

8-1989

Internship report

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University of New Orleans

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INTERNSHIP REPORT

Presented to
the Faculty of the Graduate School
of the University of New Orleans

in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by
Caleb Kuo-hsiung Yu
August 1989

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INTRODUCTION

This internship report by Caleb Yu is to complete the program of the Arts Administration at UNO. The intern describes the nature of his work and suggests the possible future development of the UNO Fine Arts Gallery.

CHAPTER I

THE FUNDED PROGRAM OF UNO FINE ARTS GALLERY

The UNO Fine Arts Gallery, established in 1975, serves as an indispensable teaching tool for the art department and for the university. It also serves a regular audience from the entire metropolitan New Orleans area. Past exhibition schedules have included a diverse group of artists from all over the country. A number of these shows have been reviewed in the Times-Picayune and the New Orleans Arts Review.

In order to establish a stronger identity for itself, the gallery became a showplace for ongoing group exhibitions New Orleans artists beginning the fall of 1987. Each year, along with regularly scheduled UNO Faculty and student shows, the gallery presents four exhibitions each of which showcases five New Orleans artists. This series - "Selections" - will go on indefinitely, with the hope of establishing it and the UNO Fine Arts Gallery as New Orleans traditions.

Since the fall 1987, the Selections series has brought a strong identity to the UNO artworld and has proven its

valuable contribution to the community and the metropolitan area. The UNO gallery devote to offer a professional space, artists, and quality visual art to the audience. This series will continue endlessly, and would increase its contributions from the perspectives of attendance and artistic attention of the community and the New Orleans artworld.

The Following is the brief profile of the UNO Fine Arts Gallery's operation and schedules:

(A) Goals: To enhance the function of the fine arts education of UNO Fine Arts Department, and to serve the university community and metropolitan area of New Orleans by way of artworks exhibitions and lectures, or related visual arts activities presented by gallery during regular semester periods. (Attached appendices (A) - (H) are the schedules and announcements of gallery's exhibitions)

(B) Organization: Headed by fine arts department chairman Howard Jones and responsible to the chancellor of UNO, Fine Arts Gallery's director, professor Jim Richard, handles all the programming and promotional operations. One intern, assistant director, Caleb Yu, and one other graduate assistant join the operation led by the director. (Appendix (I) is the organizational chart that is included in the grants application.)

(C) Budget and Funds: UNO Fine Arts gallery's financial support comes from three different institutions: UNO for expense of organizational salaries and benefits, David M. Metzner M.D. Foundation for outside Professional expense, and Louisiana Division of Arts for the remaining operation expenses. There are chances for more grants support if the gallery has more unique programs available in future. Because the arts sponsors only support the programs that in real innovative.

According to the Metzner foundation, the grant is only used to pay each artist after he has finished the slide lecture concerning his/her art works to the studenta and the public. Each receives \$100 as a stipend, and total twenty artists in four exhibitions annually. Appendix (J) shows how the foundation requests the above usage of the grant. The Division of the Arts also limits the expense just for the exhibition setup of the selections which the gallery has applied for, and not allows to go to other operation expenses.

The enclosed appendix (K) showing the gallery's annual expenditure plan is \$7513 which includes a cash expense of \$4,000. It's actually reduced to \$2,693 due to the approved DOA grant of \$540 instead of \$2,000 as the UNO Fine Arts gallery had applied. Therefore, for the 1988-

89 year, UNO Gallery only has budget \$4693 totally to run the exhibitions. (This amount includes grants of \$540 from Division of Arts in Baton Rouge and \$2,000 from Metzner Foundation.) Actually, subtracting the \$2,000 for twenty artists for "Selections" exhibition, the average budget for each exhibition is approximately \$550. This financial problem is the weakest point of the UNO Fine Arts Gallery, especially when next year the DOA grants will be abandoned because of its small amount, and Dr. Metzner's grant will be reduced to \$1,000 for 1989-90. To balance the \$1,000 shortage for the "selections", the gallery director Jim Richard, may seek to share this expense with other faculty or ask for the support of the university, if there is no way to secure the support from other sources. Perhaps each professor may share one hundred to two hundreds dollars to keep this program run.

(D) Program: (During the Spring 1989 Internship Period)

Faculty Exhibition	--- Jan. 28 - Feb. 15
Selection 7	--- Feb. 18 - Mar. 8
Selection 8	--- Mar. 11 - Apr. 5
MFA Thesis Exhibition	--- Apr. 8 - Apr. 20
Group Graduate Exhibit.	--- Apr. 22 - May 12

(E) Facility: One exhibition gallery is located in he lobby

of the Fine Arts building where the lighting is very good to present 25 to 30 pieces of art . The five movable panels are frequently used to partition the gallery space. Viewers walk in the space easily and comfortably in the whole process of appreciation, with the help of the list of the works in their hands. This gallery is thought to be real professional in its atmosphere and quality of the art works, as per Mr. Steve Green's comment on his visit to one of our openings.

The storage room is adjacent to the gallery for the convenience of receiving and storing the artworks. Most of the hanging materials and hardware are bought and stored in this room for the efficient setup of each exhibit.

(F) Management:

1) Director: The chief curator and administrator of the entire gallery operation. Professor Richard designs and supervises the whole operational procedure and exhibition setup. He also handles publicity and drafts the main points of the grants writing and signs all correspondence.

2) Assist. Director: Routine promotional and administrative tasks in assistance to director, and learns

how the directorship has been carried out in the practical situation. The graduate intern, Caleb Yu, was assigned to this temporary position.

3) Graduate assistant: Help set up each exhibition and some routine tasks.

CHAPTER II

JOB DESCRIPTION OF THE INTERNSHIP

Internship Period: Jan. 23 - Apr. 24, 1989

The tasks assigned the intern were the following:

(A) Publicity -

- Finding out to whom to send out the promotion material. (Appendix (L))
- Writing and mailing press release. (Appendices (M) - (P))
- Including the gallery in all calendar listings.

(B) Printer -

- Program sheet.
- Announcements and envelopes.
- Fliers of lectures. (Appendices (Q) & (R))

(c) Mailing of Announcements -

- Stuffing envelopes.
- Working with post office concerning bulk mailing.
- Getting them mailed by due date.

(D) Dealing with Artists (or their Galleries)-

- Informing them of deadlines for exhibitions and

slide talks.

- Getting and mailing their slides or photos.
- Correspondence or phone calls with them.
- Receive, deliver, or bring in their artworks.

(E) Exhibition Installations -

- Work with graduate assistants to hang shows.
- Make inventory list of exhibitions.
- Help identify selections slides for documentation
- Purchasing supplies and hardware.

(F) Opening Receptions -

- Prepare the reception.
- Be available to meet with guests and artists.

(G) Promotional work -

- Design the questionnaire to survey the visitors.
- (Appendix (S))
- Collect and update the mailing list.
- Print out the on/off campus lists.
- Post the fliers and send ads on Unex display.

(H) Fundraising -

- Deliver grants application and fill out grants expense report and financial balance sheet.

(I) Daily routine work -

- Clean up the storage room and organize the tool

box and hangers shops for efficient setup.
-Follow the director's daily instructions.

By nature, the part of promotional work would be the core of the internship, even though other work was the basic requirement for a efficient arts administrator.

CHAPTER III

MANAGEMENT CHALLENGE OR PROBLEMS FOR INTERNSHIP

After two exhibitions to familiarize the intern with the operational routines, the intern began to work so as to learn how to effectively proceed with the future physical exhibition layout, promotional channels, program design, and try to integrate the intern's previous commercial gallery experience with the educational one at a university.

