

# Art Talk

SPRING 2014

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mundane objects

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of Dr. James Peltier

**LSU** Museum of Art

AT THE SHAW CENTER FOR THE ARTS

Fifth Floor | [www.lsumoa.org](http://www.lsumoa.org)

## The Visual Blues

March 8–July 13, 2014



# A Year of Change and Innovation at the Museum



## Dear Members & Friends,

The museum world typically runs in a time zone different from other businesses. Our calendars are set for two, three, even four years in the future to organize and fundraise for exhibitions. At the exhibition's opening reception, the public sees the end result of many years of hard work, negotiations, and generous donations that all help bring programs to fruition.

In March, we open *The Visual Blues*, which has been a couple of years in the making. We are particularly proud of this exhibition, which will spread the reputations of so many artists whose rich careers and stellar reputations have been overlooked by art history's exigencies. *The Visual Blues* represents a number of triumphs for the LSU Museum of Art. It is the first temporary exhibition we have produced with a scholarly companion catalogue since 2005. It is our first exhibition to be supported by a grant from the National Endowment for the Arts. It is also the first exhibition organized by the Museum that will travel to a major arts institution: the Telfair Museum of Art in Savannah, Georgia.

We are excited to continue our collaboration with LSU's School of Art, working with Nari Ward, the Nadine Russell Carter Endowed Chair for 2013–2014. *Rooted Communities: The Art of Nari Ward* offers an opportunity to see an artist whose work has been called "voluptuous" and "dazzling" by the *New York Times*. Ward is an alchemist of art, turning detritus into objects of sensitivity and beauty.

He presents difficult subject matter as a matter of enlightened discourse.

At the end of the year we also bid farewell to Natalie A. Mault. From *Caroline Durieux: A Radioactive Wit* to *The Visual Blues*, Natalie has capably organized and overseen numerous exhibitions in her eight years at the Museum, sustaining and enhancing our curatorial programming. We wish her well.

This has been a year of many changes and innovations. We have refreshed our exhibition of fine jade carvings donated by Dr. James R. and Ann A. Peltier, and now all our works by Louisiana artist Clementine Hunter grace the Bowsler Gallery. We have inaugurated "date night" at the Museum, with free extended hours every Thursday from 5 to 8 p.m. We have received significant underwriting for our curatorial and educational programming, and we continue to be grateful for your ideas and financial support. Looking two, three, and four years into the future, we are preparing exhibitions ranging from Leroy Neiman's drawings to the Parisian world of Toulouse-Lautrec, as well as education programs that foster the arts, starting with the very young. Best wishes for a happy, healthy, and inspired 2014!

Sincerely,

Dr. Jordana Pomeroy  
Executive Director  
LSU Museum of Art

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**ON THE COVER:** William Henry Johnson (1901–1970), *Jitterbugs II* (detail), 1942, on loan from The Amistad Research Center, New Orleans, LA.

## THANK YOU

THANK YOU TO THE FOLLOWING FOR THEIR GENEROUS SUPPORT OF THE MUSEUM'S EXHIBITIONS:

### GETTING THERE

Carriages Fine Clothiers  
The Greater Baton Rouge Model Railroaders  
Fran & Leroy Harvey

### CARRIAGES



### RIGHT HERE, NOW

A grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council, and as administered by Arts Council of Greater Baton Rouge funded also in part by the National Endowment for the Arts  
Nadine Carter Russell  
Mr. & Mrs. Robert Galantucci  
Alumni of the LSU College of Art + Design  
Friends of the LSU Museum of Art



### ROOTED COMMUNITIES: THE ART OF NARI WARD

Winifred and Kevin Reilly  
Lehmann Maupin Gallery  
Friends of the LSU Museum of Art

### CORPORATE MEMBERS

Stroubes Seafood & Steaks  
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Taylor Clark Gallery

### MARGARET STONES'S FLORA OF LOUISIANA: THE BATON ROUGE CONNECTION

Josef Sternberg Memorial Fund, Nancy and Paul Murrill, Nadine Carter Russell, Susan and Richard Lipsey, Friends of Margaret Stones

### THE VISUAL BLUES

National Endowment for the Arts, Washington, DC

A grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council, and as administered by Arts Council of Greater Baton Rouge funded also in part by the National Endowment for the Arts

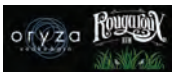
Louisiana Department of Culture, Recreation & Tourism  
Art Dealers Association of America  
E. John Bullard III  
Liz Mangham  
Rodney Braxton  
Kevin Cunningham  
Nadine Carter Russell  
Dee Dee Reilly  
George Clark  
The Imo N. Brown Memorial Fund  
Gail O'Quin  
Fran and Leroy Harvey  
Katherine and Paul Spaht



### SPECIAL THANKS TO:

JENNIFER EPLETT &  
SEAN REILLY

GAIL & BILL O'QUIN



For generously underwriting 2014 and 2015 programming for our collaboration with White Hills Elementary School, ArtWorks.

