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Internship Report:
Contemporary Arts Center

A 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

Fernanda Cristiani

December 1992

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ABSTRACT

This internship report describes the student's experiences from January until May 1992, while she worked for the Visual Arts Department of the Contemporary Arts Center in New Orleans, Louisiana. The paper will also give the reader some insight into the history and the current operating conditions of the Center.

The Contemporary Arts Center (CAC) is a non-profit, government and community supported institution, and is the home of the nation's third largest artists'organization, the National Association of Artists' Organization. The CAC offers over 250 performances, exhibits, screenings, concerts, workshops, classes and lectures all year round. In addition, it provides services to artists, including information on fellowships and grants, umbrella project support and technical assistance. Exhibits are often accompanied by forums and panel discussions to enhance the public's awareness and appreciation of the works. Programming draws from local, regional, national and international art communities and attracts an annual audience of more than 50,000.

At the time of this internship the CAC was in its second year in newly renovated facilities. Prior to 1990, the Center had been a dusty and drafty warehouse that had provided alternative space to show contemporary work in all the arts since 1976.

Economic conditions in New Orleans, as in many parts of the South, are in recession and local financial support for cultural activities and facilities lags far behind expenses. The Visual Arts Department was, along with all other departments of the institution, severely affected by budgetary problems and attendant personnel shortages. The Center needs a long-term fiscal policy with provisions for contingencies.

I. HISTORY

The Contemporary Arts Center was founded in 1976 in response to recognition by the community of the need for regular opportunities for local artists to exhibit their work. This concept had emerged after a successful exhibition in the studio of two New Orleans senior visual artists, Robert Tannen and Jim Lalande, in the summer of 1976. The exhibition was held in what once had been a church, located downtown in the Faubourg Marigny. The structure was filled with more than 400 works of art and throughout the exhibition evening more than 700 guests visited the show. As described in a local publication,

> It was as though hundreds of closet artists tucked away in remote corners of this antique city suddenly climbed out of the woodwork, supecting, perhaps, that something great was about to happen, something they did not want to miss (Harris- Livingstone 1).*

After the event a group of artists, critics and

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* This article was occasioned by the partial renovation of the CAC and its reopening from the summer "hiatus" with its annual Art for Arts' Sake program, September 19, 1981.

community leaders decided to form a center dedicated to "serving the needs and talents of local artists" (Livingstone 1).

During the summer of 1976, after a number of informal meetings, the group reached an agreement on the need for a large, empty, "free" space. They approached Sydney J. Besthoff III, today the owner of one of the most important collections of contemporary art in the southeast and the head of the K&B drugstore chain. Mr. Besthoff (also CEO of Hera Co.) made available for the Center a warehouse building located at 900 Camp Street. Mr. Besthoff and civic leaders of New Orleans hoped that the action would mark the beginning of the rejuvenation of the whole warehouse district into a forum for arts activities and a residential neighborhood.

In the early fall of 1976 a board of directors who represented the city's global cultural aspect was selected and began the process of incorporation as a non-profit organization. Among the original organizers were New Orleans Museum of Art curator Bill Fagely, art critic Luba Glade, and attorney Robert Zimmerman. The board of directors, formed by the "original group", was joined by artists, professionals and businessmen from all geographical sectors of New Orleans. Together they

began the process of raising money for more and new exhibitions and started the search for a director who could demonstrate that the CAC was not just an idea but a viable reality.

Programming officially began at the Center in November, 1976, with the first public art event called simply "The Event." The show firmly established the CAC as a multidisciplinary center including as it did contemporary visual art, design art, performing arts and new music, as well as some populist examples of applied art, such as internationally renowned New Orleans musician Fats Domino's custom-designed pink Cadillac.

Before "The Event" could become a reality, money needed to be raised to fund it. With the generous donation of $1,000 from an art patron, the founding group sent out a letter to as many people in the community as the money allowed "...asking individuals to become charter members of the as yet non-existent Center for the sum of $10" ("The Story of the Contemporary Arts Center"). The public response was positive and the total amount collected was $13,000. The contribution was a definitive vote of confidence and solid proof that the community wanted the Center to become a reality.

In 1977 a verbal agreement was made with the Hera Corporation, at that time the leaseholder of 900 Camp Street, an 80,000-square-foot warehouse, to rent the space to the CAC for $1 per year on a 30-day notice until 1987. Shortly thereafter, the CAC signed a lease with the Hera Corporation for the first two floors of the four-story structure. The agreement also included an option to buy at the end of the negotiated period. In addition, company chairman Besthoff donated $500,000 toward the renovation of the building and the Hera Corporation agreed to make $3 million worth of structural and renovative improvements ("The Story of the Contemporary Arts Center").

In March, 1977, with a lot of in-kind contributions from artists and local dealers, and the assistance of Mr. Besthoff, "Electronic Visions," the first "official" show of the new organization, opened. The exhibition included performing as well as visual and electronic media arts, and a traveling holography exhibit from the Smithsonian Institution, shown in New Orleans for the first time. "Electronic Visions" established the Center's interest in the work of artists from outside Louisiana, as well as those from throughout this region. Soon after "Electronic Visions" three performing arts groups were presented at the CAC:

Musicians for Music, Otrabanda and the Dashiki Project Theatre.

In May of 1977, the Board hired its first Executive Director, Donald K. Marshall, a local arts patron and graduate of Washington and Lee University. After a short period Marshall selected M.K. Wegmann to be his assistant director and they, as Juliana Harris-Livingstone reported "...together with a staff of 10...plot the course of the center's activities, negotiate grant writing, coordinate the complexities that arise between artists, committees, funding, proposals..."(27). The two skillfully guided the Center for nine years and saw it become a full-scale art institution representing visual arts, video, film, theatre, music, and dance, with a membership of over 3,000. But in June, 1986, Marshall resigned to become director of Le Petit Theatre du Vieux Carre, leaving Wegmann temporarily in charge.

After a comprehensive national search, in January 1988 Adolfo V. Nodal, former director of the Washington Project for the Arts and the Otis Art Institute in Los Angeles, was hired as the CAC's executive director (Director's Correspondence Contemporary Arts Center). During his brief tenure of less than a year, Nodal instituted a re-organization of the CAC's internal

structure in order to focus and consolidate programming under the professional direction of the staff. In the summer of 1988 he hired a new visual arts curator, Lew Thomas. Speaking about the Thomas appointment, the CAC director said," Lew is a true professional who will bring intellectual vigor to the organization...I fully expect that he will provide our visual arts department with high standards and an international perspective" (Roger Green 7). Mr. Thomas, a professional artist with an extensive publications and awards list, previously served as executive director of the Houston Center for Photography.

Under Nodal the CAC closed its doors in order to undergo renovations. As Roger Green states, " When CAC executive director Al Nodal moved here from California, it was with the understanding that a major overhaul of the facility's physical plant would take place" ("CAC unveils ambitious renovation plan" 14). To make the renovations a reality he negotiated a 20-year lease for the Center's home at 900 Camp Street from its owner, Besthoff, with an option to purchase the building. He secured the services of Concordia Architects of New Orleans, who donated the architectual design and construction management services, and he initiated the fund drive for the remodeling of the Center.

In the Fall of 1988, the CAC moved to temporary offices and began a $ 2.5 million renovation of its facility. The Times-Picayune reported, "The Contemporary Arts Center has been awarded a $150,000 federal challenge grant to help renovate its home at 900 Camp St." ("CAC receives grant for renovation" 4). The CAC, with another 67 arts organizations, was selected from among a total of 159 applicants. In order to receive the money the Center had to raise $4 million in matching contributions. The matching money was obtained through a capital campaign which successfully secured important revenues from foundations, businesses and individuals in and around the New Orleans area. For two years programming was conducted in off-site locations, most in cooperation with other organizations.

Nodal resigned his position in September of 1988. With his assistance the board once again undertook a comprehensive national search and Annette DiMeo Carlozzi, former Director of the Aspen Art Museum, was hired as Executive Director in March of 1989. Before beginning at the Aspen Art Museum , Carlozzi had been senior curator at the Laguna Gloria Art Museum in Austin, Texas. Before that she had served in various capacities at the National Endowment for the Arts (Appendix A). She stated in an interview with the

Times-Picayune that the experience helped her understand how the legislative process and federal bureaucracy worked: "It's an understanding that the CAC hopes to make use of as it seeks a major federal grant to help finance renovation of its home at 900 Camp St." (Eggler, "New CAC chief plans to create community forum for ideas" 1).

Through a competition held in 1989, the CAC commissioned ten local artists to collaborate with Concordia Architects on the features design of the new facility. According to an article by John Kemp, "An Air of Rebellion", Concordia architects Wayne Troyer, Rudy Lightell and Steven Bingler (president of Concordia Architects in New Orleans)"... spent four months interviewing staff, coming up with their wish list, and talking to artists to see what kind of spaces they would need" (50). The artists who contributed to the renovation of the Center as integral part of the overall design are, Brian Borello, Lance Brown, Dawn Dedeaux, Tina Girouard, Gene Koss, Martin Payton, Elizabeth Shannon, Keith Sonnier, Steve Sweet and Mario Villa.

The 1990-1991 season saw the premiere of the CAC in its refurbished building. Coinciding with the annual city-wide event, "Art for Arts' Sake", the CAC welcomed

its guests with the opening of three major visual arts exhibitions (supported by a grant from the museum program of the National Endowment for the Arts):

"Robert Cary Tannen REPROspective"

"Paper Architecture: New Projects from the Soviet Union

"Premiere of Artists'/Architects' Collaboration"

II. THE NEW CAC AND THE WAREHOUSE DISTRICT

The renovation of the Contemporary Arts Center was supposed to be part of a long-term plan for the rebirth of the Warehouse District. As John Kemp reported in a CAC publication,

> Something new and vibrant is happening in the Warehouse District. This rapidly developing neighborhood...has become a recognized center for contemporary art...The Contemporary Arts Center's Warehouse District location is another unifying factor of the area's growing persona as an arts center ("A Contemporary Home For The Contemporary Arts Center").

When the CAC began its activities the district was known primarily for its abandoned warehouses, a testimony to the economic recession in what once was a lively commercial sector of the city.

The downtown business district was originally sought as a keystone of the development of the river front and warehouse district. As a result of the real estate development, the building is now surrounded by the finest art galleries and is near the Louisiana Children's Museum. A number of empty warehouses have been converted to residential use to give New

Orleanians the chance to rediscover one of the oldest parts of the city. Restaurants and art-related businesses, new hotels, and other commercial activities were supposed to find new homes in the district but few did and only a few of those succeeded. Although there has being extensive residential development in the old warehouse district, due to the economic recession and more pressing municipal priorities, the area never developed to its full potential.

III. NEW FACILITIES

The Center now has a twenty-year lease on the first two floors of the four-story building at 900 Camp Street. Concordia's original plans included 11,000 square feet of gallery space, two theaters, a screening room, rehearsal and workshop space, dressing rooms, classrooms, meeting rooms, adequate support facilities, art preparation and storage areas and a cafe/bookstore. The facilities are not undergoing any more renovation and planned-for areas such as the cafe/bookstore and studio space are not being developed because of lack of funds. The realization of these concepts was valuable to the Center because, as L.Whitney Hobson states in her article "A Face Lift for the CAC, "

> Having space in which to eat and to relax and read will make the Contemporary Arts Center a place where art and life flow together through the course of the day, not just a sterile gallery experience for dressed-up, night time patrons (12).

Unfortunately, because of lack of money and because the development of the warehouse district was not fully accomplished, the facilities project was put aside and today the "bookstore" space is used for a classroom. Because of the in-house financial difficulties the

space cannot be sponsored by the CAC itself and is up for lease for any outside business. However, because of the location and the lack of pedestrian traffic nobody is interested.

The original plan for the CAC also included the creation of a 250-seat theater with rehearsal and workshop space, green room, and adequate support facilities. Unfortunately none of these plans became a reality and the CAC is now operating its performing arts program out of one of the two much smaller theaters. Only small productions can take place, making the selection of the shows very limited.

The renovated building and the establishment of new facilities are a major advancement for the arts community of New Orleans. However, they also represent major challenges for the CAC. Since the building has been renovated, the Center has had to pay its own utilities and maintenance bills. The opening of the second floor into a two-story atrium caused severe strain on the air conditioning and utility bills have skyrocketed. In the summer of 1991 the air conditioning of the building was shut down for savings purposes, creating an exceedingly uncomfortable environment for employees and visitors. Paradoxically, the renovations took place because the previous conditions were

uncomfortable (the building was dusty, and lacked air conditioning) and today, because of the excessive utility bills, the newly renovated building can be almost as uncomfortable as the old one.

IV. PROGRAMS

Exhibitions

There are four gallery spaces at the CAC:

-Shell Oil Company Foundation Gallery

-Entergy/Louisiana Power and Light Gallery

-Lupin Foundation Gallery

-DDD Gallery

Because of the large areas furnished by the original structure of the warehouse, the galleries, when needed, are segmented and structured by the use of movable walls.

The renovation of the space gave the Center more choices regarding exhibitions; more ambitious shows in both size and concept are now possible. The CAC has no permanent collection; most of its exhibitions are traveling shows or works borrowed from other galleries, institutions, private collections, or the artists themselves.

Exhibits are usually on view from four to eight weeks. In the Spring of 1992, while the intern was at the Center, the following shows were installed:

- Feb.1 - Feb.8

"The Art of Italian Furniture" - (DDD Gallery).

-Feb.22 - March 7

"Mostly Big: Abstract Painting in New Orleans" (Lupin Foundation Gallery).