Selections series exhibitions usually took more attention and effort for both director and assistants in this semester, because of the importance of this program and its more outside dealings and arrangement with the artists and thier galleries. The gallery carefully received and delivered the artists' works. The director designed the layout, and arranged for the artists to meet the guests at reception. Then the other critical part of these exhibitions - slide lectures in which the exhibiting artists present their careers and aesthetic philosophies at UNO. This procedure helps to explain their unique artistic

achievements, and also serves as an extension of the art history program. This contributed to the intern's understanding of artistic quality which will enhance his programming ability in the future.

The intern at the UNO Fine Arts Gallery received experience more in technical aspects. The layout and setup of each exhibition must be properly planned and neatly executed. The reception and slide lectures are the second important events attached to the exhibition. These activities focus on presenting the artistic content and quality itself. The intern at gallery was expected to strictly follow the exhibition schedule and punctually handle all the publicity, promotion materials and mailing deadlines. The preparation of the reception for the the guests in the gallery and collection of the responses next show's reference is also the task of the intern.

Presently, this gallery has been fully utilized by the UNO Fine Arts Department in aiding the teaching of art, but the gallery did little to attract people on campus or the community after the announcements were mailed. Attendance rate and collector's connection are simply far beyond the gallery's control which is quite different from what the intern had done in a commercial gallery in Taiwan.

A commercial gallery in Taiwan is very flexible and aggressive. It doesn't need to fix an exhibition schedule like here in U.S. and cares less about new art forms and emerging artists, but devotes more attention to traditional art forms and famous artists who will increase the marketability of the artworks. The gallery does not wait for collectors to come to purchase what they prefer, but sends out sales team with literature and catalogues to visit the collectors. Even the receptionist in the gallery is also trained not only to guide the patron but also push them to purchase the artwork. This kind of market-oriented gallery, in the most of similar cases, doesn't aim itself as an arts educator or promoter, actually it frequently uses variations of artwork interpretation to purposely suit the different tastes of potential customers. This situation gave the gallery dealers heavy burden because of the capital investment and the low artistic literacy level among the rich persons a few years ago in Taiwan.

This is the vivid contrast between the educational gallery and the Taiwan commercial gallery. The New Orleans commercial galleries just lie in the middle of these two extremities, as the intern perceives in these two years.

Certainly, the UNO Gallery doesn't need to imitate the commercial institutes and switch its functional role in arts education; but the aggressiveness and the

multiple promotional skills can be transferred to activate the whole process of programming and exhibition. This has been improved since the Selections series was introduced into UNO gallery in fall 1987. However, this new program also seems to have consumed all the facility resources and manpower. More explicitly, UNO Fine Arts Gallery's main problems, as the points mentioned in the profile above, are its limited budget, fixed schedule, limited space, fixed function, part-time directorship, and assistant who changes every semester. All these restrictions make new projects seem unfeasible to cut into gallery existing dimensions. Therefore, it appears necessary to design some improvements in order for the UNO Fine Arts gallery to more effectively fulfill its purpose of serving the campus, community, and New Orleans Metropolitan area.

An interview may help to encourage the UNO gallery's determination for improvement. The gallery of the Arkansas State University in Little Rock has also faced budget cuts in recent years, its three galleries' exhibition still go on with the financial support of the different community groups. The intern talked to the gallery director Sunsan Chambers and she admitted that the quality of gallery setup had been dropped but the programs still ran steadily to secure the support and educational function. The appendix (T) is the report/catalogue that had been presented to the gallery director Jim Richard. This example may give UNO

gallery some reference of how an university gallery finds
its ways to function under some limitation.

CHAPTER IV

RECOMMENDATION FOR THE IMPROVEMENT OF THE SITUATION

Suggestions produced during the internship period may be classified into three levels or scopes focusing on seeking for different degree of financial and personnel support:

(A) Under the same budget and organization, UNO Gallery could, in the next calendar year, focus on increasing the campus attention by following alternatives:

1) Put more well-designed fliers on campus and regularly use Unex to attract more faculty, staff, and students to visit gallery. The Unex is the bulb signal board standing in front of the University center where the more students would receive the information, especially at the noon time people walk into cafeteria.

2) Plan the mini exhibit in the library lobby with small works of the currently exhibited artists. Few well-written poetic explanations attached under the works would be a plus in attracting new attendants.

3) Consider a gallery tour guide once a week and put

this message into publicity. This job can be rotated by graduate assistants.

4) Re-organize the "Gallery Zone" as a artistic area by putting room 101, 114 (storage room move to combine with other work shops), and 138 together to create a gallery zone. The sculpture in the courtyard can be changed to smaller size when this place would be placed with some chair and desk for the visitors. At the corner of the room 101 and 113 put two coffee machines for those who would gradually find that its artistic atmosphere is better than the Cove. One hundred dollar revenue per week could create a profit for the gallery of \$1,000 or more over the year. This income may be enough to redecorate the room 114 and 138 , and the students works could be moved to these two areas for regular exhibition throughout the semester.

Certainly this arrangement requires the Fine Arts Department to seriously consider if it wishes to have more professional exhibitions in the main gallery to gain further recognition and grants support in the future. Room 138 could also fulfill its studio function while having exhibition on the walls. Appendix (V) shows the map of this idea.

This proposal would attract those staff and students who dislike the noisy University Center and Cove and always failed to schedule a trip to the gallery. And the

selling of coffee and drinks is also under a agreement with the university authorities who care the gallery's needs but can't allocate more funds for it. However, even without commercial benefit from this arrangement, building up an artistic atmosphere for the visitors would be an attraction and service for those who walk through the campus and won't be forced to leave immediately after their visit to the gallery. Perhaps this area would make the visitors more likely to invite more companions to go with them instead of coming alone, since there will be a place to sit and talk.

5) The mini exhibit and tourist guide may be able to find financial aid somewhere to loosen the pressure by UNO's budget cut. Student Government Association would be the first place to approach for support since this project mainly contributes to the people on campus.

6) To save money, the gallery may consider just send out bulk mailings with a bookmark calendar at each semester, and this will save lots of printing, postage, and labor costs, while publicity and calendar listing are regularly promoted before each exhibition. Just try one semester to know effect by sending out calendars with the replay postcard for estimation.

Approach WWNO radio to announce the reception at the

opening week or keep two mailing lists- a larger file for the general calendar mailing and a smaller one for reception announcements. If the regular manpower and postage (\$90) are concerned, \$500 and 60 hours manpower will be saved to contribute to other areas of expenditure in each calendar year. Director should be able to identify who should belong to smaller list, or by referring to the signature of each reception. Out-of-states and non-metropolitan areas will be the first places to be eliminated.

(B) After the primary gallery zone modification, the Gallery have the better shape to attract the actual involvement of the community and alumni by:

- 1) Forming an in/formal group which is run by membership or donation, to support one particular program which the director would be responsible for program designing. December and summer break are the possible timing for the first project. Talk to alumni office to get name list to contact to and start to consider some proposals to help them to focus their concern and financial contributions to the university and community.

- 2) Enhance the commercial transactions for the gallery, for both students and professional artworks. Collectors can be called and invited for each show. UNO gallery acts as the mediator to help the artists and collectors with its

academic authority. One sales donation from each exhibition positively help Gallery's further development both in educational and professional levels.

Get the understanding from the artists and their galleries to negotiate 5% - 10% donation from each part or either ones. With the selections series' contribution to the New Orleans artworld and the emerging artist, they may be willing to share a small proportion to support this outstanding program since the grants wouldn't be firmly secured each year for its perpetual exhibition plan.