LSU Museum of Art Advisory Board Member Gail O'Quin and her husband Bill have generously donated funds to provide four more iPads for the Museum galleries and educational programming. We are especially excited for their use in the upcoming exhibition, *The Visual Blues*.

Beth Donner and Henry Peltier treated Museum patrons to tastings of their gin, vodka and rums on January 30th. It was a wonderful evening that will inspire many more exciting Museum After Dark events!

Chefs Brad Andries and Mark Reilly provided the perfect hors d'oeuvres to pair with the Donner-Peltier Distillers spirits... thank you!

The LOT is providing advertising funds for *The Visual Blues* exhibition in collaboration with the Baton Rouge Blues Festival, allowing for marketing dollars outside of our immediate community. Thank you, LOT!

The LSU Museum of Art is thrilled to announce our first grant award from the National Endowment for the Arts "Art Works" to support *The Visual Blues*. We are thankful to have the recognition of this national program which works to support programs in communities that inspire creation, engagement, learning and livability.

Our Thursday Date Night Partners!

*The LSU Museum of Art relies on businesses, individuals and foundations to bring you the quality exhibitions and programming that enhance our community. To explore ways you can support your Museum, please contact Fairleigh Cook Jackson, Director of Museum Advancement, at fairleigh@lsu.edu or 225.389.7212.*



**Jay Robison** (American, b. 1915), *Count Basie and Billie Holiday at the Graystone Ballroom, Detroit, ca. 1947*. Egg tempera on gesso panel. On loan from a private collection.

**March 8  
to July 13** **The Visual Blues**  
Exhibition Explores Influence  
of Jazz Music on Painting



**Ellis Wilson** (American, 1899–1977), *Shore Leave*, 1943. Oil on masonite. On loan from the Amistad Research Center, New Orleans, LA.

**The scholar Alain Locke coined the term “Harlem Renaissance”** after editing his anthology *The New Negro* (1925). The term was eventually applied to a broad, interdisciplinary cultural movement that incorporated music, poetry, and visual art—a movement that took place in many major cities throughout the northern United States. Over the past decade, museums have presented exhibitions on the Harlem Renaissance with little to no interpretation of the artistic motives of the works themselves. *The Visual Blues* is intended to challenge conventional interpretations of the Harlem Renaissance by highlighting its southern roots in blues and jazz.

Blues and jazz originated in African American communities in the Deep South. By the 1920s, many southern musicians had moved to northern cities, and by the mid- to late 1920s,



**Allan Rohan Crite**  
 (American, 1910–2007),  
*Douglass Square*, 1936. Oil  
 on canvas-covered artist's  
 board. On loan from the  
 Saint Louis Art Museum,  
 Gift of the Federal Works  
 Agency, Work Projects  
 Administration.

the center for southern blues and jazz was Harlem. African American musicians, singers, dancers, and variety acts were showcased at famous Harlem nightclubs, including the Savoy Ballroom, the Apollo Theatre, and the Cotton Club. The lyrical meanings behind southern blues and jazz adapted well to northern urban cities. And, as music began to portray African American life, so did the visual arts.

*The Visual Blues* examines the rich interaction that took place between Harlem Renaissance artists and blues and jazz musicians from 1918 to 1945. Harlem nightlife, juke joints, dance halls, and musicians feature prominently in the works of artists Charles Alston and Richmond Barthé, for example. These artists embraced the musical culture of the time by capturing the moving body, the black performer, and the jazz club, employing bold colors and improvisatory compositions that emulated the improvisational sounds of African American music. *The Visual Blues* reveals this relationship between Harlem Renaissance artists and musicians in an unprecedented way.

*The Visual Blues* comprises 58 paintings, drawings, prints, photographs, and sculptures by Harlem Renaissance artists, some of whom have established reputations, such as Aaron Douglas and Lois Mailou Jones, and others who are underrecognized, including Allan Rohan Crite and Jay Robinson. These artists represent the wellspring of unprecedented artistic creativity inspired by southern blues and jazz music.

In defining the influence of southern traditions, *The Visual Blues* also highlights one

of the contributing factors in the founding of the Harlem Renaissance: the Great Migration. As African Americans migrated to the North, settling in places like Harlem, they brought their southern heritage and traditions with them.

A full-color companion catalogue to the exhibition is available at the LSU Museum Store. A synthesis of interdisciplinary studies, this scholarly publication fills a major gap in the historiography of the intersection between African American art and music. It showcases a transformative moment in American history, weaving the story of rhythmic creativity in beautiful images and accompanying text.

*The Visual Blues* opens on March 8, 2014, and will be on display through July 13, 2014. Following the four-month show at the LSU Museum of Art, the exhibition will travel to the Telfair Museum in Savannah, Georgia.