"Talking Pictures: John Gutman's Photographs from 1930's through the 80's (DDD Gallery)

"Fragments from the Everyday: Robin Levy conceptual artist" (Entergy Gallery)

-Apr.12 - May 24

"Art's Connection"- End-of-the-year exhibition of children's artwork (DDD Gallery).

-Apr.25 - June 28

"Seven Artists: Aspects of Contemporary Japanese Art (Atrium, Entergy and Lupin Foundation Galleries)

The exhibition season usually begins in October with the event **Art for Art's Sake.** This premier event was originated by Don Marshal, first director of CAC. Elisa Turner states, "He persuaded all the surrounding galleries to coordinate their openings, believing that a night of gallery-hopping would make art exhibits much less intimidating to novices" ("Taking The Lead", Southern Accent. Oct. 1990: 38-42). For more than ten years galleries on Magazine Street, in the French Quarter, and increasingly in the Warehouse District have timed their fall openings to coincide with the CAC's exhibition of Louisiana art. Today more than 7,000 people spend the evening walking from gallery to

gallery to conclude their "pilgrimage" at the Contemporary Arts Center for a wrap-up party.

Education Programs

In 1982, an education department was created to expand opportunities for children and for the professional training of young artists. "Artists' Studio Days" is designed to expose school children to the visual arts, theater and music world through day-long workshops. Each year this program serves more than 6,000 children from New Orleans school districts. In a typical day the students arrive at the Center around 9:30 and they are divided into three groups. Each segment consists of one hour spent in a workshop with a visual artist, theater performer, and a musician or a dancer. As stated in the CAC publication Nuts and Bolts, "...The hour-long session with each of the different artists offers students a variety of means for creative expression through both group and individual activities" (6).

The CAC is also a co-sponsor of "Arts Connection". This program forges partnerships between artists and educators by placing visual and performing artists in the classroom with teachers at 34 schools. The artists-in-residence help the children develop arts

projects which, after being evaluated, are exhibited in the galleries of the CAC.

Performing Arts

The CAC's performing arts program includes theater productions, and music and dance concerts, as well as interdisciplinary projects. The CAC is committed to encouraging the development of new and original work. The Center presents artists on tour and local talent, and is the patron of an annual new play competition dedicated to the development and support of new and original work.

While the intern was at the Center,"The Urban Bush Women", a successful three-month-long residency, was sponsored by the CAC and the Ford Foundation. The performing group, originally from New York city, culminated their residency with a series of six concerts that took place in the CAC's Freeport-McMoRan Theater.

V. MANAGEMENT STRUCTURE

Fiscal Structure

The Contemporary Arts Center is a non-profit organization. In 1989 the fiscal structure was stabilized. From 1989 to 1992, the Center was supported in part by the Louisiana State Arts Council, the National Endowment for the Arts (NEA), the Downtown Development District (DDD) and the City of New Orleans which together provided about 25% of its total budget annually. Additional financial support was gained through ticket sales, refreshments, etc. (approximately 20% of the total), donations by corporations and foundations (35%), and memberships (20%).

In 1992, allocations of funds changed. Because of the financial cutbacks by the NEA and on the local level, no financial assistance was provided by the DDD, and the CAC had to expand its sources of local sponsorship. Since 1989 the CAC's corporate contribution has doubled.

Governance

The governing structure is comprised of a fifty-member Board of Directors, which is divided into nine sub-committees: Executive, Finance, Capital Campaign, Building, Arts Policy, Fundraising, Nominating, Special

Events, and Long-Range Planning (Appendix B and C). Reporting directly to the Board is the Executive Director, who oversees all operations of the Center (Appendix D).

The staff is comprised of the following divisions: Public Relations, Marketing, Development, Visual Arts, Education, Performances, Theater, Artistic, Music, Production, Accounting, and Operations (Appendix E).

VI. OLD vs NEW MISSION

The CAC mission statement in force since 1989, reads:

> **"...Dedicated to high artistic standards, the CAC is committed to encouraging the development of new and original work. Vital to the cultural life of the community, the CAC promotes the work of local, regional, national and international artists for the benefit of its diverse audiences".**

In November of 1991, the Board of Directors of the CAC met during a retreat in order to, in the board's words, "...Redefine its mission and discover, build and challenge potential audiences and artists (Appendix F). As a result of the retreat the new mission statement reads:

> **"Dedicated to exploration and alternative perspectives, the CAC offers a forum for dynamic exchange among communities and artists of all disciplines"**

The mission of the CAC has changed; it has become broader without defining promotional fields (local, regional, national and international) which allowed the Center to be open to "anything". Specifically open to new patrons and markets (corporation sponsorship) that can help the Center financially and can bring the kind of public that could eventually become a future "clientele." Corporate

sponsorship brings in crowds, but even though supporting the arts is a good business it can also become a danger to the institution. It is unlikely that a corporation will ever sponsor a radical and political art (e.g.,Hans Haacke); if the Center gives in to corporate "control", it could mean loss of the freedom that an alternative space can provide and submission to the rules of sponsorship. The process become a commitment to the sponsors and not to the artist. Sponsoring temporary art exhibitions becomes a device for promoting corporate interests, as Brian Wallis points out in his article "The Art of Big Business",

> For a corporation to structure and promote a coherent value system requires a certain control of information and deliberate constitution of representations. Thus, the selection of exhibitions as well as the presentation of them through advertising, press release...is crucial (29).

Most corporate sponsors finance exhibitions that usually are safe or, as Wallis describes, feature "uncontroversial subject matter" (29). This can lead to the exhibition of generic shows, which are far from the original scope of the Center. The new mission statement has not yet replaced the old one, but, as Carlozzi told the intern in an interview, the old mission is not appropriate any more. The change of mission reflects a change in how the Center perceives its

audiences and the community. There is a sense that too many people feel excluded, and there is a need to achieve maximum use of the building. The CAC wants to attract larger audiences in all art forums. As Carlozzi herself stated,

> What I'd like to see is for the CAC to become a community forum for new ideas...I want everyone to feel the center is a place to come and dip into, to use as...a public-library (Eggler 1).

With the new building the spontaneity of the "alternative" center did not fit anymore; therefore, there was a need and desire to extend to new patrons and markets.
Corporate sponsorship is usually directed toward larger, more visible institutions, as the CAC is today. The Center needs to keep integrity and clarity in its purpose. In struggling to keep the Center going, there is a chance that the CAC, by searching for new and more "powerful" patrons, will forget its original purpose. Money concerns will eventually take the place of service.

One attribute of a "well-managed museum," according to Stephen E.Weil, is "... the capacity to resolve issues related to the diversity of its present and potential staff and markets by continually renewing and, where necessary, modifying its practices and programs" (71). Every organization has to decide how broadly to define its

constituency. The decision has ramifications for programs, activities, budget, staff size, and structure. As Thomas Wolf writes, "Broad involvement of its public at all levels of operation is absolutely necessary to achive effective non-profit administration" (15). The CAC must extend its arm to a broader public and art sources outside the stagnant economy of the state to be able to live up to the expectations outlined in its mission statement. Yet as its scope becomes wider, the Center begins to lose the flexibility that made it an alternative space in the first place.

VII. PURPOSE AND GOALS

The CAC has made an attempt to update its mission statement while allowing its goals and purposes to remain the same in service to a racially mixed and culturally eclectic community. The Center is located in an economically depressed area where political influence often determines the course of both cultural and educational affairs. All of these are considerations the CAC keeps in mind when determining both budget and exhibition policy.

The new facility and the variety of programs point to an art center that serves the area, offering a broad range of contemporary arts, with an emphasis on that which is alternative and unavailable in the traditional museum setting.

Specifically in 1989 the Center stated its goals as follows:

1.) To foster awareness of new ideas by creative people in all of the contemporary arts.

2.) To provide exhibition and performance space for artists pioneering in their respective fields, and those who would not otherwise have a place to show their work.

3.) To provide a means of public access to a wide spectrum of contemporary arts (Nuts and Bolts).

VIII. CHALLENGES/PROBLEMS

The challenges to the Contemporary Arts Center of New Orleans are those which face any comparable museums or non-commercial galleries in today's fast-moving society. Budgetary problems, fund raising, personnel turnover, the relationship between staff and Executive Director, and contribution of Board of Directors are on-going challenges to the efficient management of the non-profit institution. Specifically the CAC faces:

Fiscal Management Problems

One of the most important positions in a non-profit organization is that of Business Manager, usually overseeing a fiscal officer. This position is even more important for arts organizations which usually are borderline economic activities and have no room for error. Since the beginning of the CAC, fiscal activities have been supervised by a bookkeeper. The fiscal process was handled with insufficient professional supervision, creating part of today's financial problem for the Center. For example, the CAC is still paying outstanding bills from the old building.

Personnel Turnover

Since the opening of the new facilities the staff has had to be reduced to a minimum, as have been the working hours for those who remained. In the summer of 1990 it was necessary

to send most of the employees home for a week because there was no money to pay their salaries. The contracts originally set at twelve months went to eleven last year, then down to ten in 1992. This important cut put great strain on some employees.

While the intern was at the CAC the Volunteer Coordinator position became vacant. Because of the lack of funding this vital position was not filled and the responsibilities were apportioned to other departments, creating more tasks for the employees and discontent among the volunteers because of the lack of guidance and organization. The position is now filled by a part-time volunteer.

As of October 15, 1992, Peggy Outon, the Director of the Development Department, will be leaving. She was originally recruited by the new Executive Director of the CAC, Annette Carlozzi, and has had extensive experience in fund raising. The Development Director works closely with the board members and staff to determine fundraising goals and to create a realistic plan that will enable the organization to undertake challenging projects. Since Mrs.Outon arrived at the CAC the contributions have doubled. If the CAC does not fill this position as quickly as possible the Center could find itself in even deeper fiscal trouble.

Education Program

The education program is active and the attendance is very high (schools have to make reservations months in advance) but because of the lack of space the program cannot be expanded. At present the only classroom available for the children to use to make art is the cafe/bookstore area, which is inappropriate. There are no desks or seats for the children to use, nor is there any wall space. Other spaces used by the program are the small theater (100 seats) and the rehearsal hall on the second floor, which is also used as a dance studio.

Mailing List/Volunteer List

Each department at the CAC has its own mailing list, and while the intern was there the Visual Arts Department and the Volunteer list were both outdated. Since the Volunteer Coordinator left there has been a volunteers mailing list which is passed from department to department when needed. However when the intern tried to use it, it was not very helpful. There is supposed to be a computer generated list on a disk that one of the volunteers had created but it could not be located.

The Visual Arts Department mailing list program was non-functional for a while and there was little done to it. Only one person in the department knows how to use the

computer program, which makes things difficult because that person is part-time and not always available.

Building Accessability

The new building is still not easily accessible. There is now a fee of five dollars to visit the galleries, and to go to the office areas everybody has to be announced. The area surrounding the building does not have pedestrian traffic, and the parking situation has not improved (only a few metered parking spaces are available on St.Joseph St.). Unless there is an exhibition opening there are no more than ten visitors at one time in an avarage day. All these factors tend to isolate the building and prevent the facility from being integrated into the community as it should.

IX. INTERNSHIP

The internship took place in the Visual Arts Department, from January to May, 1992, under the supervision of curator Lew Thomas.

Work on the following projects was completed by the intern:

OPEN STUDIO IV - April 4 & 5, 1992

ARTIST-CURATED SHOW - June 6 - July 4, 1992

DISCOVERING COLUMBUS - October 3 - November 22,1992

OPEN STUDIO IV - April 4 & 5, 1992

"Open Studio" was first created in 1988 under the directorship of Al Nodal as a continuation of the CAC's programs while the Center closed down for renovations. "Open Studio", originally took place over two consecutive weekends, but in 1992 consisted of only the weekend of April 4th and 5th.

This year the Open Studio was part of the New Orleans Fine Arts Festival, organized by the New Orleans Arts Association to focus attention on the visual arts in the city. Actually this activity did not go as planned because the Center did not receive any help from the Arts Association and the event conflicted with the schedule of the Fine Arts Festival, creating confusion and diverting participation from Open Studio IV.

Among the specific duties of the intern was the creation of a brochure and a map, and the coordination of formal and informal tours of more than 80 artists' studios located throughout the city. The Open Studio activities were organized into four phases:

Phase 1 - The intern's first responsibility was to create a brochure, "Call for Entries", to send to the art community. The brochure had to include eligibility requirements, an entry form for the participant to return to the Center with a black & white photograph (to be used for publicity purposes), and a deadline for returning the form. In 1991 the CAC was able to use the services of a professional printer for the job, but in 1992, because of lack of funds, the brochure had to be produced in-house. For that purpose the intern learned a data base graphics program, EXPRESS, that gives the user creative alternatives (different font and graphics options). After a lot of cut-and-paste the piece was ready to be sent. The intern used the K&B facilities to make 1,200 copies of the brochure. (K&B has agreed to provide paper and use of their commercial copymachines for small jobs).

Since the volunteer coordinator had left the position, the intern was in charge of locating volunteers to help with the mailing. Because of inexperience and because the volunteer list was not updated, the intern was not successful in

finding outside help. However, with the cooperation of the assistant curator and another intern from Tulane University the "Call" was sent out on time (Appendix F).