3) Start to build the reciprocal relationship with local major galleries and museums to enhance and tourism and work out possible exchange exhibition program. The technical problems involved need director's devotion and concentration to build up image and facility for UNO Fine Arts Gallery to outstand in the educational art world; and this program would possibly attract many granters' attention.

Truly, not all kinds of programs are feasible in this connection, but the UNO gallery may make its role clear to its counterparts in the city. With this attempt, the UNO gallery's academic quality and standard may be ready to expand its function even into serving professional artworld by way of collaboration instead of competition. Director Jim Richard once talked to the NOMA this semester but failed

because of the security problem. However, this is a good start and someday the suitable cooperative exhibition program may be worked out.

(C) In the long term, expand the role and function of the UNO Fine Arts Gallery to pursue for the professional excellence; and this needs the redefinition of its purpose.

1) Since UNO Fine Arts department has been accredited as a well integrated MFA program in spite of its defect resulted from limited budget, the capability of presenting best exhibitions could be very significant among the Louisiana academic institutes. If UNO Fine Arts department won't confine itself within educational role, then the gallery could start to program the most representative, artistic exhibition in each semester to pursue for the leadership of the New Orleans artworld in the non-commercial sphere. Go beyond the vision of the "Selections" to stress specific art forms that most characterize the UNO Fine Arts specialty. For instance, specifically present figurative or abstraction painting of the New Orleans artworld and have it build up an image that typify the academic authority of the UNO fine arts education. This fame will make New Orleans arts devotees believe that the best painting exhibition would be in the UNO gallery.

To expand the educational role of the gallery to be

even more professional and consequently would help the UNO Fine Arts Department to be more famous and outstanding among the arts schools in Louisiana.

2) A full time director is needed for this professional development. Reconsider current rotating directorship by the advisory committee. Free professor Richard with more time to be devoted to programming and public relations; or equip him with some assistants for the operation and control. Gallery main operation will be no longer the training agent of the assistantship. This approach definitely need the fine arts department's internal adjustment with the faculty and budget reallocation. However, if UNO gallery should have vision to grow better, this arrangement should be the basic foundation to start with.

3) Under the faculty's quality approval, try to market the the students' art works through UNO collectors channel and connection that will be established along the way of development discussed above. UNO student Fine Arts Association always has difficulty to find place to present their works. Using summer break period to schedule their works would encourage them and give gallery one more source of the financial support by renting the space to FAA or collecting the certain amount of the commission. Since every student artwork presented is approved by the faculty (or a team of faculty) then this is a good reason to present to

public as a regular show. Meanwhile, with this program, UNO Fine Arts Department will be more attractive to new students than other arts schools.

4) The gallery may also consider an independent image that separate it from the Fine Art Department. A new letterhead and mark should be designed for this purpose. The structure of the gallery may be officially reorganized according to the actual stage of development and the sources of the support that dominate the programming and exhibitions. This idea seems too far away the practice of the UNO system, however, this is indubitably one of the ways that could break up the fetters of the existing limitation. At least, the committee of the programming and Fundraising under the chairman of the fine arts department will be firstly considered for establishment before forming the full scale of the organization.

CHAPTER V

EFFECTS OF THE INTERN'S CONTRIBUTION

(A) The full time intern could help the exhibitions present smoothly according to the schedule. The service to artists, such as visiting them and delivering the works, has been better than before which improves relations with to the UNO Fine Arts Gallery. Hopefully, more outstanding artists would like to exhibit in UNO gallery.

(B) The intern organized the storage room and files that belong to the gallery. The hanger & nails shops and the tools boxes were created in handy shapes which would definately save some time and money for each exhibition setup.

(C) Under the supervision and counseling with the director, this internship during this semester wouldn't greatly contribute to saving expenses and time through the physical, operational, and promotional improvements, but perhaps on the findings of some potential and possibility that the UNO Fine Arts Gallery has ample rooms to strategically plan for its brilliant future, and when

this picture could be visible lately.

APPENDIX A



University of New Orleans
Lakefront • New Orleans • Louisiana 70148 • (504) 286-6493

DEPARTMENT OF FINE ARTS

FINE ARTS GALLERY SCHEDULE
1988-1989

October 15-November 2	Selections 5: Five New Orleans Artists
November 5-November 23	Selections 6: Five New Orleans Artists
November 29-December 14	MFA Thesis Exhibition: Joan Maloney/Alison Scott
December 16-January 20	Senior Project Exhibition
January 28-February 15	UNO Fine Arts Faculty Exhibition
February 18-March 8	Selections 7: Five New Orleans Artists
March 11-April 5	Selections 8: Five New Orleans Artists
April 8-April 20	MFA Thesis Exhibition
April 22-May 12	Group Graduate Exhibition
May 22-June 9	Senior Project Exhibition

APPENDIX B

UNIVERSITY OF NEW ORLEANS
FACULTY EXHIBITION
January 28 - February 15, 1989

1.	Jim Richard	In the Parish	Pencil on Paper
2.	Jim Richard	In the Parish	Pencil on Paper
3.	Jim Richard	In the Parish	Pencil on Paper
4.	Cheryl Hayes	Habitual	Oil on Paper
5.	Tom Young	Part of Lower Mississippi River Series	Photography
6.	Tom Young	Part of Lower Mississippi River Series	Photography
7.	Tom Young	Part of Lower Mississippi River Series	Photography
8.	George Rowan	California Pea Can with Wisp	Bronze and Wood
9.	Tom Young	Untitled	Polyurethane on Canva
10.	Tomas Whitworth	Complex	Gelatin Silver Prints
11.	Thomas Whitworth	Toy/Joy/Ploy	Gelatin Silver Prints
12.	Julia Kerl	Cloistered Conversation	Painted Aluminum
13.	Nick Marinello	Rock for Red Fish	Xerographic Collage
14.	Nick Marinello	Fish	Xerographic Collage
15.	Nick Marinello	Vote Fini	Xerographic Collage
16.	Doyle Gertjejansen	Symmetry Failing 2	Mixed Collage on Pape
17.	Howard Jones	Adroit Rasteration	Xerographic Collage
18.	Howard Jones	Site Line	Xerographic Collage
19.	George Rowan	Thin Sculpture	Acrylic on Wood
20.	Richard Johnson	Tower with Bronze	Acrylic/Wood
21.	Richard Johnson	Marker	Acrylic/Wood
22.	George Rowan	Funnel Mental	Acrylic on Canvas and Wood
23.	Julia Kerl	Desert Caesura	Painted Aluminum

APPENDIX C

SELECTIONS 7
FIVE NEW ORLEANS ARTISTS
February 18 - March 8, 1989

1. George Febres	Three Pot Heads	Graphite on Arches
2. Michael P. Smith	The Neville Brothers at the Patio Lounge, Home of the Wild Tchoupitoulas	Photograph
3. Michael P. Smith	Professor Longhair at the Jazz Fest	Photograph
4. Michael P. Smith	Untitled	Photograph
5. Michael P. Smith	George Louis Funeral	Photograph
6. Michael P. Smith	Untitled	Photograph
7. Michael P. Smith	Untitled	Photograph
8. Michael P. Smith	Chief Larry Bassrock, Golden Star Hunters	Photograph
9. Michael P. Smith	Untitled	Photograph
10. Michael P. Smith	Mural by Bruce Brice depicting the music and culture of theme before the great destruction	Photograph
11. Terry Weldon	Bridge	Mixed Media
12. Carolyn Harrison	Untitled	Oil on Canvas
13. Carolyn Harrison	Untitled	Oil on Canvas
14. Carolyn Harrison	Untitled	Oil on Canvas
15. Carolyn Harrison	Untitled	Oil on Canvas
16. Carolyn Harrison	Untitled	Oil on Canvas
17. Grover Mouton	New Orleans, Super Dome, 1988, Loaned by Arthur A. Davis, Architect	Pencil, Chalk, Oil Pastel on Paper
18. Grover Mouton	New Orleans, Study	Pencil, Chalk on Graph Paper
19. Grover Mouton	Garden of the Aqua Polo Rome, 1971	Charcoal on Paper
20. Grover Mouton	New York Stock Exchange in Space	Charcoal, Chalk, Graphite on Paper
21. Grover Mouton	New York Stock Exchange in Space	Charcoal, Chalk, Graphite on Paper
22. Grover Mouton	New Orleans House, Walter Masses, Jr., Loaned by Arthur A. Davis, Architect	Wax Color, Pencil, on Photo Image
23. Grover Mouton	5 Tatooed Men in Space	Photo Image, Wax Color, Pencil on Graph Paper