Generous support for *The Visual Blues* has been provided by the National Endowment for the Arts in Washington, D.C.; the Louisiana State Arts Council through the Louisiana Division of the Arts and the National Endowment for the Arts, as administered by the Arts Council of Greater Baton Rouge; the Louisiana Department of Culture, Recreation, and Tourism; the inaugural Art Dealers Association of America Foundation Curatorial Award, administered by the Association of Art Museum Curators; E. John Bullard III; Liz Mangham; Rodney Braxton; Kevin Cunningham; Nadine Carter Russell; Dee Dee Reilly; George Clark; The Imo N. Brown Memorial Fund; Gail O'Quin; Fran Harvey; Katherine Spaht and Louisiana Machinery.



**Nari Ward** (b. St. Andrews, Jamaica, 1963), *King Buoy*, 2010. Aluminum shade cloth, reflectors, wood, glass, bell, and reflective street sign. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.

ON VIEW THROUGH AUGUST 10

# Rooted Communities

*The Art of* **NARI WARD**



**Nari Ward** (b. St. Andrews, Jamaica, 1963), detail of *Loisaidas Liquorsoul*, 2011. Metal, plexiglass, florescent sign, pvc pipe with artificial flowers, shoelaces, and shoe tips. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.

**Nari Ward (b. 1963, St. Andrews, Jamaica)**

has made a name for himself tackling, with grace and insight, themes as challenging as citizenship, cultural consumption, and racial discrimination. Such subjects form the basis of narratives that Ward articulates in rubber, string, metal, wood, and other detritus. His powerful yet delicate sculpture transforms mundane and unattractive objects into works of great beauty, which belie the troubling nature of the cultural experiences to which they refer.

Since 1993, Ward has lived and worked in Harlem, where he collects the neighborhood’s discarded clothes and trash for use in his work. He is an urban archaeologist, using salvaged materials to uncover and interpret the history of a society.

Ward sets himself apart from other scavenger-artists such as Louise Nevelson and Chakaia Booker by beginning his exploration with a self-imposed question: “How can the transformation of everyday objects open the possibilities for each individual’s expectations?” The process of finding and arranging objects becomes a means of drawing out inner emotions, thoughts, and doubts. A

**Nari Ward** (b. St. Andrews, Jamaica, 1963), *Homeland Sweet Homeland*, 2012. Cloth, plastic, megaphones, razor wire, feathers, chains, and silver spoons. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.



**He is an urban archaeologist, using salvaged materials to uncover and interpret the history of a society.**

worn pair of basketball sneakers dipped in encaustic, titled *Obama Air*, becomes a visual metaphor for a seemingly unattainable dream, whether it be the NBA or the White House.

We are also excited to continue our collaboration with the LSU College of Art and Design, working with Nari Ward, the Nadine Carter Russell Endowed Chair for 2013-2014, which inspired the LSU Museum of Art to organize *Rooted Communities: The Art of Nari Ward*. The exhibition includes twenty-five sculptures, works on paper, and mixed-media installations. We thank foremost the Lehmann Maupin Gallery, New York and Hong Kong, and we are also deeply grateful to Winifred and Kevin Reilly for their progressive vision and generous support of the exhibition. Nari Ward has been an energetic partner in planning his projects in Baton Rouge. To him, we express our most sincere gratitude.



## Building a Personal Art Collection

### A CONVERSATION WITH DR. JAMES R. PELTIER

A graduate of LSU, Dr. James R. Peltier holds the distinction of being the only person who has served as chair of the LSU Chair of Board of Supervisors, the LSU Foundation, and the LSU Alumni Association. He first became involved with the LSU Museum of Art when he decided to donate part of his collection of rare carved jade from China to the Museum. Executive Director, Dr. Jordana Pomeroy, spoke with Dr. Peltier about his donation.

**JRP:** While the Museum was in the middle of moving downtown, I gave the donation of jade in four stages.

**JP:** Did you consider other museums for it?

**JRP:** Not really. My entire collection was on loan to the Museum for a year or so, which publicized it heavily, including an impressive billboard on I-10.

**JP:** Were there any artists or collectors in your or your wife Ann's family?

**JRP:** The rest of my family thought I was nuts, but I've always been interested in fine arts. When I built my house I wanted to surround myself with nice things. I considered some paintings but I became frustrated. With a painting, the signature dictates much of its value. Carved jade stands on its own merit, as very few are signed.

**JP:** How did you decide to collect Chinese carved jade?

**JRP:** I walked into Manheim Galleries [in New Orleans] and was hooked but

nervous about making that sort of expenditure. They gave me a layaway plan! I also visited museums with good collections of jade. But you can't just read about jade and say you are an expert. You need to know the prices when you buy, and it's also important to be able to recognize a fine piece.

**JP:** When did you first begin to put together your collection of jade?

**JRP:** I started collecting about 35–40 years ago. And that continued until I started to give away my collection. It's hard to collect and then to give away because the works become like your children.

