NEVER UNDERESTIMATE THE POWER OF THE ORIGINAL.

As an art student, I experienced the tedium of making sense from slides projected in a dimly lit classroom, where I would try to decipher exactly what each work of art meant. What was its size? What was the artist's intent? Was that Botticelli really tinted blue? It seems, in retrospect, that most of our slides were tinted blue. I only discovered years later that the professor using those slides had not removed them from the Kodak tray in more than thirty years.

A decade later, as I stood in front of The Birth of Venus – that same Botticelli painting that underwhelmed me in blue as a student – I found myself transfixed by an admiration that is difficult to describe. I had never realized that the work was so large, so incredibly sensuous, and most of all, so very real. Here was something that Botticelli had touched and imbued with his genius. It was an original.

For the same reason, I return every opportunity I can to the Phillips Collection in Washington, D.C., to view Renoir's Luncheon of the Boating Party. The painting captures an idyllic atmosphere as Renoir's friends share food, wine, and conversation on a balcony overlooking the Seine at the Maison Fournaise restaurant. In spite of the party itself, however, you note that Renoir has done an extraordinary thing. He cleverly places the viewer in the context of the party itself, so you have the cheerful sensation of engaging the painting not as an observer, but as a silent participant.

At the LSU Museum of Art, there are equal surprises and revelations. Take Edward Pramuk's painting, Monument (for my father). Measuring approximately 8 feet by 10 feet, the painting is enormous, a fact that does not translate particularly well when seen as a small photograph or reproduction. It undergoes a miraculous transformation, however, when you stand in front of the piece and take in its stunning array of colors and sheer scale. Suddenly, the painting becomes encompassing, even environmental, as it surrounds you with emotion, texture, and powerful color. It broods; it changes with the light; it becomes as close as anything can to a living entity. And yet none of these things reveal themselves through reproductions. The power of seeing original art is unlike anything else.

Come take a look and be inspired.

Thomas A. Livesay
Executive Director
LSU Museum of Art

“Seen...as a reproduction, the painting remains lovely, but it loses its intensity and emotion.”

TREASURES OF THE LSU MUSEUM OF ART TO BE ON EXHIBIT, IN CELEBRATION OF LSU’S SESQUICENTENNIAL.

In the fall, a new publication, Treasures of LSU, will celebrate the 150th anniversary of Louisiana State University by highlighting rare and important objects all over campus. While hundreds of treasures were submitted, just under 100 were chosen. Of those, over two dozen objects in the museum’s collection were named official LSU Treasures – more than any other department.

These treasures include a variety of objects, including portraits by Sir Joshua Reynolds and William Hogarth from our British collection; the remarkable irisi-decorated vase by Newcomb artists Irene Borden Keep and Mary Woolcott Richardson; and potter Joseph Fortune Meyer; the egg boiler from the New Orleans silver collection; prints by Caroline Durieux and John T. Scott; and paintings by Ed Pramuk and Michael Crespo. The vast selection showcases the museum’s current interest in modern and contemporary Louisiana art, as well as the museum’s origins in early American art.

In honor of LSU’s sesquicentennial, the museum’s contributions to the Treasures of LSU book will be on display in the Treasures of the LSU Museum of Art exhibition throughout 2010.


CONTACT: Melissa Daly at 225-389-7212 or mdaly2@lsu.edu.

Not receiving e-mails about LSU Museum of Art upcoming events and promotions?

Send your questions in the visual arts to: Director, LSU Museum of Art, 100 Lafayette Street, Baton Rouge, LA 70801.
The South is known for its colorful characters, and George Ohr, the self-professed “Mad Potter of Biloxi,” remains one of its greatest. Ohr was a consummate self-promoter and braggart. He twisted and folded clay into shapes as idiosyncratic as his famous moustache. His work defied convention, was only minimally functional, and perplexed the turn-of-the-century public.