APPENDIX D

SELECTIONS 8
FIVE NEW ORLEANS ARTISTS
March 11 - April 10, 1989

1.	Robert Landry	Nick Nigeria	Acrylic on Canvas
2.	Robert Landry	Another Close Shave, Wing Commander	Acrylic on Canvas
3.	Robert Landry	Untitled Interior	Acrylic on Canvas
4.	Robert Landry	Radio Blue Morocco	Acrylic on Canvas
5.	Douglas Bourgeois	"Cup O' Joe"	Gouache & Watercolor
6.	Douglas Bourgeois	Sex Police	Gouache & Watercolor
7.	Douglas Bourgeois	Kathleen Delivering Take-Out	Gouache & Watercolor
8.	Douglas Bourgeois	Swamp Spirit	Gouache & Watercolor
9.	Douglas Bourgeois	Saint Therese & Sailor	Gouache & Watercolor
10.	Douglas Bourgeois	Persecution Committee	Gouache & Watercolor
11.	Hasmig Vartanian	Fault Line	Oil on Paper on Wood
12.	Hasmig Vartanian	Aramean Ruins Tabula Pink	Oil on Paper on Wood
13.	Hasmig Vartanian	Armenian Graffito	Oil on Paper on Wood
14.	Darrell Brown	High Dive	Pastel
15.	Darrell Brown	Adrian	Oil on Canvas
16.	Darrell Brown	Caryatids: Audubon Zoo Fountain	Pastel
17.	Darrell Brown	Comedy Cabaret	Graphite Pencil on Paper
18.	Darrell Brown	Joan of Arc Monument, N.O.	Colored Pencil on Paper
19.	Steve Rucker	Black Meets Decker	Ceramics, Power Cord, Light, Paint, and Steel

APPENDIX E

MFA THESIS EXHIBITION

GINA LAGUNA and JOAN STUART

April 12 - 20, 1989

GINA LAGUNA:

1.	Nails	Welded Steel
2.	Shapes in Motions	Acrylic on Canvas
3.	Two Rectangular Forms	Welded Steel
4.	C-Shape	Mixed Media
5.	M-Shape	Mixed Media
6.	Reclining Forms	Cast Bronze
7.	Off the Edge	Cast Bronze
8.	Horizon	Cast Bronze
9.	Jagged	Cast Bronze
10.	Movement of Two	Cast Bronze
11.	Suspended Steel Palm	Welded Steel
12.	Interlocking Forms series #6	Welded Steel
13.	Group of Three	Cast Bronze
14.	Interlocking Forms series #8	Welded Steel

In the Courtyard:

Interlocking Forms series - 300 PSI	Welded Steel
Interlocking Forms series #7	Welded Steel

JOAN STUART:

15.	Imagined Resonances	Intaglio with Gum Bichromate
16.	Under Pressure	Silver Gelatin Print
17.	Double Identity	Silver Gelatin Print
18.	Definition: Algebraical Quantities	Intaglio with Gum Bichromate
19.	Pipe Series Two	Multiple Plate Intaglio
20.	Through passages, between . . .	Intaglio and Gum Bichromate
21.	On a Seismogram	Intaglio and Gum Bichromate
22.	About Rayleigh Waves	Intaglio
23.	Now . . . ?	Silver Gelatin Print
24.	Now you see me . . .	Silver Gelatin Print
25.	Columns in Red	Gum Bichromate
26.	The Animal's Limit	Multiple Plate Intaglio
27.	At night desserts turn cold, humid lands remain moderate	Multiple Plate Intaglio
28.	Two Wheels Attached	Intaglio and Gum Bichromate
29.	Long Nail Intruding	Intaglio and Gum Bichromate
30.	Pipe Series One	Intaglio

APPENDIX F

G R O U P G R A D U A T E E X H I B I T I O N

April 22 - May 12, 1989

1.	Tom Woodin	SPORTSMANS PARADISE	Oil on canvas
2.	James Baken	DADDY DON GARLITS	Door parts
3.	Barbara Smith	UNTITLED	Acrylic on canvas
4.	Gina Laguna	ENVIRONMENT OF THREE	Cast bronze
5.	Gina Laguna	LEAN ON ME	Cast bronze
6.	Joan Stuart	IMAGINED RESONANCES	Intaglio and gum bichromate
7.	Kerry Punzo	THE WINDY MOBILE	Assemblage
8.	Joan Stuart	PIPE SERIES ONE	Multiple plate intaglio
9.	Cynthia Ramirez	GREAT STUFF	Oil on canvas
10.	Tom Woodin	UNTITLED	Mixed media
11.	Tom Woodin	UNTITLED ASSEMBLAGE WITH BIRDS	Mixed media
12.	Jeff Jennings	A-1	Mixed media
13.	Jeff Jennings	UNTITLED	Mixed media on plywood
14.	Tom Kearney	LOUISIANA HIGHWAY SERIES	Gelatin silver prints
15.	Tom Kearney	UNTITLED	Gelatin silver prints
16.	Kerry Punzo	BOX OF WOOD	Assemblage
17.	Edwin Caro	STRUCTURE, FORCES, AND VOIDS	Oil on canvas
18.	Cynthia Ramirez	BUGS IN THE WOOD NO. 3	Oil on wood with tubing

APPENDIX G

JOAN STUART



"At night deserts turn cold, humid lands remain moderate . . ."
Intaglio Print, 1988

MFA THESIS
EXHIBITION

APRIL 12-20, 1989

OPENING RECEPTION:

JAMES BAKEN
ED CARO
JEFF JENNINGS
TOM KEARNEY
GINA LAGUNA
KERRY PUNZO
CYNTHIA RAMIREZ
BARBARA SMITH
JOAN STUART
TOM WOODIN

GROUP
GRADUATE
EXHIBITION

RECEPTION:
SATURDAY, APRIL 22 6-8:00 PM

UNO FINE ARTS GALLERY
39 APRIL 22 - MAY 12, 1989

APPENDIX H

DOYLE GERTJEJANSEN
 CHERYL HAYES
 RICHARD JOHNSON
 HOWARD JONES
 JULIA KERL
 NICK MARINELLO
 JIM RICHARD
 GEORGE ROWAN
 TOM WHITWORTH
 TOM YOUNG