**JP:** Which was the first work you purchased?

**JRP:** It was a green sleek vase about 8 inches tall, aqua in color.

**JP:** How did you educate yourself on the subject of carved jade?

**JRP:** I'm self-educated. One dealer in San Francisco helped me collect well. Museums in Washington, New York, and Illinois allowed me to visit their vaults. When I saw a piece I would examine it closely. I believe that my background as a facial surgeon allowed me to relate better to a sculptural form than the single plane of a painting.

**JP:** What is it about jade that attracts you to it?

**JRP:** The fact that jade has been revered for centuries and was called the "stone of heaven" 5,000 years ago. Jade has a special feel to it—hard and soapy—which no other stone has. I set out to have an eclectic collection, which included collecting jade of different colors and degrees of carving. Weeks before he cut, the master carver had to look and study a boulder. If he encountered different colors and characteristics that he couldn't anticipate, he would have to change his plans. A master carver used to spend two to three years on a single piece, but today with diamond burrs it's a different ballgame. While the process is quicker, it reduces the beauty of the stone and the carving as well.

**JP:** What piece of advice would you give to those who wish to embark on collecting art?

**JRP:** That's a toughie. Learn about the subject—that's most important. After that, when you see something you like, buy it, because if you put it off you may never be able to put your hands on it again. Because antique carved jade is now such a popular and competitive market, especially among Chinese buyers who want things back in their country, I could never be the collector I once was.



# SHAW CENTER FOR THE ARTS PARTNER, ALFRED C. GLASSELL JR. EXHIBITION GALLERY

First Floor



## CLOSES MARCH 9

Last day to see *8 Fluid Ounces 2014: A National Invitational Ceramic Cup Exhibition*.

Curated by Mark Cole, Assistant Professor of Practice at the University of Nebraska–Lincoln

## MARCH 18 – APRIL 13

*Written in the Wind:*

*Recent Works by Benito Huera*

Reception Thursday, March 20, 6 – 8 p.m.

## MFA EXHIBITIONS

### APRIL 22 – 27

Jimmie Nord & A K M Javed Rashed  
Sponsored by Michael D. Robinson and Donald J. Boutte

Closing Reception: Saturday, April 26  
6 – 8 p.m.

### APRIL 30 – MAY 4

Autumn Higgins & Forrest Gard  
Closing Reception: Saturday, May 3  
6 – 8 p.m.

### MAY 6 – 10

Andrea Barbier & James Osborne  
Closing Reception: Saturday, May 10  
6 – 8 p.m.

### MAY 13 – 18

Sarah Kolac & Georgia Godwin  
Closing Reception: Saturday, May 17  
6 – 8 p.m.

### For more info, please contact

Malia Krolak, gallery coordinator  
LSU School of Art  
225-389-7180  
artgallery@lsu.edu.

A photograph of the five members of the band Los Lobos standing in a wine cellar. They are surrounded by wooden wine barrels. The band members are dressed in casual attire, including shirts, jackets, and sunglasses. One member is holding a saxophone.

**MANSHIP THEATRE**  
SHAW CENTER FOR THE ARTS

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**2**  
THE  
**MANSHIP**  
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of Louisiana  
**COX**

MULTIPLE GRAMMY WINNERS  
**LOS LOBOS** | **FRIDAY**  
**MAY 23**



**Margaret Stones**, *Alligator Bonnet*.

## MARGARET STONES'S FLORA OF LOUISIANA: THE BATON ROUGE CONNECTION

April 4-August 3, 2014

In February 1976, internationally renowned botanical artist Margaret Stones first visited Baton Rouge to begin work on watercolor drawings of six plants native to Louisiana. Planned as part of LSU's celebration of the nation's bicentennial, the project grew over the next 25 years to comprise more than 200 drawings of native flora throughout the state. *Margaret Stones's Flora of Louisiana: The Baton Rouge Connection*, on exhibit from April 4 to August 3, 2014, will focus on the drawings of more than 50 plants that Stones drew from specimens collected in East Baton Rouge Parish, as well as on the stories of the people who collected them for her. The exhibition will offer a glimpse of Stones' working process, from depicting details of plants to creating finished, scientifically accurate drawings of whole specimens. *Margaret Stones's Flora of Louisiana* highlights how the collaborative efforts of individuals in East Baton Rouge helped to create an artistic treasure for our state. Prints for sale in the Museum Store.



**Jacques Guillaume Lucien Amans** (Franco-American, 1801-88), *Gentlewoman*, c. 1840-45. Oil on canvas. Gift of Mr. & Mrs. W. E. Groves, 60.2.1. Adopted by Nadine Carter Russell.

## SPONSORS SAVE ART THROUGH ADOPT A WORK OF ART PROGRAM

The LSU Museum of Art is pleased to announce a successful second year of our Adopt a Work of Art program. This program funds top-priority conservation treatments for works in the Museum's collection. The sponsor of a conservation treatment has the opportunity to follow the conservation progress through written reports, behind-the-scenes photos, and before-and-after photos. The sponsor will receive a certificate and their name will appear on the label whenever the Museum displays the work.