Phase 2 - Eighty-two artists/studios responded to the call for entries. After receiving all the forms with information regarding the artists, the intern worked in cooperation with the Marketing Department to create an insert for ARTICLE, the CAC publication, giving an alphabetical list of all the names and addresses of the artists and studios. The insert was also to include photographs of some of the participating artists and their work (the intern was in charge of the selection of photos) and a map of the areas where the studios are located to help people who wanted to tour studios on their own. The insert further provided information about how to purchase tickets for the "celebrity" guided tours. The intern, in cooperation with the Marketing Department, made arrangements for a mini-bus provided by New Orleans Tours to be available for the guided tours. The creation of the map was a difficult and tedious task. Since the list had to be in alphabetical order and because late entries were accepted, every time someone new was to be added the whole map had to be changed (Appendix F).

Phase 3 - The intern prepared a packet for each participating artist. Each packet contained:

-Balloons with the CAC logo to be displayed prominently at each studio as part of the program.

-Camera-ready art for an Open Studio postcard; each artist had to assume responsibility for postcard printing and mailing.

-An evaluation form to be sent back to the CAC after the event, including a survey of how many people attended, an assessment of how the CAC publicity helped, and the artist's comments on how the CAC can help to make the Open Studio a better event for the artists in the future.

Phase 4 - The intern was responsible for organizing the after-the-event party for the artists, held at the CAC. The party was scheduled for Sunday from 6 -9 p.m. Since the budget for Open Studio IV was almost non-existent, it became necessary for the intern to search for donations of food, beverages, and music. In cooperation with the Development Department the intern made some successful connections:

-Mulates Restaurant donated Jambalaya for 100 people;

-Back to the Garden Restaurant donated salads and dressing;

-Gallery I/O donated four cases of "Rattle Snake Beer";

-Intern's boom box provided music.

For this event the intern used the volunteer list and, after making twenty phone calls, secured ten committments. Of the ten, five volunteers actually participated to perform the

myriad of small tasks which are necessary in a project like this.

Attendance at the party was lower than expected, partly because it was right after the end of the event and many participating artists were too tired to attend. The previous year the "after" party had been held at an artist's studio and the CAC provided the food and beverages, but this year nobody offered the space. The more intimate studio party is probably more comfortable for many artists.

ARTIST-CURATOR EXHIBITION - June 6 - July 5, 1992

Through an open "Call" to the artists in the New Orleans area in 1992, the first artist-curated show was held. By sponsoring the exhibition the CAC expected to be a forum of new ideas, giving artists an opportunity to curate their concept to be shown in the CAC's space. The intern was project coordinator, and the first responsability was, as for Open Studio IV, to create a "Call for Entries" brochure to send to the art community. The brochure had to include eligibility requirements and gallery dimensions. The CAC provided two gallery spaces, the Shell Oil Company Foundation Gallery and the Entergy/Louisiana Power and Light Gallery. The entry form had to be returned by March 31, accompanied by a written proposal and (if available) supporting slides to be included in the proposed show.
Also included in the brochure was information relative to:

-$250 miscellanous fees, responsability of the CAC.

-$250 curator fee, also the responsability of the CAC.

-Pertinent information regarding installation's week, June 1-5

-Dates of exhibition - June 6-July 5

The intern sent out 1,200 "Calls", but only three artists responded. Lew Thomas chose Thomasine Miller, an artist pursuing her graduate degree at Tulane University. Miller's proposal consisted of the artist's interpretation to a poem written by Cynthia Wakeley "Impostorphobia". The poem involved the concept of what we become and the meanings of the stereotypes that people acquire in life. Twenty artists, ten females and ten males, were invited by Miller to participate in the show (Appendix F).

The intern's function was to be a liaison between the artist/curator and the Center, providing everything necessary to make the event a success. Miller was in charge of the invitations and, after a few brain-storming sessions she and Wakeley decided on the design and found a printer who could print the piece at a reasonable price.

The intern provided two volunteers to help mail the invitations out on time. She also assisted Miller in the installation of the show and the organization of the opening. The curator requested that the intern provide a piano for the opening. For live entertainment, Miller

invited several NOCA students to perform through the evening. The same night Wakeley read/performed the poem.

DISCOVERING COLUMBUS - Oct.3 - Nov.22, 1992

This event was part of the Louisiana Artist's Forum. The intern was in charge of preparing the "Call" to be sent out at the end of July (after the internship had ended). The CAC invited the artist to express his/her views on what Columbus represents and an interpretation of the encounter between the Europeans and the natives of the Americas. The "Call" had to emphasize that the CAC welcomed any interpretation of the subject in any medium. As Lew Thomas stated, the CAC wanted "...to provide a forum for expression and resolution of the ideas and emotions that have emerged during the quincentenary" (Jackson El). The intern used the EXPRESS program to set up the brochure. "Discovering Columbus" will be one of the three shows opening the season as part of Art for Arts'Sake (Appendix F).

Evaluation

The coordination of Open Studio IV and the Artist-Curator show were a complete learning experience for the intern. Both jobs required interaction with all the departments in the organization, including the Executive Director, Marketing, Developement, Fiscal, and the Visual Arts. This provided a complete experience and the intern was able to

deal with all the aspects involved in organizing an event in a non-profit organization. The fact that funds were extremely limited made things more difficult but challenging. The intern learned new computer programs that broadened the experience even further.

For the most part, the intern's experience was a positive one. However, there were several negative aspects, particularly in Open Studio IV. The Visual Arts department's artist/galleries mailing list has not been updated for a long time. Apparently the computer program was not functioning for a while and even though everybody in the department knew about the problem, nothing had been done. When finally the program was fixed, the list was needed in order to send out the Open Studio mailing but nobody made a proof list to check that the addresses were current. The only person capable of doing so was the assistant curator and, because of lack of time, this important step was overlooked.

After the Open Studio mailing was out and after the deadline for entries was past, the intern heard from other staff members of the CAC that some people had not received the information and were offended. The intern, as the program coordinator, found herself dealing with a lot of discontent from the art community and also had to deal with a few embarrassing situations. For example, although Thomas Mann,

gallery owner, established artist and board member, never received an application for Open Studio IV, he was asked to donate beverages for the Open Studio party. He kindly agreed to the request but also asked why he had not been invited to participate in the event. This incident called attention to the malfunction in the mailing list program of the Visual Arts Department. This lack of currency in record keeping eventually reflected on all aspects of the Center. The intern sent out letters of apology on the behalf of the Center (Appendix G).

Because of the severe cut in funds and because the funds were not properly allocated the intern ran into other problems:

- Since the intern had to use the K&B copy machines, the quality of the printing material to be sent to the artists was poor and the intern received some complaints from the art community.
- In 1991 the Open Studio III publication was separate from the CAC's newsletter. It was in a magazine format similar to the Lagniappe and it was distributed three weeks ahead of time. In 1992 the Open Studio IV publicity piece was an insert in Articles, the newsletter whose distribution had also been reduced. The April/May/June (usually the newsletter covers only two months) edition came out only the

weekend before the event, making public awareness and participation very thin.

-The "celebrities" tours are advertised in Articles. Because of the tardiness of the newsletter's distribution this year the interest in the tours was very low and both tours had to be cancelled.

-In 1992 artist participation in the event increased from sixty-five (Open Studio III) to eighty-two artists.

But the after-event response, the evaluation form, appears to have decreased in terms of participation. This year the intern sent out eighty-two evaluations and only ten were returned, compared to the last year when over thirty artists responded. The evaluation form is a very important tool for the improvement of the program. It is a way for the artists to have an input in the changes that could make this community activity a better experience, but apparently the interest was very low.

X. RECOMMENDATIONS

The CAC's exhibitions and programs are of respected quality, and receive good reviews from the local/national media, along with strong support from the community. The remodeling of the Center has certanly given a lift to the life of the contemporary arts in New Orleans but, operating at its present capacity, the CAC remains an institution in transition. The expensive renovations on top of the old unsolved fiscal situation may be said to have caused more problems than they solved. But the Center has to face the future and solve the major problems that prevent it from being a "truly" successful institution. The intern makes the following recommendations for improvements in the CAC operation:

Create the Position of Fiscal Director

The Center needs to search for a Fiscal Director, ideally a bank president or someone with financial expertise who would offer his/her services to the Center as a contribution to the community.

The CAC must develop a long-term fiscal policy with provisions for contingencies. This policy should provide not only for a balanced budget in the present, with its major priority being the retirement of outstanding debts, but also provide for future fiscal management. Because of its financial problems the Center has been having mainly shows

that are sponsored by corporations or Cultural Foundations. It should continue to do so until the financial situation is much stronger.

Expand the Rental Building Program

Because of the NEA cuts, the CAC had to look for alternatives for funding. Already receiving more corporation money, the CAC needs to extend its rent-the-building program. Corporate managements recognize the cultural and public relations value of supporting an art organization. By underwriting such programs as the Italian Furniture Show, a business or a foundation can identify and associate itself with the artistic and cultural values of the CAC without impinging upon the fundamental freedom of the institution to provide for alternative exhibitions.

While the intern was there the Italian Trade Commission sponsored an Italian furniture show. The event was successful, and the Commission and the corporation indicated interest in using the CAC's space again in the future and also showed interest in becoming an active sponsors of the Contemporary Arts Center. The Center with its "new" mission made corporate sponsored shows a welcome possibility, and by welcoming corporations the CAC can also keeps its doors open.

Create New Summer Schedule

Since the summer is an off season, to cut costs the CAC should go back to its pre-renovation original schedule. The Center should only open from September through May until it can function without putting the employees and the visitors in an uncomfortable situation.

Create a Capital Campaign for Education Programs

Because most of the money generated from the education program is put back into the CAC general budget they cannot raise money to furnish the space allocated in the original plans. Therefore, the CAC needs to create its own capital campaign in order to eventually lease and utilize some of the third floor for classroom space and studios. The program needs new and better space and more materials to create an inviting and educational atmosphere for the children and the instructors.

Restore a Full Time Volunteer Coordinator Position

The CAC needs to put more emphasis on the volunteer program. Volunteers are an important key to non-profit organizations not only because they help relieve the staff of some of the tedious work but they could be instrumental in helping the organization raise money.

The Center needs to create a computerized list of volunteers. Right now an outdated list is being used at the Center, making contacts with volunteers somewhat difficult. Since volunteers receive no wages the Center should pay

special attention to them, keeping in mind that the best volunteer/staff relationships are built on mutual trust and respect.

Revise and Update In-House Mailing Lists

Every Department head should make it a point to revise his/her list every month. This process should be mandatory because the mailing list is the most important communication tool of an arts organization. An organization wants its public to be pleased and supportive; by not updating the lists many people can be ignored and may take it very personally. Non-participants, those who have moved away, and incorrect addresses should be eliminated from the lists.The CAC needs to tighten up its supervision over details which can give the Center a bad reputation. A more centralized data processing system overseen by a department (e.g., Development) is needed. With a master list departments can exchange data, a more functional and effective method than the current variety of lists used by the Center.

Create a Parking Space

The parking situation is a big problem that needs to be faced. The CAC should to be more accessible and today the lack of parking space severely restricts attendance. The CAC needs a long-term plan to create/buy a parking area. A more accessible building can bring in more people, and encourage them to stay in the cafe' after viewing the arts.

Improve Open Studio Event

Open Studio is a community event that was created to keep continuity in the CAC's operation even when the doors were closed. The Center's renovations are mostly over but the Open Studio program is now a CAC tradition. The Center needs to plan ahead for this event and allocate the appropriate funds to make it a successful experience.

Specifically:

- The CAC should include enough money to hire a professional printer to handle all the material involved. This is a detail that reflects on the CAC professionalism.

-The mailing list should be updated as often as possible, and more than one person in the Visual Arts Department should know how to operate the program.

-The Open Studio advertisement should go back to the previous format, a separate publication to attract more attention and give specific details concerning the event. An insert as part of the CAC publication Articles can be easily overlooked and forgotten.

-The "celebrity" tours should be advertised a month ahead of time, and the search for "celebrities" should also take more planning. The Center should not just settle for last minute available persons. The tours are an educational tool that the CAC makes available to the public and they should be treated as such.

-The "after the event" party should, if possible, take place at an artist's studio. The location fits better with the concept of the Open Studio event.

-The evaluation form should be send out after the event to get an immediate and constructive response from the participants. CAC should put more stress on the importance of the response. The evaluation letter is a tool in the hands of the artists. Only by expressing their opinions can the CAC make changes and better the program.

Revive Community Programs

Even with the new space, CAC can not accomodate every artist in the New Orleans community, but it does have a responsibility to reach outside its walls and into the community. When the CAC building was closed for renovations (1988-89), the Center sponsored some of its most innovative programs outdoors. For instance,

"Streetworks" - a public art project wherein four Louisiana artists created temporary public art works throughout the warehouse district;

"Introductions" - sponsored by local commercial galleries, provided an evening of coordinated gallery openings showing the work of new and emerging artists;

"Off the Walls: Art in Transit" - city wide exhibit sponsored by the New Orleans Women's Caucus for Art and curated by Lew Thomas, produced two-dimentional artworks to

be mounted on buses and streetcars, as well as stop signs and billboards all over the city (Green. "CAC unveils ambitious renovation plan" 14).

Since the renovations the Center has discontinued such community outreach programs (the only ones still operating are "Art for Arts' Sake" and "Open Studio"). The CAC could continue to present certain exhibits on the inside while conducting parallel programs on the outside, keeping the bridge with the arts community stronger.

XI. CONCLUSION

From the beginning the New Orleans Contemporary Arts Center was a grass-roots project. No one could have envisioned the present Center as it now stands in its new location, renovated at the cost of more than $5 million. But when all these sophisticated changes took place something else happened: the CAC became an establishment with an annual budget approaching $1 million. In a given year it aspired to reach about 55,000 people through a total of 250 events. With this extended evolution the Center lost part of its purpose and had to become something other than that envisioned in its original mission statement It is a problem Joan Jeffri has described:

> Those groups that were created as alternative may, through institutionalization, suddenly become part of the establishment, denying their original reason for existence and moving farther and farther away from the concept of the artist as participant in the organization and toward the position of the artist as employee (201).

