts
(Secretary/Treasurer)
President, Jean C. Felts & Company

Mr. Quincy Jones

Mr. David Voelker
Managing Partner,
Frantzen/Voelker Investments
LLC

Mr. Gary Froeba
General Manager/Director of
Operations, Wyndam New Orleans
at Canal Place

Mr. Jerome Goldman
President, Friede & Goldman,
Ltd.

Mr. John P. Laborde
Director and Consultant,
Tidewater Inc.

Mr. William J. Gallwey III
Gallwey Gillman Curtis Vento &
Horn, P.A.

Mr. Arnold M. Goldberg
Orleans Limousine &
Transportation, Inc.

Mrs. J. Thomas (Diana) Lewis
Community Activist

Mr. David Guidry
President & CEO, Guico Machine
Works, Inc.

Ms. Susan O. Hess
Community Activist

Mr. Michael Laufer
President, Rhoda Lee, Inc.

Mr. Robert E. Howson
Retired CEO of McDermott
International, Inc.

Mr. John T. Hutchens
Retired Partner, Ernst & Young
LLP

EX-OFFICIO MEMBERS
Mr. William P. Chauvin
CPA/Treasurer BCC Underwriters,
Inc.

Mr. Arnold L. Kirschman
(Vice Chairman)
President, Morris Kirschman
Furniture Company

Mr. Robert W. Merrick
(Vice Chairman)
Chairman of the Board Latter &
Blum, Inc. Realtors

Dr. William Jenkins
President LSU System
Dr. Gregory M. St. L. O'Brien
Chancellor, University of New
Orleans

Mr. Jerry D. Jackson
Executive Vice President/Utility
Operations, Entergy Corporation

Mr. Thomas Kitchen
President, Litton Avondale
Industries

Ms. Elizabeth Williams
Executive Director, University of
New Orleans
Mr. Robert Sternhell
President, Privateer Athletic Assoc.

Appendix D.

Economic Impact of the Ogden Museum

THE ECONOMIC IMPACT OF THE PROPOSED OGDEN MUSEUM AND ARTS COMPLEX

prepared by:

TIMOTHY P. RYAN, Ph.D.
DEAN
COLLEGE OF BUSINESS ADMINISTRATION
UNIVERSITY OF NEW ORLEANS

JULY, 1995

RODUCTION

This report estimates the total economic impact of the proposed Ogden Museum and Arts Complex. The Ogden Museum and Arts Complex consists of a series of arts related projects that will enhance the ability of New Orleans, especially the downtown area, to attract visitors interested in art. The centerpiece of the complex is the Ogden Museum of Southern Art which will house the largest collection of Southern art in existence. The proposed Ogden Museum will be the first art museum in downtown New Orleans. As such, it will create a new attraction for the millions of visitors who come to New Orleans while creating a new attraction to lure additional visitors to the city.

The complex will also include the Arts Council of New Orleans Artist Guild/Art Incubator project -- an innovative idea that should complement the existing visitor industry as well as offer the proper environment for arts related business to develop and prosper. The unique marriage of a traditional small business incubator and a new visitor attraction is what makes this project so exciting and viable. The visitor part of the project is the Artists' Guild, which provides an opportunity for visitors to see artists at work and to talk with the artist as they purchase works of art. There is only one model nationally for this kind of project -- the Torpedo Factory in Alexandria, Virginia which has been in business since 1974 and currently receives approximately 1,000,000 visitors annually.

The complex will also house facilities for the University of New Orleans

Arts Department graduate programs. This facility will house a gallery in which students and visiting artists can exhibit their work. This gallery will also provide space for non-commercial artists, experimental work and perhaps for traveling exhibits.

The proposed Ogden complex will further add to the "New Orleans experience" for hundreds of thousands of our existing visitors. In order for such a facility to be successful, it must attract many customers from the greater New Orleans metro area. Although these customers are crucial to the success of the project, they do not add to the economic impact because they are local residents. Thus, the methodology that is employed in this study is very conservative and assumes that the net economic impact consists of only new visitors who will come to the area because of the project or existing visitors who will prolong their stay or spend additional money in the local area because of its existence.

Thus, the total economic impact of the proposed complex will consist of the following elements:

1. The construction spending - note that this is one time spending, whereas the other categories will occur annually;
2. The spending in the local economy of the visitors who come to New Orleans because of the project; and
3. The secondary spending that will result from the above listed primary spending.

This report will be divided into two parts -- the first will be the impact of the construction spending on the local area economy; the second will be the impact of the on-going, or annual, spending. In addition to the economic impact, this report will also estimate the total employment and total state and local tax revenue that will be generated by the project.

IMPACT OF CONSTRUCTION SPENDING

The current proposal calls for the construction of a several new or significantly renovated facilities for the project on land leased from the University of New Orleans for a nominal fee. Table I presents the total spending that will result from the construction. The plans call for the construction of a new 30,000 square foot building for part one of the Ogden Museum, renovation of the Taylor Library for part two of the Ogden Museum, renovation of an existing YMCA building for the UNO Fine Arts facility, and the construction of a new building for the Artist Guild/ Arts Incubator project. The total dollar value of the primary, or direct, spending of these four construction projects is \$18.0 million (See Table I).

TABLE I

TOTAL CONSTRUCTION SPENDING (in millions)

CATEGORY	PRIMARY SPENDING	SECONDARY SPENDING	TOTAL SPENDING
Ogden Museum - New	\$4.0	\$8.4	\$12.4
Ogden Museum - Renovation	\$2.0	\$4.2	\$6.2
UNO Arts Renovation	\$1.7	\$3.6	\$5.3
Artists Guild	\$10.3	\$21.6	\$31.9
TOTAL	\$18.0	\$37.8	\$55.8

Note: Totals may not add due to rounding.

Source: Ogden Museum and Author's calculations.

This direct spending produces additional spending in the local economy. This is called secondary spending and is an important part of the economic impact. Secondary spending is a multiple of the direct spending since it is caused by the direct spending. This multiple is called the net economic multiplier, or more simply the multiplier. The multiplier that is used depends on the industry involved and the area that the spending occurs. The Bureau of Economic Analysis has estimated the net multiplier for new construction of this kind of facility in the New Orleans metro area to be equal to 2.0988. (Source: Regional Multipliers: A User Handbook for the Regional Input-Output Modeling System (RIMS II)). Thus, we assume that the direct spending for construction and related activities produces an additional 210%, in secondary spending in the

New Orleans economy.

The secondary impact of the direct spending due to the construction spending is equal to a total of \$37.8 million. Combining this with the direct spending of \$18.0 million produces a **total economic impact due to the construction phase of the project of \$55.8 million**. This is money that would not have come into the local economy if the project were not to be undertaken.

The construction activities will create new jobs in the New Orleans area. That employment is of several types. First, there are the employees of the construction, professional services, and related sub-contractor firms. Second, there is the employment that is created by the spending that the construction and related firms and their employees make in the local area.

The Bureau of Economic Analysis estimates employment multipliers for the various industries in the RIMS II publication cited above. The employment multipliers capture both the primary and secondary employment effect of the new construction and related spending. The employment multipliers for building construction in the New Orleans area is 30.48 new employees for every one million dollars spent on construction. Thus, the construction phase primary spending of \$18.0 million will produce a total of 549 new jobs in the area economy over the construction phase of the project. It must be remembered that these are not permanent jobs but exist only during the construction phase.

IMPACT OF ON-GOING OPERATIONS

Once the facility is completed, the operations of the Ogden Arts complex will generate a great deal of new spending and new jobs in the local economy. The new spending that will be generated in the area by the Ogden complex is the spending of new visitors to the area attracted by the complex. To this primary spending, appropriate multipliers will be applied to estimate the secondary spending. Note that the economic impact is not calculated for the first year of operations but is estimated for the time when the project has reached its full potential. It is believed that the project can reach full potential in a maximum of three years, once formal and word-of-mouth advertising has had a chance to take effect. The impact is estimated for that time period.

All of the salaries are assumed to be local; that is, all future, permanent employees are expected to live in the New Orleans metro area. Only those purchases that could logically be purchased in the local area are counted as part of the economic impact. The Ogden complex will enhance the ability of the City of New Orleans to attract certain types of visitors to the city -- namely those affluent visitors interested in art. In addition, as the first major downtown art museum the complex will help add to the bundle of attractions that New Orleans provides visitors, thereby increasing the length of stay of some visitors and causing other visitors to bring spouses to the city.

A significant part of the attraction of the complex will be the Arts Council's Artist Guild/Arts Incubator project. This innovative project will

/ showcase working artists, allowing visitors to actually see the art that they are going to purchase being made. It is modeled after the Torpedo Factory in Alexandria, Virginia which is currently attracting one million visitors. Alexandria is close to Washington, D. C. and benefits from the tourism industry there. But, unlike the Ogden Museum and Arts Complex, it is not right in the middle of the D. C. tourism district. Visitors must travel some distance by bus or by car to get to the Torpedo Factory. One of the advantages of the New Orleans project is that it will be on the St. Charles streetcar line and should be able to attract a large number of the over 9 million visitors to New Orleans. Thus, we feel that the Ogden complex, including the Arts Council's Artist Guild/Arts Incubator project could, once the project reaches full potential, attract the same number of visitors that visit the Torpedo Factory -- 1,000,000. In order to be conservative, however, this study assumes that the maximum will be only 500,000 visitors annually and the visitor impact is based on that figure. (Note that the original feasibility study for the Aquarium of the Americas assumed first year visitation of 800,000 and the actual total was over 2,500,000.)

Of the 500,000 visitors, we assume that 88% or 440,000 would either be local residents or existing visitors to the area. Based on the metro area population of 1.2 million and 8 million visitors to the City, that implies a capture rate of 4.8%. In comparison, the Aquarium has a capture rate of 24%. Thus, we assume that the project will attract 60,000 new visitors to the City annually. Most of these would be weekend visitors from a 200 to 300 mile radius of the

City.

Of the new visitors, we assume that the average length of stay would be 2 nights in a hotel, most likely a downtown hotel. Given that the arts tend to attract relatively upper income visitors, we assume that on average these new visitors would spend \$125 a night on hotel rooms and \$100 dollars a day on other purchases (i.e., excluding their purchases at the complex itself) in the local economy -- food, entertainment, retail purchases, and purchases of art at the incubator. Based on these assumptions, the total primary spending of new visitors will be \$15.0 million on hotels and \$12.0 million on other purchases for a total of \$27.0 million. The secondary effect of this spending is \$29.9 and \$7.6 respectively for a total secondary impact of \$37.5 million. Thus, the total impact of new visitor spending that can be attributed to the Ogden Museum and Arts Complex is \$64.5 million (See Table II).

In addition to the spending of new visitors, we assume that the 500,000 visitors to the project who come from the current residents or visitors will spend additional dollars at the complex that they would not have spent otherwise in the local area. The complex will provide a new product in the market that will create new spending. This assumption means that existing visitors and local residents will spend more on art works in New Orleans than they would without the project. We do not assume that they will increase their total spending on art but that they will spend more of it in New Orleans than out of town. We assume that the average visitor to the complex will spend \$40 on art works. Based on

he 500,000 visitors, the total new spending due to additional purchases of existing visitors and residents will be \$20.0 million annually. The secondary spending due to this direct spending will be \$12.6 million. The total impact of this part of the project is equal to \$32.6 million (See Table III).

TABLE II

TOTAL ANNUAL SPENDING OF VISITORS (in millions)

CATEGORY	PRIMARY SPENDING	SECONDARY IMPACT	TOTAL IMPACT
NEW VISITOR -- HOTELS	\$15.0	\$29.9	\$44.9
NEW VISITORS -- OTHER	\$12.0	\$7.6	\$19.6
EXISTING VISITORS	\$20.0	\$12.6	\$32.6
 TOTAL	 \$47.0	 \$50.1	 \$97.1

* Totals may not add due to rounding.

Thus, the visitors to the Ogden Museum and Arts Complex will generate a total of \$47.0 million in new primary spending, \$50.1 million in secondary spending for a total impact of \$97.1 million.

EMPLOYMENT

As discussed earlier in this report, additional spending in an economy always produces more jobs in the area. In addition to the direct jobs produced by the Incubator itself, there are spin-off jobs. In other words, when a visitor spends money in a hotel or restaurant, that spending supports the employment of waiters and busboys at the restaurant. Subsequently, those waiters and busboys spend the income derived from the visitor spending on groceries, for instance. The spending at the grocery store supports the employment of checkers

and bagboys at the grocery. This process continues.

Using Bureau of Economic Analysis multipliers as described above, the total employment supported by the Ogden Museum and Arts Complex will be 1,109, which includes the employment created by the new visitor spending. Some of the employment will be at the facility itself, while the remaining jobs will be generated in various opportunities in the visitor industry and throughout the rest of the economy.

TAX REVENUE GENERATED BY THE OPERATIONS OF THE COMPLEX

When money is spent in the local economy, some of that spending produces tax revenues to State and local governments in the area. This is especially true in the New Orleans area because of the heavy reliance on the retail sales tax. At the State level, visitors pay sales taxes and hotel/motel taxes as part of their spending in New Orleans and the rest of the State. In addition, the secondary spending produces State income tax revenue, sales tax revenue, and excise tax revenue. The direct spending of visitors produces local sales tax revenue.

State Tax Collections

The State of Louisiana receives general sales tax revenues on the direct spending of visitors on their admission and other purchases. Applying the 4%

State tax rate to the amount of these purchases produces total state sales tax revenue.

The remainder of State taxes that are attributable to the operations of the Ogden Museum and Arts Complex are taxes paid on the income generated by the activities of the complex. Out of that income, the recipient is going to pay his State income taxes; in addition, he is going to buy goods and services and pay the taxes that apply to those goods and services. The retail sales tax applies to the purchase of some of those goods and services. Some goods and services, however, are not taxable under the retail sales tax, but are taxable under various other taxes -- such as the gasoline tax, the insurance premium tax, the soft drink tax, the beer tax and the like. These are referred to as excise taxes. The assumption for all of these taxes is that the recipient of this income is no different than the average Louisiana consumer; thus, the proportion of that secondary income that is paid in these various taxes is equal to average values for the State as a whole.

State income taxes that are paid out of this income can be estimated by determining the proportion of his income that the average person in Louisiana pays in State income taxes. In 1991, the average Louisiana resident paid 1.07 percent of his income in State income taxes. Applying this rate to the income generated produces our estimate of State income tax revenue.

To estimate the amount of sales tax revenue that is attributable to the income generated by the project it is necessary to estimate the proportion of

income that is spent on taxable commodities in Louisiana. The United States Department of Labor conducts a massive survey of consumer spending upon which it bases the Consumer Price Index. This survey is called the Consumer Expenditure Survey and the results of the 1991-92 Consumer Expenditure Survey have recently been released. That source reveals that consumers spent approximately 48.52% of their income on commodities that are taxable under the Louisiana retail sales tax. Applying this proportion to the total income and then applying the sales tax rate of 4% yields the sales tax revenue estimate.

Many goods and services are not taxable under the retail sales tax, but are taxable under special taxes, called excise taxes. We should also include these tax revenues in our estimates. The Louisiana taxes that are considered here are: the motor fuel tax, the public utilities tax (here it is assumed that the tax is passed on to consumers), the tobacco tax, the insurance premium tax, the beer and alcoholic beverage tax, the pari-mutuel tax, the soft drink tax, the special fuels tax, and vehicle licenses. According to State Tax Collections in 1991, on average, a Louisiana resident pays 1.687 percent of his income to the State in these taxes. Multiplying this rate times the new income produces the estimate of total tax revenue. Finally, the visitors pay state taxes on hotels rooms. In total the state tax rate on hotel rooms in the New Orleans area is 8% -- 4% for the Superdome, 2% for the New Orleans Convention Center, and 2% for the state general fund. Table III lists the revenue raised by the various taxes as a result of the activities of the project.

LOCAL TAX COLLECTIONS

The relevant local taxes for this analysis are the local sales tax and the local hotel/motel tax. Local governments in Louisiana do not use an income tax or excise taxes as the state does. The methodology used to estimate local sales and hotel/motel tax revenue is very similar to that used to estimate state sales tax revenue. The only major difference is that the sales tax rates are different. The rate for the retail sales tax in New Orleans is 5 percent. The five percent rate is divided up as follows: the city of New Orleans receives 2.5%, the Orleans Parish School Board receives 1.5%, and the Regional Transit Authority receives 1 percent. In addition to the sales tax, visitors will pay hotel/motel taxes. The hotel/motel tax rate in New Orleans is 3% -- 1.5%% for the city and 1.5% for the Orleans Parish School Board.

The total sales tax revenue includes the sales taxes paid directly by the customers of the various parts of the complex plus the sales taxes paid out of the local income generated by the activities of the project. Table III presents the state and local tax revenues that will be created by the various parts of the Ogden complex.

TABLE III

TAX IMPACTS OF THE ARTS COMPLEX

<u>TAX SOURCE</u>	<u>TOTAL REVENUES</u>
State Tax Revenue:	
Income Taxes	\$177,100
Sales Taxes	\$2,081,200
Excise Taxes	\$279,200
Hotel taxes	\$1,200,000
Total State Tax Revenue	\$3,737,500
Local Tax Revenue:	
Sales Taxes	\$2,601,500
Hotel taxes	\$450,000
Total Local Tax Revenue	\$3,051,500
TOTAL GOVERNMENTAL REVENUE	\$6,789,000

Thus, the new visitors and increased spending of existing visitors created by the Ogden complex will generate a total of \$6.7 million annually in increased revenue for state and local governments. The state of Louisiana will receive annually an increase of \$3.7 million. Local government in New Orleans will receive an increase of \$3.1 million annually.

CONCLUSION

The proposed Ogden Museum and Arts complex will provide a significant addition to the visitor industry in New Orleans. It will provide two new tourist attractions: first a downtown art museum with the nation's largest collection of southern art; second, it will provide downtown New Orleans with an innovative artist guild project that will attract a large number of new visitors into the area. It will also provide a facility for the University of New Orleans Fine Arts department to help cultivate the local artists of the next century. These projects will attract new visitors to our community and will create new spending and income and jobs in New Orleans during the short run -- the construction phase of the project -- and the long run -- the operations phase of the project.

In the short run, the Ogden complex will produce a **total economic impact due to the construction phase of the project of \$55.8 million**. That impact will consist of \$18.0 million in direct spending and \$37.8 million of secondary spending. The construction activities will create new jobs in the New Orleans area. Thus, the construction phase primary spending of \$18.0 million will produce a total of 549 new jobs in the area economy over the construction phase of the project. It must be remembered that these are not permanent jobs but exist only during the construction phase.

In the long run, the visitors to the Ogden Museum and Arts Complex will generate a total of \$47.0 million in new primary spending, \$50.1 million in secondary spending for a total impact of \$97.1 million. The total employment

supported by the Ogden Museum and Arts Complex will be 1,109, which includes the employment created by the new visitor spending. Some of the employment will be at the facility itself, while the remaining jobs will be generated in various opportunities in the visitor industry and throughout the rest of the economy. The new visitors and increased spending of existing visitors created by the Ogden complex will generate a total of \$6.7 million annually in increased revenue for state and local governments. The state of Louisiana will receive annually an increase of \$3.7 million. Local government in New Orleans will receive an increase of \$3.1 million annually.

Appendix E.

Role of Development Director

Role of the Development Director

Responsible for creating a process of outreach to donors through the careful organization and utilization of others within the organization seeking funds.

1. Develop, implement and track annual strategy for development efforts: that gives the organization the ability to carry out its mission in the current year and positions the organization for the future. The plan must detail where the donations will come from, and project the amount of money that will be raised. The plan helps the organization reach its short and long term goals.
2. Determine budget for development efforts, and track
3. Prospect research
 - a. Via directories, internet
 - b. Via board members and volunteers – discovering connections
 - c. Via daily newspaper, weekly paper, business paper, other – eg, The Avenue, other organization's newsletters
4. Train and motivate board members/volunteers
 - a. Actual training via role play
 - b. Provide with information on organization: background, services, achievements, awards, impact, uniqueness, differences with similar nonprofits, financial info (operating budget, how much from contributed revenue/earned revenue) – so that they can be advocates
 - c. Report on success
 - d. Have board members share in cultivation and stewardship
5. Write
 - a. Proposals
 - b. Solicitation letters (individual and direct mail)
 - c. Thank you letters
 - d. Reports -
 - e. Newsletters – in conjunction with marketing department
6. Prepare brochures, developments kits, video presentations, power point presentations
 - a. Determine the message – why are you creating the brochure, who is the audience, how will it be distributed, do you need a response vehicle, what is your budget
 - b. Design – with in-house or outside graphics person or self or volunteer
 - c. Copy
 - d. Work with printer, etc.
7. Set up record-keeping and acknowledgment systems, filing system (include any email correspondence, newspaper articles...)
 - a. Relational database system, spreadsheet, paper
Note: even if you have an assistant or clerical person who does this, you need to know how to record gifts,
 - b. Assure organization complies with IRS –
 - i. For gifts of \$250 or more, donor must receive a receipt that states, "No goods or services were given in exchange for this gift. It therefore, fully tax deductible." Should have the organization's federal i.d. number. Separate receipt or incorporated in thank you.
 - ii. If for special event, invitation should note something to the effect, "For each ticket, \$xx is the benefit for the donor, the remainder of the ticket amount is therefore tax deductible."
 - iii. If premiums are given, such as WYES – if the value is minimal, under \$5.00, you don't consider it a benefit, or if for recognition.
 - iv. Work with auditors
 - c. Assure that your development figures are consistent with finance department
8. Establish meetings with donors

- a. Put the solicitation team together – the right people, making the right ask
 - b. Plan strategy for the ask
- 9. Board and board committees
 - a. Staff development committee: work with chair, set meetings, set agenda, attend meetings, prepare report on progress for the chair, bring up issues for discussion
 - b. Attend executive committee meetings
 - c. Attend board meetings
- 10. Plan and implement special events, with or without volunteers
- 11. Hire and work with consultants
- 12. Cultivate board members, donors, volunteers
 - a. Keeping them informed – via phone, face to face meetings, letters, notes, reports
 - b. Making them feel special – send birthday cards, handwritten notes for special achievements or awards, thank you notes for job well done, etc.
 - c. Involve in the organization, enable them to feel a sense of contribution to the organization
 - d. Invite to special meetings, events
 - e. Ask them to represent the organization at a meeting
 - f. Recognize their efforts for the organization
- 13. Work with marketing department
 - a. If sponsor benefits are related to advertising
 - b. Speakers Bureau
- 14. Supervise staff, if any
- 15. Work with the executive director
- 16. Keep eyes open for prospect board members – assist in the board nominating process

Appendix F.

Publicity of the Ogden Museum

There goes the neighborhood

A gentrification is under way on a long-neglected section of St. Charles Avenue

BY KEITH DARCE

Time seems to stand still inside the lounge on the bottom floor of the LeDale Hotel, a downtown flop-house in the 700 block of St. Charles Avenue.

Hotel proprietor Leonard L. Dale Sr. spends his day filling glasses for the trickle of customers who stray into the bar. It's a routine he has known for the last 14 years since he opened the lounge. He's been running the hotel even longer — 40 years.

Behind the bar, above shelves filled with dusty trinkets, hangs a framed certificate recognizing Dale's membership in the National Timberwolf Association, a group of World War II veterans who fought in the Battle of the Bulge in France as part of the Army's 104th Infantry Division.