This year, six works were adopted. These included four paintings, silver epergne, a Newcomb lampshade, and a Louisiana Federal style mantel.

For a full list and for more information about the Adopt a Work of Art program, contact, Tanya Anderson at 225-389-7215; tander3@lsu.edu or visit The Collection link at [www.lsumoa.com](http://www.lsumoa.com).

Please consider making a difference to all those who visit the LSU Museum of Art by adopting a work of art.



**Margaret Wirstrom Evangeline** (American, 20th century), *Illumination*, for Carson McCullers, 2012. Oil on canvas. Gift of Hunt Slonem, 2013.8.1.

## NEW ACQUISITIONS: LSU MUSEUM OF ART'S COLLECTION CONTINUES TO GROW

The LSU Museum of Art recently added seven works to the Museum's permanent collection this past December. The Museum acquires all works in its collection through direct donation or the donation of funds for purchase. The museum's executive director, curator, and collections manager review all acquisitions, which are then submitted for approval to the Collections Committee of the LSU Museum of Art.

The LSU Museum of Art is always eager to talk with private donors and collectors about the gift of museum-quality works of art.

The LSU Museum of Art is actively searching for outstanding examples of artwork by significant Southern, Louisiana, and LSU-affiliated artists.

If you would like to discuss a possible donation to the LSU Museum of Art's collection, please send an email to [jpomero@lsu.edu](mailto:jpomero@lsu.edu). Be sure to include detailed information about the object (artist, title, date, medium, dimensions) and a photo of the work.



**Hunt Slonem** (American, b. 1951), *Hutch*, 2012. Oil on canvas. Gift of Paul Yaworsky, 2013.10.

## STUDENT MEMBERSHIP \$20

- one membership card with free admission to the Museum for one year available to any students currently enrolled in an accredited university or community college
- discounts at the Museum Store, local coffee houses, and local restaurants
- LSU Museum of Art weekly e-blasts
- subscription to our quarterly newsletter, *ArtTalk*
- (photocopy of student ID required with membership application)

\* *Please note our new Tiger Benefits: LSU faculty and staff receive 10% off all memberships at the Friend level and above.*

## FRIEND \$50

- one membership card with free admission to the Museum for one year
- subscription to our quarterly newsletter, *ArtTalk*
- invitations to our members-only opening receptions and annual meeting
- discounts on programs and special events
- Museum Store discount
- discounts at local restaurants and coffee houses

## FAMILY I \$75

- all Friend member benefits plus two membership cards with free admission for FOUR (two adults and two children under 18) to the Museum for one year

## FAMILY II \$ 100

- all Family I member benefits plus two membership cards with free admission for SIX (two adults and four children under 18) to the Museum for one year

## BECOMING A MEMBER HAS NEVER BEEN EASIER!

Call the Museum Store at 225-389-7210 to join over the phone, or visit [www.lsumoa.org](http://www.lsumoa.org) and print and mail your membership.

## YOU CAN NOW RENEW YOUR MEMBERSHIP ONLINE!

Please visit the LSU Foundation's website to renew securely: [www.lsufoundation.org/givetolsumoa](http://www.lsufoundation.org/givetolsumoa)

\* North American Reciprocal Membership Program (NARM). Additional benefits are awarded through the NARM program to LSU Museum of Art members at the Patron level and above. At more than 600 participating NARM museums, members enjoy: free admission to the permanent collection at listed museums during their regular hours; free admission to special exhibitions when no special ticket is required; entry for one person per membership card (a total of 2 persons); Museum Store discounts; discounts on ticketed events offered to museum members.

## PATRON \$125

- all Family II member benefits plus reciprocal membership benefits at more than 600 museums with the North American Reciprocal Museum Program (NARM)\*

## SUSTAINER \$300

- all Patron member benefits plus four guest passes and an invitation to a behind-the-scenes tour of the Museum and the permanent collection

## BENEFACTOR \$500

- all Sustainer member benefits plus invitations to exclusive tours of local artists' studios

## ENDOWMENT SOCIETY \$1,000

- all Benefactor benefits plus a special invitation to the Museum's annual Endowment Society Social and exclusive invitations to exhibition socials with the Executive Director

## LIFETIME ENDOWMENT SOCIETY \$1,000 ANNUALLY (commitment of 10 years)

- Endowment Society benefits plus your name(s) inscribed on the Lifetime Endowment Society plaques in the Museum

## DIRECTOR'S CIRCLE \$5,000 & ABOVE

- Endowment Society benefits
- complimentary copies of Museum exhibition publications
- exclusive invitations from the Executive Director
- invitations to accompany the Executive Director and other Director's Circle members on an exclusive arts adventure of travel and behind-the-scenes tours and visits to galleries and museums outside of our community

## MEMBERSHIP

### CORPORATE PARTNERSHIPS

- The LSU Museum of Art welcomes and relies upon community business support. There are numerous opportunities for engagement: employee membership, educational programming underwriting, exhibition sponsorship, and many more. Partnerships may also include parking vouchers, private curatorial consultations, and dinner with the LSU Provost. Please contact the Director of Museum Advancement, Fairleigh Cook Jackson, for more information on Corporate Partnerships: 225-389-7212 or [fairleigh@lsu.edu](mailto:fairleigh@lsu.edu).