As each "alternative group" decides to expand a management change is necessary. The original management consisting of friends and colleagues is no longer adequate. There is a need for change for effectiveness. The CAC went from what Juliana Harris-Livingston called "...a very democratic

picture...with committees for every art-related event imaginable" (27), to a centralized many-faceted organization. The committees were made up of local artists, educators, critics and administrators who felt that their participation in the art decisions was an important tool for the art community.

In 1981 Don Marshal, at the time the director of the CAC, stated, "We didn't want to establish an institution where all the decisions were made by one director. We have committees for everything"(Harris-Livingston 27). Today there are no more community committees, and the CAC has a structured professional staff and an Executive Director who has ultimate control over all decisions and speaks for the institution on a day-to-day basis. As Jeffri notes, "What begins to emerge, then, is a different company, one that may retain the same name and even the same kind of work, but that no longer resembles the original group"(201).

The CAC was created in order to provide an alternative to the established art museum, the New Orleans Museum of Art (NOMA), which emphasizes mainstream and more traditional art. NOMA has an educational and historical responsibility toward the community and can not take care of all the needs of the arts community. As NOMA curator Fagely stated "... the museum could never accommodate everyone's wishes. The

CAC has relieved that burden to some extent" (Harris-Livingstone 27).

With the expansion of an organization a certain bureaucratization follows. Not everyone can walk into the CAC and show his/her works. The Center has developed a formalized organizational structure and selection process. The shows' schedules are made one year ahead, which leaves very little space for improvisation. The artist has to go through a selective process that makes the Center unreachable for a large majority. What is starting to happen and what Phil Patton pointed out as a problem is "...providing... first-time show may start to be de-emphasized as the push to discriminate increases"(89). The process started to change when the new visual arts curator, Lew Thomas, arrived at the CAC in 1988. He belives that until then the CAC had placed excessive emphasis on survey and theme shows and, "in place of such shows he wants to mount more throughtfully 'structured' exhibits that demonstrate mental evolution...and make viewers more aware of what's actually happening within each work" (Green, "Thomas bring new philosophy to CAC").

Robert Tannen, one CAC founder, believes that New Orleans is ready for another contemporary center. He agrees that CAC has come a long way, but he belives that,

> New Orleans still needs the kind of space the original founders of the CAC had envisioned - a spacious and empty 'black box' building where young contemporary artist can show or perform without the formalities and structure of a developed institution (Kemp 96).

Maybe the city is ready for a new 'alternative space' but can it be just that? Can the organizers pass up all opportunities to obtain governmental money and reject the scrutiny that public money brings? This new space has to be what Julian Pretto, founder of the Fine Arts Building in New York, describes as an entity with "no formal existence...a nonprofit hobby, a philanthropy" (Patton 88).

With a stagnant economy and the inflation steadily rising, the CAC continues to keep its doors open. After the renovations and the recruiting of the new director in 1989, the revaluation of its mission was almoust a mandatory step. The Center has changed; it has become an institution and is functioning in a more complex way, relying, not only on its community support, but also on new and bigger sources (i.e. corporations, federal funds).

Nevertheless, the CAC remains a very stimulating Center, and even though these are hard times for the arts all across the country, the spirit in the New Orleans art community is not a negative one. "There is a sense of hope and accomplishment

that eclipses anything we have seen in the last decade, a determination to survive, to find new solutions" (Esolen 13).

The Center is definitly surviving the changes and under the guidance of Carlozzi the Center might develop successfully. She states, "while others around the country are heading into the worst of times for the arts, we here in New Orleans could be heading into some of our best times" (Esolen 13).

Appendix A.

Executive Director Resume'

ANNETTE DIMEO CARLOZZI
1310 Arabella Street
New Orleans, LA 70115
(504) 899-5037 (h) 523-1216 (o)

PROFESSIONAL EXPERIENCE

Executive Director, Contemporary Arts Center, New Orleans, Louisiana, March 1989 - present

Director, Aspen Art Museum, Aspen, Colorado, November 1986 - February 1989

Senior Curator, Laguna Gloria Art Museum, Austin, Texas, October 1979 - October 1986 (and Acting Director of Development, May - July 1986)

Project Coordinator, Art in Public Places, Visual Arts Program, National Endowment for the Arts, Washington, D.C., July - August 1979

Project Coordinator, National Art Bank Study, National Endowment for the Arts, Washington, D.C., January - April 1979

Arts Management Fellow, Visual Arts Program, National Endowment for the Arts, Washington, D.C., October - December 1978

Rockefeller Foundation/National Endowment for the Humanities Fellow, Walker Art Center, Minneapolis, Minnesota, September 1976 - September 1978

EXHIBITIONS ORGANIZED

"Peter Saul," AAM and national tour, 1989-90
"Sculpture/Aspen '88," AAM, 1988
"Latitudes: Focus on Chicago," AAM, 1988
* "Third Coast Review: A Look at Art in Texas," AAM and regional tour, 1987
"Robert Wilson: Drawings for the Stage," LGAM, 1986
"Outdoor Sculpture by Texas Artists," LGAM and statewide tour, 1986-87
"Sculpture Project: Linnea Glatt and Dalton Maroney," LGAM, 1985
"Tradition and Innovation: Decorative Art by Castle, Chihuly, Paley, and Woodman," LGAM, 1985
"Figure It Out: Exploring the Figure in Contemporary Art," LGAM, 1985

Carlozzi

* "New Works by Austin Artists," LGAM, 1984
  "Patterns," LGAM, 1984
* "Luis Jimenez," LGAM, 1983-84
  "Sculpture Project: Jesus Bautista Moroles," LGAM, 1983
  "Invention: Designs by Buckminster Fuller," LGAM and the Carl Solway Gallery, 1983
  "Focus on Austin Photographers," LGAM, 1983-85 series
* "New Works by Austin Artists," LGAM, 1983
  "Sculpture Project: Texas Invitational," LGAM, 1983
* "New Works by Austin Photographers," LGAM, 1983
  "Sculpture Project: James Surls," LGAM, 1983
  "Panorama Photographs by E.O. Goldbeck," LGAM and the Photography Collection, Humanities Research Center, the University of Texas at Austin, 1983-85, statewide tour
  "Touch With Your Eyes, Feel With Your Mind: Surfaces in Contemporary Art," LGAM, 1983
  "Sculpture Project: Clyde Connell," LGAM, 1982
* "Rafael Ferrer: Impassioned Rhythms," LGAM and national tour, 1982-83
* "New Works by Austin Artists," LGAM, 1982
* "Five on Fabric: Kushner, MacConnel, Pindell, Samaras, Schapiro," LGAM, 1981
* "Three Photographers: Barboza, Callis, Pfahl," LGAM, 1981
+ "New Works by Austin Artists," LGAM, 1981
  "Sculpture Project: Nancy Holt," LGAM, 1981
  "Los Colores del Cambio: The Colors of Change," LGAM, 1981
"Hammers in Hand: Weigl Family Iron Works," LGAM, 1980
  "Sculpture Project: Elyn Zimmerman," LGAM, 1980
+ "New Works by Austin Artists," LGAM, 1980
# "Tierra, Familia, Sociedad: Amado Pena's Themes," LGAM, 1980
  "Maria Nordman/Texas," LGAM, the Fort Worth Art Museum and the Dallas Museum of Fine Arts, 1980
  "Paulina van Bavel-Kearney: Recent Clay Works," LGAM, 1980
  "Ann Matlock: Weavings and Watercolors," LGAM, 1980
  "Austin/Houston Exchange," Women and Their Work, Austin, 1980
+ "Dan Flavin: Fluorescent Light Installations," LGAM, 1979
  "Gene Davis: Recent Paintings," Walker Art Center, 1978, assistant curator
  "Photography: Jan Groover and Mike Manzavrakos," WAC, 1978, assistant curator
  "Press Photography: Minnesota Since 1930," WAC, 1977, assistant curator
  "Process and Perception: Drawings by Four West Coast Artists," WAC, 1977, assistant curator
  "Morris Louis: The Veil Cycle," WAC, 1977, assistant curator

* Wrote and produced exhibition catalog
+ Wrote and produced exhibition brochure
# Edited and produced exhibition catalog

ADDITIONAL PUBLICATION

Writer:

50 Texas Artists, Chronicle Books, San Francisco, 1986
American Images: New Work by Twenty Contemporary Photographers, McGraw-Hill, 1979, writer/interviewer/assistant editor
"Concentering," essay for catalog of Mignon Faget designs, 1990
"Introduction," K&B Corporate Art Collection, catalog of the permanent collection, 1989
"Exhibition Review," Texas Sculpture Symposium catalog, 1987
"A Trade-Off for Austin's Artists?", article in American Federation of the Arts Quarterly, Fall 1986
"James Surls: Visions 1974-1984," book review for Texas Association of Museums Quarterly, Fall 1985
"Luis Jimenez," catalog essay reprinted by the Alternative Museum, New York City, in their exhibition catalog Luis Jimenez, 1984
"Robert Smithson," brief review in Art Express, March/April 1982
"Public Art in Minnesota," article in Architecture Minnesota (AIA Journal), September/October 1979
"Introduction to an Experimental Project," exhibition review in the Minnesota Artists Exhibition Program catalog #1, Minneapolis Institute of Arts, 1978
"Calder's Universe," exhibition brochure, Walker Art Center, 1977
Three narrated slidetape productions for the Information Room at Walker Art Center, 1977-78

Editor:

Inside and Beyond: Photographs by Joanne Leonard, LGAM, 1981
Emerging Texas Photographers, LGAM, 1981

GRANTS RECEIVED

Aspen Foundation, 1989. One-year support for expanded education programs: $25,000
National Endowment for the Arts, 1988. Exhibition support for "Latitudes": $15,000
Institute for Museum Services, 1988. General operating support for the Aspen Art Museum: $53,000
W. Alton Jones Foundation, Charlottesville, VA, 1987. Two-year exhibition support for the new exhibition series, "Latitudes": $50,000
Aspen Foundation, 1988. One-year support of expanded education programs: $25,000
Colorado Council on the Arts and Humanities, 1988. One-year support for exhibition program: $12,000

Aspen Foundation, 1987. One-year support of expanded education programs: $38,000
National Endowment for the Arts, 1987. Exhibition support for "Sculpture/Aspen '88": $30,000
Colorado Council on the Arts and Humanities, 1987. One-year support for exhibition program: $4,800
Art Matters, Inc., New York City, 1987. Support for performance art series, "Brave New Works": $2,500
Trammell Crow Companies, Austin, TX, 1986. Exhibition support for "Outdoor Sculpture by Texas Artists": $32,220
Texas Commission on the Arts, 1986. Exhibition support for "Outdoor Sculpture by Texas Artists": $10,000
National Endowment for the Arts, 1985. Exhibition support for "Peter Saul": $25,000
Texas Commission on the Arts, 1983. Exhibition support for "Luis Jimenez": $10,000
Texas Commission on the Arts, 1983. Exhibition support for "Panorama Photographs by E.O. Goldbeck": $10,000
National Endowment for the Arts, 1983. Exhibition support for "Luis Jimenez": $10,000
Best Products Foundation, Richmond, VA, 1982. Exhibition support for "Rafael Ferrer: Impassioned Rhythms": $10,000
National Endowment for the Arts, 1982. Exhibition support for "Rafael Ferrer: Impassioned Rhythms": $15,000
Texas Commission on the Arts, 1982. Exhibition support for "Rafael Ferrer: Impassioned Rhythms": $10,000

SELECTED TRAVELING EXHIBITIONS COORDINATED AT AAM AND LGAM

"Vito Acconci: Domestic Trappings," organized by the La Jolla Museum of Contemporary Art
"Jenny Holzer: Signs," organized by the Des Moines Art Center
"Parallels: Alexis Smith & Joseph Cornell," organized for the AAM by guest curator Richard Armstrong
"Frank Stella Prints 1967-82," organized by the University of Michigan Museum of Art, Ann Arbor
"Jan Groover/Photographs," organized by the Neuberger Museum, SUNY-Purchase
"Afro-American Abstraction," organized by P.S. 1, New York City
"Printed Art of the Seventies," organized by the Museum of Modern Art, New York City
"The Drawings of Robert Morris," organized by the Williams College Museum of Art, Williamstown, MA
"Castelli and His Artists," organized by the Aspen Center for the Visual Arts
"Recollections: Ten Women of Photography," organized by the International Center of Photography, New York City
"Chairs Transformed: Margaret Wharton's Sculpture," organized by the Museum of Contemporary Art, Chicago

"Robert Smithson: Sculpture," organized by the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
"Musical Manuscripts," organized by The Drawing Center, New York City
"SITE: Buildings and Spaces," organized by the Virginia Museum of Fine Arts, Richmond

EDUCATION AND HONORS

Received B.A. with Honors in Art History form Brandeis University, Waltham, MA, 1975. Honors thesis topic: "The WPA Federal Art Project in Massachusetts." Graduated Magna cum laude; financed complete college education through earnings and scholarships.

Completed graduate coursework for M.A. in Museology at the University of Minnesota, Minneapolis, 1977. Concentration: 20th century Painting, Sculpture, and Architecture. GPA: 4.0. Received a two-year National Endowment for the Humanities fellowship covering tuition, living and travel expenses.