In a dim corner, a jukebox resonates like an outdated misfit, its aging speakers emitting an eclectic collection of tunes ranging from Elvis Presley's classic "I'm All Shook Up" to the 1980s evangelist anthem "Would Jesus wear a Rolex on his television show?"

As Dale shuffles from one end of the bar to the other popping open beer cans for the lounge's two mid-day customers, the 73-year-old muses about selling the hotel and leaving the neighborhood he has known for the last four decades.

There is only one problem: No one has offered him the \$1.5



Healthcare Advantage soon will move into a newly renovated building (above) in the 800 block of St. Charles Avenue, just across the street from the Hummingbird Hotel.

million he wants for the business.

But Dale is hopeful. He points to recent property sales around the neighborhood as proof that investors are becoming more interested in the skid row corridor that links Poydras Street to Lee Circle.

A number of local real estate observers agree. They say high prices and tight property supplies in the Warehouse District and French Quarter, coupled with a budding gambling industry, have pushed downtown developers closer to the Superdome.

See NEIGHBORHOOD,

NEIGHBORHOOD

continued from page 1

That trend has put old, boarded-up structures along St. Charles in high demand. Some sources say the migration has even begun to spill onto Carondelet and Baronne streets.

While time slumbers inside Dale's lounge, it rushes by at a feverish pace outside.

Many of the turn-of-the-century eyesores lining the 600 through 900 blocks of St. Charles are being transformed into posh restaurants, trendy condominiums, modern office complexes and cottage industries.

For years, the corridor has been a haven for low-rent hotels, like LeDale, which cater to young European tourists and transient workers.

Lafayette Square, a park near the Poydras Street end of the corridor across from Gallier Hall, is perhaps the most visible sign of the area's decline. The park has long been a gathering point for the dozens of homeless people who roam the neighborhood day and night.

Until recently, few businesses — outside of the flophouses and bars — were willing to set up shop along the corridor. Esprit clothing outlet, Kinko's copy shop and Mike's on the Avenue restaurant were among the handful of pioneering enterprises that moved in during the late 1980s and early 1990s.

But that trend has changed as downtown property investors look for new areas to conquer.

So far, the St. Charles corridor has failed

to attract the interest of the larger project developers who led the way in transforming the Warehouse District into a trendy residential neighborhood. Sources say that's because the buildings along St. Charles lend themselves more to smaller, less costly redevelopments.

Pres Kabacoff, a leading Warehouse District developer whose projects so far have been outside the St. Charles corridor, says the neighborhood's streetcar line and varied architecture enhance its potential to draw large numbers of tourists and permanent residents to the area.

"It's a very eclectic neighborhood," he says. "It's become understood as an interesting area ... with an upscale psychology to it."

Steve Martin, a stock broker and professional sculptor who is redeveloping buildings at 814, 816 and 818 Lafayette St., just off St. Charles, says his residential project and others in the area provide suitable urban alternatives to the city's more affluent neighborhoods.

"The theory is to offer people more space than they can get in the French Quarter and the Warehouse District," he says.

Dale and other longtime residents of the neighborhood are welcoming the changes. The lounge and hotel owner says he's already seen a rise in business in recent months from the construction workers who are remodeling buildings in the area. He expects more new customers to come as more residential and commercial space fills.

Business is also looking up at the Hummingbird Grill, which serves up a late-

night breakfast menu that's attained legendary status with some New Orleanians. "I don't like to see empty buildings," says owner Bertha Hillensbeck, who also operates the adjacent Hummingbird Hotel. "Empty buildings mean no people, and no people means no business."

Hillensbeck will get a chance to test her simple formula later this month when Healthcare Advantage, a preferred provider organization owned by Touro Infirmary, moves its 100 workers into a renovated office complex at 829 and 839 St. Charles, across the street from the 24-hour diner.

The managed care company, now headquartered in an Uptown building near Mercy+Baptist Medical Center, purchased the new site in June for \$1.2 million.

Company President Jane Cooper says the fast-growing PPO chose the new site because of its large size, central location, access to parking and mix of commercial and residential neighbors.

"We feel this part of the city is really going to be a vibrant professional neighborhood," Cooper says. "We think we will have an impact on the direction in which the area evolves."

Many of the other commercial projects currently in the works along the corridor, like the new Swiss Confectionery Inc. bakery at 747 St. Charles, involve mixed-use developments that will house small work forces.

The bakery, now located at 606 Frenchman in the Faubourg Marigny, plans to move its 15 employees into the new downtown facility by early September, says

company President Laurent Moechlin.

Moechlin says he thought the St. Charles Avenue neighborhood had great potential when his company bought the site five years ago, but he never imagined the area would blossom as quickly as it has.

The bakery, which specializes in making cakes to order, plans to open a pastry shop on the ground floor of the two-story building to take advantage of the corridor's growing foot traffic.

Some of those customers might come from the Orleans Hotel, located across the street at 728 St. Charles Ave. A group of local investors, headed by Bob Stevens of The Stevens Group Inc. property management firm, recently purchased the 41-room flophouse in a foreclosure sale.

The new owners are considering turning the 23,000-square-foot building into a more upscale hotel or converting it into a 15-unit condominium complex.

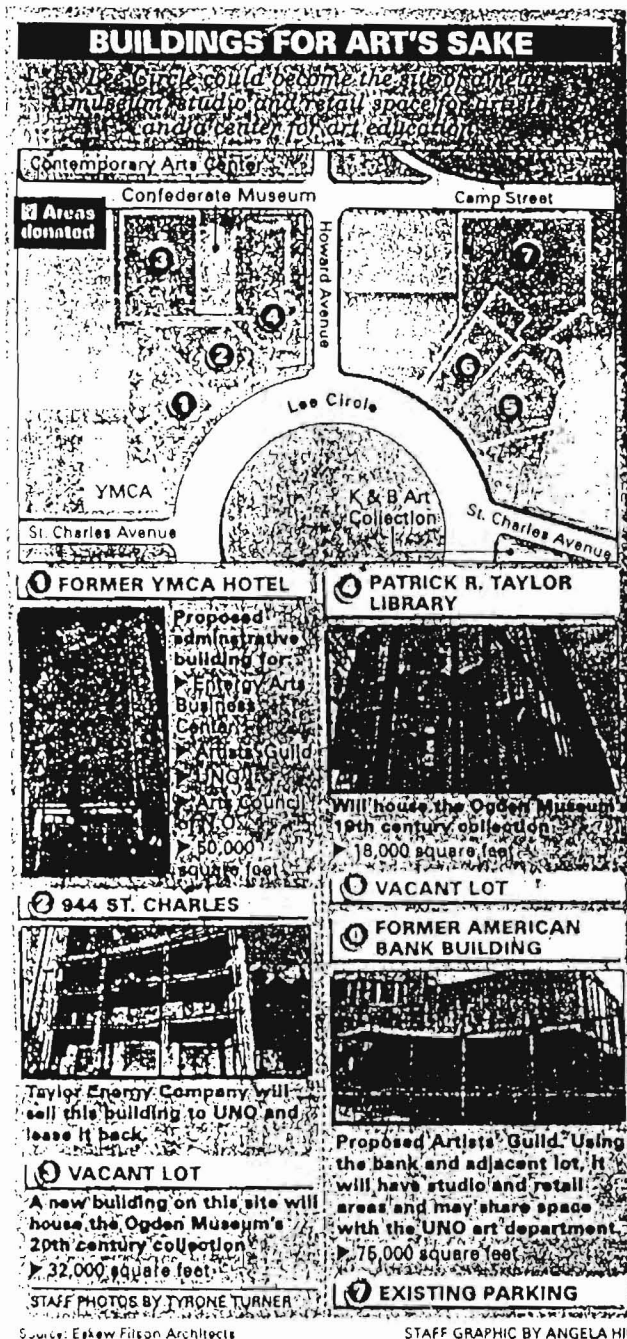
Several sources believe the corridor's future, like that of the neighboring Warehouse District, will be closely linked to the city's growing downtown arts and entertainment industries.

They see St. Charles Avenue as a natural pedestrian bridge that will link existing galleries along Julia Street with a planned multimillion-dollar art museum and studio complex at Lee Circle.

Hummingbird Hotel and Grill owner Hillensbeck says her 47-year-old business is ready to serve the neighborhood's changing population. "You have to adjust all the time. We'll just change with it." ■

N.O. arts center planned

74



'Margaret,' an early New Orleans portrait by Jacques Amans, is part of Roger Ogden's gift of nearly 600 Southern art works to the UNO Foundation.



'Going Home,' a 1992 sculpture by Willie Birch, highlights the diversity of the Ogden Collection — which encompasses work of all eras and styles from throughout the South.

Foundation targets Lee Circle

By CHRIS WADDINGTON
Staff writer

Plans that could bring a major new museum of Southern art, studios for artists and a center for arts education to Lee Circle, one of New Orleans' most prominent public spaces, were revealed Thursday by University of New Orleans officials.

Three parties are involved in the complicated series of real estate transactions and art gifts, together valued at more than \$20 million. They are developer and art collector Roger Ogden, oil man Patrick Taylor and the UNO Foundation, a private organization that raises money for endowed chairs and other university pro-

jects.

UNO Chancellor Gregory O'Brien began negotiations with Ogden and Taylor early this year. The agreements specify that Ogden will give the foundation nearly 600 works of art for the new museum from his nationally noted collection of Southern art. Taylor will sell the foundation his Lee Circle properties, including the landmark Howard Memorial Library.

Taylor will lease back one of the buildings, 944 St. Charles Ave., as the headquarters for his Taylor Energy Co. Proceeds from that lease will cover mortgage expenses on the remaining properties, which include a former YMCA hotel, a closed bank and a vacant lot, all on Lee Circle, and a vacant lot and

parking area on Camp Street.

"Taken together, the art donation and land are valued in excess of \$20 million, by far, the largest addition of resources the UNO Foundation has ever received," O'Brien said.

He said the foundation has a three-stage plan for Lee Circle:

► Complete the restoration that Taylor began several years ago of the 1888 library, now called the Patrick F. Taylor Library, and construct a new building facing the Contemporary Arts Center on Camp Street. The two buildings, connected by an enclosed walkway, will house the 19th and 20th century collections of

CONTINUED . . .

Foundation: Southern art center planned

From Page 1

the Roger Houston Ogden Museum of Southern Art, expected to open in 1998. Nearly \$5.75 million must be raised for construction and another \$5 million for an endowment to cover salaries and other expenses.

► Lease land on Lee Circle to the Arts Council of New Orleans for a projected 75,000-square-foot building housing studios and retail space for artists. In return, the UNO art department might get free space in the building. The building, which could open in late 1996, would cost \$6 million to \$8 million.

► Renovate the former YMCA Hotel on Lee Circle as an administrative and conference center for UNO, the Arts Council and the Entergy Arts Business Center. No date has been set for this development. Renovation is expected to cost \$3.5 million.

For Ogden, Taylor and the Arts Council, the Lee Circle project is the fulfillment of long-held dreams.

Ogden's interest in Southern art began as a college student in the 1960s.

"I saw a landscape painting by Alexander Drysdale and I thought, 'This is me, this is Louisiana,'" Ogden said.

He persuaded his father to buy the work, beginning years of scouting for art, first for his family and later for his own collection.

His collection, which now exceeds 1,000 pieces, is strongest in paintings and works from Louisiana, but it includes work in all media from throughout the South. Nearly 600 pieces from the collection — ranging from 18th century prints to contemporary sculpture — will go to the



ROGER OGDEN
Donates 600 pieces of art



PATRICK TAYLOR
Sells Lee Circle properties

new museum.

"No other public or private collection matches Ogden's in scope," said John Bullard, direc-



'Falcon and Falconer,' a 1733 watercolor by John Drayton, is the oldest art work in the Ogden Collection of Southern Art.

tor of the New Orleans Museum of Art. "For years, long before it became fashionable, Ogden was assembling Southern art with the kind of care one expects from a public collection. . . . This new museum can only add to the growing awareness of the undiscovered richness of America's regional art."

In 1960, as a young oil company engineer, Taylor worked in the old Howard Library building.

He fell in love with the Romanesque Revival structure, the only local example of the work of Louisiana-born Henry Hobson Richardson (1838-86), one of the most prominent American architects of the 19th century.

Taylor acquired the building in 1986 and began restoring it, removing a 50-year accumulation of false ceilings, blocked windows and other alterations.

He even reopened a long-closed Massachusetts quarry to cut matching stone for the project. But until now, he hadn't come up with a suitable use for the building.

"Lee Circle and this library are special to me and to New Orleans," Taylor said. "I'm a conservative businessman, but I know that certain areas in a city should not be used for bars and T-shirt shops."

"This museum will be a great addition to Lee Circle, putting Southern art in a noted piece of Southern architecture. It's a perfect fit."

Drawing new visitors to the Warehouse District, already the home of many art galleries, long has been a goal for the Arts Council, and a retail and studio space for artists at Lee Circle will do just that, Executive Director Shirley Trusty Corey said.

For 24 years, the council has been trying to get such a center, patterned after the successful Torpedo Factory development in Alexandria, Va., off the ground.

"We were called into the discussions this fall and were absolutely thrilled. All parties felt that putting these projects together at Lee Circle could only strengthen each other," Corey said.

NEW ORLEANS

SECTION

B

A/B

Friday, May 12, 1995

Plans for CBD museum mix old, new

By CHRIS WADDINGTON
Staff writer

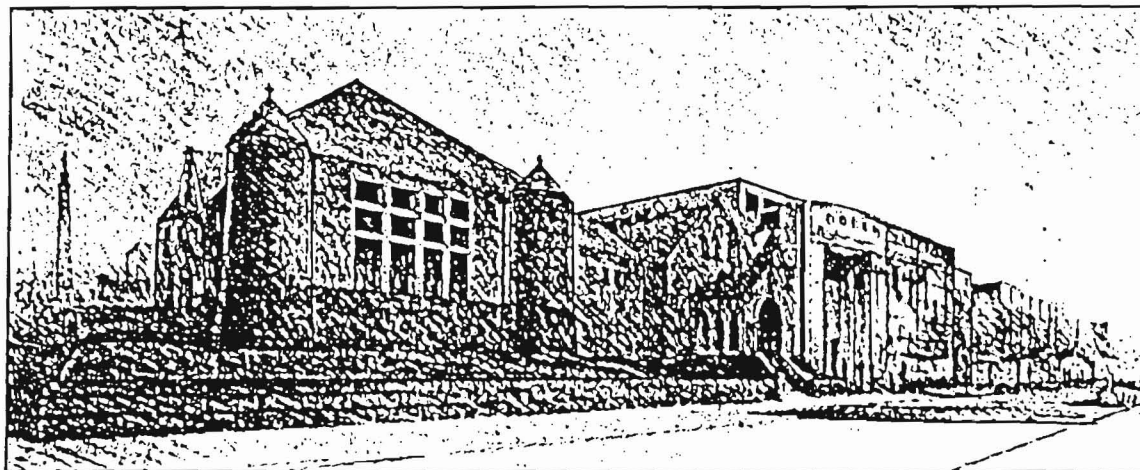
The architectural challenge in creating a home for Roger Ogden's collection of Southern art is to meld the glass-and-steel construction along Camp Street with the somber stone blocks of a historic Romanesque Revival library at Lee Circle.

The financial challenge is to raise \$11 million to house and endow the collection of about 600 artworks that will be the heart of New Orleans' newest museum.

Moving to meet both challenges, backers of the proposed museum Thursday unveiled their architectural plans and named leaders of their fund-raising effort.

Plans call for the Ogden Museum of Southern Art

See PLANS, next page



Architects Steven Bingler and Errol Barron say designing the Ogden Museum of Southern Art project, which combines a modern steel and glass building with a 19th century library, offered special challenges.

From B-1

to house several hundred historic and contemporary paintings and other artworks in a 37,000-square-foot complex that incorporates the 1888 Howard Library, recently renamed the Patrick F. Taylor Library, and a new building in the 900 block of Camp Street.

The museum would be part of a development proposed by the University of New Orleans Foundation, which hopes to establish a Central Business District arts



VILLERE
Co-chair of
museum drive

and education complex at Lee Circle. Other components would include facilities for the UNO art department and studio and retail spaces for local artists.



GOLDRING
Experienced
in fund-raising

The project was announced in December with a gift of hundreds of artworks from developer Ogden and a land transfer in which the UNO Foundation received several Lee Circle buildings and vacant lots from businessman Patrick Tay-

lor.

The Ogden Museum planners hope to raise \$6 million for the new building and renovation of the old library and \$5 million for an operating endowment.

Businessman William Goldring and civic activist Frances Villere will be co-chairs of the capital campaign. Peggy Outen was recently hired as associate director for development, making her the museum's first paid staff member.

Goldring is a board member of many local nonprofit organizations and is involved with the Woldenberg Foundation, which recently announced a \$5 million gift to Tulane University to build an art center at Newcomb College. Villere's resume includes volunteer work for scores of local schools and charities, ranging from the Audubon Institute to the AIDS hospice operated by Project Lazarus.

If successful, the Ogden Museum capital campaign will be one of the largest arts fund-raising efforts in New Orleans history. Recent campaigns include \$5.5 million for renovating the Contemporary Arts Center and \$23 million for expanding the New Orleans Museum of Art.

"We feel confident that this campaign can be done over the next three years," said Outen, who has 14 years of experience in museum fund-raising, including the Contemporary Arts Center campaign and a drive for the Laguna Gloria Museum in Austin, Texas.

"Our association with the educational mission of UNO will attract donors who aren't usually interested in supporting the arts," she said.

"It's easy to support this museum because it does so many things for our city," Goldring said. "It will help restore Lee Circle as a gateway to downtown, while establishing a hub for tourism and education. It also showcases an important collection of art that the public will find easily understandable because it reflects the culture and history of the South."

For architects Steven Bingler and Errol Barron, the project offers special challenges: to create a contemporary building that complements the library while providing the big spaces needed for the display of contemporary art, and to restore a historic building while converting it to a space suitable for the museum's extensive holdings of 19th century art. Their contemporary addition must wrap behind the adjacent Confederate Museum to connect with the library.

"The library, designed by H.H. Richardson, is one of the finest pieces of architecture in New Orleans. We won't be copying its turrets and arches in our design, but we match the stone of its exterior and the scale of the other buildings along Camp Street," Bingler said.

Bingler designed the renovation of the nearby Contemporary Arts Center. Barron worked on an earlier, uncompleted restoration of the library.

The new building they have designed will face Camp Street with a two-story, curving glass facade that encloses a stairway and interior walls of stone.

A Skid Row Turned SoHo In Downtown New Orleans

Arts Projects (and the Failure Of a World's Fair) Revitalize Warehouses on the Mississippi

By RALPH BLUMENTHAL

NEW ORLEANS — All around the National D Day Museum, which landed here on June 6, an invasion of art is refashioning New Orleans's once forlorn warehouse district into a chic enclave of culture and condominiums.

Old cotton mills and warehouses that stockpiled cargoes from the Mississippi River as far back as the 1830's are being transformed into art galleries, artist studios, lofts, hotels, cafes and restaurants in an expanding hundred-acre area of some 50 blocks. A museum of Southern art is rising near a former German brewery that tells the story of the victory over Hitler, and another large conversion is turning an old industrial building into artist studios, antidotes to the crime that long plagued the derelict warehouse district, sandwiched between the French Quarter and the Garden District.

While it began as a renewal district bounded by Poydras Street and Howard Avenue from the Convention Center Boulevard to Magazine Street, by some definitions its western boundary has been pushed back close to the Superdome, almost doubling its territory and taking in much of the business district.

"It was skid row," said Donna Perret, director of Galerie Simone Stern, one of the early arrivals. She recalled warily walking the district's streets. "I had a guard to make sure I wasn't mugged and could get to my car," she said.

Now gallery hopping in the warehouse district is joining the city's traditional infatuation with dining and jazz. In an open-house program called "Art for Art's Sake," the galleries, about 20 sprinkled around the spine of Julia Street, stay open late on the first Saturday of each month. Thousands of revelers converged on the district on Aug. 5 for the sixth annual White Linen Night, featuring gallery receptions and (this being New Or-

Continued on Page B5



Top, the Preservation Resource Center on Julia Street, a nonprofit organization that has been guiding the warehouse district revival in New Orleans; inset, sculpture at the Arthur Roger Gallery

Arts Programs Helped to Turn Skid Row Into a SoHo for New Orleans

Continued From Page III

leaves) street music and cash bars, culminating in a party at the Contemporary Arts Center, a converted pharmaceuticals warehouse that became a home for visual and performing arts programs in 1974.

There was ample cause for celebration, said Patricia Gay, executive director of the Preservation Resource Center, a private nonprofit organization that has been guiding the revival from an 1832 town house on Julia Street. "Whatever we do, we end up having a party," she said.

But there is nothing frivolous about much of the art on display. One prime showcase, the Arthur Roger Gallery on Julia Street, featured the patterned paintings of Robert Gordy, the fanciful sculptures and paintings of Ida Kohlmeier and the work of the Shreveport sculptor Clyde Connell, known for her heroic figures. It also recently showed giant granite monoliths sculptured by Jesus Bautista Morales of Rockport, Tex., who was featured in a show of Hispanic artists at the Brooklyn Museum of Art in 1989.

Many industrial districts, from SoHo to the downtowns of Newark, Pittsburgh and Cleveland, can claim degrees of revivals sparked by arts projects. But the comeback here seems at least partly attributable to a commercial debacle: the 1984 Louisiana World Exposition nearby at the riverfront. The scandal-tainted fair, with accusations of improprieties, including kickbacks, lost \$130

million when expected crowds failed to materialize. But by forestalling other developments while drawing architectural talent to the city, the flop appears to have planted seeds for today's preservation and redevelopment.

"Even though the fair was an economic failure, it revitalized the district," said Eva Sinclair Filson, director of public relations for the ul-

A boon from a D-Day museum, galleries and cafes just keeps rollin'.

tra-luxurious Windsor Court Hotel downtown, not far from the district. (In 1995 Condé Nast Traveler called it the best hotel in the world.)

She and her husband, an architect, recently moved into a warehouse they renovated. "It brought locals back to the river, like a renaissance," she said. "We have fond memories of the world's fair."

Success, when it came, seems to have priced out many artists. "We never went through the loft phase," said Ms. Gay, contrasting the New Orleans experience with that, say, of New York, where artists colonized cheap manufacturing lofts, only to be priced out by the gentrification they engendered.

Still some artists have taken up residence in the warehouse district, which abuts (some would say encompasses) another historic district, Lafayette Square. "We just sort of dis-

covered it," said Ellen Pincus, a jeweler whose work in silver and gemstones is on display in Ariodante, a crafts gallery on Julia Street. She and her boyfriend, who both moved here in February from Chicago, pay \$820 a month for a one-bedroom apartment in a converted cotton mill on Poyeffarr Street. She said they would like more space but find the rents steep.

Still, she said, they love the warehouse district and the opportunities. They were promptly put on a jury for the independent film festival at the Contemporary Arts Center.

"In Chicago I couldn't have gotten on a jury," she said. "It's like they were thanking us for just showing up. It's very bizarre here, actually." But best of all, she said, she sold some earrings to the novelist Anne Rice, who has a house in the Garden District.

Two other big openings in the warehouse district are set for next year: the Ogden Museum of Southern Art of the University of New Orleans, housing one of the largest such collections in the nation, and Louisiana ArtWorks, a 78,000-square-foot complex of ateliers and demonstration studios for artists inside the preserved shell of the old Bradford Furniture Store, put up before World War I.