### REMEMBER THE LSU MUSEUM OF ART

One of the simplest ways to provide for the future of the LSU Museum of Art is to remember us in your estate planning. If you are interested in planned giving for the Museum, please contact Fairleigh Cook Jackson at 225-389-7212 or [fairleigh@lsu.edu](mailto:fairleigh@lsu.edu).

## Thank You!

### Local businesses value LSU Museum of Art members too!

Special thanks to our local business partners who offer BENEFITS to our members:

- **Capital City Grill**
- **CC's Coffee Houses**
- **Lokka Med Spa**
- **PJ's Coffee House, Shaw Center for the Arts**
- **Stroubes Seafood & Steaks**
- **Tsunami**

For information on how you can support our membership program, please contact:

**Fairleigh Cook Jackson**  
[fairleigh@lsu.edu](mailto:fairleigh@lsu.edu)  
or 225-389-7212

# MUSEUM HELPS FOSTER DEEP APPRECIATION FOR ART IN LOCAL CHILDREN



“The adventurous state of mind is a high house ... The joy of adventure is unaccountable. This is the attractiveness of artwork. It is adventurous, strenuous, and joyful.”

—**Agnes Martin** (1912–2004)

**Why do you love art?** Does it challenge your mind or stir your soul? Are you captivated by the sheer beauty of an image or the impeccable craftsmanship of an object? Perhaps it is something that cannot be explained that keeps you thinking long after your encounter?

Art is an open-ended adventure that helps us see the world in a new way. Agnes Martin, an abstract artist who created subtle paintings of banded lines and grids, said that children were able to understand the complexities of art better than most adults because their minds were unclouded and innocent. Years later, when asking young students “What do you see?” using a Martin painting as the focus, as the Coordinator of School & Community Programs, I was amazed when children as young as five were able to sum up the artist’s intention.

Art, both easy and challenging, can be a powerful teaching tool. Fostering early positive art experiences is not only a way for us to inspire children toward creative thinking and doing; it also creates a foundation for lifelong learning. The LSU Museum of Art programs for children, families, schools, and adults, are carefully crafted to make our collection, exhibitions, and the experience of art resonate on a deeper level. Explore the power of art to inspire, challenge, soothe, and open your mind to new ways of thinking.

We are seeking funding for the ArtWorks program, which costs less than \$500 a month to present. We are also seeking funding to establish a need-based scholarship fund so that MUSE and our other fee-based programs are accessible to everyone in our community. For more information on how you can help, please contact Associate Director of Development Fairleigh Cook Jackson, [fairleigh@lsu.edu](mailto:fairleigh@lsu.edu).

## MISSION STATEMENT

The LSU Museum of Art seeks to enrich and inspire through collections, exhibitions, conservation and education, serving as a cultural and intellectual resource for the University, Baton Rouge, and beyond.

## MARCH 2014

### 02 / FREE FIRST SUNDAY

Free admission  
Fifth floor, 1 – 5 p.m.

### 02 / NARI WARD: ROOTED COMMUNITIES, EXHIBITION TOUR

Free admission  
fifth floor, 2 p.m.

### 07 / STORIES IN ART

Free admission  
fifth floor, 10:30 a.m.  
A program for preschoolers and their families/caregivers. Enjoy a story followed by a creative activity.

### 08 / THE VISUAL BLUES

Opens to the public

### 08 / SATURDAY ARTS FOR FAMILIES: INSTALLATION ART

Free admission  
Fifth Floor, 10:30 a.m.

### 09 / THE VISUAL BLUES GALLERY TALK WITH NATALIE MAULT MEAD

\$3; Free to Museum Members  
Fifth Floor, 2 p.m.

### 16 / TOUCH THE ART! THE DEINSTALLATION OF GABRIEL DAWE

Free Admission  
Fifth Floor, 2–4 p.m.  
A community event. Check our [www.lsumoa.org](http://www.lsumoa.org) and like us on Facebook to find out how to win a chance to help be part of this historic event: taking down *Plexus no. 15*.

### 20 / MUSE, ART FOR HOMESCHOOLERS

\$3; Free to Museum Members  
Fifth Floor, 1 p.m.  
An art enrichment program for children (6–12) and their families/caregivers.

### 20 / SHOWCASE THE SPACE SOIRÉE

\$25 per person  
First, Third, Fourth, Fifth, and Sixth Floors.  
Few settings in Baton Rouge can offer more gracious elegance than the facility rental spaces in the Shaw Center for the Arts. Join us for a night of food, drinks, and live music, and visit with vendors who can help you plan your special event. For more information call 225-389-7206.