FACULTY UNO

RECEPTION:
 SATURDAY, JANUARY 28. 6-8 00 PM

FINE ARTS GALLERY
 JAN. 28 - FEB. 15, 1989

SELECTIONS
 FIVE NEW ORLEANS ARTISTS

MARCH 11 -
 APRIL 5, 1989
 OPENING RECEPTION
 SATURDAY
 MARCH 11, 1989
 6 - 8 PM

DOUGLAS
 BOURGEOIS
 DARRELL
 BROWN
 ROBERT
 LANDRY
 STEVE
 RUCKER
 HASMIC
 VARTANIAN

UNO FINE ARTS GALLERY

SELECTIONS
 FIVE NEW ORLEANS ARTISTS

FEBRUARY 11 -
 MARCH 3, 1989
 OPENING RECEPTION
 SATURDAY
 FEBRUARY 11, 1989
 6 - 8 PM

DOUGLAS
 BOURGEOIS
 CAROL
 HARRISON
 GARDNER
 MOUTON
 MICHAEL
 SMITH
 TERRY
 WELDON

UNO FINE ARTS GALLERY

APPENDIX I

UNO FINE ARTS GALLERY ORGANIZATION STRUCTURE

BOARD OF DIRECTORS

UNO CHANCELLOR: _____

VICE CHANCELLOR: _____

DEAN OF LIBERAL ARTS: _____

CHAIRMAN, FINE ARTS: _____

Gallery Director: Jim Richard

Assistant Gallery Director: Caleb Yu

APPENDIX J

DM DM DM DM ND MD MD

David M. Metzner, MD.
Professional Corp.
Cosmetic and Reconstructive
Plastic Surgery

July 7, 1988

Mr. Jim Richard
Professor of Fine Arts
UNO Fine Arts Gallery
University of New Orleans
New Orleans, La. 70148

Dear Mr. Richard,

Congratulations on being the recipient of a grant from
The David M. Metzner, M.D. Foundation for the arts.
Enclosed you will find a check in the amount of your
grant award.

The Foundation wishes to thank you for bringing this
worthwhile project to our attention and we are
pleased to have the opportunity to assist in its
development.

Since we maintain a file of each grant recipient, we
would appreciate your sending a progress report to us
in the future.

Again, congratulations and good wishes for a
successful outcome to your project. If we can be of
any assistance in the future, please do not hesitate to
call on us again.

Sincerely,

Peggy Cortley

Peggy M. Cortley
Executive Assistant
The David M. Metzner, M.D. Foundation
for the arts

Dear Jim,

Just a note to remind you that the \$2,000.00 does
cover up to 20 artists. Each artists that receives a
stipend must donate some time to the gallery...in the
form of a lecture, critique, appraisal, etc. I would
appreciate a list from you as each artist participates.
Many thanks.

APPENDIX K

BUDGET FOR THE PROJECT DESCRIBED IN THIS APPLICATION

89312

EXHIBIT

used
BAR

INCOME:

Earned Cash Revenue:

1. Admissions and Memberships
2. Contracted Services Revenues (Workshops, Packaged Presentations)
3. Other Revenues (Concession sales, memberships, etc.)

Unearned Cash Support:

4. Corporate Support
5. Foundation Support
6. Other Private Support, Fund-raising *Mitzner Foundation* 2000
7. Government Support (excluding this grant request):
 - a. Federal (Source)
 - b. State/Regional (Source) 1,000
 - c. Local (Source)
8. Applicant Cash other than above (Source)
9. Sub-total (sum of lines 1 through 8) 2,000
10. Grant Amount Requested 2,000
11. TOTAL CASH INCOME (sum of lines 9 and 10) 4,000

In-kind Revenue

- | Source: | Description | Value |
|---------|-------------|-------|
| Source: | Description | Value |
| Source: | Description | Value |
| Source: | Description | Value |
12. Sub-total
 13. Total Cash Income (take figure from line 11)
 14. Total Value of All Income (sum of lines 11 and 12)

EXPENSES

	Column A	Column B	Column C	Column D
	DOA Grant	Grantee's Match		
	Cash	Cash	In-kind	Total
Organizational Salaries & Benefits				
1. Personnel-Administrative			2,662	2,662
2. Personnel-Artistic				
3. Personnel-Technical/Production			491	491
Other Implementation Expenses				
4. Outside Professional Services/Artistic	1,000	2,000		2,000
5. Outside Professional Services/Other				
6. Space Rental				
7. Travel				
8. Marketing (Promotion, Print, etc.)	500	1,000		500
Remaining Operating Expenses				
9. Rentals of Equipment	75	150		
10. Supplies and materials	225	450		
11. Postage & Utilities	150	300		
12. Insurance Fees	50	100		
13. Shipping Costs				
14. Total Remaining Operating Expenses (sum of 9 through 13)				1000
Total Expenses (sum of 1 through 14)	2,000	2,000	3,153	7,153

Total Expenses (sum of 1 through 14)

APPROVED

Total Cash Expenses (sum of column A and Column B)

~~3000~~ 4000

Budget Detail: Use this space to explain any item in the above budget that is not clearly identified:

AUG 18 1993

540

JANE LIPPITT
GRANTS ANALYST

APPENDIX L

Wayne Coleman
P. O. Box 51753
New Orleans, LA 70151

Thomas B. Lemann
Zemurray Foundation
201 St. Charles Avenue
New Orleans, LA 70170-3300

Michael and Suzanne Peste
417 Vincent Ave.
Metairie, LA 70005

Mr. T. R. Fiddler
D. H. Holmes Company, Ltd.
P. O. Box 60160
New Orleans, LA 70160

Peggy Wolf
P. O. Box 15258
New Orleans, LA 70175

Louissette Brown
343 Vincent Avenue
Metairie, LA 70005

Phillip R. Miracle
McDermott Incorporated
1010 Common Street
P. O. Box 60035
New Orleans, LA 70160-0035

Mr. and Mrs. Stephen L. South
Security Industrial Funeral Home
P. O. Box 750140
New Orleans, LA 70175

Mrs. William B. Drouot
529 Woodvine Avenue
Metairie, LA 70005

Edwin Lupberger
Middle South Utilities, Inc.
P. O. Box 61000
New Orleans, LA 70161

Richard L. Perry
Louisiana Museum Foundation
Box 2458
New Orleans, LA 70176

Dr. and Mrs. Gerald S.
505 Northline Street
Metairie, LA 70005

Elliot Prieur
Lincoln Property Company
1100 Poydras Street, Ste. 800
New Orleans, LA 70163

Frank Stewart
Stewart Enterprises, Inc.
P. O. Drawer 19925
New Orleans, LA 70179

Shaun Viguier
14 Nassau Drive
Metairie, LA 70005

Mr. John Levert
Howard, Weil, Labouisse, Frie
1100 Poydras St., Suite 900
New Orleans, LA 70163

Anne Simms Pincus
P. O. Box 24913
New Orleans, LA 70184

Bruce C. Newman
1107 Falcon Road
Metairie, LA 70005

Thomas C. Keller
201 St. Charles Avenue
New Orleans, LA 70170

Clair T. Hollis
Junior Philharmonic Society of
P. O. Box 13095
New Orleans, LA 70185

Dr. and Mrs. Vann Spruill
215 Iona Street
Metairie, LA 70005

Mr. and Mrs. Robert Farnsworth
451 Iona Street
Metairie, LA 70005

John L. Rodi
Komenka Ethnic Dance & Song En
P. O. Box 13031
New Orleans, LA 70185

Mr. and Mrs. Charles W.
103 Homestead Avenue
Metairie, LA 70005

William M. Backstrom Jr.
Cone, Walker Law Office
201 St. Charles Ave., 51st Fl
New Orleans, LA 70170

Mr. Robert A. Bories
J. Aron & Company, Inc.
P.O. Box 30340
New Orleans, LA 70190-0340