Ohr was an artistic pioneer. Today his pottery is celebrated for its sculptural forms, bold colors, and playfulness; however, during his lifetime he found few patrons. Before he died, Ohr closed his shop and packed up thousands of pots. He refused to sell them; few people ever bought them. Ohr directed his sons to wait fifty years, convinced that eventually an audience would emerge. He told them, “When I am gone my work will be praised, honored, and cherished. It will come.”

In 1968, an antiques dealer from New Jersey stopped by the Ohr sons’ auto repair shop looking for antique cars, and he left with a treasure trove of 6,000 pieces of original George Ohr pottery. As the pots came on the art market, Ohr quickly achieved the acclaim and recognition that had eluded him during his lifetime.

This remarkable exhibition, George Ohr Rising: The Emergence of an American Master features forty works from Ohr’s most productive period. Organized and circulated by the Ohr-O’Keefe Museum of Art, the LSU Museum of Art will be the last venue for the exhibition before the collection returns to Biloxi, MS, for the opening of the museum’s new building.

George Ohr Rising: The Emergence of an American Master is made possible with the generous support of Rev. Howard Hall & Friends, Sue Turner, Michael and Leslie Albritton, and John G. Turner and Jerry G. Fischer.
Also on Display

George Rodrigue’s Blue Dog at the U.S. Capital

The LSU Museum of Art has recently placed George Rodrigue’s Blue Dog at the U.S. Capital on display in the Idea Box gallery. With the creation of his Blue Dog series, Rodrigue’s popularity and fame have grown over the past few decades. Blue Dog at the U.S. Capital originally hung in Union Station in Washington, D.C. as part of a George Rodrigue exhibit. In this work, the iconic blue dog stands before the U.S. Capitol, and at 14 feet tall, he is larger than life, watching over the Idea Box – a gallery dedicated to hands-on creativity and imagination.

Caroline Durieux: A Radioactive Wit

From the smoky bistros of Mexico to the regal debutant balls of New Orleans, nothing escaped the satirical eye of Caroline Durieux. The retrospective, Caroline Durieux: A Radioactive Wit, drawn primarily from the LSU Museum of Art’s permanent collection, will celebrate Durieux’s prolific career. Included in this exhibition is a wide range of topics, from her astute observations of South American society to her satirical representations of upper-crust New Orleans.

Volunteer Profile Reneé Smith

Reneé Smith is a native and resident of Baton Rouge, and she has been committed to art since childhood. She received her Bachelor of Arts degree in 2004 from Southern University with a concentration in sculpture. In 2008, she received her Master’s of Fine Arts degree from Louisiana State University with a concentration in printmaking.

What made you want to volunteer at the museum?

I decided to volunteer at the museum to learn and get hands-on experience working with art administrators, installing exhibitions, handling historical art, and getting a first-hand look at all of the art before it is displayed. I have always been fascinated with and involved in behind-the-scenes art activities. I’ve done these things for various exhibitions, but until now I never had the experience in a museum.

Are you involved in other volunteer work?

Yes. I also volunteer at the LSU School of Art’s Alfred C. Glassell Jr. Exhibition Gallery.

What is your favorite thing about LSU MOA?

I enjoy handling art while treating it with care to preserve its quality.

What has been your favorite volunteering experience at LSU MOA?

My favorite experience has been preparing exhibitions for the community to view. It is very rewarding to me to see people come into the museum and view the overall presentations that I had a hand in creating.
Events

March

7 Free First Sunday Free Admission, Fifth Floor
7 George Ohr Rising, The Emergence of an American Master on loan from the Ohr-O’Keefe Museum of Art opens to the public 1 pm, Fifth Floor This exhibition recounts the transformation between the fire of 1894 and the end of George E. Ohr’s potting career in 1905. Examples include tea-pots, cadogans and two-handed vases which highlight the artist’s interest in organic lines and shapes and brilliant colored glazes.

7 Gallery Talk: George Ohr Rising 2 pm, Fifth Floor Jay Milner, resident artist for the Ohr-O’Keefe Museum of Art, will guide this gallery talk about the ceramic techniques of George Ohr. Milner will provide a working-artist’s perspective of Ohr’s radical approach to altered pottery and unique glazes.