### 24 / NARI WARD: NADINE CARTER RUSSELL CHAIR ENDOWED LECTURE

Free, 5 p.m.  
LSU Design Building, Room 103

## APRIL 2014

### 02 / ART & ALZHEIMER'S

Fifth Floor, 10:30am  
Call 225-389-7207 for more information

### 04 / STORIES IN ART

Free Admission  
Fifth Floor, 10:30 a.m.  
A program for preschoolers and their families/caregivers. Enjoy a story followed by a creative activity.

### 06 / FREE FIRST SUNDAY

Free Admission  
Fifth Floor, 1 – 5 p.m.  
Harlem Renaissance  
Documentary in Collaboration with the West Baton Rouge Museum, 2:30 p.m. Call 225-389-7207 for more information.

### 12 / SATURDAY ARTS FOR FAMILIES: MONOPRINTS

Free admission  
Fifth Floor, 10:30 a.m.

### 17 / MUSE, ART FOR HOMESCHOOLERS

\$3; Free to Museum Members  
Fifth Floor, 1 p.m.  
An art enrichment program for children (6–12) and their families/caregivers.

### 26 / GREAT MIGRATION TOUR AND LUNCH: WEST BATON ROUGE MUSEUM & LSU MUSEUM OF ART

10 a.m. – 2 p.m.  
Start at WBRM, enjoy lunch, and end with a tour of LSU Museum of Art's *The Visual Blues* exhibition. Call 225-389-7207 for details and tickets.

### 30 / MOOD INDIGO AND THE VISUAL BLUES: DUKE ELLINGTON AND THE HARLEM RENAISSANCE

Free Admission, Hartley Vey Theater, 7:30 p.m.  
A performance by the LSU Jazz Ensemble, under direction of Brian Shaw. Tour of the Visual Blues to follow.

## MAY 2014

### 02 / STORIES IN ART

Free Admission  
Fifth Floor, 10:30 a.m.  
A program for preschoolers and their families/caregivers. Enjoy a story followed by a creative activity.

## PROGRAMS

### 04 / FREE FIRST SUNDAY

Free Admission  
Fifth Floor, 1 – 5 p.m.

### 04 / ZORA NEAL HURSTON: JUMP AT THE SUN

Free Admission  
Fifth Floor, 2 p.m.  
A film screening facilitated by Kathe Hambrick, Director of the River Road African American Museum.  
Presented in collaboration with River Road African American Museum

### 7 / ART & ALZHEIMER'S

Fifth Floor, 10:30am  
Call 225-389-7207 for more information

### 09 & 10 / DOWNTOWN MUSEUM STORE'S MOTHER'S DAY SHOP HOP

12:00 noon – 8 p.m.  
Looking for that Special Gift for Mother's Day? Visit the Downtown Museum Stores and receive 25% off one item and a chance to win a basket with gifts from all downtown museums.

### 10 / MOTHER'S DAY TRUNK SHOW

12:00 noon – 5 p.m.  
Looking for that Special Gift for Mother's Day? Visit the Downtown Museum Stores and receive 25% off one item and a chance to win a basket with gifts from all downtown museums.

### 11 / TEA TIME AT THE MUSEUM – MOTHER'S DAY TEA

11:00 a.m. – 2:00 p.m.  
\$35 Museum Members, \$40 Non-Members, Age 6 – 17, \$25

In conjunction with internationally renowned botanical artist Margaret Stones's exhibition, spend Mother's Day at the LSU Museum of Art. Enjoy lunch, a tour of the exhibition and a hands-on water coloring activity to bring home. Call 225-389-7206 for more information.

### 15 / MUSE, ART FOR HOMESCHOOLERS

\$3; Free to Museum Members  
Fifth Floor, 1 p.m.  
An art enrichment program for children (6–12) and their families/caregivers.

# The Art of Event Planning

Magnificent spaces are available during the day and after normal business hours for guided tours, private evening events, and corporate galas, including receptions, meetings, and seated dinners. Let us give you a personal tour of the facilities to assist in planning your event. **Please contact René B. Payton at 225-389-7206; renee@lsu.edu.**

**SAVE THE DATE**

*Showcase the Space Soirée*

**THURSDAY, MARCH 20, 2014**  
**SHAW CENTER FOR THE ARTS**  
**5:00 PM - 8:00 PM**  
7:30 PM DOOR PRIZE DRAWING  
ON 4TH FLOOR RIVER TERRACE

**TICKETS \$20 IN ADVANCE OR \$25 AT THE DOOR**  
PURCHASE TICKETS IN ADVANCE AT THE LSU MUSEUM OF ART STORE  
BEGINNING FEBRUARY 17, 2014 THROUGH MARCH 14, 2014