Mr. and Mrs. Henry R. Co
106 Stella Street
Metairie, LA 70005

Baric K. Barranger
325 East Lockwood
Covington, LA 70433

Robert E. Milling III
618 South America Street
Covington, LA 70433

Mike Dignam
20 Orpheum Street
Metairie, LA 70005

Mr. and Mrs. Ralph Fishman
400 Audubon Boulevard
New Orleans, LA 70125

Robert L. Pettit Jr.
7 Garden Lane
New Orleans, LA 70124

Carol Gniady
1440 Canal St., Suite 800
New Orleans, LA 70112

Exhbt- 12

APPENDIX M



University of New Orleans

Lakefront • New Orleans • Louisiana 70148 • (504) 286-6493

DEPARTMENT OF FINE ARTS

January 31, 1989

PRESS RELEASE (FOR IMMEDIATE RELEASE)

TITLE: Selections 7: Five New Orleans Artists
DATES: February 18 - March 8, 1989
LOCATION: UNO Fine Arts Gallery
RECEPTION: Saturday, February 18th, 6:00 to 8:00 pm

The UNO Fine Arts Gallery is pleased to announce the opening of "Selections 7: Five New Orleans Artists" on Saturday, February 18th. The exhibition will feature works by George Febres, Carolyn Harrison, Grover Mouton, Michael P. Smith, and Terry Weldon. A public reception will be held in the gallery on opening night, Saturday, February 18th from 6:00 to 8:00 pm.

"Selections 7" will mark the 7th of an ongoing series of exhibitions at the UNO Fine Arts Gallery devoted to showing the works of well known and emerging artists from the New Orleans area.

"Selections 7" will be presented from February 18th till March 8th. Admission to the UNO Fine Arts Gallery is free. Gallery hours are Monday through Friday, 8:00 to 4:30 pm. For more information, please call 286-6493.

APPENDIX N



University of New Orleans

Lakefront • New Orleans • Louisiana 70148 • (504) 286-6493

DEPARTMENT OF FINE ARTS

FOR IMMEDIATE RELEASE

FEBRUARY 22, 1989

Contact: 286-6493

SELECTIONS 8 EXHIBITION

March 11 - April 5, 1989

The University of New Orleans Fine Arts Gallery is pleased to present a group exhibition, "Selections 8," by Five New Orleans Artists. The opening reception will be held in the gallery on Saturday, March 11, from 6 to 8 p.m.

"Selections 8" will feature works by Douglas Bourgeois, Darrell Brown, Robert Landy, Steve Rucker, and Hasmig Vartanian. This exhibition program continuously shows the UNO Fine Arts Gallery's devotion to serve the community with the artworks of well-known and emerging artists from the New Orleans area.

The exhibition will continue through April 5, 1989. Gallery hours are Monday through Friday, 8:00 to 4:30 p.m. Admission is free. For more information, please call 286-6493.

APPENDIX O



University of New Orleans

Lakefront • New Orleans • Louisiana 70148 • (504) 286-6493

DEPARTMENT OF FINE ARTS

April 3, 1989

PRESS RELEASE

FOR IMMEDIATE RELEASE

Title:	Gina Laguna, Joan Stuart, Thesis Exhibit
Dates:	April 12-20, 1989
Location:	U.N.O. Fine Arts Gallery
Reception:	April 15, 1989, 6 to 8 p.m.

The U.N.O. Fine Arts Gallery is pleased to present an exhibition of sculptures and paintings by Gina Laguna, and prints and photographs by Joan Stuart. Both are graduate students in the U.N.O. Master of Fine Arts program. The exhibition will open on April the 12. A public reception in the gallery for the artists will be held on the following Saturday, April 15 from 6 to 8 p.m.

Gina Laguna is a native of the New Orleans area. In 1986 she received a Bachelor of Arts degree in Fine Art from the University of New Orleans. After receiving an assistantship, she continued her education at U.N.O. and will receive a Masters of Fine Arts degree this May. Laguna's work for this exhibition will feature paintings and two series of sculptures. Her "Interlocking Form" series is open constructed, welded steel forms that are scantily attached and appear to resist gravity. Her second series is cast bronze palm trees, which to her is reflective of the degradation of the environment. Working in two directions is consistent with her thinking process. Laguna says that she, "has a tendency to dichotomize, while at the same time combine divergent thoughts, processes, concept, and physical attributes."

Joan Stuart was born in Dresden, Germany and moved to Izmir, Turkey the early part of her life. She came to the United States in 1948 and attended the University of North Carolina at Greensboro where she received a B.A. degree in English. Stuart's work in this exhibit will feature prints and photographs including a number of photoetchings. Stuart, describes her work as involving, "photographic images taken from familiar landscapes which I refer to as environments. I manipulate these to create places that suggest both the frightening and the benign. I superimpose into these symbols, words and texts to suggest a meaning that extends beyond mere image, and to establish the presence of surface."

This exhibit will continue through Thursday, April 20, 1989. U.N.O. Fine Arts Gallery hours are 8 to 4:30. Admission is free and open to the general public. For more information, please call 286-6493.

A Member of the Louisiana State University System

APPENDIX P



University of New Orleans

Lakefront • New Orleans • Louisiana 70148 • (504) 286-6493

DEPARTMENT OF FINE ARTS

April 12, 1989

PRESS RELEASE: (For Immediate Release)

TITLE: U.N.O. Group Graduate Exhibition
DATES: April 22 - May 12, 1989
LOCATION: UNO Fine Arts Gallery
RECEPTION: Saturday, April 22, 1989

The UNO Fine Arts Gallery is pleased to present an exhibition of work by the students in the University's Master of Fine Arts program. The exhibition will open with a public reception in the gallery on Saturday, April 22 from 6:00 to 8:00 p.m.

Graduate students participating in this annual exhibition include: James Baken, Ed Caro, Jeff Jennings, Tom Kearney, Gina Laguna, Kerry Punzo, Cynthia Ramirez, Barbara Smith, Joan Stuart, and Tom Woodin. Each student will be exhibiting two or three works in their area of concentration in painting, sculpture, graphics, and photography.

The UNO Group Graduate Exhibition will continue through Friday, May 12. Gallery hours are Monday through Friday, 8:00 to 4:30 p.m. For more information on this exhibition or future events, please call 286-6493.

APPENDIX Q

SLIDE LECTURES

Artists from SELECTIONS?

TUE, FEB. 28

RM. 118 - 10 AM

APPENDIX R

SLIDE LECTURE

SANDY
SKOGLUND

Photographer, Painter,
Installation Artist
from New York City

THUR., MARCH 16,
FA 118 — 7:00 PM

APPENDIX S

NAME	PROFESSION	SEX / AGE (20,30,40,50+)	UNO ALUMNI?	ANNOUNCEMENT RECEIVED? If not, pls print addr.	FIRST VISIT? or Nth time?	COMMENT
Alma Young	Prty/Urban studio	F 40	—		Nth time	Great!
AL PLEASANTON	Realtor	M 50+	No	3927 Camp St. N.O. 70115	1st	Thanks.
Marydon Parker	Artist/Teacher	F 30+	No	636 Race St New Orleans, LA 70130	No	Enjoy these shows
PIERRE GRANIER	ARTIST/ STUDENT	M 20	NO	1432 SIGUR AVE MET. LA 70005	NO	WOW!
Danielle Morgan	Artist student	F 20	NO	632 Esplanade Ave Apt 202 NOLA 70116	Nth time	EXCELLENT!!!
P. Hardman	Doctor	F/H	No			??
R.J. AUGUST	ART STUDENT / CUSTOM FRAMER	M 32		RT. 1, Box 280 OAK ST. BOULTE, LA 70039		FRAMING OFTEN SUB STANDARD. ART IS FUN!
Bob Balein	artist	M 50+	NO	Yes	NO	It's colder than hell today.
Donna Vaughn	Executive	M 24	studied	10401 Castlwood Dr N.O. La. 70127	YES/2x.	Want to get into the Arts (?)
Harry Nelson	Pilot	M 20	No	4709 Clearview Pkwy Met. La. 70006	Nth visit	Grate!!!
Miguel	Theater	M 18	NO	N.O.	Nth	the 3 drawings by Fetres are COOL!!
SAE	artist	M 21	NO	N.O.	Nth	Photo are COOL!
Kappa Horn	Artist student	F 24	student	#4 Fernwood Ordnua La 70053		well organized
Emily Romaine	FA Student		student	219 Sena Metairie, La 70005	Nth	Keep up the great work
Eric Gilla	FA lover	M 21	NOPE	1801 Longview Dr B.R., La. 70806	never who	COOL!
CAROL SCOTT	GARDEN A.S. and class		Yes			
MRS. M. HOERSKE	RETIRED		NO	3137 YUPON ST (N.O.) 70119	Nth	VARIED INTERESTING