Museum Management Institute, 1983. An intensive month-long course in museum management principles for senior professionals, sponsored by the Art Museum Association and the University of California at Berkeley.

Listed in Who's Who in American Art since 1982.

PANELIST, EXHIBITION JUROR, AND/OR LECTURER AT

Federal Advisory Committee on International Exhibitions, 1990-93
General Services Administration, Art in Public Places advisor, 1990
National Endowment for the arts, Visual Artists Organizations panel, 1990
National Endowment for the Arts, Special Exhibitions panel, Museums Program, 1985
National Endowment for the Arts/Veterans Administration, Art in Public Places advisor, 1981, 1985
Louisiana Division of the Arts, Visual Arts panel, 1990
Colorado Council on the Arts and Humanities, Governor's Awards panel, 1987
Texas Commission on the Arts, Artists-in-Education panel, 1980-82
Arts Council of New Orleans, PerCent for Art Committee, 1989-present , Chair 1991-92
City of Austin, Art in Public Places juror, 1987
City of Austin, Parks and Recreation Department, 1984
City of Dallas, Minority Arts Partnership Program panel, 1984-86

Carlozzi

City of Austin, Art in Public Places panel, 1981-86, Chairperson, 1984-85
Abilene (Texas) Cultural Affairs Council, 1990
Cultural Arts Council of Houston, Visual Arts panel, 1991
Alexandria Museum of Art, Louisiana, 1991
St. Tammany Art Association, Louisiana, 1991
Arts International, Atlanta, 1991
Sheraton Hotel, New Orleans, artist selection committee, 1991
Blue Star Art Space, San Antonio, 1990
LBJ School of Government, University of Texas at Austin, 1989
Art Museum of Southeast Texas, 1989
Leadership Aspen, 1988
Aspen/Snowmass Arts Council Board, 1986-88
Colorado Association of Foundations, 1987
Western Colorado Center for the Arts, Grand Junction, 1987
Metro Denver Arts Alliance, 1987
Walker Art Center, Minneapolis, 1986
McAllen International Museum, McAllen, TX, 1986
University of Texas, San Antonio, 1986
Women's Caucus for Art, San Antonio, 1986
Austin Visual Arts Association advisory board, 1986
Concho County Fine Arts Association, San Angelo, TX, 1985
San Antonio Museum of Art, 1985
Tarrant County Junior College, Fort Worth, TX, 1984
Oklahoma Art Center, Oklahoma City, 1984
Galveston Arts Center, Galveston, TX, 1984
Hill Country Arts Foundation, Bertram, TX, 1984
Business Committee for the Arts, San Antonio, 1983-84
Texas Sculpture Symposium, 1983, 1987
Galveston Art League, Galveston, TX, 1983
Art Center of Minnesota, Crystal Bay, 1983
United National Bank, Norfolk, VA, 1982
University of Southwestern Louisiana, Lafayette, 1982
University of Texas at Austin, Department of Art, 1981-83, 1986
Awards in Visual Arts nominator, 1981-85, 1987-89
Southwest Texas State University, San Marcos, 1980-82
Carver Cultural Center, San Antonio, 1980-81
Permian Basin Petroleum Museum, Midland, TX, 1980
University Art Gallery, University of Texas at Austin, 1980
Texas Fine Arts Association, Austin, 1980, 1982, 1984
University of Minnesota Museum of Art, Minneapolis, 1977

OTHER ART ACTIVITIES

Performed with noted choreographer/dancer Deborah Hay and musician Ellen Fullman in four person dance/performance art event, January 23-26, 1986, St. Edward's University, Austin, TX

Appendix B.

CAC Board of Directors

CONTEMPORARY ARTS CENTER BOARD OF DIRECTORS, 1991-92

President: Mark Fullmer
Vice-President, Arts: Allison Stewart
Vice-President, Building: Martha Jane Murray
Vice-President, Fundraising: Donna Perret
Vice-President, Special Events: Gregg Porter
Treasurer: Suzanne Mestayer
Secretary: Marly Sweeney
President Emeritus: Sydney Besthoff, III

alda Besthoff 20 Audubon Blvd. ew Orleans, LA 70118 504)861-2288 (H) (W)	Arts Patron
ydney Besthoff, III &B Inc. &B Plaza, Lee Circle 055 St. Charles Ave. ew Orleans, LA 70130) - (H) (504)586-1234 (W)	CEO
teven Bingler ncordia Architects 21 Decatur Street ew Orleans, LA 70130 504)522-9543 (H) (504)525-1862 (W)	Principal Architect
ally Bollinger 1750 St. Charles Avenue, #328 New Orleans, LA 70130 504) 532-2454 (H) (504)522-3633 (W)	Arts Patron, Vocalist
eith Calhoun 41 Franklin Avenue ew Orleans, LA 70117 504)943-3684 (H) (504)565-6580 (W)	Photographer
atricia Chandler 16 Govenor Nicholls ew Orleans, LA 70116 504)586-8455 (H) (504)586-1234 (W)	Curator of K&B/Virlane Art Collections
ommy Coleman nt'l Matex Tank Terminal 21 St. Charles Avenue nd Floor ew Orleans, LA 70130) - (H) (504)586-8300 (W)	CEO

dre de la Barre — Interior Designer
O. Box 15742
w Orleans, LA 70175
04)525-8848 (H) (504)522-2612 (W)

gnon Faget — Jewelry Designer/Artist
24 Jeanette Street
w Orleans, LA 70118
04)866-1316 (H) (504)865-1316 (W)

hn Fraiche — Physician
24 St. Charles Avenue
w Orleans, LA 70118
04)891-5863 (H) (504)647-8119 (W)

rk Fullmer — Attorney
ite 3500
ace St. Charles
1 St. Charles Avenue
w Orleans, LA 70170
04)488-9401 (H) (504)582-1582 (W)

be Garfinkel — Theater Director/Producer
0 Julia Street
w Orleans, LA 70130
04)949-7302 (H) (504)522-1424 (W)

il Gelfand — Community Activist
27 Camp Street
w Orleans, LA 70115
04)891-4846 (H) (W)

n Gilbert — Visual Artist
6 Chartres Street
w Orleans, LA 70130
04)566-0915 (H) (W)

rt Gitter — Opthalmologist
25 Prytania Street
ite 320
w Orleans, LA 70115
) (H) (504)895-3961 (W)

dd Jordan — Musician/Educator
41 Afton Drive
w Orleans, LA 70127
04)241-2012 (H) (504)286-5000 (W)

ul Leaman — CEO
o Garden Lane
w Orleans, LA 70124
04)482-5018 (H) (504)581-2385 (W)

rbara Lemann — Arts Patron
20 Garfield Street
w Orleans, LA 70118
04)891-2430 (H) (W)

uis Lupin — Attorney
0 S. Peter, #407
w Orleans, LA 70130
04)596-2883 (H) (W)

omas Mann — Visual Artist/Gallery Owner
llery I/O
10 Magazine Street
w Orleans, LA 70130
04)522-9908 (H) (W)

y Manning — Architect
9 St. Charles Avenue
w Orleans, LA 70130
04)581-3454 (H) (504)523-5366 (W)

zanne Mestayer — Accounting Professional
7 Vincent Avenue
tairie, LA 70005
04)837-5362 (H) (504) 529-2000 (W)

tty Moran — Community Activist
02 State Street
w Orleans, LA 70118
04)899-3604 (H) (504)899-6304 (W)

chael Moses — Surgeon
025 Gravier Street
ite 514
w Orleans, LA 70112
(H) (504)525-1990 (W)

mes Mounger — Attorney
714 Canal Street
ite 308
w Orleans, LA 70119
) - (H) (504)821-6031 (W)

rtha Jane Murray — Architect
ocus Architects
017 Magazine Street
w Orleans, LA 70115
) - (H) (504)899-0683 (W)

nny Norman — Arts Patron
031 Vendome Place
w Orleans, LA 70125
04)866-1829 (H) (W)

nna Perret — Gallery Director
lerie Simone Stern
8 Julia Street
w Orleans, LA 70130
) - (H) (504)529-1118 (W)

egg Porter — Attorney
06 Milan Street
w Orleans, LA 70115
04)891-3639 (H) (504)568-5081 (W)

ancoise Richardson — Arts Patron
6 Audubon Blvd.
w Orleans, LA 70118
04)866-4122 (H) (W)

irley Rosenbaum — Oil Company Executive
xaco Inc.
0 Poydras Street
w Orleans, LA 70130
(H) (504)524-8511 (W)

.C. Russell — Banking Executive
bernia National Bank
.O. Box 61540
w Orleans, LA 70161
04)861-9454 (H) (504)586-5359 (W)

b Scott — Marketing Executive
&T
00 N. Causeway Blvd.
ite 1100
tairie, LA 70002
(H) (504)832-1963 (W)

nette Smith-Goins — City Government
12 Mandeville Street
w Orleans, LA 70122
04)288-1531 (H) (504)565-6945 (W)

tephen Sontheimer — CEO
harp-Sontheimer
.O. Box 750140
w Orleans, LA 70175
04)866-0666 (H) (504)821-8411 (W)

llison Stewart — Visual Artist
01 Marengo Street
w Orleans, LA 70115
04)897-3623 (H) (W)

rgery Stich — Arts Patron
Newcomb Blvd.
w Orleans, LA 70118
04)866-9920 (H) ( ) - (W)

ne Sunkel — Producer
Park Island
w Orleans, LA 70122
04)282-4222 (H) (W)

rly Sweeney — Social Worker
4 Dante Street
w Orleans, LA 70118
04)899-8380 (H) (504)865-8585 (W)

thleen Turner — Theater Artist/Administrator
enger Theatre
O. Box 70108
w Orleans, LA 70172
04)525-1052 (H) (W)

n Villarrubia — Playwright
Crane Street
w Orleans, LA 70124
04)288-0153 (H) (W)

el Weinstock — Art Dealer
34 Dublin Street
w Orleans, LA 70118
04)866-7044 (H) (504)529-1118 (W)

Appendix C.

Board of Directors Committee Assignment

CONTEMPORARY ARTS CENTER
BOARD OF DIRECTOR COMMITTEE
ASSIGNMENTS
1991-1992

(Draft 7/91)

Executive Committee

Mark Fullmer
Suzanne Mestayer
Martha Jane Murray
Donna Perret
Gregg Porter
Allison Stewart
Marly Sweeney
Sydney Besthoff, III
Tommy Coleman

Finance Committee

Suzanne Mestayer - Chair
Sydney Besthoff, III
Donna Perret
Michael Power
Bud Russell
Mark Fullmer

Capital Campaign Committee

Paul Leaman
Tommy Coleman
Bud Russell

Building Committee

Martha Jane Murray-Chair
Patricia Chandler
Steven Bingler
Anne Sunkel
Louis Lupin
Francoise Richardson
Non-Board: Lynn Langhoff

Arts Policy Committee

Allison Stewart - Chair
Abbe Garfinkel
Jan Gilbert
Barbara Lemann
Jan Villarrubia
Keith Calhoun
Martha Jane Murray
Kidd Jordan
Sunny Norman
Joel Weinstock
Walda Besthoff

Fundraising Committee

Donna Perret - Chair
Gail Gelfand
James Mounger
Shirley Rosenbaum
Marly Sweeney
Ray Manning
Tommy Coleman
Bob Scott
John Fraiche
Betty Moran
Michael Moses
Jan Gilbert
Anne Sunkel

Arts Policy/Fundraising Committees (cont'd)

Non-Board: Chris Sauer
Linda Mintz
Luba Glade
Barbara Haley
Frances de la Rosa
Willa Slater
Michael Myers
Luther Grey
Kalamu ya Salaam
Paulette Whiteman

Nominating Committee:

Walda Besthoff - Chair

Long-Range Planning Committee:

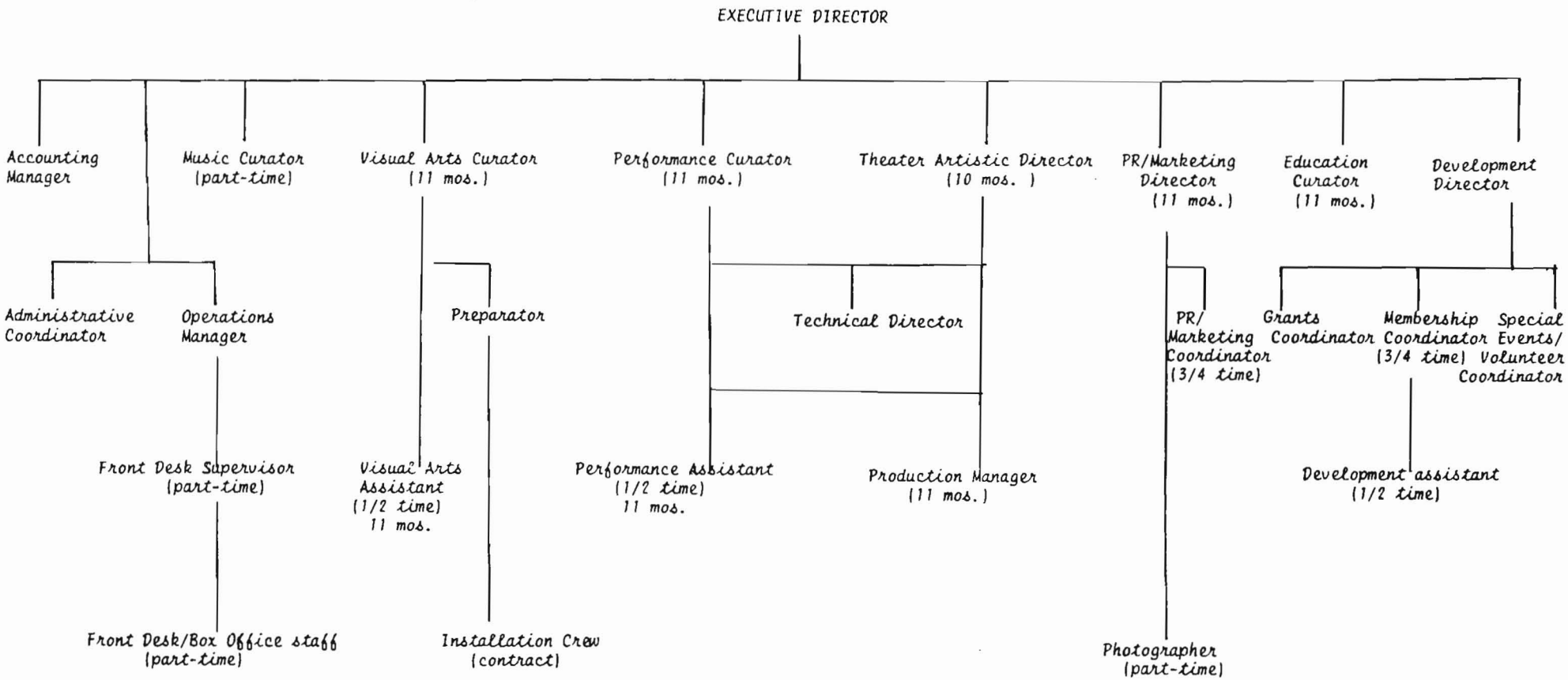
Mignon Faget
Non-Board: Paul St. Martin

Special Events Committee

Gregg Porter - Chair
Sally Bollinger
Abbe Garfinkel
Nanette Smith-Goins
Andre de la Barre
James Mounger
Stephen Sontheimer
Non-Board: Alma Jackson
Rob Steeg

Appendix D.