Meanwhile the Ogden, being built around 1,200 works donated by the philanthropist and businessman Roger H. Ogden, has opened a temporary site two blocks away on Julia Street. One recent exhibition featured artists' views of daily life in the South during World War II, a show intended to mesh with themes at the D-Day museum.

The Ogden's new director, J. Richard Gruber, who came from Atlanta,



On St. Charles Avenue in the warehouse district in New Orleans, a once derelict area near the waterfront.

where he was founding director of the Morris Museum of Southern Art, said the gallery scene was already more concentrated here than in Atlanta and benefited particularly from the strong emotional draw of the D-Day museum.

Clearly the biggest sign of the turnaround is the D-Day building, a reconstruction of the Wackerling Brewery. Built in 1887, it has been expanded to 70,000 square feet at Magazine Street and the former Howard Avenue, which was recently renamed Andrew Higgins Drive in honor of the New Orleans shipbuilder who produced the war's crucial 20,000 invasion boats. With its stark wartime artifacts and mixed-media

exhibitions, the museum has proved so popular, particularly with World War II veterans and their families, that it issues timed-entry tickets to ease the flow of 1,300 visitors a day.

A second phase of construction is expected to expand the museum's scope to the Pacific war, with the opening of a 5,000-square-foot exhibition scheduled for Dec. 7, 2001.

But the boom has its downside. "We recently lost two artists because someone bought the building," said Ms. Perret, the gallery director. "They had to leave."

Still, this is a far cry from the problems of old, as remembered by Beverly Glanna, vice president for public affairs at the Metropolitan

Convention and Visitors Bureau. It was not so long ago, she said, that the population of the warehouse district numbered two, both of them living on the street. Now, she said, some 5,000 people have moved in.

Ms. Perret of Galerie Simone Stern noted that "crime is down because people are stabilizing the neighborhood."

"It's more than a patina," she said. "It's settled. It's going to stay." Ms. Perret said she found the warehouse district more alluring even than the somewhat larger French Quarter that remains the city's biggest tourist draw. "I love the Quarter like a village," she said. "But there's an energy here."

Company News:
Tuesday through Saturday.
Business Day

The Kin and I: A Gifted Clan's Simple Charms

*Corcoran's William Christenberry,
Showing How Art Runs in the Family*

By LINTON WHEELS
Washington Post Staff Writer

LIKE A Southern-style homecoming, "The Art of Family: The Christenberrys" draws on the work of old folks and young 'uns alike. It's on view at the Ogden Museum of Southern Art here.

At the center of the exhibit, William Christenberry Jr.—a professor at the Corcoran School of Art—shows off a mighty eye for simple, ordinary life. His oeuvre includes wood sculptures, such as an unadorned shotgun shack; paintings of Southern life, such as a large abstract oil-on-linen—thick with angry greens and purples and blues and gobs—called "Tenant House, 1960"; found art, such as a framed series of yellowed Cardui wall-calendar pages from the 1940s and 23 color and black-and-white photographic landscapes and portraits.

There are photos of kudzu, weather-beaten wood, graveyards, palmistry signs, soft faces and hard times. The images are stark, distant, wistful.

Christenberry's quiet, ghostly work is surrounded by the creative expressions of other family members, including:

- A carved walking stick and a 1920s pencil-on-wood drawing of a mule by Christenberry's grandfather, Daniel K. Christenberry, who lived in Alabama from 1881 to 1951.
- Hand-carved wooden toys and a miniature church with a duct-tape roof that looks like tin by Christenberry's father, William A. Christenberry Sr., born in 1912.
- A painting, a memorabilia box and a post-folk art desk—sort of Jefferson meets the Jetsons—made of wood, steel, paint, paper, glass and mixed media objects by Christenberry's son, William A. Christenberry III.

The result of this familial outpouring is, well, familial. This is the representation of Everyfamily—nothing flashy, no

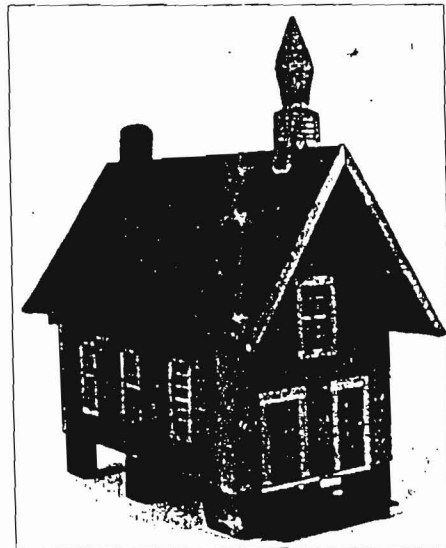


Dixie hokum. Just plainspoken artistic voices. Kind of like the photos Walker Evans contributed to James Agee's "Let Us Now Praise Famous Men."

The book, in fact, is on display in the gallery because William Christenberry Jr., 64, was profoundly influenced by it. He discovered Evans's portraits of tenant workers one day in a Birmingham bookshop. He realized that these were pictures of his neighbors in Hale County, Ala.

"I knew some of these people," he recalls in a video, "House of Memories," that accompanies the exhibit. Real people in classic photos. This was the beginning of Christenberry's love affair with the photograph and other visual media.

Two photos on display in the three-room white-walled gallery show Evans in 1933, when the

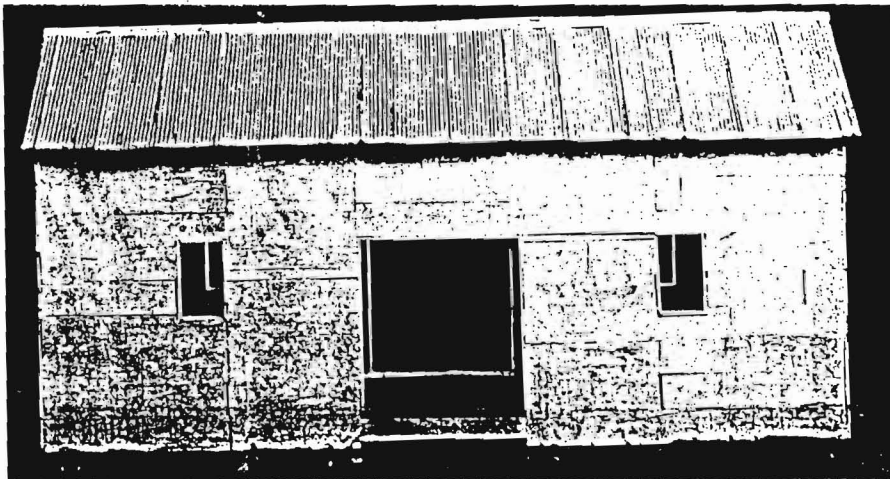


aging photographer made his only return journey to Hale County. Spare and elegant, much like the art inside, the gallery is being used for exhibits while the new Ogden Museum is being created. When it opens, the museum—part of the University of New Orleans—will be housed in a renovated 1889 building and a new five-story contemporary structure. The 67,000-square-foot museum will showcase 1,200 works of Southern art—including some by Christenberry—from the collection of New Orleans philanthropist Robert H. Ogden. For now, the transitional gallery is



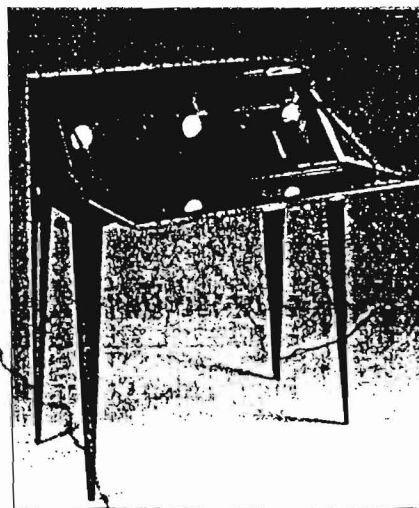
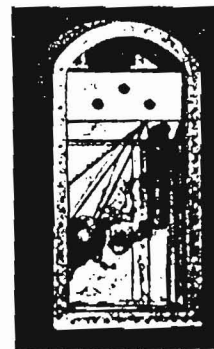
on Julia Street in the arts district about eight blocks east of the French Quarter.

The show runs through Nov. 22.



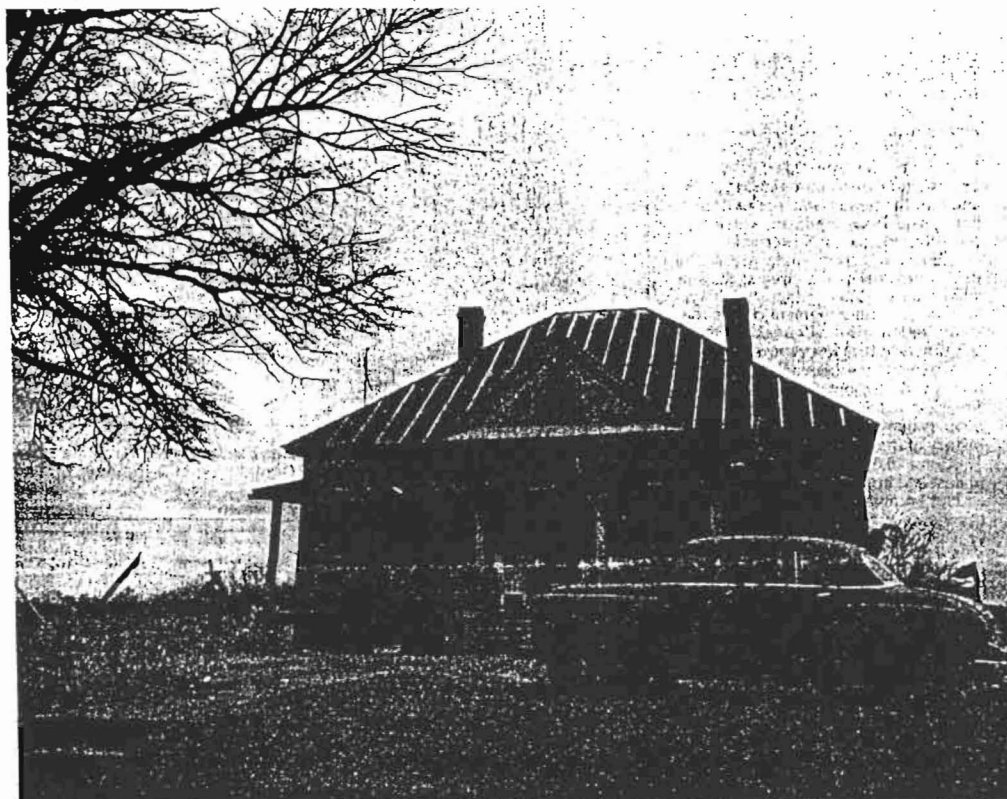
SHOTS, STICKS AND HOUSES. COURTESY OF THE OGDEN MUSEUM OF SOUTHERN ART. OTHERS COURTESY OF WILLIAM A. CHRISTENBERRY JR.

Sure and straightforward: William Christenberry Jr.'s "Ghost Form," above; William Christenberry Sr.'s "Providence Church," left; a wooden walking stick and cane from the 1940s, far left, by Daniel K. Christenberry; and William Christenberry III's "Dad's Box," right, and "Writing Desk: Variant II," below and bottom left (detail).



SUNDAY

Alabama artist: The work of William Christenberry Jr.



A William Christenberry Jr. photograph entitled "House and Car, near Akron, Alabama, 1981"

Pilgrimage of the heart

His celebrated photographs, paintings and sculptures capture the timeless essence of Alabama's Black Belt, where Christenberry's life and art took form

By ROY HOFFMAN
Writer in Residence

STEWART, Ala. — The pavement hot, the air close, the thermometer groaning past 100 degrees, the afternoon unfolds along a Hale County highway a half-hour south of Tuscaloosa where William Christenberry Jr., 63 — one of America's most distinguished visual artists — is driving to his grandparents' home. By kudzu-filled ditches and dilapidated garages, by forgotten gas stations and repaired fences, the native son who's lived afar for 40 years is making, yet again, a pilgrimage of the heart.

From the early 1960s, Christenberry has resided north, having taught at the Corcoran College of Art in Washington, D.C., since 1968, but it is these landscapes — general stores with bright Coca-Cola signs, wooden houses with old Pontiacs out front, churches at the end of dirt roads — that beckon.



Southern Monument XV (Detail), 1983-84, 1987



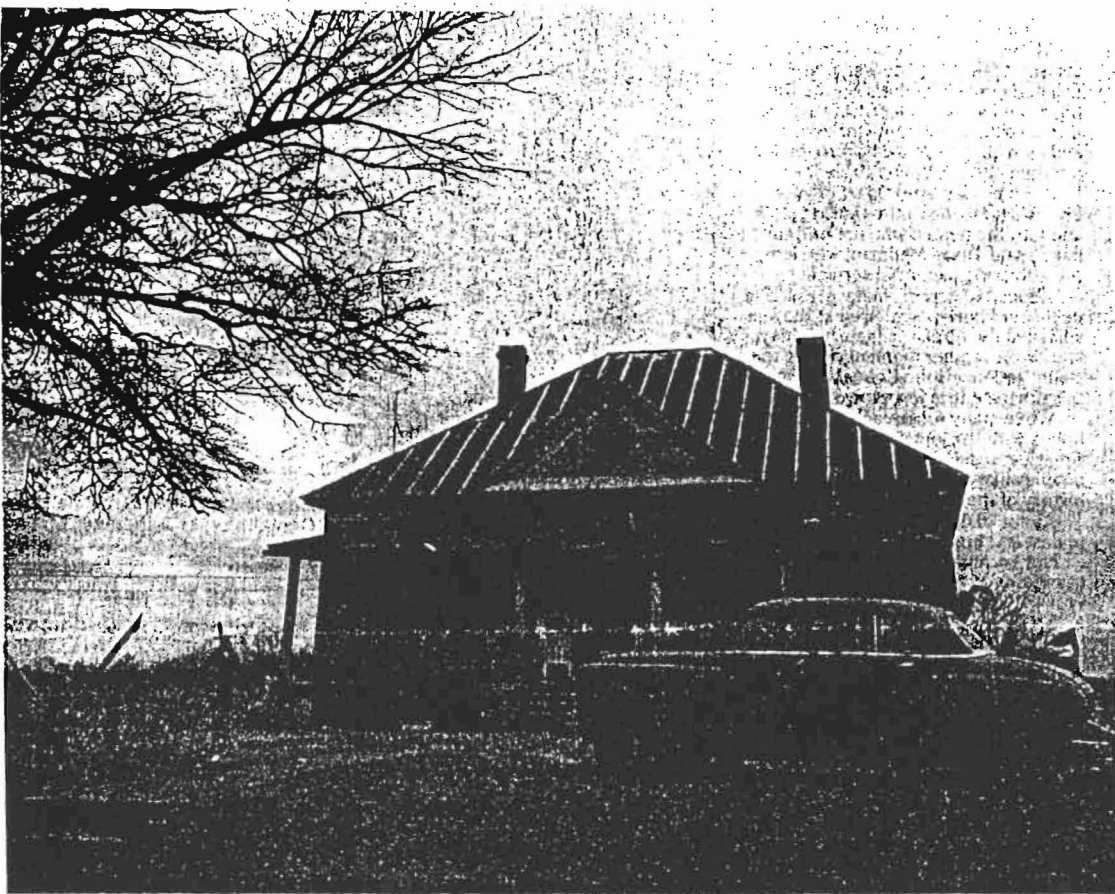
So Sign

Christenberry in New Orleans

A two-month exhibition of art by the family of William Christenberry Jr. opens Saturday evening, Oct. 7, at the Ogden Museum of Southern Art in New Orleans. Richard Gruber, Ogden director, said the show, the first such perspective, will feature the homemade canes of Christenberry's grandfather, his father's carved wooden tools, his mother's quilts, his son's furniture — and Christenberry's photographs and sculptures, including "Calendar Wall for D.K. Christenberry."

For information, call (504) 539-9600. The museum is at 603





A William Christenberry Jr. photograph entitled "House and Gar. near Akron, Alabama, 1981"

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Growing up in Tuscaloosa, he'd visit his father's parents outside Stewart



Southern Monument XV
(Detail), 1983-84, 1987



5c Sign,
Demopolis,
Alabama,
1976

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For information, call (504) 539-9600. The museum is at 603 Julia St. in the Warehouse Arts District.



Please see "Memory" Page 26A

'Memory and ghost forms become very important to me'

Continued from Page 1A

on weekends and for a week in summer, picking a little cotton, listening to his grandfather's stories, relishing his grandmother's biscuits served after the morning devotional. It was during these years, also visiting with his mother's parents in nearby Akron, when he grew to love the colorful tales of the Black Belt region; when he found, in the melancholy beauty of fading farmhouses, sheds and barns, the source of his art.

He turns into a drive and parks deep in the shade to keep his camera equipment cool. He takes a swig of water for the crushing heat and snugs on a University of Alabama cap for the pounding sun.

"I've been a Tide fan since I was a baby," he remarks of his alma mater.

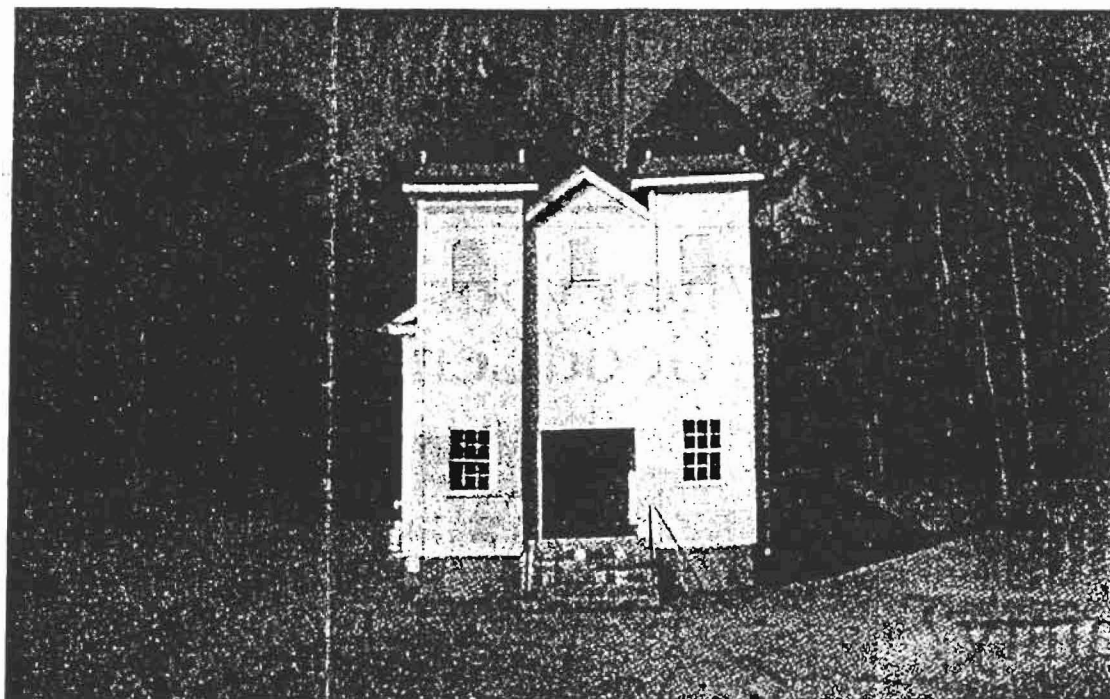
He gained his bachelor's degree in fine arts there in 1958, then a master's in painting in '59. He received an honorary doctorate in 1998, when he returned as commencement speaker. In his fantasy life, he jokes, he would have been a star quarterback on the football team.

Slowly, deliberately, he steps toward the battered walls of the farmhouse, cocking his eye toward the shower of light, noting the shadows, the vine-tangled eaves. "It's a dying place," he reflects, "and you can't help but be attracted to the fact it's dying. Memory and ghost forms become very important to me."

He comes to a buckled porch with cedar tree columns. "I remember my grandfather, D.K. Christenberry. In his bed in the front room. He had one of his canes, carved in 1942. When he was well, I'd walk beside him."

His voice takes on wonderment, a boy again imagining his grandfather's strength with the cane: "He'd knock a scorpion out of the way, or a rock. One day, he slayed a dragon right before me."

"At night, we'd have cornbread and sweet milk and a lot of iced tea. There'd be Bible readings, and he'd call on different family members to pray. I always prayed he wouldn't call on me."



William Christenberry Jr.: Church, Sprott, Alabama, 1971

WILLIAM CHRISTENBERRY JR.

Christenberry home

Outside town, where William Christenberry Jr.'s grandparents lived with their 13 children, there is a tumbledown farmhouse long absent of people, but rich in memory and art for the famous photographer.

42

69

59

Moundville

Early Childhood

■ Born Nov. 5, 1936, to William Andrew Christenberry from Stewart, Ala., and Ruth Willard Smith Christenberry, from Akron, Ala. Lived in Tuscaloosa and Clanton, Ala., while growing up. Visited parents in Mobile when father was located in Chickasaw with Dairy Fresh.

College

■ University of Alabama: bachelor of fine arts, 1958; master of arts in painting, 1959; honorary doctorate in humane letters, fall 1998. Kansas City

■ From 1968 to present, Corcoran School of Art, Washington, D.C., professor of drawing and painting.

■ In 1973, accompanied Walker Evans to west Alabama's Hale County, where Evans had last journeyed in 1936 with writer James Agee, making photographs for "Let Us Now Praise Famous Men."

Family Life

■ Married Sandra Deane in 1967.

■ Three children: William A. Christenberry III, Emyln Christenberry Ward and Katherine Christenberry.

has helped revitalize the economy, but there is high unemployment and high poverty.

Hale County is a famous place in Alabama — indeed, in American culture — owing to journalist James Agee and photographer Walker Evans. They made their trek there in 1936, chronicling the hard lives of tenant farmers and publishing "Let Us Now Praise Famous Men," an American classic.

"It was the same year I was born," Christenberry says.

There are far more connections between Christenberry and Evans, whose career retrospective opened at the Metropolitan Museum in New York last spring, is at the San Francisco Museum of Modern Art and will be at the Museum of Fine Arts in Houston beginning Dec. 17.

In 1973 Christenberry returned from Washington as a professor at the Corcoran College of Art, accompanying a gray-bearded photographer to Hale County. It was Walker Evans himself.

Together, they visited the sites that Evans had immortalized, the tenant shacks, the fields, the corners of the Black Belt towns.

Thomas Southall, curator of photography at the High Museum of Art in Atlanta, assembled a show and wrote a book about Christenberry and Evans. The similarities were many between the two artists, he tells the Register. Christenberry's work, he explains, "underscores some of the things Evans and Agee were talking about. It's not about a temporary situation, it's about people and family and life and the patterns of life."

But he points out a difference, too: "Christenberry had an emotional attachment growing up in this area." Evans and Agee, relatively speaking, were outsiders.