13 Second Saturdays: It’s Not Easy Being Green 10 am – 2 pm, Fifth Floor While being green may not be easy, we’ll have a lot of fun with this color! A new exhibition and gallery game will keep the whole family on their toes. Bring a “Take-and-Make” bag home to create your own artwork inspired by your museum visit. Supplies are limited and available on a first-come, first-served basis. Children must be accompanied by an adult who is prepared to provide assistance. Groups of 10 or more who would like to participate in the Second Saturday’s programs are encouraged to email education curator, Lara Gautreau at lgaut@lsu.edu. This program is made possible through support from Ms. Marjorie Childs.

21 Behind the Scenes: LSU Ceramics Studio Free 2 pm, LSU Ceramics Studio If you’ve ever been curious about ceramics and pottery, you won’t want to miss this unique opportunity to tour LSU’s Ceramic Studio, currently ranked eighth in the nation for its program. Assistant Professor Andrew Shaw will guide us through over 10,000 sq. ft. of studio space, equipment and students at work. To join us for this special tour, please contact education curator, Lara Gautreau at 225-389-7207 or email her at lgaut@lsu.edu.

Late March Culture Candy’s Spring Looking@ Art Tour 165, visit www.CultureCandy.org for dates and times The LSU Museum of Art is a part of Culture Candy’s Spring Looking@Art Tour. This program coordinates a five-week tour of artist studios, collector’s homes and art venues, including the LSU Museum of Art. Those participating will visit during our newest exhibition George Ohr Rising: The Emergence of an American Master. Guided by Elise Toups and Erin Rolfs, Looking@Art offers insights, conversation and exposure to the visual arts in Baton Rouge that can’t be found anywhere else. Participants can sign up to join the tour via www.CultureCandy.org.

April

10 Second Saturdays: Would You Rather? 10 am – 2 pm, Fifth Floor Would you rather pet the Blue Dog or the Junkyard Dog? Would you rather sit by the stream in the jade mountain scene or the lake in The Allies? This popular game gets a fun museum twist as you consider the artworks in a whole new light. Bring a “Take-and-Make” bag home to create your own artwork inspired by your museum visit. Supplies are limited and available on a first-come, first-served basis. Children must be accompanied by an adult who is prepared to provide assistance. Groups of 10 or more who would like to participate in the Second Saturday’s programs are encouraged to email education curator, Lara Gautreau at lgaut@lsu.edu. This program is made possible through support from Ms. Marjorie Childs.

18 Clay Day! 1 pm – 5 pm George Ohr may have been the “Mad Potter of Biloxi,” but being crazy for clay isn’t hard to understand. Join the LSU Museum of Art as it unites with local artists to host a “Clay Day” that everyone can enjoy. Demonstrations, hands-on activities, and displays of ceramic arts are sure to be a great way to celebrate the genius of Ohr.

24 LSU Day 10 am – 4 pm, LSU Campus Parade Grounds The LSU Museum of Art is taking its gallery game “Would You Rather?” on the road to LSU’s 150th anniversary celebration. While the Museum can’t bring its treasures to the Parade Grounds, we can challenge visitors with ideas of the artificial, imitation, and reproduced to see what “Would You Rather?” Bring the entire family to the LSU Campus Parade Grounds for a free, fun-filled day of exploration and discovery, complete with performing-arts showcases, tours and other LSU venues, all illuminating LSU’s purple-and-gold glory.

May

30 LSU Night Free admission with current LSU ID, 6:30 pm – 8:30 pm, Fifth Floor Come celebrate LSU’s sesquicentennial with a viewing of the Treasures of the LSU Museum of Art.