Organizational Chart


EXECUTIVE DIRECTOR
Accounting Manager
Music Curator (part-time)
Visual Arts Curator (11 mos.)
Performance Curator (11 mos.)
Theater Artistic Director (10 mos.)
PR/Marketing Director (11 mos.)
Education Curator (11 mos.)
Development Director
Administrative Coordinator
Operations Manager
Preparator
Technical Director
PR/ Marketing Coordinator (3/4 time)
Grants Coordinator
Membership Coordinator (3/4 time)
Special Events/ Volunteer Coordinator
Front Desk Supervisor (part-time)
Visual Arts Assistant (1/2 time) 11 mos.
Performance Assistant (1/2 time) 11 mos.
Production Manager (11 mos.)
Development assistant (1/2 time)
Front Desk/Box Office staff (part-time)
Installation Crew (contract)
Photographer (part-time)

Appendix E.

Staff List

CONTEMPORARY ARTS CENTER
STAFF LIST

Executive Director - ANNETTE DIMEO CARLOZZI

Accounting Manager - NICOLA WOLF

Operations Manager - MORT DEAN

Administrative Coordinator - DORINDA PHILLIPS-YOUNG

Development Director - PEGGY MORRISON OUTON

Grants Coordinator - LAURA MILLER

Membership Coordinator - AIMEE SMALLWOOD

Volunteer/Special Events Coordinator - TRISH NIEMECK

Development Assistant - MICHAEL CALLENDER

Public Relations/Marketing Director - ELLEN JOHNSON

Public Relations/Marketing Coordinator - STEPHANIE BRUNO

Visual Arts Curator - LEW THOMAS

Preparator - TOM LANHAM

Visual Arts Assistant - MICHAEL SWINDLE

Education Curator - PAMELA MARQUIS

Performance Curator - ELENA RONQUILLO

Theater Artistic Director - JULIE HEBERT

Music Curator - JAY WEIGEL

Technical Director - MICHAEL BATT

Production Manager - JO MAY

Performance Assistant - GAIL HILL

Front Desk/Box Office Staff - DEENIE CIDRANES
RICHARD DOUVILLIER
YVETTE HARGIS
KELLY LANDRY

Appendix F.

Board Retreat

CAC
Contemporary Arts Center

Board Retreat

New Orleans, Louisiana — November 1991

FOCUS QUESTION

How Can The CAC Redefine Its Mission And Discover, Build And Challenge Potential Audiences And Artists? 1994

WORKSHOP SESSIONS
November 23, 1991

HISTORICAL CONTEXT	CHALLENGES/ OPPORTUNITIES	SHARED VISION	MISSION STATEMENT

FACILITATOR:
Carol J. Fleischman

HISTORICAL CONTEXT

A Work In Progress

ERAS	CREATIVE CHAOS	TRANSITIONAL CHAOS	CONSOLIDATION & REDEFINTION
KEY EVENTS OF CAC	1976 • Lalande/Tannen Show • Getting The Building • Exhibit of Trucks & Winnebagos In Side Garage • Otrabonda Theater • Clones Parade • Art For Art's Sake • Personal Monuments Exhibit • Dalt Wonk's Plays → • Translation • Louisiana Environments Show • Tie Show • Dew Drop Inn • Dashiki Theater • Figure Landscape • My Cousin, The Saint • Educational Program • Century Club Print	1985 • Sweet Arts • Theater For The Deaf At Newman School • Playwright's Unit • Rise & Fall Of LePetit Theater → • A - My Name Is Alice • Two Year National Search For Executive Director	1988 1991 • Where The Girls Were • Steel Magnolias • Urban Bushwomen • The Capital Campaign Phase I • Palette Show • **CAC Closing** • Art Against AIDS • Resurgence of Jazz • Tannen Retrospective • **Re-Opening Events** • Live Arts • War Show
KEY PEOPLE OF CAC	• Luba Glade • Don Marshall • Bob Tannen/ Jeanne Nathan • MK Wegmann • NEA & Grantors • Board of Directors • Programming Staff • Sydney & Walda Besthoff • Arts Writers & Critics • Administrative Staff	• Alexandra Monett • Sharon Litwin & Suzanne Mestayer • Carl Walker	• Stephen Sontheimer Barbara Lemann Capital Campaign, Building Committee • Patrick Quinlivan • Stephen Bingler • Al Nodal • Freeport-McMoran - Jim Bob Moffett • Annette Carlozzi
KEY EVENTS/ PEOPLE OF NEW ORLEANS, LOUISIANA	• State Arts Council (DOA) Established • Moon Landrieu Admin. • Museum/Opera Stability: King Tut • Oil Boom • Mardi Gras - Party Seasons - Party Mentality • Jazz Fest • Cultural Tourism Movement • Dutch Morial Administration • N.O. Arts Council Formed • Cox Cable • World's Fair '84 • Oil Bust	• Symphony Problems → • Children's Museum • Gallery Industry Growths - Magazine/Julia • Warehouse District Development • Music Industry Growth • Tennessee Williams Festival	• MAF • Theatre Renaissance • Literary & Film Festivals • X-Art • Roger Green Departure
KEY EVENTS/ PEOPLE OF NATION/WORLD	• Divorce Escalates • Nuclear Power • Population Explosion • Redefining Marriage / Family Alternatives • Computer Technology • End Of Vietnam Era • Exploration Of Space • Boat People • Global Village • Refugees • Performance Art • AIDS Epidemic • CNN • Shrinking Middle Class • Women Leaders Globally • MTV • Baby Boomers • Decline of Oil & Gas • Reagan Elected • Hostages Captured/Released	• Ozone • Explosion Of Elderly • Chernobyl • Madonna • Fall Of All Dictators • Apartheid - Mandela • Gay Rights • Geraldine Ferraro • Jesse Jackson • Margaret Thatcher • Health Care • Genetic Engineering • Rise of East/Orient Economically Powerful • Political Move To Right Conservative	• Challenger • Drugs - "crack" • Inflation Of Art Prices • Mediation • Homelessness • Homeless Barge of Trash • Human Rights & Abuse Of • Womens Rights • Tinnenman Square • Era Of Gecko Wall Street • Disasters - Eartquakes, etc. • Fall Of The Wall - Communism • Censorship - Corcorran, Helms, Maplethorpe • Right To Life - Choice • Starvation • Litigation • Gulf War • David Duke As National Trend

CHALLENGES / OPPORTUNITIES

A Time To Regenerate Excitement Within The Constraints Of The Structure

CHALLENGES

- Too Many Feel Excluded - Inclusive Community Resources *
- Fiscal Stability - Defining Re-Occurring Resources *
- Continuity Of Leadership
- Attracting Larger Audiences In All Art Forums
- Staff Burnout
- Determination Role > Arts Leader *
- Maximum Use Of Building - Diversity
- Building Working For Us - Vice Versa
- Attracting Younger People
- Cadillac Building/Programs *

OPPORTUNITIES

- Changing The Perception Of The Community *
- Professionalizing/Keeping Community Excited
- Reconciling Fiscal Needs
- Joining Board/Staff - Mission Statement *
- Open To Alternatives
- Old CAC? / New CAC ?
  - Reactive - Proactive
  - Clearinghouse
  - Doors Open To The Community
- Community In Need Of Alternative Perspectives *
- Cadillac Building/Program *

PRESENT THRESHOLD TO THE FUTURE

* Most Critical To The Future

SHARED VISION

CAC: Explore The Edges At The Center

TOWARD

A Firm Foundation For The Future

TOWARD

CAC As A Dynamic Model Of Community Integration And Involvement In The Arts

Long Term Financial Stability	Visionary Multi-Arts Programing	TOWARD A Forum For Stimulating Dialogue And Experience	Large Scale Diverse Community Participation	Heightened Reputation For Excellence
CAC In-House Desk Top Publishing Ability.	Patchwork Of Simultaneous Arts Activities	Continuous Opportunities - Don't Fill The Whole Place Up	Box Office Lines, Full Parking Lot With Beetles To BMW's	CAC Brochures/Promo Materials In Hotels, Tourist Centers, Etc.
Smiling Staffers Leaving On European Vacations	Collage Of Activities	Spontaneity Remains Possible	Educated Public As To The Mission And Offerings Of CAC	CAC National Exposure For Economic Development Project
Increased Board Participation	Permanent Space For Louisiana Artists	Artist/Audience Panel Discussions	Multi-Racial Sold Out Audiences	Programs Sponsored By Major Foundations Worldwide
An Army Of Smiling Janitors In A Truly Completed Building And All That That Entails	An Open Meeting Of All Interested Yet Diverse People For Continuous Exploration Of Alternatives In Art	Bookstore & Café As Gathering Place	Rooms Full Of Children Sharing And Learning	Theatre Nationally Featured In A Magazine Article
Inventive New Revenue Resources (Art Guides, Etc.)	Kinetic Sculpture Len Emery Combined With Chimes, Bells, And Musical Score	People Thinking, Talking, Buying, Arguing, Eating, Drinking	Tour Buses Unloading Hourly	A Model For A Successful Professional Regional Theatre In Touch With Its Community
	Screening Room And Theatre Presenting Film And Video Program (Alternative, Unreleased)	Multiple Video Monitor In Background Of Café Bookstore	Looking From The Ramp - A View Of A Diverse Audience	
	Major Installation Of Contemporary Craft		All Ages And Races Audience In SRO Theatre In A Standing Ovation	

MISSION STATEMENT

Dedicated To Exploration And Alternative Perspectives, The CAC Offers A Forum For Dynamic Exchange Among Communities And Artists Of All Disciplines.

PARTICIPANT COMMENTS

"Good dialogue. Good teamwork. Good toys! Thanks for making the process so productive and fun."
— Annette Carlozzi

"The CAC Board Retreat as an intense crystallization of the various elements which constitute the organization aligned with the ideal."
— Walda Besthoff

"A refined interchange of ideas - well communicated - of where we have been, who we are and where we want to be going."
— Michael Moss

"A welcome opportunity to be a part of the defining of the CAC's mission statement."

"A wonderful exchange of humor and brilliance. I think it captures the basic spirit of the CAC. This workshop can be a metaphor for all of the activities for the future."

"Explored the reasons, consciously, for why, unconsciously, we've chosen to be associated with the CAC."

"Today's forum allowed the staff and the board to have a free exchange of ideas relative to the CAC's future goals."

"I am struck and encouraged by the ease of consensus achieved by this diverse and strong group. It really was a pleasure to be a part of this congenial and productive group."
— Peggy Outon

"Rediscovered what a bright and resilient group of people this is."
— Patricia Chandler

"Dialog among the particular people. A loosening of the formal relationships. Perhaps approaching a moment of consensus on the alternative nature of the CAC."

"Prioritizing the issues facing us and focusing on and identifying our real purpose as an organization."

"Cooperative creation... passionately"

"Communication between board and staff to begin to approach consensus in order to save the organization."

"Unity... consensus"

"We struggled together to understand where we were and where we are to start planning where we want to go."
— Stephanie Bruno

"It's difficult to generalize the truth."

"The Board Retreat offered an excellent opportunity to brainstorm creatively and explore our right brained capabilities for fun, friends, and refurbishing the mission statement."

"Whew— great idea exchange - helping to define purpose of the CAC."

"Today we merged our multiple perspectives to arrive at a common, unified mission of the Center."