■ ■ ■

Greensboro is an antebellum town where the county courthouse has a memorial out front to the soldiers of Hale County. Christenberry's family ties are deep to this sleepy but picturesque

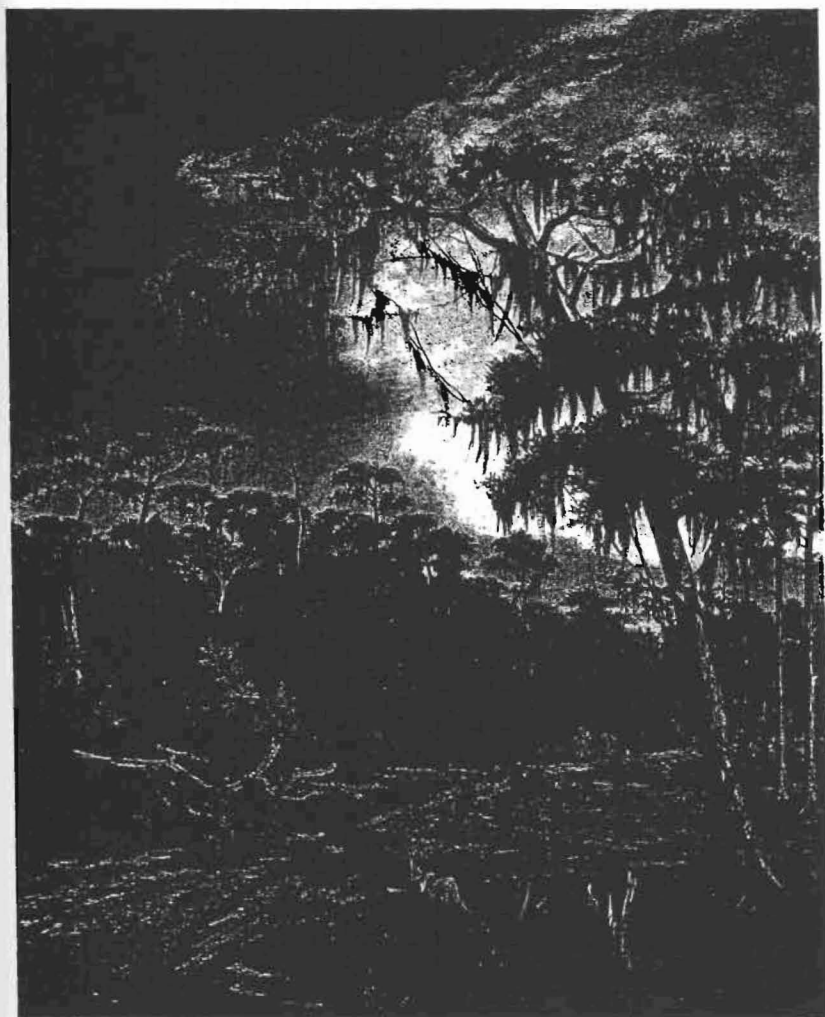
The Ogden Museum of Southern Art

Philosophy and Purpose

The visual arts and the American South have developed an intimate relationship. Their histories are forever intertwined. The Ogden Museum of Southern Art will tell the story of the visual arts in the American South. It will showcase the best of the past, present and future of southern culture. Through its permanent collection, chang-

ing exhibits and educational programs, the museum will celebrate our multicultural society and illuminate the lives of all Southerners.

Education and community involvement are at the very core of what The Ogden Museum of Southern Art is all about. As an institution, it will be closely affiliated with the University of New Orleans College of Liberal Arts and Department of Fine Arts. But its broader mission is to reach out and engage the community at large, and to educate students of every age. Through the visual arts, music, dance, film and video presentations, The Ogden Museum of Southern Art will evolve into a civic treasure, engendering a spirit of pride and artistic appreciation.



William H. Buck, *Chinchuba to Moss Point*, oil on canvas, 20" x 16", 1882.



John Drayton, detail, *Falcon and Falconer*,
watercolor on paper, 9" x 11", 1733.



Nicolino Calyo, detail, *Maison Pontchartrain*,
oil on masonite, 11.5" x 9.25", 1848.

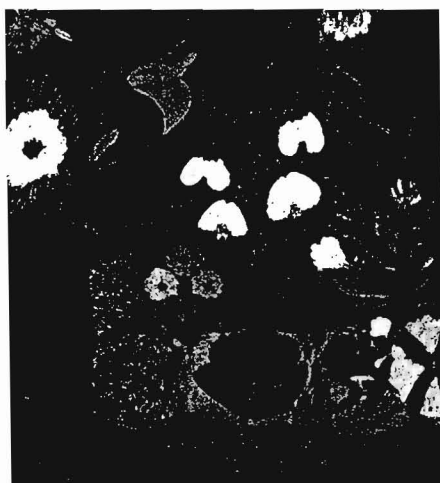


H. H. Betts, detail, *On the Levee at Natchez*,
oil on canvas, 43" x 43", 1904.

In December of 1994, Roger Ogden initiated the donation of 600 outstanding works of art to The University of New Orleans Foundation. The collection—ranging from 18th century watercolors through to 19th and 20th century paintings, as well as prints, ceramics, photographs and sculptures—includes important art from sixteen southern states: Maryland, Virginia, West Virginia, Kentucky, Tennessee, Texas, Arkansas, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas and Oklahoma. No other private collection of southern art equals it in scope or range.



Jelen Turner, detail, *Portrait of a Lady*,
oil on canvas, 30" x 25", 1938.



Clementine Hunter, detail, *Floral Mosaic #5*,
oil on canvas board, 22" x 28", 1962.



Ida Kohlmeyer, detail, *Signs and Symbols*,
mixed media on canvas, 60" x 42", 1984.

The Ogden Museum of Southern Art will be a vital, living institution. It will be active and forward-looking in its vision—collecting, preserving, studying, exhibiting, and sharing and disseminating information on the visual arts of the American South. Over time, The Ogden Museum of Southern Art will selectively add to its holdings through acquisitions, gifts and bequests.

The University of New Orleans' multi-building complex at Lee Circle will serve as the cornerstone for the renovation and revitalization of the city's most prominent circle. The UNO Lee Circle Center for the Arts will include programs of the UNO College of Liberal Arts and the Department of Fine Arts. The project as a whole represents the single largest investment ever made in the artistic future of New Orleans. It will be a glorious catalyst, adding to the renaissance of Lee Circle and the continuing growth of the neighboring Warehouse/Arts District.

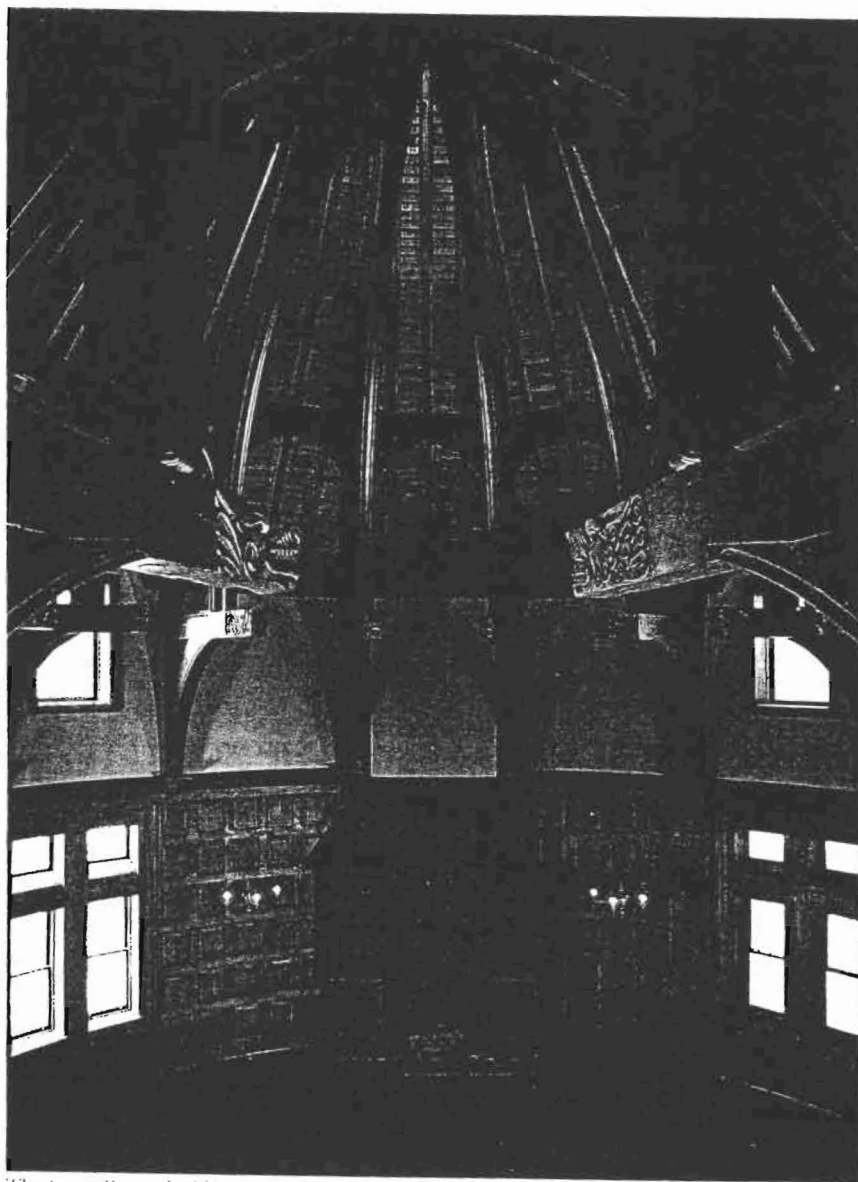
The Ogden Museum of Southern Art will be home to several hundred historic and contemporary artworks in an approximately 50,000-square-foot complex at Lee Circle. The 18th and 19th century art will be housed in the castle-like Patrick F. Taylor Library, a magnificent 1888 red sandstone building designed by Louisiana-born Henry Hobson Richardson. This landmark will be linked to a stunning contemporary structure to be built in the 900 block of Camp Street facing the Contemporary Arts Center. The museum will be a marriage of past and present, the perfect setting for this unique and wide-ranging collection of art.



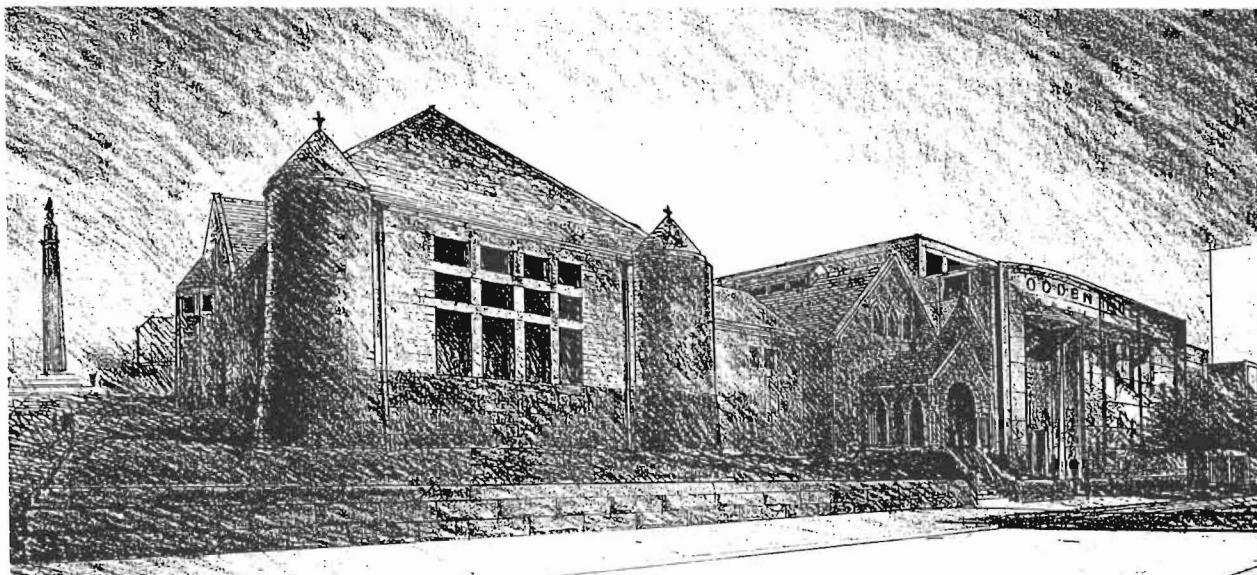
The Great Rotunda. Photograph by Richard Sexton.

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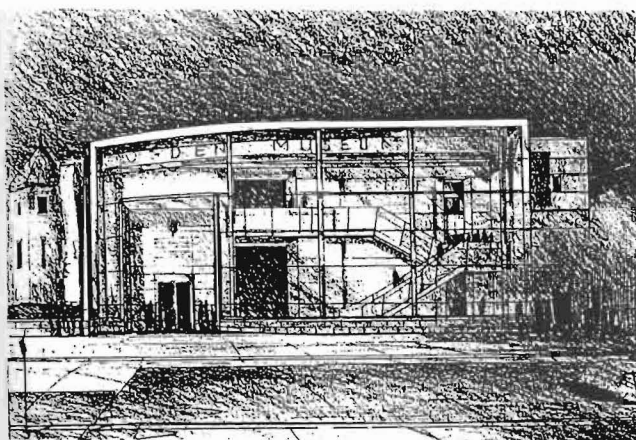
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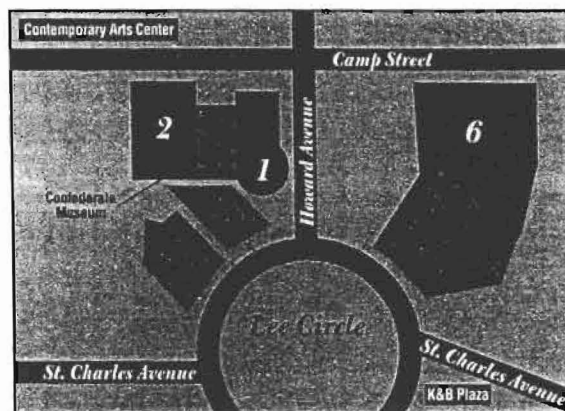
The Great Rotunda. Photograph by Richard Sexton.



Camp Street elevation of existing and future gallery buildings.

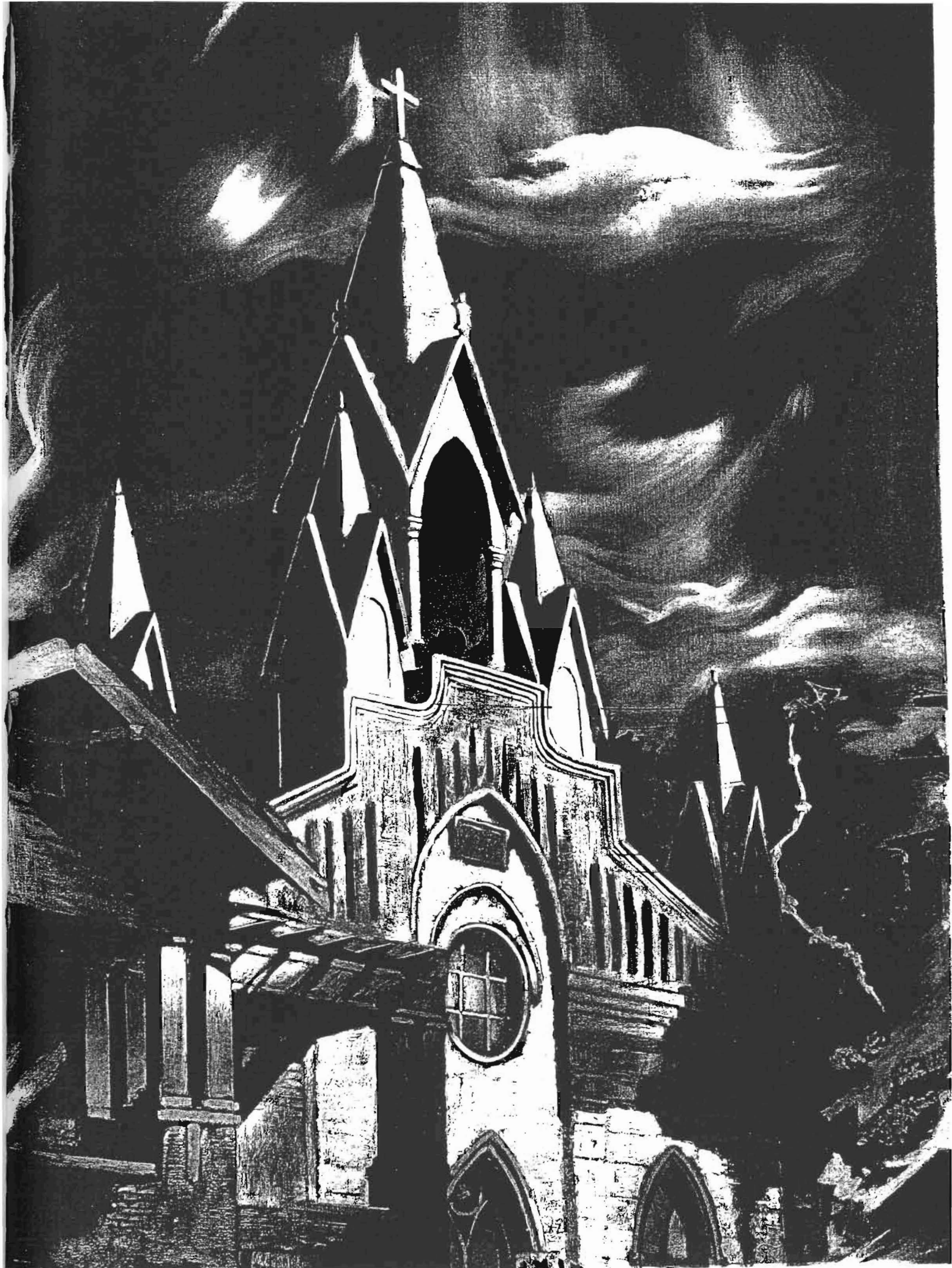


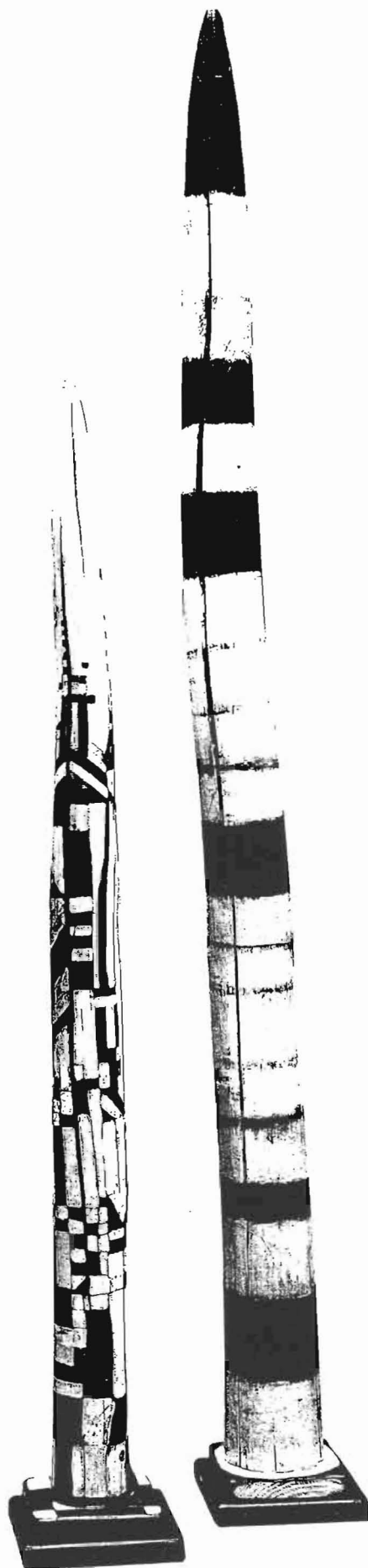
Future Camp Street gallery building.
Architectural renderings by Stephen Bingler and Errol Barron.



Key

1. Ogden Museum of Southern Art/Patrick F. Taylor Library
2. Ogden Museum of Southern Art/future Camp Street gallery
3. Taylor Energy Company
4. Freeman Building/UNO Department of Fine Arts
5. Former American Bank and vacant lot/future Arts Council of New Orleans
6. Ogden Museum of Southern Art/Parking Lot (future parking structure)





The mission of The Ogden Museum of Southern Art is to showcase the nation's premier collection of southern art. The museum will also provide an operating endowment to ensure the highest quality programming and continued collecting.

achieved by the fall of 1998. The Ogden Museum of Southern Art will raise \$6 million for the complete renovation of the landmark Patrick F. Taylor Library and the construction of a state-of-the-art contemporary gallery

adjoining on Camp Street. An additional \$5 million

The People

As part of its \$100 million capital campaign, The University of New Orleans Foundation has named The Ogden Museum of Southern Art its number one priority. The capital campaign for the museum is chaired by William Goldring and Fran Villere. A major gifts committee of local leading citizens has been formed and is already hard at work on the campaign.

The Ogden Museum of Southern Art

Honorary Chair

The Honorable Marc H. Morial, Mayor of New Orleans

Campaign Co-Chairs

William Goldring; Magnolia Marketing Company

Fran Villere; Community Activist

Major Gifts Committee

Coleman E. Adler; Adler & Sons

Ian Arnof; First Commerce Corporation

Walda Besthoff; Virlane Foundation

Henry J. Bodenheimer; Investments Consultant, Prudential Securities, Inc.

Earl Bridges; Harrah's of New Orleans Management Co.

Sue Ellen Canizaro; Community Activist

Leah Chase; Dooky Chase Restaurant

Thomas B. Coleman; International Tank Terminals

Stephen A. Hansel; Hibernia National Bank

Arnold Kirschman; Kirschman's

John Koerner; Koerner Capital Corp.

The Honorable Bob Livingston

F. Walker Lockett, Jr.; Premier Bank

Peter A. Mayer; Peter A. Mayer Advertising Inc.

Nancy Marsiglia; Community Activist

L. Richards McMillan II; Jones, Walker, Waechter, Poitevent, Carrere & Denegre

William Metcalf, Jr.; New Orleans Publishing Group

R. King Milling; Whitney National Bank

Grover Mouton; Architect/Urban Designer

Kenneth E. Newburger; Willis Corroon Corp. of Louisiana

Roger H. Ogden; Developer/Entrepreneur

Nancy Reuther; Destination Management, Inc.

Warren L. Reuther; Hospitality Enterprises, Inc.

Martha Ann Samuel; Martha Ann Samuel, Inc., Realtors

Moise Steeg; Steeg & O'Connor

Melba Steeg; Community Activist

Samuel Z. Stone; Educator

David Stone; Stone, Pigman, Walther, Wittman & Hutchinson

University of New Orleans Capital Campaign

National Chair

James R. Moffett; Freeport-McMoRan, Inc.

Co-Chairs

Susan Hess; Community Activist

Paul Nalty; Chasse, McCall, Phillips, Toler & Sarpy

Glenn Haydel; Transit Management of SE Louisiana, Inc.

Gregory M. St. L. O'Brien; Chancellor, UNO

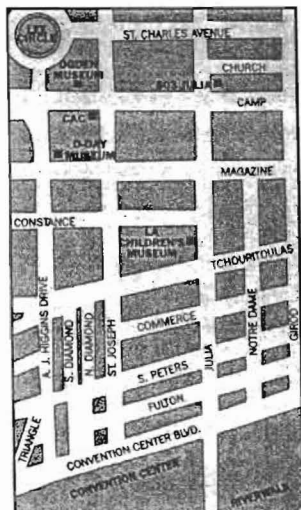


THE OGDEN MUSEUM OF SOUTHERN ART

THE OGDEN MUSEUM OF SOUTHERN ART

NOW OPEN—603 Julia St.
The Warehouse Arts District

The transitional museum opened to the public on October 2, 1999, just two blocks from the future site, on Julia Street's contemporary gallery row. Revolving exhibitions from the permanent collection and curated exhibitions featuring nationally recognized artists are presented free of charge. Hours are Monday-Friday from 10 a.m. to 5 p.m. or by appointment.