Free First Sunday Free Admission, Fifth Floor
8 Second Saturdays: Who Did It? 10 am – 2 pm, Fifth Floor Every artist is different. They have different subjects, different ways of painting or sculpting, different styles. But when faced with a gallery of artworks, can you figure out who did what? Come play our newest game and see if you can match two artworks – one in our galleries and one that isn’t to figure out “Who Did It?” Bring a “Take-and-Make” bag home to create your own artwork inspired by your museum visit. Supplies are limited and available on a first-come, first-served basis. Children must be accompanied by an adult who is prepared to provide assistance. Groups of 10 or more who would like to participate in the Second Saturday’s programs are encouraged to email education curator, Lara Gautreau at lgaut@lsu.edu. This program is made possible through support from Ms. Marjorie Childs.

24-28 Summer Teen Volunteer Training 10 am – 4 pm The galleries will be rockin’ this summer with campers, pottery, and games galore! And we need more teens than ever to get in on the excitement. Teens with an interest in art are needed to work with campers who visit on field trips throughout the summer. Teens who volunteer for our week of training will practice leading game-based tours, invent some games of their own, and even build some of the gallery game pieces. From puzzles to searches, bingo to riddles, this summer is one the teens won’t soon forget.

Teens must be:
• fourteen or older
• able to attend the full five days of training, May 24-28, 10 am – 4 pm
• able to volunteer one day per week for a majority of the summer
• comfortable speaking to groups
• able to provide own transportation and lunch

If you or someone you know is interested, please contact education curator, Lara Gautreau at lgaut@lsu.edu; 225-389-7207.

If you or someone you know is interested, please contact Renee B. Payton at 225-389-7205 or renee@lsu.edu.

Please help The LSU Museum of Art reduce its paper waste by taking a moment to update your email address. We will not overwhelm you with email; you will only receive invitations for special events, membership news and reminders for special public programs. Of course, you will continue to receive the printed Art Talk newsletter. If you have an email address to share, please forward it to artmuseum@lsu.edu or call 225.389.7212.

We look forward to hearing from you!
MOA News

Corporate Spotlight

Chase

Chase is the U.S. consumer and commercial banking business of JPMorgan Chase & Co., which operates more than 5,100 branches and 15,000 ATMs nationally under the Chase brand. Chase has more than 4,000 employees in Louisiana and a strong philanthropic presence in the community. The local branch of Chase, stewarded by Baton Rouge Market President, Kevin Kelty, has been a generous supporter of the LSU Museum of Art. Endowment Society members since 2001 and Corporate Friends members since 2008, Chase extended their support to become title sponsors of Rodin: A Magnificent Obsession. In addition, local branch and Community Relations Director, Mary Durasau brought the recent exhibition Of People and Places highlighting contemporary art from the JPMorgan Chase art collection to the LSU Museum of Art. We are grateful for their continued and generous support.

2009 Endowment Society Fall Social

On October 22, Endowment Society members were welcomed to the home of Cary Saurage for an evening of cocktails and hors d’oeuvres, catered by Margo Bouanchaud. Despite the threat of rain earlier in the evening, about 100 guests attended the event. Cary Saurage’s home was designed by A. Hays Town, and the house and accompanying grounds provided a beautiful venue for the party.

Cary allowed guests to tour his home and view his own impressive art collection. The Endowment Society was originally founded for the acquisition of art. The current members now give to an endowment to support the museum’s programming.

The staff of the LSU Museum of Art would like to extend our gratitude to Cary Saurage for hosting a lovely evening. Special thanks also go to Endowment Society members Susan Rolfs and Gail O’Quin for assisting in the party’s preparations and bringing in new members.