TO PURCHASE TICKETS:  
MUSEUM STORE  
225-389-7210  
renee@lsu.edu

**LSU** Museum of Art  
**Shaw Center** FOR THE ARTS  
GG

## This event is made possible in part by:

Heirloom Cuisine, LLC; Doug Olinde, LLC and Ginger's Party Rental and with generous in-kind support of participating vendors. The Shaw Center for the Arts, LSU Museum of Art and Glassell Gallery thanks: Addicted to Chocolate, Agape Affairs, Backbeat Productions, Blackbird Letterpress, Bonanno's Fine Catering, Brew-Ha!-Ha!, Capital City Grill Downtown, Chef John Folse Events, Complete Media Group, DoubleTree Baton Rouge, Fleur Du Jour, Gabrielle's Classic Bride, Hampton Inn & Suites Downtown, Hotel Indigo Baton Rouge, John Gray's Continuum Music, Lance Hayes Flowers, Lolipop Cakes, Louisiana Bayou Bistro, Magnolia Strings, Malcolm Anderson Designs, N-joY! Weddings & Events, PresStone's Catering, Quality Music Productions, Inc., South Louisiana Virtuosi, Stroubes Seafood & Steak, Sweet Impressions Bakery & Café, The Ambrosia Bakery, True Gents Waitstaff Co., Tsunami Sushi, Walk-On's Catering, Warren Conerly Photography and Weddings by Allie.



## LSU Museum of Art Staff

Dr. Jordana Pomeroy  
*Executive Director*

Becky Abadie  
*Administrative Coordinator*

Fairleigh Cook Jackson  
*Director of Museum Advancement & Associate Director of Development*

Fran Huber  
*Assistant Director for Collections Management*

LeAnn Dusang  
*Museum Store Manager*

Lucy Perera  
*Coordinator of School and Community Programs*

Renée B. Payton  
*Coordinator, Events & Marketing of Facility Rentals*

Rodneyna M. Hart  
*Preparator*

Tanya Anderson  
*Assistant Registrar*

## Board Members

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Vice Chair: Jerry Fischer  
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## Admission

Adults & Youths 13+: \$5  
University Faculty, Staff & Students with ID: Free

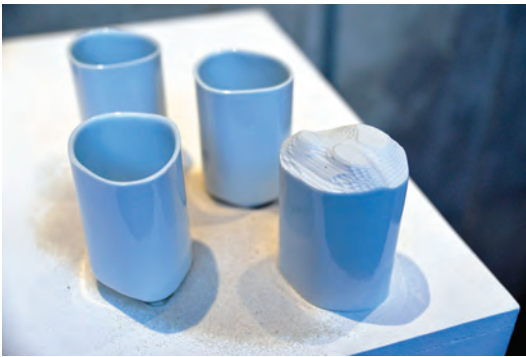
Children 12 & Under: Free  
Museum Members: Free

## Museum Hours

Tues-Sat: 10 a.m. to 5 p.m.  
Thurs: 10 a.m. to 8 p.m. Free admission after 5 p.m.

Sun: 10 a.m. to 5 p.m.  
First Sunday of the Month: Free  
Closed Mondays, Spanish Town Parade Day, Mardi Gras Day, Easter, July 4, Thanksgiving Day, Christmas Eve, Christmas Day, and New Year's Day.

# Museum Store Features Pottery Inspired by Natural Environment



The LSU Museum Store is thrilled to introduce potter Justine Holzman's gorgeous carved porcelain vases, fukui vases, and tumblers. Holzman grew up in Santa Monica, California. She received her bachelor's degree from University of California at Berkeley and her master's degree in landscape architecture from Louisiana State University, where she is currently an adjunct professor. She teaches both undergraduate and graduate design studios and landscape architecture representation courses, which focus on hybridized analog and digital methods. Holzman has pursued ceramic art alongside landscape architecture and is currently exploring digital and analog methods of working with ceramic material in relation to the built environment. Her work has been exhibited across the nation in both fine arts and design.

Speaking of pottery, the LSU Museum Store is having great success with the Clementine Hunter-inspired pottery bowls and plates. Our Baptism on the Cane River plate even made it onto Oprah's Favorite Things 2013 list. Be sure to stop by the LSU Museum Store for these wonderful dishes, as well as many more unique gifts for the whole family!



## LSU MUSEUM STORE

100 Lafayette St  
First floor of the Shaw Center for the Arts  
225-389-7210 or [lrusso@lsu.edu](mailto:lrusso@lsu.edu)

## MUSEUM STORE HOURS

Tuesday – Saturday: 12 noon – 8 p.m.  
Sunday: 1 p.m. – 5 p.m.



LSU Museum of Art  
Fifth Floor  
Shaw Center for the Arts  
100 Lafayette Street  
Baton Rouge, LA 70802



**Margaret Stones, Southern Crabapple.**

**TEA TIME AT THE MUSEUM**

*Mother's Day Tea* • 11:00 a.m. - 2:00 p.m.

Tickets: \$35 Museum Members, \$40 Non-Members, Age 6 – 17, \$25

Call 225-389-7206 to reserve your spot today.