THE OGDEN MUSEUM OF SOUTHERN ART
university of new orleans

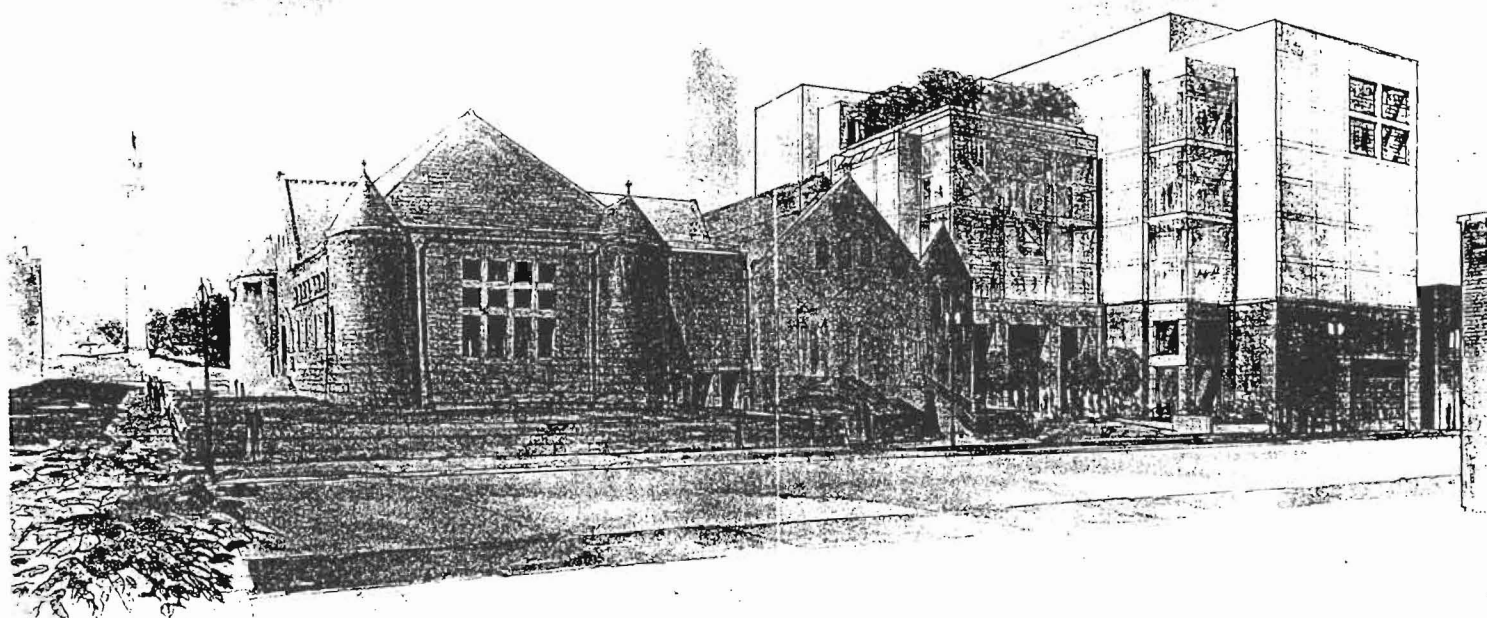
603 julia street ■ new orleans, la 70130
504.539.9600 ■ 504.539.9602 fax

www.ogdenmuseum.org

Front cover, left, detail from *Portrait of a Lady*, Helen Turner, 1938.
right, detail from *Yellow Queen in the Fires of Hell*, Robert Gordy, 1983.

university of new orleans

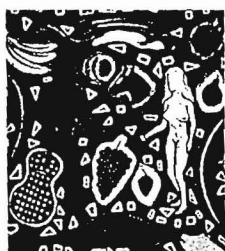
OPENING
2001



Errol Barron, 2000

THE OGDEN MUSEUM OF SOUTHERN ART

university of new orleans



The new Ogden Museum of Southern Art will tell the story of the American South—its past, present and rapidly evolving future through one of the most outstanding collections of Southern Art in the world.

At the heart of the museum are the 1,200 works donated by New Orleans

philanthropist, Roger H. Ogden. The collection encompasses the best examples of Southern Art from 18th century watercolors to 19th, 20th and 21st

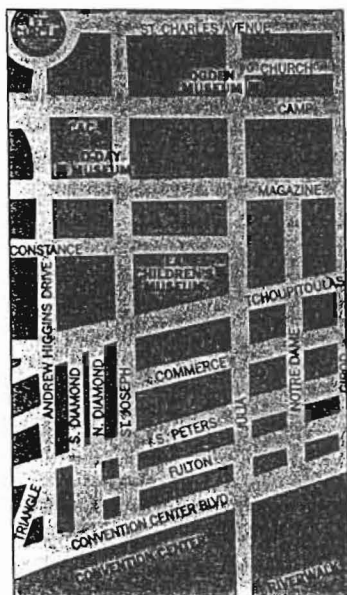


century paintings, prints, ceramics, photographs and sculpture. The museum complex will consist of the fully restored (1889) H. H. Richardson designed

historic landmark building, now the Patrick F. Taylor Library on Lee Circle, and the newly constructed five-story contemporary building, Stephen Goldring Hall by the New Orleans firm Barron & Touns.

A tunnel gallery will connect the buildings. When open, the museum will exceed 67,000 square feet.





CONTEMPORARY ARTS CENTER

Galleries Tues-Sun 11-5/Call for Café Hours
900 Camp Street
(504) 528-3805 www.cacno.org



LOUISIANA CHILDREN'S MUSEUM

Tuesday – Saturday 9:30 a.m. – 4:30 p.m.; Sunday, Noon – 4:30 p.m.
Monday (summer only) 9:30 a.m. – 4:30 p.m.
420 Julia Street
(504) 523-1357 www.lcm.org



THE NATIONAL D-DAY MUSEUM

9am-5pm daily, excluding major holidays
945 Magazine Street at Andrew Higgins Drive
(504) 527-6012 www.ddaymuseum.org



THE OGDEN MUSEUM OF SOUTHERN ART UNIVERSITY OF NEW ORLEANS

Mon-Fri, 10-5. Sat. by appt.
603 Julia Street
(504) 539-9600 www.ogdenmuseum.org



WAREHOUSE



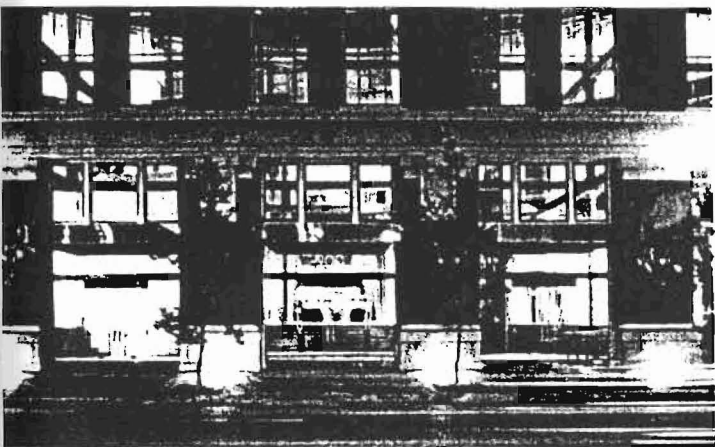
MUSEUM



DISTRICT



CONTEMPORARY ARTS CENTER • LOUISIANA CHILDREN'S MUSEUM
THE NATIONAL D-DAY MUSEUM • THE OGDEN MUSEUM OF SOUTHERN ART

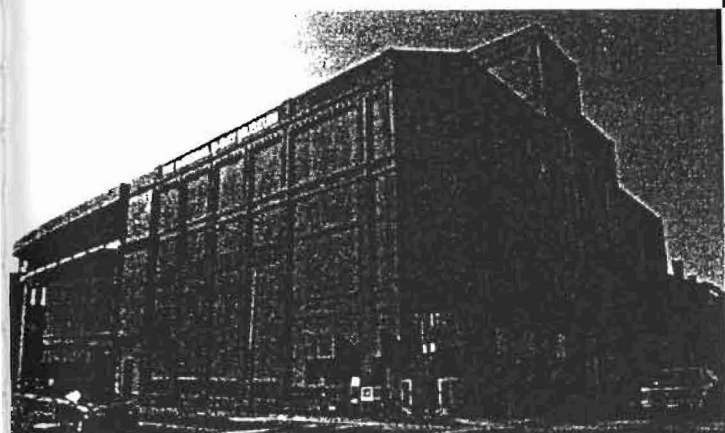


Contemporary Arts Center

The CAC presents the works of artists, from emerging locals to internationally known. In our renovated warehouse, you will find dozens of musical and dance performances annually; national and international touring troupes; resident artists; artists' lectures; art-camp; and New Orleans' only free cyber cafe - the NewOrleans.net Cafe.

Louisiana Children's Museum

At the Louisiana Children's Museum, learning is FUN! Hoist yourself up a wall. Shop until you drop in a pint size supermarket, anchor the news, dine in the "role play" café, or create a one-of-a-kind work of art. Even little ones have a special space to climb, crawl and explore. The Louisiana Children's Museum is not your ordinary playhouse.



The National D-Day Museum

Founded by national historian and best-selling author Dr. Stephen Ambrose, this museum, containing a rich array of artifacts and oral histories, is a tribute to the men and women who contributed to the Allied victory in WWII on the battlefield and the home front. Enter on Andrew Higgins Drive at the corner of Magazine St.

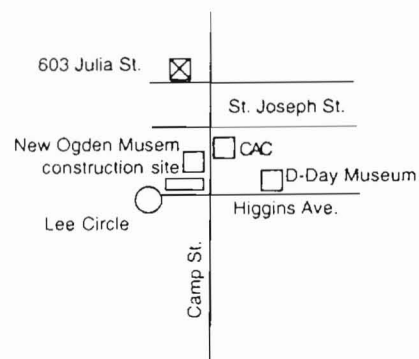
The Ogden Museum of Southern Art, University of New Orleans

Experience the South, its past, present and rapidly evolving future through the premier collection of Southern Art in the world. Temporary Julia Street gallery previews the comprehensive scope of the collection - watercolors, paintings, prints, photographs, ceramics and sculptures from the 18th - 21st century. New museum opens 2001.



SOUTHERNERS : DAILY LIFE IN THE SOUTH, 1930-1950

In tribute to the opening of our sister institution, the National D-Day Museum, the Ogden Museum of Southern Art is exhibiting a collection of works depicting life in the South during the era of the Depression and World War II.



Arkansas Sharecroppers, Bernada Bryson Shahn, 1935

OPENING RECEPTION
highlighting works from
the permanent collection

**SATURDAY,
JUNE 3RD, 2000
6:00 PM - 8:00 PM**

on view until July 28th, 2000

www.ogdenmuseum.org

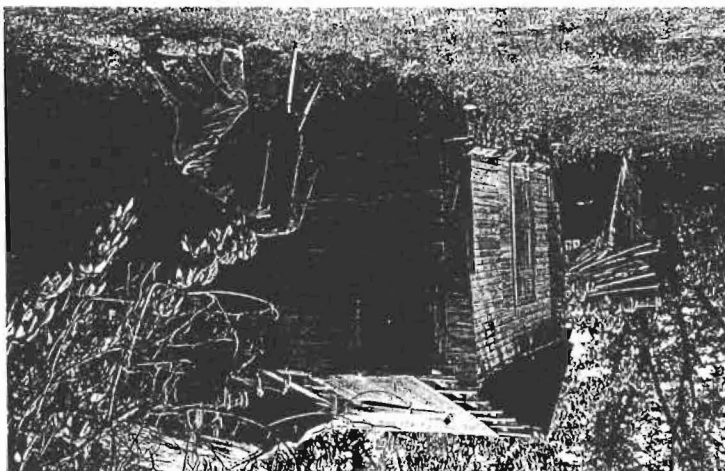


THE GARDEN MUSEUM OF SOUTHERN ART

JOHN KELLY FITZPATRICK
JOHN McCRADY
BERNARDA BRYSON SHAHN
BEN SHAHN
ELIZABETH O'NEILL VERNER
ALFRED HERBER HUTTY
EUDORA WELTY
PAUL NINAS
KATHLEEN BLACKSHEAR
WALKER EVANS
WILLIAM WOODWARD
CHRISTOPHER CLARK
A. SIMCOCK
THEODORE FONVILLE WINANS
MARION POST WOLCOTT
LEONARD GOOD
WILLIAM R. HOLLINGSWORTH, JR.
ROBERT GWATHMEY
RICHARD WILT
HENRI CARTIER-BRESSON
ELEMORE MADISON MORGAN, SR.



SOUTHERNERS



THE ART OF FAMILY: THE CHRISTENBERRYS

Cover photo: J. Richard Gruber *William Christenberry at Christenberry House, Stewart, Alabama, July 2000*



THE OGDEN MUSEUM OF SOUTHERN ART
university of new orleans

603 Julia Street ■ New Orleans, Louisiana 70130 ■ 504.539.9600 ■ 504.539.9602 fax ■ www.ogdenmuseum.org



Artist residency funded in part through a grant
from the Louisiana Endowment for the Humanities.
State affiliate of the National Endowment for the Humanities.



Bank One Theatre generously donated
by the Contemporary Arts Center

THE ART OF FAMILY: THE CHRISTENBERRYS

Daniel K. Christenberry • William A. Christenberry, Sr. • Willard Smith Christenberry
William A. Christenberry, Jr. • William A. Christenberry, III

An exhibition exploring the art and creativity of four generations of the Christenberry family.

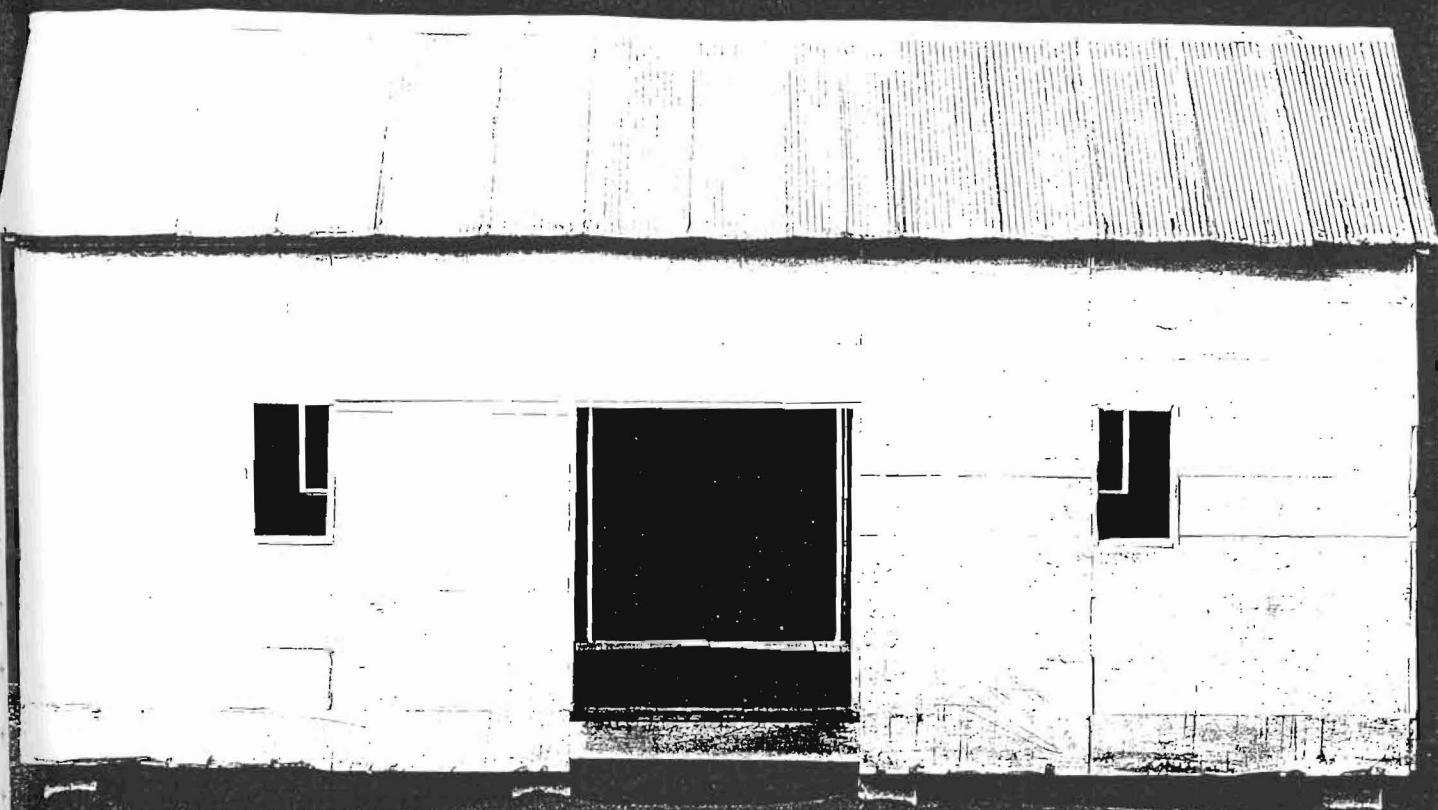
Please join us to kick off the art season
with Art for Art's Sake and a celebration
of the 1st anniversary
of the transitional gallery on Julia Street.

Opening reception honoring the artists,
Saturday, October 7th, 2000,
6:00pm-8:00pm
603 Julia Street
New Orleans, LA 70130

William Christenberry lecture on
Sunday, October 8th at 2:00pm
at the Contemporary Arts Center
Bank One Theatre

An original video, *A House of Many Memories*
by Stanley Staniski
will be previewed the night of the opening.
The exhibition will be accompanied
by a forthcoming publication.

Show will be open
through November 22nd, 2000



William Christenberry, *Ghost Form*, 1994.



OGDEN MUSEUM OF SOUTHERN ART
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(504)539-9600 phone * (504)539-9602 fax

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WILLIAM DUNLAP
Objects: Found and Fashioned



WILLIAM DUNLAP
OBJECTS: FOUND AND FASHIONED

OPENING RECEPTION
SATURDAY, DECEMBER 2, 2000
6:00PM - 8:00PM
ARTIST WILL BE PRESENT

"Objects: Found and Fashioned, is an installation of paintings, drawings, sculpture, photographs and other diverse objects, that wants to work somewhere in the middle of Robert Rauschenberg's 'gap between art and life.'

"What interests me about this exhibition in the Ogden Museum Julia Street space, is the process by which it will be accomplished. I am selecting works I've made along with objects I've collected. When all material is gathered in the several days before the opening, I will choreograph these static players into a chorus line that I hope will sing, dance, read, resonate, and maybe even irritate, the viewer.

"The risk of failure is a constant in the art making process. To bring that risk into the usually safe and secure installation process, has certain value"

WILLIAM DUNLAP

ON VIEW UNTIL JANUARY 26, 2001



*Landscape and Variable: The Bounty and Burden of History, 1988
Collection of the Ogden Museum of Southern Art*

DELTA LAND

MAUDE SCHUYLER CLAY

OGDEN MUSEUM OF SOUTHERN ART
University of New Orleans

OPENING RECEPTION
SATURDAY, DECEMBER 2, 2000
6:00 PM - 8:00 PM

DELTA LAND

MAUDE SCHUYLER CLAY

Delta Land, Maude Schuyler Clay, is a photographic project which involves the recording and preservation of the Mississippi Delta landscape and its rapidly disappearing indigenous structures: mule barns, field churches, cotton gins, commissaries, crossroads, stores, tenant houses, co-op test sheds, and railroad stations.

Moving back in 1987 to the Delta (Tallahatchie County) where I am the fifth generation to live here, allowed me to view the endemic and ordinary landscape as a disappearing way of life. With this work, begun in 1993, I feel I have completed an artistic and educational body of photographs that show the landscape and culture of this particular place. I have preserved through photography the communities of both white and African Americans of the delta region.

© 2000 Maude Schuyler Clay

OGDEN MUSEUM OF SOUTHERN ART
University of New Orleans

603 Julia Street, New Orleans, LA 70130
(504) 588-9600 phone (504) 588-9802 fax
www.ogdenmuseum.org

OCTOBER in the Warehouse District

Art for Arts' Sake

OPENING OF VISUAL ARTS SEASON

Saturday, October 7 • 6-9 p.m.

Artists' Reception at Art Street
at the Warehouse District
at the Warehouse District
at the Warehouse District

docs
a visual gallery of
contemporary art

DIEGO LARGUIA
CASEY SHEPPARD

GALERIE SIMONNE STERN
Hasmig Vartanian
"Constructions"

October 7 - 31
Opening Reception Sat., October 7 6-8 p.m.
518 JULIA AT CAMP • 529-1118

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Contemporary Visual Arts
518 Julia at Camp

10-11 p.m. Shows on Stage Weekly
in the Cabaret Room

Box Office: 518 Julia at Camp \$8 / \$8.50

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803 487 4494

EXPLORE AND EXPERIENCE THE
LOUISIANA CHILDREN'S MUSEUM!



or go till you drop in the Little
Sax-A-Center. Dine in the
role-play. Kids. Gale. Change
a hat. Or hold yourself up a
A. Learning has never been
more fun.
Admission: \$5 per person
420 Julia Street • 523-1357

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New Orle
Metam
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Appendix G.
Outline of Internship

Internship for Stacy Botsay - August, 2000

- ✓1. Act of Donation paperwork - for art donations
- ✓2. Long term loan document - *See 11, 174, 177*
- ✓3. Secure new guidelines and annual report from Kresge Foundation, Philip Morris (New York), and BellSouth (Atlanta) - *James L. Knight Foundation*
- Using binder from Roger's re: traveling exhibitions of the collection -
- a. Compile dates, places, art on exhibition, and include any other pertinent data *Word (EXHIBIT)*
- ✓4. Compile archival/marketing binder for the Ogden Museum
6. Space rental study */ call CRC - Hotel's Retail space / -*
7. Research *- Nom x - OA entry -*
- a. Challenge grant for charter memberships
- b. Capital funding *opening - one event*
- c. Endowment funding *Space Rental*
- d. Special event/grand opening funding
- i. Scholarly symposium
- ii. Public event - *Lee Circle*

8. Membership charter →

Historic Preservation: Plaque in front of Taylor library.

History Private Bus:

Kresge Foundation
(248) 643-9630 -
Annual Report
Guidelines & Applications

Exp 17

Received Annual Report

Never got back Philip Morris guidelines
nor Annual Report
cool pen
60 days
December 2.

MEMO FROM: Bev

FOR: Stacie

DATE: September 19, 2000

✓ First priority to help input data
ACCESS.

- ✓ 1) National Endowment for the Humanities, Challenge Grant – Due May 2001.
Please print any text and application from their website.
- ✓ 2) Invoice pledge payments due: Compare campaign report, format from past statements
- 3) Please research (see what you can find on the web), and request application guidelines, annual report for the following:

- Union Pacific Foundation ✓
- ~~Donald W. Reynolds Foundation~~ ✓ *Not engaged*
- Coca Cola Foundation ✓ *Annual Report letter – got annual report*
- National Arts Stabilization (see Chronicle of Philanthropy) *received annual report*
- Ford Foundation ✓ *Annual Report letter / annual report received*
- Pew Charitable Trust ✓ *Annual Report letter*
- Mercedes (plant in the South?) *Could not find information*
- Honda (plant in the South?) *American Honda Foundation*
- BMW (plant in the South?) *Very little information – talked about Susan H. Kowen Foundation, and Suncoi*

Public Library on Loyola and Tulane Avenue *Laque.*

Go through foundation and corporate directories and look for those who may give for capital – buildings.