"I think that we got candid expression from a great variety of people involved in the CAC today of what they see it to be. Many perspectives and values are represented here and I think they all got a hearing. Remarkably, we also arrived at consensus"

PARTICIPANTS

Walda Besthoff
Sally Bollinger
Stefanie Bruno
Keith Calhoun
Annette Carlozzi
Patricia Chandler
Mort Dean
Mark Fullmer
Gail Gelfand
Jan Gilbert
Julie Hebert
Barbara Lemann
Thomas Mann
Ray Manning
Suzanne Mestayer
Michael Moses
Peggy Outon
Donna Perett
Dorinda Phillips
Elena Ronquillo
Nanette Smith-Goins
Allison Stewart
Marly Sweeny
Lew Thomas
Jan Villarrubia
Joel Weinstock
Nicola Wolf

Appendix G.

Examples of Intern's Work

CALL FOR ENTRIES

OPEN STUDIO IV - April 4 & 5, 1992

This year OPEN STUDIO is part of the New Orleans Fine Arts Festival, March 29 through April 12, organized by the New Orleans Art Association to focus attention on the visual arts in New Orleans.

ELIGIBILITY - All area artists are eligible for participation.

REQUIREMENTS - Studios must be easily accessible. Studios must be separate, or in a separate room, from the artist's living quarters.

Studios must contain displays of finished works and/or works-in-progress for discussion and/or possible sales. (The CAC will not participate in sales.)

Artists whose studios are located Downtown (below Lee Circle) must be available to open their studios on Saturday, April 4 from noon to 5 p.m. Artists whose studios are located Uptown (above Lee Circle) must be available to open their studios on Sunday, April 5 from noon to 5 p.m. There will be no exceptions.

ENTRIES - Complete the entry form below to confirm participation. Return the entry form to the CAC, V/A Dept., P.O. Box 30498, New Orleans, LA 70190, no later than Friday, February 14, 1992.

Enclose black and white photograph of artwork, studio, or artist at work. The CAC reserves the right to select photos based on quality. Photo must be labeled and credited. Photos will be returned to those artists who provide the CAC with a self-addressed, stamped envelope.

INFORMATION - The CAC will schedule a limited number of tours with visits to the studios of various established and emerging artists.

Participating artists are encouraged to educate the public about their work through demonstrations and/or discussions.

The CAC will publish a program with the names and addresses of participating artists and selected photographs.

The CAC will assume responsibility for mailing programs to participating artists, CAC members and local media; and distributing programs to bookstores, cafes, coffee houses, galleries, universities, etc. Programs will also be available at the CAC.

The CAC will provide participating artists with camera ready art for an Open Studio postcard. Artists must assume responsibility for postcard printing (off-set or xerox would suffice), postage and mailing.

The CAC will provide participating artists with balloons to identify their studio as part of the program.

Participating artists and a guest are invited to a thank-you party on Sunday, April 5, from 6-9 p.m. at the CAC.

ENTRY FORM - Due Friday, February 14, 1992

Name _____

Address _____

City _____ State_____ Zip_____

Phone _____

Address of Studio (if different from above):

_____

_____

_____

Is your studio located

___ Downtown (below Lee Circle)?

___ Uptown (above Lee Circle)?

___ Elsewhere?_____

Your medium
(as you would like to appear in program):

_____

Have you enclosed a black & White photograph?

___ Yes ___ No

900 Camp Street
P.O. Box 30498
New Orleans, LA 70190

Non-Profit
Organization
U.S. Postage
PAID
New Orleans, LA
Permit No. 627

Call For Entries

CONTEMPORARY ARTS CENTER
CAC

Open Studio

CALENDAR OF EVENTS

Deadline for Entry - Friday, February 14, 1992

Open Studio (Downtown) - Saturday, April 4, 1992, 12 - 5 p.m.

Open Studio (Uptown) - Sunday, April 5, 1992, 12 - 5 p.m

Open Studio Party - Sunday, April 5, 1992, 6 - 9 p.m.

The CAC is now accepting written proposals for an Artist-Curated Exhibition to be presented from June 6 through July 5, 1992.
All media, including Installation Art and Video, will be considered.
The concepts should take into consideration the exhibition spaces which will be:
DDD Gallery - 1000 sq.feet. 150 running feet wall space
Shell Oil Co. Foundation Gallery - 16x35 feet, 69 running feet
All proposals should be sent to:
CAC, V/A Dept., P.O. Box 30498, NOLA 70190

The Contemporary Arts Center is sponsored in part by the Louisiana State Arts Council, the National Endowment for the Arts, and the City of New Orleans through a Municipal Endowment Grant for the Arts from annual payments stipulated in the franchise of Cox Cable New Orleans and administered by the Arts Council of New Orleans.

Dear Open Studio IV Artists:

Thanks to all of you for your participation in this year's Open Studio. The program has been a resounding success the past three years, and we are looking forward to another grand weekend this year.

Enclosed you will find a template that can be used to produce a postcard at any copy center (at the artist's expense) that you can mail to family and friends announcing your participation in Open Studio IV and several balloons that you can display outside your studio to catch the attention of visitors.

This year the Open Studio IV brochure will be included as an insert of the April-May issue of Articles. The newsletter will be mailed to all CAC members and distributed at several locations around New Orleans. You may obtain extra copies at the CAC front desk between the hours of 10 a.m. and 5:30 p.m. Nine thousand inserts will be printed.

One guided bus tour per day highlighting a mix of emerging and established artists' studios will be provided. Because of the number of artists participating in Open Studio IV, it is impossible to schedule bus tours to all the studios.

A "Thank You" party for Open Studio IV artists has been scheduled for Sunday, April 5, from 6:00 to 9:00 p.m. at the CAC. Please come and bring a friend.

Thanks again for being part of Open Studio IV, I hope it will be enjoyable and garner some new clients as well.

Sincerely,

Lew Thomas

Lew Thomas
Visual Arts Curator

P.S. Enclosed is an evaluation letter for your comments fallowing Open Studio IV. Your observations/suggestions will help us to make this event even more successful in the future.

900 CAMP STREET
PLEASE DIRECT ALL MAIL: P.O. BOX 30498, NEW ORLEANS, LOUISIANA 70190 TELE 504 523 1216 FAX 504 528 3828

Evaluation : Open Studio IV

Dear Open Studio Artist:

Please take some time to respond to these questions, and add anything you think will contribute to the success of the program in the years to come. (Use the enclosed business reply envelope to return this form.) I hope this year's **Open Studio** was an enjoyable experience for you, and I thank you for your participation.

Lew Thomas

Lew Thomas
Visual Arts Curator

Approximate number of visitors to your studio? _____

Did people say how they found out about the program?

How did you feel about the amount of publicity?

What benefits did you derive from participating -
artistically, promotionally, socially, etc. ?

Would you participate again, and/or encourage other artists to participate?

(over)

900 CAMP STREET
PLEASE DIRECT ALL MAIL: P.O. BOX 30498, NEW ORLEANS, LOUISIANA 70190 TELE 504 523 1216 FAX 504 528 3828

Any negative comments?

Any suggestions for next year?

Signature

Name

Address

Phone Number


CONTEMPORARY ARTS CENTER
CAC
Open
Studio

CONTEMPORARY ARTS CENTER
OPEN STUDIO IV - APRIL 4 & 5, 1992
DOWNTOWN

Saturday, April 4, noon - 5 p.m.
Includes Warehouse District, French Quarter, Marigny, Bywater, Algiers, Mid-City, Lakeview, Metairie, Kenner

Marcus Akinlana in front of detail of his mural South Shore on the Bosom of Oshun. *Photo by Keila Songhay Smith.*

Marcus Akinlana 1
1905 Gallier St.
Mural Design, Assemblage, Drawing, Painting, Cultural Surprise

Raine Bedsole 2
1117 Royal St. #3
Painting, Sculpture

Lore Bellon 3
Neometix Artists' Studios
1928 Burgundy St.
Stained Glass

Scott Benefield 4
Studio Inferno
3000 Royal St.
Hot Glass, Sculpture

Lorenzo Bergen 5
1501 Esplanade Ave.
Serigraphy, Photography

John Bernard 6
935 Piety St.
Photography

Brian Borrello 3
Neometix Artists' Studios
1928 Burgundy St.
Sculpture

Raymond N. Calvert 7
420 Bellaire Dr., Metairie
Acrylic, Watercolor

Joe Carmichael 8
13401 River Rd., Lower Coast Algiers
For directions call 392-5359
Clay, Wood

Lucianne Carmichael 8
13401 River Rd., Lower Coast Algiers
For directions call 392-5359
Clay, Wood

Craig Dietz 9
510 1/2 Gravier St.
Photo Art

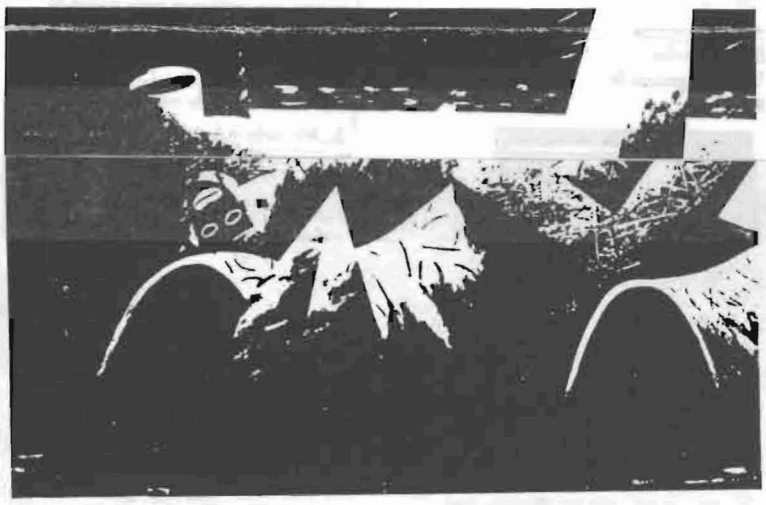
Anthony DiMarco 10
2948 1/2 Grand Route St. John
Illustration, Painting, Sculpture

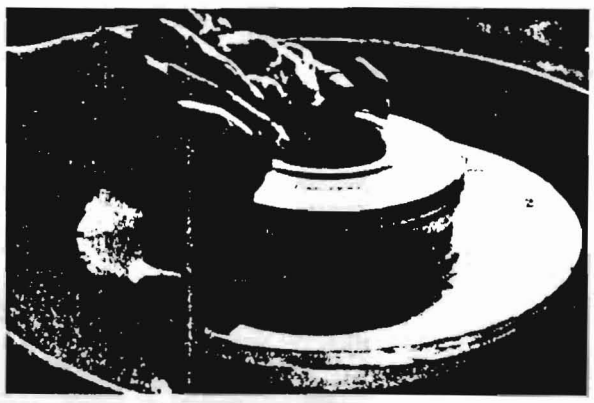
Juanita G. Farrens 11
6164 Marshal Foch
Painting, Sculpture

Laura Fischer 12
2619 Madrid St.
Drawing, Painting

Zella Funck 13
Estudio/Gallery
630-B Baronne St.
Painting, Drawing, Printmaking, Ceramics

Michael Ledet's Ancient Monuments II, *acrylic on canvas, 60" x 82 3/4".*





Pottery Classes with Robert Horan and Todd B. Paden at Crescent City Clayworks. Photo by Hildegarde H. Horan.

Mitchell Gaudet 4
Studio Inferno
3000 Royal St.
Glass Sculpture

Jan Gilbert 14
216 Chartres St.
Mixed Media

Tony Green 15
518 Gov. Nicholls St.
Oil, Watercolor, Pencil

Beatrice Hill 16
444 Homestead Ave., Metairie
Stone Sculpture

Robert Horan 3
Neometix Artists' Studios - Crescent City Clayworks
1928 Burgundy St.
Clay

Steven Kline 17
Corner Dauphine/Mandeville Sts.
(S & M Iron Works)
Metal Sculpture

Martin Laborde 13
Estudio/Gallery
630-B Baronne St.
Painting, Drawing, Printmaking, Ceramics
Welded Steel

Michael Ledet 19
5859 Brighton Pl., Algiers
Acrylic

Guinn Lewis 3
Neometix Artists' Studios
1928 Burgundy St.
Harpsichord Construction

Elizabeth Livingston 20
American Zen Association Bldg.
748 Camp St.
Oil, Acrylic, Oil Pastel

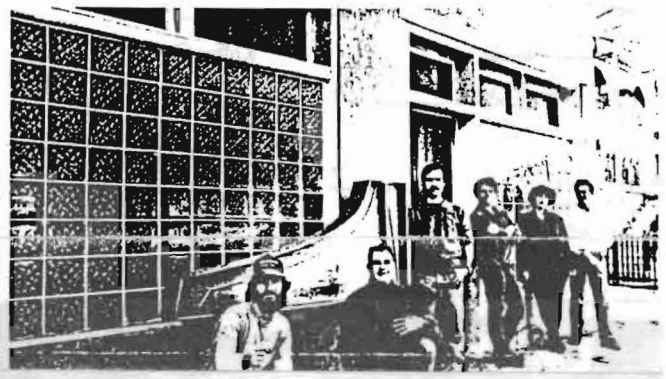
Paul Lucas 3
Neometix Artists' Studios
1928 Burgundy St.
Glass

Chris Maier 21
329 Julia St.
Wood Furniture

Joan Maloney 22
5630 Rhodes Ave., Algiers
Mixed Media, Acrylic

Marlowe McGraw 23
601 Lesseps St.
Sculpture

Neometix artists in front of their studio. L - R., Paul Lucas, Todd Paden, Sable, Robert Horan, Brian Borrello, Therese Saunders, and Guinn Lewis. Photo by Paul



Betty Mexic 24
125 1/2 N. Genois St.
Watercolor

Todd B. Paden 3
Neometix Artists' Studios - Crescent City Clayworks
1928 Burgundy St.
Clay, Neon

Gail Paradise 6
935 Piety St.
Clay, Cast Glass, Printmaking, Watercolor

Gina Laguna's studio, work in progress. Photo by the artist.