Welcome New Members

Mr. Justin Alfred  Dr. Francesco Fiumara  Mr. Kyle Jordan  Mr. Andrew J. Pilgrim  Ms. Julia Aycock  Ms. Lisa Flanagan  Mr. and Mrs. Brian Lawrence  Paulette and David Senior  Ms. Mary Babcock  Mrs. Frankie Gould  Mr. Andrè Moreau  Ms. Kari Stiles  Mr. James W. Bramhall  Dr. and Mrs. Gilbert B. Griffith  Mr. and Mrs. Ralph Morlas  Taylor Morris  Ms. Karl Stiles  Mr. Dave M. Campagna  Ms. Marilyn Grimes  Ms. Megan Murph  Ms. B. Clark Vega  Taylor Morris  Mr. and Mrs. Leroy Harvey  Ms. Elyse Herman  Ms. Jenna Nakamura  Ms. Takea Vickers  Ms. Jessica Clinton  Ms. Marilyn Grimes  Ms. Megan Murph  Ms. Dorothy White  Mr. Mathew Downey  Ms. Marilyn Grimes  Ms. Jenna Nakamura  Ms. Natalie Zitzmann  Ms. Charlene Farre  Ms. Jill Herrington  Ms. Ellen Ogden  Ms. Natalie Zitzmann  Ms. Linda Finley  Mr. Jonathan House  Mr. John Oliver  Mr. Christopher Peeler  Ms. Margaret Farve  Ms. Linda Finley  Mr. Jonathan House

To find out more information on how to become a member of LSU MOA, contact Melissa Daly at 225-389-7212 or mdaly2@lsu.edu.

Thank You

LSU MOA Corporate Members
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Corporate Member & Sponsor Opportunities
Raise your corporate profile by sponsoring the LSU Museum of Art, or by becoming a Corporate Member. For more information contact Melissa Daly at 225-389-7212, mdaly2@lsu.edu.
Annual membership in the LSU Museum of Art provides major support for museum exhibitions, educational programs, and the research, conservation, and expansion of the permanent collection.

All LSU MOA members receive:
- Free admission to the museum,
- The quarterly newsletter ArtTalk,
- Discounts to programs and invitations to special events,
- 20% discount on Museum Store purchases and Museum rental space,
- 15% discount on meals at Capital City Grill for both locations,
- 10% discount on meals at Tsunami, Baton Rouge, and
- 10% discount at all Baton Rouge area community coffee houses, and
- Free upsizes on coffee purchases at PJ’s Coffee, Shaw Center for the Arts.

For more information, contact the membership office at 225-389-7213.

FOR MORE INFORMATION, CONTACT THE MEMBERSHIP OFFICE AT 225-389-7213.

Return form and payment to: LSU Museum of Art Membership Office Shaw Center for the Arts 100 Lafayette Street Baton Rouge, LA 70801

LSU faculty and staff receive a 10% discount on individual through benefactor-level memberships.

 LSU MOA Staff
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Victoria Cooke, Assistant Director for Curatorial Affairs
Melissa Bailey, Director of Development
Frances H. Hubber, Assistant Director for Collections Management
Becky Adams, Administrative Coordinator
Lara Gautreau, Education Curator
Reene B. Payton, Marketing Director
Natalie Maull, Assistant Curator
Kevin Salzman, Preparator
LeAnn Russo, Museum Store Manager

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The LSU MOA Museum Store houses a broad selection of goods relating to present exhibitions, as well as a bit of local flair. Whether you are looking for the latest work by your favorite local artist or a souvenir for the kids, the LSU MOA Museum Store has something to fit your needs.

Next time you step out to enjoy the freedom of the open road, stop by the LSU MOA Museum Store for a special gift they’ll treasure always!

DON’T FORGET,
members receive a 20% discount on all purchases.

Jewelry by Valerie Frayer joins the ensemble of creations by local artists in the LSU MOA Museum Store. Frayer designs from her studio on wheels, having traded the confines of Baton Rouge for the freedom of the open road in her RV. This sense of freedom is apparent in her work. Frayer’s necklaces and bracelets draw inspiration from innumerable sources and materials. From earrings made from hand-cut nineteenth-century chandelier crystals to pendants carved from dichroic glass, Valerie Frayer’s collection is sure to have something that will appeal to everyone.

The Perfect Place for That Unique Gift!

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Look what’s new! George Rodrigue’s Blue Dog at the U.S. Capitol is now on display. For more, see page 6.

GEORGE RODRIGUE (American, b. 1944), Blue Dog at the U.S. Capitol (detail), 19995. Acrylic on vinyl. Gift of the Artist, 2002.16.