Kresege? Status?

- What else have you got on your plate –
- Go through Bens down and put in documents in files

NY, Historic Preservation

American Honda Foundation

Appendix H.
Examples of Intern's Work

Grants

Grantee	Type of proposal	Status	Date Sent	Additional Information
Union Pacific Corporation	Application	Revisit the website after January 15, 2001		
Donald W. Reynolds Foundation	Not eligible	Not eligible		
Coca-Cola Company	Letter of Inquiry Less than 5 pages		Letter requesting annual report sent October 16.	Funds educational: Deadlines of proposal are March 1, June 1, September 1, and December 1 Grants are reviewed in Feb, Apr, July and Oct.
Pew Charitable Trust	Letter of Inquiry Less than 3 pages		Sent email requesting annual report and grant guidelines October 16	Trust does not have deadlines but board meets in March, June, September, December Response time to letter is six weeks A proposal that is turned down an organization must wait 12 months to send another proposal
National Endowment for the Humanities: Challenge Grant	Application Due May 1 st , 2001			
Nalco Foundation	Proposal		Emailed Sept. 6	Funds operating, capital, and

	Deadline: March, June, September, December			special projects and programs Send only one copy Last year Nalco funded 19 grants in the Culture and Arts + 133,150 equaling to 10% of budget
Nathan Cummings Foundation	Letter of Inquiry 2 to 3 pages Board reviews in spring and fall Review process takes 60 days		Emailed requesting guidelines and annual report October 16	Nathan Cummings Foundation 1926 Broadway, Suite 600 New York, Ny 10023-6915 Does not fund capital, equipment purchases nor acquisitions
Knight Foundation	Letter of Inquiry 1 to 2 pages Deadlines: March, June, September, December			Proposal sent to: John S. and James L. Knight Foundation Attn: Grant Request One Biscayne Tower, Suite 3800 2 . S. Biscayne Blvd. Miami, Fl 33131-1803
Bellsouth	Application	4 th Quarter new guidelines come out		
Kresge Foundation	Proposal Deadlines: March, June, September, December		Received guidelines on September 12	One copy of Proposal Decision is made 4-6 months after proposal is received Updates of funding sources during the grant Requires a challenge

				grant of the organization Limited to one per institution Per year
Philip Morris	Proposal Deadline: October 1 st		Letter sent Sept. 6 Received guidelines October 4 Called on Oct. 5 for separate arts guidelines	
8(g) instructional Enhancement art program grant	Application Deadline October 30, 2000			
Ford Foundation	Letter of inquiry No application form: Letters of inquiry are accepted year around		Sent email requesting guidelines and annual report Oct. 16	Does not fund capital: Sometimes matching grants are required

Foundations	Scope of Giving	Funding Sources	National Scope	Assets	Average Gift	Lowest Gift
George I Alden Foundation	Historic Preservation	capital building and renovation	yes	194,810,449	10,000-100,000	5000
America the Beautiful Fund	Historic Preservation	building renovation	yes	2,710,215	100-1000	100
Charles F and Lillian F Appel Charitable Trust	Historic Preservation Art and Museums	?	yes	2,248,021	22,550 H	15
J. Aron Chritable Foundation	Arts, Museum, Preservation	capital, building renovations	La	41,044,454	100-25,000	100
William s. and Ann Atherton Foundation	Historic Preservation	?	yes	2,179,901	49000H	150
Azby Foundation	Arts Historic Preservation	?	yes	13,795,051	290,266 H	200
BR &R Foundation	Historic Preservation	?	La	4,172,802	40,000	100
RC Baker Foundation	Museums	capital Building Renovation	La	4,172,802	40,000	500
Bardon Cole Foundation	Arts Historic Preservation	?	yes	33,254,626	86,500 h	14
BellSouth	Arts Museums	?	LA	67,384,551	10,000-300,000	566
Frances & Benjamin Benenson Foundation	Arts, Museums, Historic Preservation	Capital, Building/ Renovation	yes	35,676,256	117,766 H	50
w. L Lyons Brown Jr. Charitable Foundation	Historic Preservation, Museums	?	yes	11,582,951	17,500-333	333
Burington Northern Santa Fe Foundation	Arts, Museums	capital	yes	904, 163	105,000	50
Tim and	Historic	?	yes	13,346,531	100,000	2000

Short Bio of Ogden Museum

The Ogden Museum of Southern Art, which opens in October of 2001, will be a national museum and have the largest and most comprehensive collection of Southern art in the world. In October of 1999, the museum opened in a transitional space, which is open to the public and rotates portions of the collection in different exhibits. Ogden Museum's growing collection consists of two thousand different works of art from sixteen southern states. This collection consists of 18th century watercolors, 19th, 20th, and 21st century paintings, prints, ceramics, photographs, and sculptures. Ogden Museum will be a resource on the arts and rich cultural diversity of the South.

September 6, 2000

Ogden Museum of Southern Art
603 Julia St
New Orleans, La 70130

Philip Morris Companies, Inc.
Contribution Director
120 Park Avenue
New York, N.Y. 10017

Dear Contributions Director,

for Ogden Museum of Southern Art, which opens in October of 2001, will be a national museum and have the largest and most comprehensive collection of Southern art in the world. *the* Ogden Museum is located in a temporary space until October 2001. Ogden Museum's permanent collect consist of two thousand different works of art from sixteen southern states. This collection consists of 18th century watercolors, 19th and 20th century paintings, prints, ceramics, photographs, and sculptures. Ogden Museum will be a resource on the arts and culture of the South. *growing*

ch
eternal
diversity Could you please send The Ogden Museum of Southern Art the following information: the new grant guidelines for Philip Morris, a copy of the program brochures for corporate contributions on culture and education, the annual report, and the grant application. If you could send any other information on applying for a grant it would be greatly appreciated.

Thank you,

Stacie Botsay
Development Assistant

use stationery
The museum opened
a transitional space,
to open to the public
and exhibitions
portions of
the collection

and 21 st

idnc

October 18, 2000

John S. and James I. Knight Foundation
Attn: Mr. Hodding Carter III, President
One Biscayne Tower, Suite 3800
2 S. Biscayne Blvd.
Miami, FL 33131-1803

Dear Mr. Hodding Carter,

The Ogden Museum of Southern Art, which opens in October of 2001, will be a national museum and have the largest and most comprehensive collection of Southern art in the world. In October of 1999, the museum opened in a transitional space, which is open to the public and rotates portions of the collection in different exhibits. Ogden Museum's growing collection consists of two thousand different works of art from sixteen southern states. This collection consists of 18th century watercolors, 19th, 20th, and 21st century paintings, prints, ceramics, photographs, and sculptures. Ogden Museum will be a resource on the arts and rich cultural diversity of the South.

The Ogden Museum's collection contains many art works that are either created by Mississippian artists or contains Mississippian themes. Some of the artists in the collection are Walter Anderson, Marie Atchinson Hulls, William R. Hollingsworth, Jr., and John McCrady.

Enclosed in the letter you will find a brochure and the Cd-Rom on the museum.

October 16, 2000

Coca-Cola Foundation
Grants Administration
P. O. Drawer 1734
Atlanta, Georgia 30301

Dear Grants Administrator,

The Ogden Museum of Southern Art, which opens in October of 2001, will be a national museum and have the largest and most comprehensive collection of Southern art in the world. In October of 1999, the museum opened in a transitional space, which is open to the public and rotates portions of the collection in different exhibits. Ogden Museum's growing collection consists of two thousand different works of art from sixteen southern states. This collection consists of 18th century watercolors, 19th, 20th, and 21st century paintings, prints, ceramics, photographs, and sculptures. Ogden Museum will be a resource on the arts and rich cultural diversity of the South.

Please send a copy of the annual report and the grant guidelines. If you have any other information on applying for a grant it would be greatly appreciated.

Thank you,

Stacie Botsay
Development Assistant

Enclosed

DONATION	*	UNITED STATES OF AMERICA
BY	*	STATE OF LOUISIANA
(Donor)	*	PARISH OF ORLEANS
	*	CITY OF NEW ORLEANS
IN FAVOR OF	*	
THE UNIVERSITY OF NEW ORLEANS	*	
FOUNDATION	*	
* * * * *	*	

BE IT KNOWN, that on this ____ day of _____, 2000,

BEFORE ME, the undersigned Notary Public, duly qualified and commissioned in
and for the Parish of Orleans, State of Louisiana, and in the presence of the
undersigned competent witnesses,

PERSONALLY CAME AND APPEARED:

Donor's name, a person of the full age of majority and a resident of the Parish of Orleans, State of Louisiana,

(hereinafter referred to as "Donors")

who, by these presents, represent and warrant that they own free and clear and unencumbered of any and all alienations and liens, the works of art listed on Exhibit "A" hereto annexed (hereinafter sometimes referred to as "Property"); and

who, by these presents, do hereby transfer, set over, irrevocably donate, and deliver unto:

THE UNIVERSITY OF NEW ORLEANS FOUNDATION, a Louisiana non-profit corporation, appearing herein through its undersigned representative (hereinafter sometimes referred to as "Donee"),

all of their interest of, in, and to those works of art listed on Exhibit "A" hereto annexed :

TO HAVE AND TO HOLD the said Property unto Donee, its successors and assigns forever.

This donation is made subject to the following provisions:

1. This donation is made for the benefit of The Ogden Museum of Southern Art (the "Museum").
2. The Property shall be named **(the collections name)**.
3. An acknowledgment shall be made at whatever time these works of art are on display at the Museum.

AND NOW COMES AND APPEARS the undersigned representative of THE UNIVERSITY OF NEW ORLEANS FOUNDATION, who, in this capacity, hereby declares that this donation is for the benefit of The Ogden Museum of Southern Art, and that it has been made voluntarily on the part of the Donors, and with no anticipation of receiving any benefit or gain from making this donation, and is not made in consideration of any benefit or gain to the Donors of any nature or kind whatsoever.

THUS DONE AND SIGNED, on the day and date first above written, in the presence of the undersigned witnesses and me, Notary, after due reading of the whole.

WITNESSES:

DONORS:

DONEE:

**THE UNIVERSITY OF NEW ORLEANS
FOUNDATION**

BY:

NOTARY PUBLIC

Appendix I.

Space Rental and Other Studies

	A	B	C	D	E
1	Name	Accommodations	Dinner Seating	Weddings	Availability
2					
3	Oak Alley Plantation	Cocktail reception: up to 250 g Large group= over 250 people up to 600 in tented function price: 1000.00 to hold date 50% of total due 3 months prior Number of guest expected to attend is due in 2 weeks prior balance due in 2 weeks prior with 2 separate checks	Lunch groups can accomidate up to 168 guests Groups of 40 to 120 served elegant sit down dinners Menu Prices \$35 to 50 per person	catering ranges 30-40 per person bar: 11-19 touring after hours is \$12 per person with Private opening fee 750.00 with a minimum of 40 people and max of 250	
4					
5	Audubon Zoo	Louisiana Swamp accomidates 100 to 750 Swamp Stomp=1000 guests(reception) CNG Learning Center seats 100 Corporate Picnic Pavillion seats 200 -5000	candlelight dinner Odenheimer Complex terrace 100 to 500 Hygeia Pond seats 100 to 1500 guests Asian Temple can seat 150 guests Miriam Walmsley Cooper plaza can seat 1000	Weddings available at the Historic fountain or on the grounds	7 nights of week Picnic Pavillion and CNG learnin Center are available during zoo hours--25-5000
6					
7	Aquarium of the Americas	Creative Convention can accomidate 15000 Pisces Room	Pisces Room can host a formal dinner for 200 to 250 Imax can seat 354		Open 7 days a week at night and can accomidate day time visitors at Pisces room, Woldenberg Riverfront Park, and entergy IMAX
8					

	A	B	C	D	E
9	Louisiana State Museum	Cabildo, Presbytere, US Mint 500 cocktail reception 75 seated dinner Madame John's Legacy 200 cocktail reception/ 75 seated dinner	Business meetings: Arsenal up to 100 and US Mint to 175 Classroom available seat 50 and 75		Rental rate of \$300 per day for conference rooms
10					
11	Contemporary Art Center	Meeting and Presentations for 200 Website showcases and Presentations for up to 200 Convention and concert events for up to 3500 guests	Intimate dinners or seated banquets for up to 250 guests Cocktail receptions for up to 1,000 guests		

Title	Technology	Standard Capacity	Keypad & Power Save Second Listener Capacity	Number of Tours and commentaries	Data Collection	Size and weight	Recharging Time
Acoustiguide Cassette Players	Linear		No	1 language and tour	No	3.5,4.5,1.5 8 oz	8 hours of use 4 hours recharge
Acoustiguide Denon	MP 2	1 ½ hours stereo or 6 ½ mono	Lighted keypad, yes, yes	9 selectable 999 messages	Yes	6,3,1 8.2 oz	6 hours
Acoustiguide Inform	Personal Recording Unit	2 hours	Lighted keypad, yes, yes	1 tour 250 messages	Yes	11.6,2,1.34 12 oz	6 hours
Acoustiguide Maxim	MP 3	200 hours of stereo or 2000 Hours of Mono	Lighted keypad, yes, yes	250 tours 12,000	Customized	7.08,3.92,1.55 15 oz	3 hours
Acoustiguide Mini	MP 3	1 ½ hours stereo or 9 hours mono	Lighted keypad, yes, yes	250 8,000	Customized	5.62,2.62,75 5.1 oz	3 hours
Acoustiguide Wand	MP 3	1 ½ hours stereo or 9 hours mono	Lighted keypad, yes, yes	250 8,000	Customized	12.5,2.5,75 9ozs	3 hours
Antenna Audio Gallery Guide	Cod quality	50 hours or 10,000 messages	yes	N/a	yes	N/a	N/a
Antenna Audio x-plorer	MP3	72 minutes stereo or 15 hours mono	yes	Mutli language	customized	68 mm x 110 x 2 ¾ in 5 oz	yes
Antenna Audio Cassette	cassette	N/a	Large buttons	N/a	N/a	N/a	Yes
Antenna Audio Radio System				12 groups can use at once		N/a	yes

Project Director's Final Evaluation

1. Grant Title: *The Art of Family: The Christenberrys*
Grant # OG00604-125 Project Director: J. Richard Gruber, Ph. D.
2. Please provide estimate figures for OVERALL audience attendance for your program in the following areas:

1614 Total Audience	646 Men	968 Women
354 Ethnic Minorities	20 Students	
1244 Professional/ Business	646 18-30 years of age	
0 Farmers	677 30-60 years of age	
0 Labors	212 Over 60	

3. Please Provide estimated figures for audience attendance for each component of your event (i.e. separate film screening, lecture, exhibit, panel discussion, symposium, etc.)

The opening event, which took place on October 7 from 6 to 9, had an attendance of 1583, which the museum obtained through using a number counter. The lecture, the next day, had 31 people that attended.

4. Please describe the audience response to your program and cite examples.

The audiences' response to the exhibit was very positive. Many of the members of the audience commented on different works being exhibited. One example of a work that caused deep thought and conversation is a colored photograph, entitled *Kudzu and House: Tuscaloosa County*, where the building is being taken over by Kudzu. *The Smithsonian Magazine* in the October issue had written a detailed article about Kudzu, which many members of the audience had read and were quoting.

5. How did you publicize your project? Was this publicity effort successful? Why or Why not?

The program was publicized through the Ogden Museum's invitation (copy enclosed), *The Times Picayune: Lagniappe*, by word of mouth, and the Art for Art's Sake brochure. The publicity was successful because the museum had an increase of twenty-five percent from last year's attendance records from 1207 to 1583.

6. Critique your project by discussing the strengths and weaknesses of the programs, the contributions made by the humanities scholars and consultants, and other aspects of the project. Attach additional pages if necessary.

The Saturday exhibition was extremely successful. The video *House of Many Memories* produced by the museum and Staniski Media was well received. During the day interviews were recorded and filmed with William Christenberry and his family. The interviews, exhibition, and video together are the basis of the book, *William Christenberry: Art and Family*, being written by J. Richard Gruber. The book will be published for December 2000. Many members of the Christenberry's family came to support the opening of the exhibit. William Christenberry and Andrew Christenberry were on hand at the opening to answer questions about their artwork.

The lecture on October 8 was attended by 31 people. The lecture was advertised through the invitation to the event and fliers which were given out at the museum during Art for Art's Sake.

Arrangement had been made with our New Orleans Public School liaison, Lori Jefferson, for the artist to visit with a school—McDonogh No. 15. The school, however, had to cancel out.

7. What groups, organizations, vendors, or individuals did you or the sponsoring organization interact with while conducting this project? Which of these represent new contacts for you or the sponsoring organization?

The organizations we used during this project were: Contemporary Art Center, Upton Printing, Speedy Printing, Wooden Box, Eastside Florists, Philip Collier, designer and Staniski Media.

This was the first time The Ogden Museum of Southern Art worked formally with The Contemporary Art Center.

8. Please provide as estimate of total project funds that were spent locally (within 50 miles). Also, provide an estimate of LEH grant funds that were spent locally.

99% of funds were spent locally, the other 1% which equaled to \$1500 of LEH's grant money went to pay for honoraria to the artist. Of that artist honorarium \$508.99 was spent locally for the remainder of the family's airfare.

Appendix J.

Exhibit History of Ogden Collection

Title	Rivers and Ties in Southern Portraiture, 1790 - 1861	Selections from The Roger Houston Ogden Collection	EXHIBITION: Art of the American South: From The Ogden Collection	the Church: Two Hundred Years of Faith	Fritz Bultman	Art in the American South (1733-1989): Selections from The Roger Houston Ogden Collection
Date	January 19 - March 7, 1993	January 23 - March 19, 1993	Feb. 1992 - July, 1993	April 14, 1993 - July 18, 1993	August 7, 1993 - September 26, 1993	July 16 - August 29, 1993
Place	Greenville County Museum of Art Greenville, South Carolina	University of Southwestern Louisiana Lafayette, Louisiana	Ambassadors Art Program, Embassy - Brussels	New Orleans American Museum of Art of New Orleans	Museum of Art of Art	Fine Arts Museum of the South, Mobile, Alabama
Artists Shown	Artist: James Reid Lambdin Title: <i>Portrait of a Gentleman with Gloves</i>	Artist: John Drayton Title: <i>Falcon - Falconer</i> Artist: Edward William West Title: <i>Portrait of Mary Ellis, wife of Benjamin Farar</i> Farar <i>Portrait of Benjamin Farar of Natchez, MS</i>	Artist: D.W. Moody New Orleans from the Lower Cotton Press, 1852	Artist: Jacques Amans Louisiana Amans <i>Antoon Maak</i>	Artist: John Drayton <i>Falcon - Falconer</i>	Artist: John Drayton <i>Falcon - Falconer</i>
	Artist: Jacques Amans Title: <i>Margaret</i>	Artist: James Fulton Pringle <i>Ship Natches, of New Orleans, Scudding under Portrait of Mr. James D. B. a Reefed Foresail, and Close Reefed Main Topsail</i>	Artist: Thomas Addison Richards <i>Midday Landscape</i>	Artist: Charles Gtroux <i>Indian Camp along the Bayou</i>	Artist: Edward William West <i>Portrait of Mary Ellis, wife of Benjamin Farar</i> <i>Portrait of Benjamin Farar of Natchez, MS</i>	Artist: Edward William West <i>Portrait of Mary Ellis, wife of Benjamin Farar</i> <i>Portrait of Benjamin Farar of Natchez, MS</i>
Artists Shown	Artist: C.R. Parker <i>Portrait of Mrs. James D. B. DeBow</i>	Artist: Jean Joseph Vaudechamp <i>Portrait of a Bespectacled Gentleman</i>	Artist: William Henry Buok <i>Chinchoa to Mass Point</i>	Artist: Jean Joseph Vaudechamp <i>Portrait of a Bespectacled Gentleman</i>	Artist: Jean Joseph Vaudechamp <i>Portrait of a Bespectacled Gentleman</i>	Artist: Jean Joseph Vaudechamp <i>Portrait of a Bespectacled Gentleman</i>
	Artist: Francois Fieschbein <i>Judge Christopher Benjamin Elliot</i>	Artist: John James Audubon <i>Brown Pelican, Young</i>	Artist: H. H. Boortabelli <i>Still Life with Orchids</i>	Artist: John James Audubon <i>Brown Pelican, Young</i>	Artist: John James Audubon <i>Brown Pelican, Young</i>	Artist: John James Audubon <i>Brown Pelican, Young</i>
Artists Shown	Artist: Regis Oignoux <i>Sunset on Dismal Swamp</i>	Artist: Ellsworth Woodward <i>Elemental Warfare</i>	Artist: Ellsworth Woodward <i>Elemental Warfare</i>	Artist: Regis Oignoux <i>Sunset on Dismal Swamp</i>	Artist: Regis Oignoux <i>Sunset on Dismal Swamp</i>	Artist: Regis Oignoux <i>Sunset on Dismal Swamp</i>
	Artist: Thomas Addison Richards <i>Dusk in the Swamp</i>	Artist: William Woodward <i>French Quarter Street Scene</i>	Artist: William Woodward <i>French Quarter Street Scene</i>	Artist: Thomas Addison Richards <i>Dusk in the Swamp</i>	Artist: Thomas Addison Richards <i>Dusk in the Swamp</i>	Artist: Thomas Addison Richards <i>Dusk in the Swamp</i>
Artists Shown	Artist: Charles Gtroux <i>Golden Twilight in Louisiana</i> Artist: Joseph Ruelling Meeker <i>Louisiana Dawn</i> <i>Bayou Plaquemines</i>	Artist: Alton Skinner Clark <i>French Quarter Street Scene, New Orleans</i>	Artist: Alton Skinner Clark <i>French Quarter Street Scene, New Orleans</i>	Artist: Charles Gtroux <i>Golden Twilight in Louisiana</i>	Artist: Charles Gtroux <i>Golden Twilight in Louisiana</i>	Artist: Charles Gtroux <i>Golden Twilight in Louisiana</i>
	Artist: Richard Clague <i>Covered Cart and Horse in a Louisiana Landscape</i> <i>Portrait of Cypress Tree</i> Artist: Marshall Joseph Smith, Jr. <i>Lakeshore Fishing Village</i>	Artist: Alexander John Drysdale <i>Green Trees</i>	Artist: Alexander John Drysdale <i>Green Trees</i>	Artist: Joseph Ruelling Meeker <i>Louisiana Dawn</i> <i>Bayou Plaquemines</i> Artist: Richard Clague <i>Covered Cart and Horse in a Louisiana Landscape</i> <i>Portrait of Cypress Tree</i>	Artist: Joseph Ruelling Meeker <i>Louisiana Dawn</i> <i>Bayou Plaquemines</i> Artist: Richard Clague <i>Covered Cart and Horse in a Louisiana Landscape</i> <i>Portrait of Cypress Tree</i>	Artist: Joseph Ruelling Meeker <i>Louisiana Dawn</i> <i>Bayou Plaquemines</i> Artist: Richard Clague <i>Covered Cart and Horse in a Louisiana Landscape</i> <i>Portrait of Cypress Tree</i>
Artists Shown	Artist: Alphonse V. Lagros <i>Still Life: A Bird's Nest, Eggs and Fruit</i> Artist: Achille Perelli <i>Near the Rigolets</i> Artist: George Herbert McCord <i>Sunset on St. John's River</i> Artist: Harold Rudolph <i>Swamp Sunset</i> Artist: William Henry Buok <i>Bayou Teche Pastoral</i> Artist: George Henry Clemens <i>Sharpening the Knives</i> Artist: William Alkan Walker <i>The Rice Harvest</i> <i>On the Way to Knowledge</i>	Artist: Helen M. Turner <i>Countryside, St. Cloud, France</i>	Artist: Helen M. Turner <i>Countryside, St. Cloud, France</i>	Artist: Alphonse V. Lagros <i>Still Life: A Bird's Nest, Eggs and Fruit</i> Artist: Achille Perelli <i>Near the Rigolets</i> Artist: George Herbert McCord <i>Sunset on St. John's River</i> Artist: Harold Rudolph <i>Swamp Sunset</i> Artist: William Henry Buok <i>Bayou Teche Pastoral</i> Artist: George Henry Clemens <i>Sharpening the Knives</i> Artist: William Alkan Walker <i>The Rice Harvest</i> <i>On the Way to Knowledge</i>	Artist: Alphonse V. Lagros <i>Still Life: A Bird's Nest, Eggs and Fruit</i> Artist: Achille Perelli <i>Near the Rigolets</i> Artist: George Herbert McCord <i>Sunset on St. John's River</i> Artist: Harold Rudolph <i>Swamp Sunset</i> Artist: William Henry Buok <i>Bayou Teche Pastoral</i> Artist: George Henry Clemens <i>Sharpening the Knives</i> Artist: William Alkan Walker <i>The Rice Harvest</i> <i>On the Way to Knowledge</i>	Artist: Alphonse V. Lagros <i>Still Life: A Bird's Nest, Eggs and Fruit</i> Artist: Achille Perelli <i>Near the Rigolets</i> Artist: George Herbert McCord <i>Sunset on St. John's River</i> Artist: Harold Rudolph <i>Swamp Sunset</i> Artist: William Henry Buok <i>Bayou Teche Pastoral</i> Artist: George Henry Clemens <i>Sharpening the Knives</i> Artist: William Alkan Walker <i>The Rice Harvest</i> <i>On the Way to Knowledge</i>
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Artist: George David Coulon
Bayou Beauregard, St. Bernard Parish
End of City Park near Orleans Canal, Friday,
May 29, 1891