Patricia Ray 25
2812 Desoto St.
Clay Sculpture of New Orleans Architecture

Therese Saunders 3
Neometix Artists' Studios
1928 Burgundy St.
Painting, Mixed Media

Elizabeth Shannon 26
1003 Spain St.
Sculpture, Instollation

Lorraine Shay 27
333 Exchange Alley
Oil Painting, Drawing

Lee Tucker 28
The Upper Pontalba
627 Decatur St.
Acrylic, Watercolor

Jenise Weston 25
2812 Desoto St.
Clay Sculpture of New Orleans Architecture

Francesca Koerner Young 29
628 Julia St. (attic)
Acrylic, Mixed Media

Lauren Zarambo 30
1222 Moss St.
Watercolor, Oil

NOTE: Artists sharing studios have a common number.
Groupings indicate studios clustered in a given area.

Tony Green surrounded by his work at the Mid-City Bowling Lanes (mural in progress). Photo by Paula Burch.

CONTEMPORARY ARTS CENTER
OPEN STUDIO IV – APRIL 4 & 5, 1992
U P T O W N

Sunday, April 5, noon - 5 p.m.
Includes Garden District, University, Carrollton

James Hart's Grounded, mixed media, 25" x 32". Photo by the artist.

Renee E. Allie 1
Icons Gallery/Studio
3324 Magazine St.
Photography

Wayne Amedee 2
601 Constantinople St.
Sculpture, Painting

Matt Anderson 3
1104 Second St.
Photography

Louisa "Kitty" Berdon 4
2502 Chestnut St.
(Entrance on 2nd St. through patio)
Watercolor, Oil, Acrylic

Emery Clark 5
904 Hillary St.
Mixed Media Painting

Sandra Russell Clark 6
1015 Soniat St.
Photography

Robin Cole 7
1133 Prytania St.
Mixed Media

Cathy Cooper 8
8225 Birch St.
Jewelry/Anodized Aluminum

Chris Cressionnie 9
3101 Coliseum St.
Mixed Media Painting

Beverly Crow-Stromme 10
1132 Valmont St.
Oil Painting

Alain Cuneo 11
3825 Magazine St.
Art Mirrors

Frances de La Rosa 12
5270 Annunciation St.
Painting

Raphael DiLuzio 13
1133 Prytania St. (rear)
Painting

Charles Dunbar 14
315 Audubon St.
Painting

Madeleine Faust 15
Eureka Studio
1817 Magazine St.
Sculpture, Drawing, Painting

Richard Feaster 16
Room 206 B, Newcomb Art Bldg.
Tulane University
Oil, Mixed Media

Kathy Gergo 17
7517 Freret St.
Watercolor, Oil

Sallie Ann Glassman 18
2017 Marengo St.
Oil, Pastel, Gouache

Brandon Graving 19
939 Hillary St.
Sculpture, Drawing

Frances de La Rosa and her work.

Joann Greenberg 20
3707 Octavia St.
Clay

James Hart 21
5 Cromwell Pl.
Mixed Media Sculpture, Graphics

Jeremy Jernegan 16
Newcomb Art Building
Tulane University
Ceramic Sculpture

Robin Cole in her studio. Photo by Rick Olivier.

David Rex Joyner 22
3634 Upperline St.
(Entrance corner Upperline/S. Rocheblave)
Painting & Performance

Elinor King 23
5423 S. Robertson St.
Painting

Fernando La Rosa 12
5270 Annunciation St.
Photography

Rachel Leibowitz 16
Newcomb Gallery

Marina Maravelakis 16
Newcomb Studio #206 C
Tulane University
Photography, Printmaking, Drawing, Mixed Media

Thomasine Miller 16
Newcomb Art Building, Room 303
Tulane University
Drawing

David L. Mitts 24
1735 Broadway (basement)
Painting, Sculpture, Furniture Design

Luis M. Nunez 25
St. Elizabeth School
1314 Napoleon Ave. (Prytania Gate)
Painting

Anastasia Pelias 26
4915 Magazine St.
Mixed Media

Cindy Kaufman Renteria 27
5018 S. Claiborne Ave.
Gouache and Watercolor Sticks

Cecil Rimes 1
Icons Gallery/Studio
3324 Magazine St.
Photography

Gene Rogas 28
1413 Philip St.
Painting

Kathy Sizeler 15
Eureka Studio
1817 Magazine St.
Painting

Richard Feaster at work in his studio in the Newcomb Art Bldg. Photo by Marina Maravelakis.

Kathy Sizeler with her painting Garden of Eden, 1991.

Allison Stewart 29
1301 Marengo St.
Mixed Media Painting

John Sullivan 30
3827 Magazine St.
Leaded Glass Art & Mirrors

Norman Therrien 31
1133 Prytania St.
Metal Sculpture

Susanna White 16
Newcomb Studio #206 A
Tulane University
Oil, Acrylic, Mixed Media

Roberta K. Williams 32
7719 Birch St.
Jewelry, Fine Arts

Margaret Witherspoon 33
1440 Arabella St.
Oil Painting

TWO EASY WAYS TO PARTICIPATE IN OPEN STUDIO:

1. Using this map as your guide, take off on your own, visiting as many studios as you desire. Please note that due to space limitations, it was necessary to reprint maps listing major thoroughfares only. If you need more specific information, please refer to your own city map.

2. Join us for a "celebrity" guided tour in a comfortable New Orleans Tours mini-coach or bus, where you board the bus. The guided tours are designed to help create a broad picture of New Orleans' cultural landscape. Studios of both emerging and established artists will be visited.

New Orleans Tours

RESERVATIONS ARE REQUIRED for bus tours. One tour is offered each day. Seating is limited, so make your reservations early. Deadline is Wed., April 1.

$10/CAC Members • $12/Non-Members

Call 523-1216, 10 a.m. - 5 p.m., for reservations.

NOTE: Artists sharing studios have a common number.
Groupings indicate studios clustered in a given area.

Gene Rogas at work in his studio.

Open Studio Co-ordinator: Fernanda Cristiani

CONTEMPORARY ARTS CENTER
1900
CAC

April 1, 1992

Dr. Arthur Silverman
1750 St Charles
New Orleans, LA 70130

Dear Dr. Silverman,

Thank you very much for volunteering to be the tour guide for Open Studio IV. Included is the list of the studios to be visited (if possible) Sunday April 5, from 12:00 to 5:00 p.m. If you have any questions feel free to call me at the CAC. Also included you will find an invitation for the Open Studio Thank You party. Please come and bring a friend.

Sincerely,

F. Cristiani

Fernanda Cristiani
Open Studio Coordinator

900 CAMP STREET
PLEASE DIRECT ALL MAIL: P.O. BOX 30498, NEW ORLEANS, LOUISIANA 70190 TELE 504 523 1216 FAX 504 528 3828

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CONTEMPORARY ARTS CENTER 1990 CAC

March 31, 1992

Thomas Mann
Gallery I/O
1810 Magazine St.
New Orleans, LA 70130

Dear Mr. Mann,

We apologize for not including you in this year's Open Studio itinerary. Thanks to your observations we found an inconsistency in our mailing list that will be taken care promptly. We are going to make sure that your name is included on the list for next year's event.
Again, accept our apologies and please come to our Open Studio thank you party, April 5 from 6 - 9 p.m. at the CAC. Bring a friend.

Sincerely,

F. Cristiani

Fernanda Cristiani
Open Studio Coordinator

Thanks again for the Rattlesnake!

900 CAMP STREET
PLEASE DIRECT ALL MAIL: P.O. BOX 30498, NEW ORLEANS, LOUISIANA 70190 TELE 504 523 1216 FAX 504 528 3828

ONTEMPORARY
RTS CENTER

April 8, 1992

Dear Open Studio IV Participants,

Thank you for being part of another successful Open Studio event. Included are your photograph(s). I hope you had fun and that you will participate in Open Studio V next year.

Sincerely

F. Cristiani

Fernanda Cristiani
Project Coordinator

900 Camp Street P. O. Box 30498 New Orleans, LA 70190 (504) 523-12

Open Studio

CONTEMPORARY ARTS CENTER cac

OPEN STUDIO PARTY
for participating artists and a guest

Sunday, April 5, 1992
6:00 to 9:00 p.m.

Contemporary Arts Center
900 Camp Street

Food courtesy Mulate's
&
Lee Circle Back to the Garden
Beer courtesy Gallery I/O

91

✓ MED 3/27/92

SCHEDULE REQUEST

REQUEST EVENT: OPEN STUDIO IV THANK YOU PARTY

REQUEST DIRECTOR: FERNANDA CRISTIANI

DAY(S) OF THE WEEK: SUNDAY APRIL 5

START TIME: 6:00 A.M. OR (P.M.) END TIME: 9:00 A.M. OR (P.M.)

LOCATION (AREA OF BUILDING): DDD GALLERY

TICKET PRICES: Gen. Adm: ✓ Members: ✓ Student: ✓

NEEDED:

[✓] TABLES: Size: _____ Number: 5

[✓] CHAIRS: Number: 30

[✓] BAR (Please see Paul Schwoboda)

[ ] BOX OFFICE (Circle One) YES (NO)

[ ] SPECIAL MAINTENANCE _____

[ ] OTHER: _____

[✓] VOLUNTEERS? (Check with Trish Niemeck)

SIGNS: Please **PRINT** on seperate sheet of paper your sign needs, size number, and description.

SPECIAL NEEDS: _____

COMMENTS: _____

F. Cristo

Applicant Signature

12/91

IMPOSTORPHOBIA

Artists Respond to a Poem by
Cynthia Wakeley

Artist/Curator
Thomasine Miller

June 6 - July 5
Opening Reception
Saturday, June 6, 1992
7 - 9 P.M.
Poem Performance, 8:00 P.M.

Contemporary Arts Center
900 Camp Street

Michael Bray	Adelle Badeaux
Chris Cressionnie	Pamela Clarke
Tony Eccles	Debra Czeresko
George Febres	Gēyō
Jeremy Jernegan	Ronna Harris
Bill Kitchens	Evelyn Menge
Gene Koss	Thomasine Miller
Doug MacCash	Terri Mimms
Wallace Merritt	Jeanie Osborne
Gary Oaks	Mary Jane Parker
Arthur Okazaki	Shirley Rabe-Masinter

REVERSE: ALL THE ARTISTS MADE THEIR MARK

P.O. Box 30498
New Orleans
LA 70190

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CONTEMPORARY ARTS CENTER

CONTEMPORARY ARTS CENTER

CALL FOR ENTRIES
DISCOVERING COLUMBUS: LOUISIANA ARTISTS' OPEN FORUM
OCTOBER 3 - NOVEMBER 21, 1992

STATEMENT OF PURPOSE: Columbus: Great Discoverer or Great Destroyer? As the controversy rages nationwide during the 500th anniversary of Columbus' journeys westward, the Contemporary Arts Center invites all artists residing in Louisiana to express their perspectives on the first encounter between the Europeans and the indigenous peoples of the Americas. As it explores the myth of Columbus, this open exhibition is designed to serve as a forum for expression and resolution of the ideas and emotions which have emerged during the quincentenary, and to address Paul Gauguin's haunting question posed at the end of the last century, "Where do we come from? What are we? Where are we going?" For this "artists' exhibition," all works submitted will be presented.

ELIGIBILITY: All artists residing in Louisiana may participate.

REQUIREMENTS:
- Artists who wish to participate must **return a completed entry form (see below) by September 1, 1992**. Information must include a brief description of the work stating medium, size and special requirements for presentation, as well as a retail price (which includes the CAC's 20% commission) and insurance value.
- Artists may submit **one work only**. Works may be in any medium, including painting, sculpture, photography, collage, graphic arts, small installations, series, video and more, and may combine multiple media.
- Works must be **framed and ready to hang or install.**
- Work must be **received by September 21, 1992.**
- **Shipped work must be sent prepaid in a reusable crate or packaging**, and will be returned COD.
- Other **work must be picked up on Sunday, November 22.**

MESSAGE WALL: We will reserve a large wall space at the entrance to the exhibition for artists and viewers who wish to write on the wall itself and to affix written statements, poetry and other printed material.

PICK-UP PARTY: Please join us at the CAC on Sunday, November 22, 2 - 5 p.m. for the closing party, open to all participating artists and friends.

CONTACT: Please address inquiries and requests for additional entry forms to Visual Arts Curator Lew Thomas, (504) 523-1216.

ENTRY FORM: Due Tuesday, September 1, 1992

NAME_____

ADDRESS:_____

CITY:_____ **ZIP:**_____ **PHONE:**_____

DESCRIPTION OF WORK: (Medium, size, special requirements, price, insurance value)

MAIL TO **COLUMBUS OPEN FORUM**, CAC, P.O. Box 30498, New Orleans, LA 70190

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VITA

Fernanda Cristiani was born July 29, 1960 in Genova, Italy, and moved to the New Orleans area in 1984. She was enrolled at Southeastern University where she majored in Visual Arts and minored in Spanish. She graduated with a Bachelor of Arts in Visual Arts from Southeastern University in May, 1986. She also studied at the Graduate School of Fine Arts of Louisiana State University. She was enrolled in the Graduate School of the University of New Orleans to pursue the degree of Master of Arts in Arts Administration in September, 1989 and successfully completed this course of study in December, 1992.

EXAMINATION AND THESIS REPORT

Candidate: Fernanda Cristiani

Major Field: Arts Administration

Title of Thesis: Internship Report

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

26 October 1992