APPENDIX T



DEPARTMENT OF ART

GALLERIES - SPRING CALENDAR

JANUARY

January 8 to February 5—Gallery I—FIELDS OF GRASS

Fields of Grass is a special exhibition focusing on grasses as the subject of artistic endeavor and botanical study. The exhibition presents more than 70 drawings, prints, and watercolors depicting various genre of grasses. Fields of Grass was organized by the Hunt Institute for Botanical Documentation, Carnegie-Mellon University, and the National Museum of Natural History, Smithsonian Institution. It is circulated by the Smithsonian Institution Traveling Exhibition Service. In Arkansas, it is sponsored by the Arkansas Natural Heritage Commission, an agency of the Department of Arkansas Heritage, with grants by the Rebsamen Fund and the Arkansas Non-Game Commission. On Sunday, January 8, there will be a brief slide presentation in the Fine Arts Concert Hall at 2 p.m. with a reception following until 4 p.m.

January 15 to February 12—Gallery II—PIENZA: TWO VIEWS OF A RENAISSANCE CITY

This exhibition of photographs of Pienza, Italy, by Mary Sayer Hammond and her husband Wiley Sanderson, was commissioned in conjunction with the publication of Dr. Charles R. Mack's book *Pienza: The Creation of a Renaissance City*. Hammond's conventional large-format architectural photographs present an interesting contrast with the highly interpretive pinhole images by Sanderson. In describing Pienza, Dr. Mack writes: "Pienza, a small hill town in north central Italy, represents one of the major architectural accomplishments of the Italian Renaissance. There, between 1459 and 1464, Pope Pius II Piccolomini sponsored and lavishly funded the construction of magnificent new buildings and the creation of an urban environment which serves as a model Renaissance cityscape and a testimony to architectural taste in the Age of Humanism."

January 22—Fine Arts Concert Hall—LECTURE by Dr. Charles R. Mack

Dr. Charles R. Mack, author of *Pienza: The Creation of a Renaissance City*, will present a lecture titled Renaissance Pienza: An Architectural Portrait, in conjunction with the photography exhibition in Gallery II. Dr. Mack will lecture at 3 p.m. Sunday with a reception following. This event is generously underwritten by the Donaghey Foundation through the UALR Special Events Committee. At 10 a.m. Monday, January 23, Dr. Mack will present Reading the Record: Using Documentary and Physical Evidence to Reconstruct Renaissance Architecture in room 157.

January 26—Film Series—Fine Arts 157—BREATHLESS (Fr, 1959, 90 min.)

Jean-Luc Godard, director; starring Jean Seberg, Jean-Paul Belmondo. The focus of the Spring 1989 Fine Arts Film Series is French and Italian films. The films are shown at 12:30 and 7:30 p.m. Thursdays in the UALR Fine Arts building, room 157. Admission is \$1. Sponsored by the UALR Department of Art, the Fine Arts Film Series is made possible by a generous grant from the Donaghey Foundation through the UALR Special Events Committee.

FEBRUARY

February 2—Film Series—Fine Arts 157—LE PETIT THEATRE DE JEAN RENOIR (Fr, 1969, 100 min.)

Jean Renoir, director; starring Nino Formicola, Marguerite Cassan, Jeanne Moreau, Fernand Sardou.

February 9—Film Series—Fine Arts 157—LETTERS FROM MY WINDMILL (Fr, 1954, 135 min.)

Marcel Pagnol, director; starring Reilles, Fernand Sardou, Edourd Delmont, Pierret Bruno.

FEBRUARY

February 19 to March 15—Gallery I—FACULTY EXHIBITION

The UALR Art Department has 15 studio professors working in a diversity of styles and media. Disciplines represented in the Faculty Exhibition include ceramics, drawing, graphic design, painting, photography, printmaking, and sculpture. Come meet the artists at the opening reception 2-4 p.m. Sunday, February 19.

February 19 to March 15—Gallery II—UALR GRAPHIC DESIGN ALUMNI

This exhibition features the recent graphic design work by several graduates of the UALR Graphic Design Program. The opening reception is 2-4 p.m. Sunday, February 19.

February 23—Film Series—Fine Arts 157—LANCELOT OF THE LAKE (Fr, 1974, 83 min.)

Robert Bresson, director; starring Luc Simon, Laura Duke Condominas, Vladimir Antolek-Oresek.

MARCH

March 2—Film Series—Fine Arts 157—THE RISE OF LOUIS XIV (Fr, 1968, 100 min.)

Robert Rossellini, director; starring Jean-Marie Patte, Raymond Jourdan, Silvagni, Katharina Renn.

March 5 to 17—Gallery III—SENIOR SHOW

March 9—Film Series—Fine Arts 157—FELLINI'S CASSANOVA (US, 1977, 155 min.)

Federico Fellini, director; starring Donald Sutherland, Tina Aumont.

March 15—Fine Arts Concert Hall—LECTURE by John Baldessari

Internationally known artist John Baldessari's multiphased career began with painting in the mid-1950s. After 1965 he moved on to photography, film, artist's books, and video. In all media, his approach has been reductive—in his own words: "To say the most with the least means." He pursues content in his art on several levels: as simple narrative, as cross-cultural myth, and as philosophical meditation upon meaning. Mr. Baldessari will present a lecture at 8 p.m. Wednesday with a reception following. This event is generously underwritten by the Donaghey Foundation through the UALR Special Events Committee.

March 16—Film Series—Fine Arts 157—DARK EYES (It, 1987, 110 min.)

Nikita Mikhalkov, director; starring Marcello Mastroianni.

March 19 to 26—Spring Break—Galleries closed

March 30 to April 30—Gallery I—STUDENT COMPETITIVE

Each spring the UALR Department of Art holds a competitive exhibition of student works. The Student Competitive includes the best graduate and undergraduate work in ceramics, drawing, graphic design, painting, photography, printmaking, and sculpture. This year the exhibition will be juried by UALR Donaghey Visiting Artist David LeDoux, professor of art at Middle Tennessee State University. The exhibit will open at 7:30 p.m. Thursday, March 30, in Fine Arts 157 with a lecture by Mr. LeDoux and an awards presentation. A reception will be held afterwards to honor the juror and students. Mr. LeDoux's visit is generously funded by the Donaghey Foundation.