Road in Mandeville
 Artist: George Joseph Amode
Coulon Portraits of Evangeline Oak
 Artist: Martin Johnson Heade

Summer
 Artist: Achille Peretti
French Quarter Dairy
Portrait of John L. Sullivan
 Artist: Julia M. Massie
French Quarter Courtyard with Standing
Cistern

Artist: Marie Seebold (Molinary)
Louisiana Landscape
Road through Autumn Trees
 Artist: William Woodward
Ice Storm on the Mississippi River
Back Bay Moon, Biloxi
Moon over Lake Pontchartrain

Artist: Francois Davis Millet
The Surrender of Vicksburg
 Artist: Andres Molinary
Still Life with Violets and Roses
 Artist: Ellsworth Woodward
First Star Over the Pines
Iris Field near Newcomb Greenhouse
Seated Nude

Artist: George Louis Vivanti
Nature Morte - Squirrel
 Artist: Robert Wadsworth Grafton
French Market, New Orleans
 Artist: Gaetano Capone
New Orleans Courtyard
 Artist: Alexander John Drysdale
Sunlit Morning, June Roses, City Park
Live Oaks and Bayou with Water Lilies
Blue Lagoon - City Park

Artist: Knute Heldner
French Quarter Roof Tops from His Studio
Bayou Sunday

Artist: Marie Atchinson Hull

Pines - St. Petersburg

Artist: William Posey Silva
Early Morning Fog in the Garden of Dreams
 Artist: Alberta Kinsey
Still Life Roses in Vase
French Quarter Rainy Day
 Artist: Paul Ninas
Avery Island Salt Mines
Dancing Figures

Artist: Fonville Winans
Native Shrimpman, Grand Isle, Louisiana
Dixie Belles, Central Louisiana
Long Country, Natchitoches, Louisiana
 Artist: Caroline Durioux
Despair
Dames de Pigalle

Artist: Adolph Kronengold
French Market Evening
 Artist: Ida Kohlmeier
Mythic Series #31

Artist: George David Coulon
Bayou Beauregard, St. Bernard Parish
End of City Park near Orleans Canal,
Friday, May 29, 1891

Road in Mandeville
 Artist: George Joseph Amode Coulon
Portraits of Evangeline Oak
 Artist: Martin Johnson Heade

Summer
 Artist: Achille Peretti
French Quarter Dairy
Portrait of John L. Sullivan
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French Quarter Courtyard with Standing
Cistern

Artist: Marie Seebold (Molinary)
Louisiana Landscape

Artist: Harvey Joiner
The Birch Tree
Road through Autumn Trees
 Artist: William Woodward
Back Bay Moon, Biloxi
Moon over Lake Pontchartrain
Ice Storm on the Mississippi River
 Artist: Francois Davis Millet
The Surrender of Vicksburg

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Artist: Fonville Winans
Native Shrimpman, Grand Isle, Louisiana
Dixie Belles, Central Louisiana
Long Country, Natchitoches, Louisiana
 Artist: Caroline Durioux
Despair
Dames de Pigalle

Artist: Charles Reinike
*St. Peter's Baptist Church, St. Francisville,
Louisiana*

Artist: Clarence Millet

Moonscape

Violet Locks

Artist: Alberta Collier

Seated Mulatto

Artist: Helen M. Turner

Portrait of a Lady

Artist: Marion Post Wolcott

*Negro Entering Movie Theatre, Belzoni,
Mississippi, 1939*

*Resting from Hoeing Cotton, on the Allen
Plantation*

Artist: Joseph Woodson ("Pops") Whitesell

White Mule

French Market

Artist: Bessie Cary Lemly

Iris in a Vase

Artist: Will Henry Stevens

Abstraction

Artist: Fritz Bultman

Action Mask Still Life II

Artist: Walter Anderson

Pitcher Plants

Thistle

Blue Crab

Artist: Clarence John Laughlin

The Enchanted Tree

The Demonic Tree

Elegy for Moss Land

Artist: John McCrady

The Parade

Artist: Charles Richards

Nude of a Young Girl

Artist: Clementine Hunter

#57 Chaleur: The Sun Gives Life to Everything

Floral Mosaic #5

Artist: Noel Rookmore

Billie and DeDe Pierce, Preservation Hall

Artist: Millie Wohl

Composition with Red

Artist: Rolland Golden

Double Cola

Artist: George Dureau

Cherub

Artist: Sister Gertrude Morgan

Kingdom Mansion

Artist: Robert Gordy

Figures in a Landscape #1 (Pools)

Wanderer

Artist: Elemore Morgan

Oak Shape

Artist: Ida Koblmeier

Signs and Symbols 85-1

Artist: Douglas Bourgeois

Giant Horse

Horoscope Stress

Artist: Debbie Fleming Caffery

Legs in Smoke

Before Day

Enterprise Sugar Mill

Artist: Charles Reinike

*St. Peter's Baptist Church, St. Francisville,
Louisiana*

Artist: Clarence Millet

Moonscape

Violet Locks

Artist: Alberta Collier

Seated Mulatto

Artist: Helen M. Turner

Portrait of a Lady

Artist: Marion Post Wolcott

*Negro Entering Movie Theatre, Belzoni,
Mississippi, 1939*

*Resting from Hoeing Cotton, on the Allen
Plantation*

Artist: Joseph Woodson ("Pops") Whitesell

White Mule

French Market

Artist: Bessie Cary Lemly

Iris in a Vase

Artist: Will Henry Stevens

Abstraction

Artist: Walter Anderson

Pitcher Plants

Thistle

Blue Crab

Artist: Clarence John Laughlin

The Enchanted Tree

The Demonic Tree

Elegy for Moss Land

Artist: John McCrady

The Parade

Artist: Charles Richards

Nude of a Young Girl

Artist: Clementine Hunter

*#57 Chaleur: The Sun Gives Life to
Everything*

Floral Mosaic #5

Artist: Noel Rookmore

Billie and DeDe Pierce, Preservation Hall

Artist: Millie Wohl

Composition with Red

Artist: Rolland Golden

Double Cola

Artist: George Dureau

Cherub

Artist: Sister Gertrude Morgan

Kingdom Mansion

Artist: Robert Gordy

Figures in a Landscape #1 (Pools)

Wanderer

Artist: Elemore Morgan

Oak Shape

Artist: Ida Koblmeier

Signs and Symbols 85-1

Artist: Douglas Bourgeois

Giant Horse

Horoscope Stress

Artist: Debbie Fleming Caffery

Legs in Smoke

Before Day

Enterprise Sugar Mill

Artist: David Bates

Artist: David Bates
Blue Heron and Green Snake

Artist: Elemore Morgan, Sr.
Live Oak on the Amite River, near Clio,
Louisiana
Louisiana Store Premier, Abbeville, Louisiana
Mississippi River from the Bluffs, near Port
Hudson, Louisiana

Title: Blue Heron and Green Snake

Artist: Elemore Morgan, Sr.
Title: Louisiana Store Premier, Abbeville,
Louisiana

Live Oak
on the
Amite
River, near
Clio,
Louisiana

Mississippi
River from
the Bluffs,
near Port
Hudson,

Louisiana

EXHIBITION: Art in the American South
(1733-1989): Selections from The
DATE: September 11 - October 24, 1993
PLACE: Manship Museum of Art

Roger
Houston
Ogden
Collection

Monroe,
Louisiana

WORK EXHIBITED:

Artist: John
Drayton
Title:
Falcon
Falconer

Artist:
Edward
William
West
Title:
Portrait of
Mary Ellis,
wife of
Benjamin
Farst

Portrait
of
Benjamin
Farst of
Natchez,
MS

Artist:
James
Fulton
Pringle
Title: Ship
Natchez, of
New
Orleans,
Sounding
under
Reefed

Foremast,
and Close
Reefed
Main
Topmast

Artist: Jean
Joseph
Vaudecham
p
Title:
Portrait of
a
Bespectacle
d
Gentleman

Artist: John
James
Audubon
Title:
Brown
Pelican,
Young

Artist:
Regis
Gymoux
Title:
Sunset on
Dismal
Swamp

Artist:
Thomas
Addison
Richards

Title: Dusk
in the
Swamp

Artist:
Charles
Giroux
Title:
Golden
Twilight in
Louisiana

Artist:
Joseph
Rusling
Meeker
Titles:
Louisiana
Dawn

Bayou
Plaquemine
s

Artist:
Richard
Clague

Titles:
Covered
Cart and
Horse in a
Louisiana
Landscape

Portrait
of Cypress
Tree

Artist:
Marshall
Joseph
Smith, Jr.
Title:
Lakeshore
Fishing
Village

Art in the American South (continued)

Artist:
Alphonse
V. Legros

Title: Still
Life: A
Bird's Nest,
Eggs and
Fruit

EXHIBITION: Clyde Connell

DATE: November 17, 1992 - December 30, 1992

PLACE: Mills College Art Gallery, Oakland, CA

WORK EXHIBITED:

Pondering Place

Creatures of the Hot Humid Earth

Artist:
Achille
Perelli
Title: Near
the
Rigolets

Artist:
George
Herbert
McCord
Title:
Sunset on
St. John's
River

Artist:
Herold
Rudolph
Title:
Swamp
Sunset

Artist:
William
Henry
Buok
Title:
Bayou
Teche
Pastoral

Artist:
George
Henry
Clements

Title:
Sharpening
the Knives

Artist:
William
Aiken
Walker
Titles: The
Rice
Harvest

On the
Way to
Knowledge

Artist:
George
David
Coulon
Titles:
Bayou
Beauregard
St
Bernard
Parish

End of
City Park
near
Orleans
Canal,
Friday,
May

Road in
Mandeville

29, 1891

EXHIBITION: Treasures of the Church: Two Hundred Years of Faith in Service		Artist: George Joseph Amede Coulon Title: Portrait of Evangeline Oak
DATE: April 14, 1993 - July 18, 1993		Artist: Martin Johnson Heade Title: Summer
PLACE: New Orleans Museum of Art WORK EXHIBITED:		Artist: Azhulle Peretti Title: French Quarter Dairy
	Artist: Jacques Guillaume Lucien Amans Title: Margaret	Portrait of John L. Sullivan
EXHIBITION: Fritz Bultman Retrospective		Artist: Julia M. Massie Title: French Quarter Courtyard with Standing Cistern
DATE: August 7, 1993 - September 26, 1993		
PLACE: New Orleans Museum of Art WORK EXHIBITED:		
	Portage	
	Aetion Mask	
EXHIBITION: Art in the American South (1733- 1989): Selections from The DATE: July 16 - August 29, 1993		Art in the American South (continued)
PLACE: Fine Arts Museum of the South		Artist: Marie Seebold (Mollinay)
WORK EXHIBITED:		Title: Louisiana Landscape
	Mobile, Alabama	Artist: Harvey Joiner Titles: The Birch Tree
	Artist: John Dreyton Title: Falcon - Falconer	Road through Autumn Trees
	Artist: Edward William West	
	Titles: Portrait of Mary Ellis, wife of Benjamin Farar	Artist: William Woodward Titles: Ice Storm on the Mississippi River
	Portrait of Benjamin Farar of Natchez, MS	

Artist: James Fulton Pringle
Title: Ship Natchez, of New Orleans,
Squadding under a Reefed

Foremast, and Close
Reefed Main Topsail

Artist: Jean Joseph Vaudechamp
Title: Portrait of a Bespectacled Gentleman

Artist: John James Audubon

Title: Brown Pelican, Young

Artist: Regis Gignoux
Title: Sunset on Dismal Swamp

Artist: Thomas Addison Richards

Title: Duck in the Swamp

Artist: Charles Givoux

Title: Golden Twilight in Louisiana

Artist: Joseph Rustina Msekor

Titles: Louisiana Dawn

Bayou
Plaquemines

Back Bay
Moon,
Biloxi
Moon
over Lake
Portchartra
in

Artist:
Francis
Davis
Millet
Title: The
Surrender
of
Vicksburg

Artist:
Andres
Molinari
Title: Still
Life with
Violets and
Roses

Artist:
Ellsworth
Woodward

Titles: First
Star Over
the Pines

Iris Field
near
Newcomb
Greenhouse

Seated
Nude

Artist:
George
Louis
Vivanti
Title:
Nature
Morte
Squirrel

Artist:
Robert
Wadsworth
Oranion
Title:
French
Market,
New
Orleans

Artist:
Gaetano
Capone
Title: New
Orleans
Courtyard

Artist:
Alexander
John
Drysdale

Art in the American South (continued)	Artist: Richard Clague	Titles: Sunset Morning June Roses, City Park
	Titles: Covered Cart and Horse in a Louisiana Landscape	Live Oak and Bayou with Water Lilies
	Portrait of Cypress Tree	Blue Lagoon - City Park
	Artist: Marshall Joseph Smith, Jr.	Artist: Knute Heidreer Titles: French Quarter Roof Tops from His Studio
	Title: Lakeshore Fishing Village	Bayou Sunday
	Artist: Alphonse V. Leanos	Artist: Marie Atchinson Hull
	Title: Still Life: A Bird's Nest, Eggs and Fruit	Title: Pines - St. Petersburg
	Artist: Achille Perelli	Artist: William Posey Silva Title: Early Morning Fog in the Garden of Dreams
	Title: Near the Rigolets	Artist: Alberta Kinsey Titles: Still Life Roses in Vase
	Artist: George Herbert McCord	French Quarter Rainy Day
	Title: Sunset on St. John's River	Artist: Paul Ninas Titles: Avery Island Salt Mines
	Artist: Harold Rudolph	Denoing Figures
	Title: Swamp Sunset	Artist: Fonville Wirans
	Artist: William Henry Buck	
	Title: Bayou Teche Pastoral	
	Artist: George Henry Clements	

Title: Sharpening the Knives

Artist: William Aiken Walker
Titles: The Rice Harvest

On the Way
to Knowledge

Artist: George David Coulon
Titles: Bayou Beuregard, St Bernard
Parish

End of City
Park near
Orleans
Canal, Friday,
May

Road in
Mandeville

Artist: George Joseph Amede Coulon

Title: Portrait of Evangeline Oak

Artist: Martin Johnson Heade

Title: Summer

Artist: Achille Peretti

Title: French Quarter Dairy

Portrait of John L. Sullivan

Artist: Julia M. Massie

Title: French Quarter Courtyard with
Standing Cistern

Titles:
Native
Shrimpman
, Grand
Isle,
Louisiana

Dixie
Belles,
Central
Louisiana
Long
Country,
Natchitoch
es,
Louisiana

Artist:
Caroline
Durieux
Titles:
Despair

Dames de
Piquette

Artist:
Charles
Reinike

Title: St.
Peter's
Baptist
Church, St.
Francisville
, Louisiana

Artist:
Clarence
Millet

Titles:
Moonscape

Violet
Locks

Artist:
Alberta
Collier
Title:
Seated
Mulatto

Artist:
Helen M.
Turner
Title:
Portrait of
a Lady

Artist:
Marion
Post
Wolcott
Titles:
Negro
Entering
Movie
Theatre,
Belzoni,
Mississippi

Art in the American South (continued)			Resting from Hoeing Cotton, on the Allen Plantation
	Artist: Marie Seebold (Molinary)		
	Title: Louisiana Landscape		Artist: Joseph Woodson ("Pope") Whitessell Title: White Mule
	Artist: Harvey Joiner Titles: The Birch Tree		French Market
		Road through Autumn Trees	Artist: Bessie Cary Lemly Title: Iris in a Vase
	Artist: Wilham Woodward		Artist: Will Henry Stevens
	Titles: Ice Storm on the Mississippi River		Title: Abstraction
		Back Bay Moon, Biloxi	
		Moon over Lake Ponchartrain	Artist: Walter Anderson Titles: Pitcher Plants
	Artist: Francis Davis Millet Title: The Surrender of Vicksburg		Thistle Blue Crab
	Artist: Andres Molinary		Artist: Clarence John Laughlin Titles: The Enchanted Tree
	Title: Still Life with Violets and Roses		
	Artist: Ellsworth Woodward		The Demoniac Tree
	Titles: First Star Over the Pines		Elegy for Moss Land
		Iris Field near Newcomb Greenhouse	
		Seated Nude	
	Artist: George Louis Vivant Title: Nature Morte - Squirrel		Artist: John McCrary Title: The Parade
			Artist: Charles Richards

<p>Artist: Robert Wadsworth Grafton Title: French Market, New Orleans</p>		<p>Title: Nude of a Young Girl</p>
		<p>Artist: Clementine Hunter</p>
<p>Artist: Gaetano Capone Title: New Orleans Courtyard</p>		<p>Titles: #57 Chaleur: The Sun Gives Life to Everything</p>
<p>Artist: Alexander John Drysdale</p>		<p>Floral Mosaic #5</p>
<p>Titles: Sunlit Morning, June Roses, City Park</p>	<p>Live Oaks and Bayou with Water Lilies Blue Lagoon - City Park</p>	<p>Artist: Noel Rockmore Title: Billie and DeDe Pierce, Preservation Hall</p>
<p>Artist: Knute Heldner Titles: French Quarter Roof Tops from His Studio</p>	<p>Bayou Sundev</p>	<p>Artist: Millie Wohl Title: Composition with Red</p>
<p>Art in the American South (continued)</p>		<p>Artist: Rolland Golden Title: Double Cola</p>
<p>Artist: Marie Hutchinson Hull Title: Pines - St. Petersburg</p>	<p>Art in the American South (continued)</p>	<p>Artist: George Dureau Title: Cherub</p>
<p>Artist: William Posey Silva Title: Early Morning Fog in the Garden of Dreams</p>		<p>Artist: Sister Gertrude Morgan Title: Kingdom Mansion</p>
<p>Artist: Alberta Kinsey Titles: Still Life Roses in Vase</p>	<p>French Quarter Rainy Day</p>	<p>Artist: Robert Gordy Titles: Figures in a Landscape #1 (Pools) Woodcutter</p>

Artist: Paul Ninas
Titles: Avery Island Salt Mines

Dancing
Figures

Artist: Fonville Winans

Titles: Native Shrimpman, Grand Isle,
Louisiana

Dixie
Belles,
Central
Louisiana
Long
Country,
Natchitoches,
Louisiana

Artist: Caroline Durieux

Titles: Despair

James de
Pisallo

Artist: Charles Reinike

Title: St. Peter's Baptist Church, St
Francisville, Louisiana

Artist: Clarence Millet

Titles: Moonscape

Violet
Locks

Artist: Albert Collier
Title: Seated Mulatto

Artist: Helen M. Turner

Artist:
Elemore
Morgan
Title: Oak
Shape

Artist: Ida
Kohlmeier
Title: Signs
and
Symbols 85
I

Artist:
Douglas
Bourgeois

Titles:
Giant
Horse

Horoscope
Stress

Artist:
Debbie
Fleming
Caffery
Title: Legs
in Smoke

Before
Day

Enterprise
Sugar Mill

Artist:
David
Bates
Title: Blue
Heron and
Green
Snake

Artist:
Elemore
Morgan, Sr.
Title:
Louisiana
Store
Premier,
Abbeville,
Louisiana

Live Oak
on the
Archie
River, near
Clot,
Louisiana

Mississippi
River from
the Bluffs,
near Port
Hudson,

Louisiana

	<p>Title: Portrait of a Lash</p>	<p>EXHIBITION: Art in the American South (1733-1989): Selections from The Collection</p> <p>DATE: November 16, 1993 - January 2, 1994</p> <p>PLACE: Louisiana Arts and Science Center</p> <p>Baton Rouge, Louisiana</p>
	<p>Artist: Marion Post Wolcott</p> <p>Title: Negro Entering Movie Theatre, Belzoni, Mississippi.</p> <p>Resting from: Hosing Cotton, on the Allen Plantation</p>	<p>WORK EXHIBITED:</p>
<p>Art in the American South (continued)</p>		<p>Artist: John Dreyton</p> <p>Title: Falcon - Falconer</p>
	<p>Artist: Joseph Woodson ("Pops") Whitesell</p> <p>Title: White Mule</p> <p>French Market</p>	<p>Artist: Edward William West</p> <p>Title: Portrait of Mary Ellis, wife of Benjamin Farrar</p> <p>Portrait of Benjamin Farrar of Natchez, MS</p>
	<p>Artist: Bessie Cary Lemby</p> <p>Title: Iris in a Vase</p>	<p>Artist: James Fulton Pringle</p> <p>Title: Ship Natchez, of New Orleans, Scudding under a Reefed Foresail, and Close Reefed Main Topsail</p>
	<p>Artist: Will Henry Stevens</p> <p>Title: Abstraction</p>	<p>Artist: Jean Joseph Vaudochamps</p> <p>Title: Portrait of a Bespectacled Gentleman</p>
	<p>Artist: Walter Anderson</p> <p>Title: Pitcher Plants</p> <p>Tuxedo</p>	<p>Artist: John James Audubon</p> <p>Title: Brown Pelican, Young</p>

	Blue Crab		Artist: Regis Gignoux Title: Sunset on Dismal Swamp
Artist: Clarence John Laughlin			Artist: Thomas Addison Richards
Title: The Enchanted Tree			Title: Dusk in the Swamp
	The Demonio Tree Elegy for Moss Land		Artist: Charles Giroux Title: Golden Twilight in Louisiana
Artist: John McCrady Title: The Parade			Artist: Joseph Rusling Meeker Titles: Louisiana Dawn
Artist: Charles Richards		Bayou Plaqueminie	
Title: Nude of a Young Girl			Artist: Richard Clague
Artist: Clementine Hunter			Titles: Covered Cart and Horse in a Louisiana Landscape
Titles: #57 Chaleur: The Sun Gives Life to Everything			Portrait of Cypress Tree
	Floral Mosaic #5		Artist: Marshall Joseph Smith, Jr. Title: Lakeshore Fishing Village
Artist: Noel Rockmore		Art in the American South (continued)	Artist: Alphonso V. Legros
Title: Billie and DeDe Pierce, Preservation Hall			Title: Still Life: A Bird's Nest, Eggs and Fruit
Artist: Millie Wold Title: Composition with Red			
Artist: Rolland Golden Title: Double Coins			

Art in the American South (continued)

Artist: George Dureau
Title: Charub

Artist: Sister Gertrude Morgan

Title: Kudum Mansion

Artist: Robert Oordy

Titles: Figures in a Landscape #1 (Pools)

Wanderer

Artist: Elemore Morgan

Title: Oak Shape

Artist: Ida Kohlmeier

Title: Signs and Symbols 85-1

Artist: Douglas Bourgeois

Titles: Giant Horse

Horoscope
Stress

Artist: Debbie Fleming Caffery
Title: Legs in Smoke

Artist:
Achille
Perelli
Title: Near
the
Rigolelets

Artist:
George
Herbert
McCord
Title:
Sunset on
St. John's
River

Artist:
Harold
Rudolph
Title:
Swamp
Sunset

Artist:
William
Henry
Buck
Title:
Bayou
Teche
Pastoral

Artist:
George
Henry
Clements

Title:
Sharpening
the Knife

Artist:
William
Aiken
Walker
Titles: The
Rice
Harvest

On the
Way to
Knowledge

Artist:
George
David
Coulon
Titles:
Bayou
Beauregard
St.
Bernard
Parish

End of
City Park
near
Orleans
Canal,
Friday,
May

Road in
Mandeville

		Before Day		Artist: George Joseph Amede Coulon Title: Portrait of Evangeline Oak
		Enterprise Sugar Mill		Artist: Martin Johnson Heade Title: Summer
Artist: David Bates				Artist: Achille Peretti Title: French Quarter Dairy
Title: Blue Heron and Green Snake				
Artist: Elmore Morgan, Sr.				
Title: Louisiana Store Premier, Abbeville, Louisiana		Live Oak on the Armit River, near Chio, Louisiana Mississippi River from the Bluffs, near Port Hudson,		Portrait of John L Sullivan
EXHIBITION: Art in the American South (1733- 1989): Selections from The	Roger Houston Ogden Collection			Artist: Julia M. Massie Title: French Quarter Courtyard with Standing Cistern
DATE: September 11 - October 24, 1993 PLACE: Masur Museum of Art	Monroe, Louisiana		Art in the American South (continued)	Artist: Marie Seebold (Molinari) Title: Louisiana Landscape
WORK EXHIBITED:				Artist: Harvey Joizer Titles: The Birch Tree Road through Autumn Trees
	Artist: John Drayton			
	Title: Falcon - Falconer			
Artist: Edward William West Titles: Portrait of Mary Ellis, wife of Benjamin Farrar		Portrait of Benjamin Farrar of Natchez, MS		Artist: William Woodward
	Artist: James Fulton Pringle			

Title: Ship Natchez, of New Orleans,
Scudding under a Reefed

Foremast, and Close
Reefed Main Topmast

Titles: Ice
Storm on
the
Mississippi
River

Back Bay
Moon,
Biloxi
Moon
over Lake
Ponchartraine
in

Artist: Jean Joseph Vaudechamp

Title: Portrait of a Bespectacled Gentleman

Artist:
Francois
Davis
Millet
Title: The
Surrender
of
Vicksburg

Artist: John James Audubon
Title: Brown Pelican, Young

Artist:
Andres
Molinero
Title: Still
Life with
Violets and
Roses

Artist: Regis Gignoux

Artist:
Ellsworth
Woodward

Title: Sunset on Dismal Swamp

Titles: First
Star Over
the Pines

Iris Field
near
Newcomb
Greenhouse
Seated
Nude

Artist: Thomas Addison Richards

Title: Dusk in the Swamp

Artist:
George
Louis
Viviant
Title:
Nature
Morte
Squirrel

Artist: Charles Groux

Title: Golden Twilight in Louisiana

Artist:
Robert
Wadsworth
Grafton
Title:
French
Market,
New
Orleans

Artist: Joseph Rusting Meeker

Titles: Louisiana Dawn

Beyou
Plaquemines

Artist:
Gaetano
Capone
Title: New
Orleans
Courtyard

Artist: Richard Clague

Titles: Covered Cart and Horse in a
Louisiana Landscape

Portrait of
Cypress Tree

Artist: Marshall Joseph Smith, Jr.

Title: Lakeshore Fishing Village

Art in the American South (continued)

Artist: Alphonse V. Lezros
Title: Still Life: A Bird's Nest, Eggs and
Fruit

Artist: Achille Perelli

Title: Near the Rigolets

Artist: George Herbert McCord

Title: Sunset on St. John's River

Artist: Harold Rudolph

Title: Swamp Sunset

Artist: William Henry Buck
Title: Bayou Teche Pastoral

Artist: George Henry Clements

Title: Sharpening the Knives

Artist:
Alexander
John
Drysdale

Titles:
Sunlit
Morning,
June Roses,
City Park

Live
Oaks and
Bayou with
Water
Lilies
Blue
Lagoon -
City Park

Artist:
Knute
Heldner
Titles:
French
Quarter
Roof Tops
from His
Studio

Bayou
Sunday

Art in the American South (continued)

Artist:
Marie
Atkinson
Hull

Title: Pines
- St.
Petersburg

Artist:
William
Posey Silva
Title: Early
Morning
Fog in the
Garden of
Dreams

Artist:
Alberta
Kinsey
Titles: Still
Life: Roses
in Vase

French
Quarter
Rainy Day

Artist: Paul
Ninas
Titles:
Avery
Island Salt
Mines

Dancing
Figures

Artist: William Aiken Walker

Title: The Rice Harvest

On the Way
to Knowledge

Artist: George David Coulon

Title: Bayou Beauregard, St. Bernard
Parish

End of City
Park near
Orleans
Canal, Friday,
May
Road in
Mandeville

Artist: George Joseph Amede Coulon

Title: Portrait of Evangeline Oak

Artist: Martin Johnson Heade

Title: Summer

Artist: Achille Perotti

Title: French Quarter Dory

Portrait of John L. Sullivan

Artist: Julia M. Masse

Title: French Quarter Courtyard with
Standing Cistern

Artist:
Fonville
Winans
Titles:
Native
Shrimpman
, Grand
Isle,
Louisiana

Dixie
Belles,
Central
Louisiana
Long
Country,
Natchitoch
es,
Louisiana

Artist:
Caroline
Durioux

Title:
Despair

Dames de
Pisalle

Artist:
Charles
Reinike

Title: St.
Peter's
Baptist
Church, St.
Francisville
, Louisiana

Artist:
Clarence
Millet

Title:
Moonscape

Violet
Looks

Artist:
Alberta
Collier
Title:
Seated
Mulatto

Artist:
Helen M.
Turner
Title:
Portrait of
a Lady

Artist:
Marion
Post
Wolcott

		<p>Titles: Negro Entering Movie Theatre, Belzoni, Mississippi</p> <p>1939</p>
<p>Artist: Marie Seebold (Molinary) Title: Louisiana Landscape</p>		<p>Reaping from Hoeing Cotton, on the Allen Plantation</p>
<p>Artist: Harvey Joiner</p>	<p>Art in the American South (continued)</p>	<p>Artist: Joseph Woodson ("Pope") Whitesell</p>
<p>Titles: The Birch Tree</p>	<p>Road through Autumn Trees</p>	<p>Title: White Mule</p> <p>French Market</p>
<p>Artist: William Woodward</p>		<p>Artist: Baene Cary Lemly Title: Iris in a Vase</p>
<p>Titles: Ice Storm on the Mississippi River</p>	<p>Back Bay Moon, Biloxi</p> <p>Moon over Lake Pontchartrain</p>	<p>Artist: Will Henry Stevens</p>
<p>Artist: Francis Davis Millet Title: The Surrender of Vicksburg</p>		<p>Title: Abstraction</p> <p>Artist: Walter Anderson Titles: Pitcher Planks</p> <p>Thistle Blue Crab</p>
<p>Artist: Andres Molinary Title: Still Life with Violets and Roses</p> <p>Artist: Ellsworth Woodward Titles: First Star Over the Pines</p>	<p>Iris Field near Newcomb Greenhouse</p> <p>Seated Nude</p>	<p>Artist: Clarence John Laughlin Titles: The Enchanted Tree</p> <p>The Demonic Tree</p> <p>Elegy for Moss Land</p>
<p>Artist: George Louis Vianant Title: Nature Morte - Squirrel</p>		<p>Artist: John McCrady</p>

Artist: Robert Wadsworth Graffon
Title: French Market, New Orleans

Artist: Gaetano Capone
Title: New Orleans Courtyard

Artist: Alexander John Drysdale
Titles: Sunlit Morning, June Roses, City Park

Live Oaks
and Bayou
with Water
Lilies
Blue
Lagoon - City
Park

Artist: Knute Heldner

Titles: French Quarter Roof Tops from His Studio

Bayou
Sunday

Art in the American South (continued)

Artist: Marie Auchincloss Hull

Title: Pines - St. Petersburg

Artist: William Posey Silva
Title: Early Morning Fog in the Garden of Dreams

Artist: Alberta Kinsey
Titles: Still Life Roses in Vase

French
Quarter Rainy
Day

Title: The
Parade

Artist:
Charles
Richards
Title: Nude
of a Young
Girl

Artist:
Clemensine
Hunter

Titles: #57
Chaleur:
The Sun
Gives Life
to
Everything

Floral
Mosaic #5

Artist:
Noel
Rockmore
Title: Billie
and DeDe
Pierce,
Preservatio
n Hall

Artist:
Mollie
Wohl
Title:
Compositi
on with
Red

Artist:
Roland
Golden
Title:
Double
Cola

Artist:
George
Dureau
Title:
Cherub

Art in the American South (continued)

Artist:
Sister
Gertrude
Morgan
Title:
Kingdom
Mansion

Artist:
Robert
Gordy

Artist: Paul Ninas Titles: Avery Island Salt Mines		Titles: Figures in a Landscape #1 (Pools)
	Denoing Figures	Ward, dorez
Artist: Fonville Winans		Artist: Elemore Morgan Title: Oak Shape
Titles: Native Shrimpsman, Grand Isle, Louisiana	Dixie Belles, Central Louisiana Long Country, Natchitoches, Louisiana	Artist: J.J. Kohlmeier Title: Signs and Symbols 85 I
Artist: Caroline Darieux		Artist: Douglas Bourgeois Titles: Giant Horse
Titles: Despair	Dames de Pizalle	Horoscope Stress
Artist: Charles Reinake Title: St. Peter's Baptist Church, St Francoisville, Louisiana		Artist: Debbie Fleming Caffery Title: Legs in Smoke
Artist: Clarence Millet		Before Dev
Titles: Mooncape		Enterprise Sugar Mill
	Violet Locks	Artist: David Bates Title: Blue Heron and Green Snake
Artist: Alberta Collier		Artist: Elemore Morgan, Sr. Title: Louisiana Store Premier, Abbeville, Louisiana
Title: Seated Mulatto		Live Oak on the Amite River, near Clio, Louisiana

Louisiana

EXHIBITION: Art in the American South Oden
(1733-1989): Selections from The Collection
DATE: January 16 - March 20, 1994
PLACE: Meadows Museum of Art

Centenary
College,
Shreveport,
Louisiana

WORK EXHIBITED:

Artist: John
Drayton
Title:
Faloon -
Falconer

Artist
Edward
William
West
Titles:
Portrait of
Mary Ellis,
wife of
Benjamin
Farar

Portrait
of
Benjamin
Farar of
Natchez,
MS

Artist:
James
Fulton
Pringle
Title: Ship
Natchez, of
New
Orleans,
Sounding
under a
Reefed

Foreail,
and Close
Reefed
Main
Topsail

Artist: Jean
Joseph
Vaudecham
p
Title:
Portrait of
a
Bespectacle
d
Gentleman

Title:
Portrait of
a
Bespectacle
d
Gentleman

Title: Abstraction

Artist: Walter Anderson

Titles: Pitcher Plants

Thistle

Blue Crab

Artist: Clarence John Laughlin

Titles: The Enchanted Tree

The
Demonic Tree
Elegy for
Moss Land

Artist: John McCrady
Title: The Parade

Artist: Charles Richards

Title: Nude of a Young Girl

Artist: Clementine Hunter

Titles: #57 Chaleur: The Sun Gives Life to
Everything

Floral
Mosaic #5

Artist: Noel Rookmore

Title: Bittie and DeDe Pierce, Preservation
Hall

Artist: Milne Wohl
Title: Composition with Red

Artist: John
James
Audubon
Title:
Brown
Pelican,
Young

Artist:
Regis
Gignoux
Title:
Sunset on
Diamond
Swamp

Artist:
Thomas
Addison
Richards

Title: Dusk
in the
Swamp

Artist:
Charles
Giroux
Title:
Golden
Twilight in
Louisiana

Artist:
Joseph
Rustling
Meeker
Titles:
Louisiana
Dawn

Bayou
Plaquemine
I

Artist:
Richard
Clegue

Titles:
Covered
Cart and
Horse in a
Louisiana
Landscape

Portrait
of Cypress
Tree

Artist:
Marshall
Joseph
Smith, Jr.
Title:
Lakeshore
Fishing
Village

Art in the American South (continued)

Art in the American South (continued)

Artist: Rolland Golden
Title: Double Cola

Artist: George Dureau
Title: Cherub

Artist: Sister Gertrude Morgan

Title: Kingdom Mansion

Artist: Robert Gordy

Titles: Figures in a Landscape #1 (Pools)

Wanderer

Artist: Elenore Morgan

Title: Oak Shape

Artist: Ida Koblmeier

Title: Signs and Symbols 85-1

Artist: Douglas Bourgeois

Titles: Giant Horse

Horoscope
Stress

Artist:
Alphonse
V. Legros

Title: Still
Life: A
Bird's Nest,
Eggs, and
Fruit

Artist:
Achille
Perelli
Title: Near
the
Rigolets

Artist:
George
Herbert
McCord
Title:
Sunset on
St. John's
River

Artist:
Harold
Rudolph
Title:
Swamp
Sunset

Artist:
William
Henry
Buck
Title:
Bayou
Teche
Pastoral

Artist:
George
Henry
Clements

Title:
Sharpening
the Knives

Artist:
William
Aiken
Walker
Titles: The
Rice
Harvest

On the
Way to
Knowledge

Artist:
George
David
Coulon
Titles:
Bayou
Beauregard
, St.
Bernard
Parish

Artist: Debbie Fleming Caffery
Title: Legs in Smoke

Before Day

Enterprise
Sugar Mill

Artist: David Bates

Title: Blue Heron and Green Snake

Artist: Elmore Morgan, Sr.

Title: Louisiana Store Premier, Abbeville,
Louisiana

Live Oak on
the Atchafalaya
River, near
Clio,
Louisiana
Mississippi River from the Bluffs, near Port Hudson.

End of
City Park
near
Orleans
Canal,
Friday,
May

29, 1891

Road in
Mandeville

Artist:
George
Joseph
Amede
Coulon
Title:
Portrait of
Evangeline
Oak

Artist:
Martin
Johnson
Heads
Title:
Summer

Artist:
Achille
Peretti
Title:
French
Quarter
Dairy

Portrait of
John L
Sullivan

Artist: Julia
M. Massie
Title:
French
Quarter
Courtyard
with
Standing
Cistern

Art in the American South (continued)

Artist:
Marie
Seebold
(Molinary)

Title:
Louisiana
Landscape

Artist:
Harvey
Joiner
Titles: The
Birch Tree

Road
through
Autumn
Trees

Artist:
William
Woodward
Titles: Ice
Storm on
the
Mississippi
River

Back Bay
Moon,
Biloxi
Moon
over Lake
Pontchartr
in

Artist:
Francis
Davis
Millet
Title: The
Surrender
of
Vicksburg

Artist:
Andres
Molinary
Title: Still
Life with
Violets and
Roses

Artist:
Ellsworth
Woodward

Titles: First
Star Over
the Pines

Ins Field
near
Newcomb
Greenhouse
Seated
Nude

Artist:
George
Louis
Vivanti
Title:
Nature
Morte
Squirrel

Artist:
Robert
Wadsworth
Grafton
Title:
French
Market,
New
Orleans

Artist:
Gaetano
Capone

Title: New
Orleans
Courtvard

Artist:
Alexander
John
Drydale

Titles:
Sunlit
Morning,
June Roses,
City Park

Live
Oaks and
Bayou with
Water
Lilies
Blue
Lagoon -
City Park

Artist:
Knut
Heldner
Titles:
French
Quarter
Roof Tops
from His
Studio

Bayou
Sunday

Art in the American South (continued)

Artist:
Marie
Atchinson
Hull

Title: Pines
- St.
Petersburg

Artist:
William
Posey Silva
Title: Early
Morning
Fog in the
Garden of
Dreznas

Artist:
Alberta
Kinsey
Titles: Still
Life Roses
in Vase

French
Quarter
Rainy Day

Artist: Paul
Nicas
Titles
Avery
Island Salt
Mines

Dancing
Figures

Artist:
Ponville
Winans
Titles:
Native
Shrimppman
, Grand
Isle,
Louisiana

Dixie
Belles,
Central
Louisiana
Long
Country,
Natchitoch
es,
Louisiana

Artist:
Caroline
Dureux
Titles:
Deepair

Dennis de
Pisalle

Artist:
Charles
Reinike

Title: St.
Peter's
Baptist
Church, St.
Francisville
, Louisiana

Artist:
Clarence
Millet

Titles:
Moonscape

Violet
Locke

Artist:
Alberta
Collier
Title:
Seated
Mulatto

Artist:
Forville
W/Name
Titles:
Native
Shrimpsmen
, Grand
Isle,
Louisiana
Dixie
Belle,
Central
Louisiana
Loag
Country,
Natchitoch
es,
Louisiana

Artist:
Caroline
Dureux
Titles:
Dessair
Dames de
Pigalle

Artist:
Charles
Reznika

Title: St.
Peter's
Baptist
Church, St.
Francisville
, Louisiana

Artist:
Clarence
Millet

Titles:
Microscope
Violet
Loeks

Artist:
Alberta
Collier
Title:
Sensad
Mulario

Appendix K.

Civil War Symposium Information

Southeastern Louisiana University
Public Information Office
publicinfo@selu.edu
SLU 880, Hammond, LA 70402
504/549-2341/fax 504-549-2061

Date: 5/23/00

Contact:

Christina Chapple 18

Editors: Photo accompanies release

SLU CIVIL WAR SYMPOSIUM EXAMINES "WHY MEN FOUGHT"

HAMMOND -- Ten of the nation's most renowned Civil War historians will tackle a topic that has been debated for generations -- What motivated Yankees and Rebels to fight? -- at Southeastern Louisiana University's annual Deep Delta Civil War Symposium.

The symposium, sponsored by Southeastern's Center for Regional Studies and History and Political Sciences Department, is scheduled for Friday, June 2, and Saturday, June 3, at the university's War Memorial Student Union.

Now in its 14th year, the Deep Delta Civil War Symposium has become one of the two largest and most renowned Civil War symposiums in the nation, said its coordinator, Samuel Hyde Jr., a Southeastern history professor, author and director of the Center for Regional Studies.

Hyde said the symposium will examine "Why They Fought: Ideology, Strategy and the Demands of War" through lectures and a historians' roundtable discussion. It also will feature exhibits of Confederate soldiers' combat letters and rare artifacts from regional battlefields, a large Civil War book fair, and social hours where the general public can discuss topics with visiting scholars.

Symposium presenters, who have written extensively on the Civil War, include Charles Roland, University of Kentucky; Steven Woodward, Texas Christian University; Gordon Rhea, an attorney and author from Mt. Pleasant, S.C.; Lesley Gordon, University of Akron; Donald Frazier, McMurray University; Bradley G. Bond, University of Southern Mississippi; David Williams, Valdosta State University; W. Todd Groce, executive director of the Georgia Historical Society; and Karen Fritz, Victoria College.

Tickets, available at the door, are: All sessions and meals, \$160 (\$140, students/spouses); all sessions without meals, \$95 (\$85, students/spouses); Friday only with meals, \$80 (\$65, students/spouses); Saturday only with meals, \$80 (\$65, students/spouses). Social hours each evening will provide the opportunity to discuss and critique topics with the presenters, Hyde said.

"For generations scholars and history buffs have debated what motivated the opposing sides and why individual men fought in the Civil War," Hyde said. He said the combatants' motives are often compared those of Americans during the Revolutionary War and European conflicts "that were perceived as pitting liberty-loving peoples against tyrannical dictators." Issues such as slavery, agricultural versus industrial societies, and states' rights versus the Federal constitution often dominate discussion of "why men fought" in the Civil War, Hyde

claim the Deep South as the triumph of justice over evil."

Hyde said early 20th century scholars began to question the accuracy of that position. "Historians demonstrated that the overwhelming majority of men who served in the Confederate Army were not slaveholders, suggesting that other factors motivated them to fight," he said. "Moreover, they demonstrated that southerners maintained different sets of values and required economic policies that conflicted with those of the North and even originated differing ethnic backgrounds than the Yankees."

"In the wake of the Civil Rights movement and the increasing sensitivity to the African Americans that the struggle for equality produced, many scholars have again questioned the centrality of slavery as the reason men fought in both armies," Hyde said. He said the most hotly debated position is that of Pulitzer Prize winning historian James L. McPherson, whose latest book argued that the slave issue motivated both armies.

"McPherson insisted that northerners fought to eliminate slavery while southern leaders waged war to sustain it," Hyde said. "Curiously, McPherson admitted that he seldom found evidence among the personal letters and diaries of Confederate soldiers in which they claimed that they were fighting to preserve slavery, instead he argued that since none of the soldiers clearly indicated that they were not fighting to preserve slavery, then independence must have been what motivated them."

"McPherson's position remains hotly debated," Hyde said.

For additional information about the Deep Delta Civil War Symposium, call Hyde at 504-549-2151. Information is also available online at www.selu.edu/Academics/Depts/RegionalStudies/events.htm

-SLU-

Press release available online at www.selu.edu/NewsEvents/PublicInfoOffice/newsp00.htm

How to line up an object

First step is to measure the piece.

Take half of that measurement to get centerline.

Pull the wire up and measure the distance.

Always hang with 2 hooks

Hold wire and measure up to the top of the frame.

Subtract the wire height from the centerline.

Then add the centerlines measurement with the distance between the center and the hook.

Take the ruler and put out to that above measurement. Make a mark.

The mark is where to put the picture hanger.

VITA

Stacie Botsay was raised in Laplace, Louisiana. She graduated with a Bachelor of Arts degree in Cultural Resource Management in the spring of 1998 from Southeastern Louisiana University in Hammond, Louisiana. Ms. Botsay enrolled in the Graduate School of the University of New Orleans in the spring of 1999 to pursue the degree of Master of Arts in Arts Administration and successfully completed this course of study in May, 2001. She is the first person in her family to receive her Master's degree. Since February 2001, she has been the Program Coordinator for the Southern Cultural Heritage Foundation in Vicksburg, Mississippi.