APRIL

April 2 to April 30—Gallery II—OBSTACLES by Gary Cawood

Each year the Art Department Galleries host a major exhibition by a Department of Art faculty member. OBSTACLES is a photographic study by Gary Cawood, associate professor of environmental impediments for visually impaired persons. Mr. Cawood writes: "... these photographs are based on my experiences of traveling with a cane rather than sight. The paradox of looking very closely at information others cannot see has presented an interesting problem of interpretation. For me, the obstacles also create interesting formal concerns...." This exhibition is supported, in part, by the Arkansas Arts Council and the National Endowment for the Arts.

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April 5 to April 19—Gallery III—FOUNDATIONS SHOW

The Foundations Show features the best work done in the spring semester by beginning undergraduate students. Selections are made from the foundation classes of Drawing I, II, III, and Design I and II.

April 23 to May 10—Gallery III—SENIOR SHOW

MAY

May 7 to June 18—Gallery I—MASTER'S THESIS EXHIBITION

Graduate students receiving a master's degree in art are required to mount an exhibition of their work in conjunction with their written thesis. This semester's candidates are Alberta Pearson, sculpture, and Dominique Simmons, drawing. There will be an opening reception 2-4 p.m. Sunday, May 7.

May 7 to June 18—Gallery II—NEW DIRECTIONS by Warren Kessler

New ceramic works completed by Warren Kessler, associate professor of arts. There will be an opening reception 2-4 p.m. Sunday, May 7.

GALLERY HOURS

Monday, Tuesday, Wednesday, Friday; 9 a.m. to 5 p.m.

Thursday; 9 a.m. to 8 p.m.

Sunday; 2 to 5 p.m.

Closed Saturdays

To: Professor Richard. Dorelles of UWO Gallery.

Subject: Brief report of UALR Gallery

From: Caleb Yu

Date: Feb 21, 89

Director of UALR: Susan Chambers, Professor of Graphic design

- (A) Facility: 3 galleries in arts building. all are bigger than UWO's.
- (B) Nearly every week have exhibition or films.
- (C) General purpose focuses on education as most of Univ. Galleries.
- (d) Several programs are supported by grants.
- (e) Exhibition, except student shows, always has a theme.
- (f) Professor Chambers has only few volunteer (students) to help her to set up the exhibition. She admitted that the gallery space and layout ^{are} still not well organized.
- (f) UALR Gallery's promotion method is quite passive. the enclosed calendar is the only material she sends out at the beginning of the every semester, according to her mailing list.
- (h) UALR arts department has faced the budget cuts and the faculty instability.
- (i) General impression: UALR's Gallery is not fully utilized of her facility and potential. and the exhibitions, the faculty show I saw at Feb 18, seem not well designed in space or lighting. However, her big volume of shows & presentations would have actually contributed to the students and community.
- (j) annual budget \$8000; no graduate assistant, only few student workers to help set up the exhibitions.

APPENDIX U

10/80

UNIVERSITY OF NEW ORLEANS

UNEX 400 OUTDOOR MESSAGE BOARD

Organization or Department _____

Name for contact _____

Telephone # _____ Office # _____ Date _____

Fill in your message, one character per box, leaving a blank box between words. This message may have to be arranged differently on the UNEX. Complete regulations for use of the UNEX are on the back of the yellow copy. "SEE DEADLINE INFORMATION ON BACK."

DATES REQUESTED (7 CONSECUTIVE DAYS MAXIMUM) _____

U	N	O		A	R	T		G	A	L	L	E	R	Y
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				P	R	E	S	E	N	T				
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The UNEX is a computerized message board which can be used to advertise University events which are open to the campus or the public (no restricted events).

Return both copies of this form to the University Center Administration Office, UC 254.

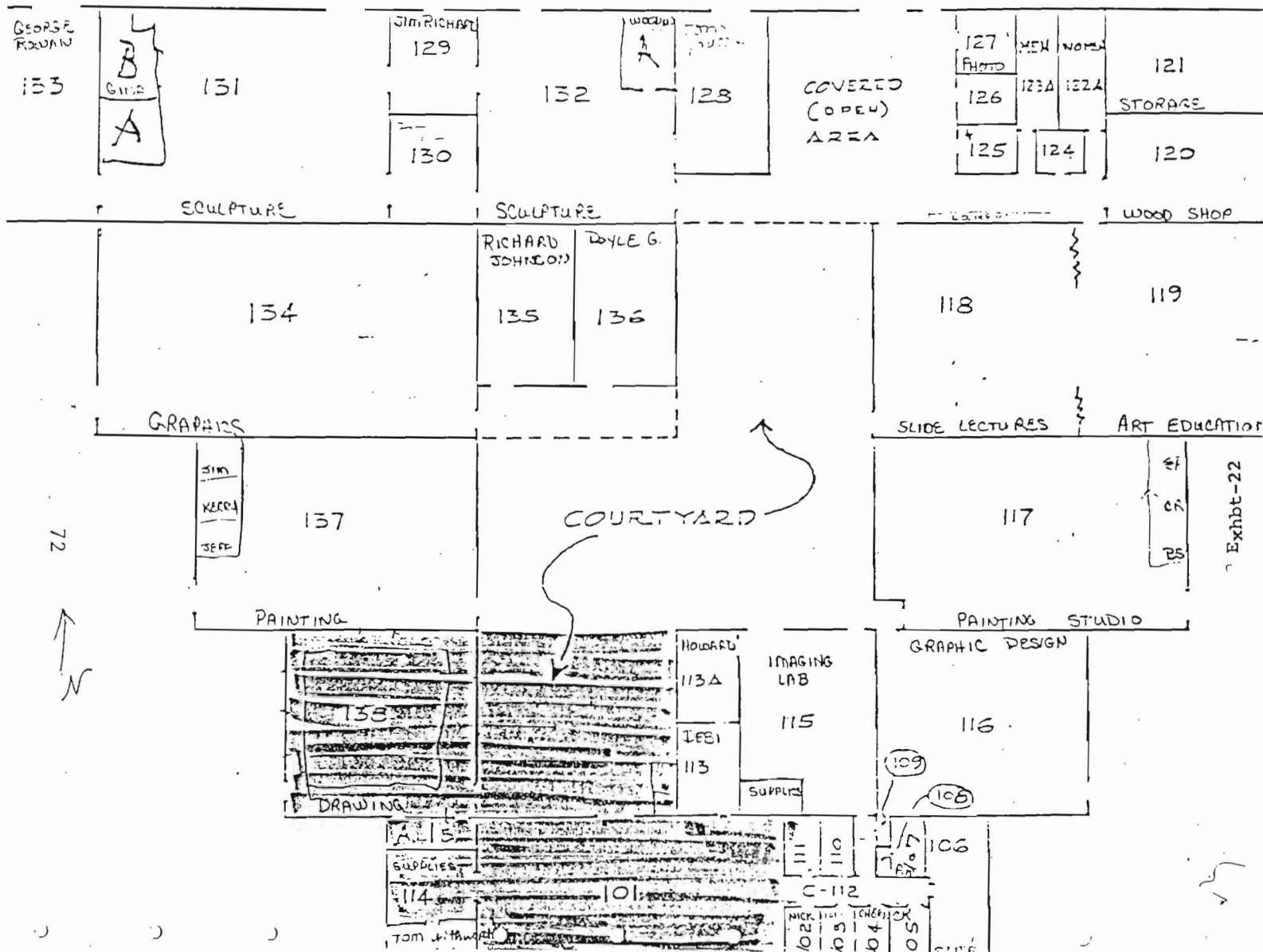
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APPENDIX V



V I T A

Caleb Kuo-Hsiung Yu, majored in Business Administration in Tamkang Univeristy, came to University of New Orleans in the fall of 1987 to pursue his master degree in Arts Administration. This intership report is to integrate his study in this program. He is from Taiwan, Republic of China, born in 1953.