

**LSU** Museum of Art

AT THE SHAW CENTER FOR THE ARTS  
FIFTH FLOOR

# Art Talk

**REVEALED:**  
Exquisite Gowns  
by Suzanne Perron

**MARCH 16 – JULY 28, 2013**

SPRING  
TWO-THOUSAND AND THIRTEEN

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Showcase the  
Space Soirée

[www.lsumoa.org](http://www.lsumoa.org)



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## DEAR MEMBERS & FRIENDS,

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Permit me to start with a story I remember from my grad-school days, when I studied British art: At the dawn of the nineteenth century, England lagged behind the rest of Europe when it came to collecting paintings by the Old Masters, and further behind still when it came to having a public museum for their display. Though Sir Joshua Reynolds, one of the most influential artists of the era, had advised artists to consider the Old Masters as “perfect and infallible guides,” they faced the practical problem of actually finding good examples to work from. In 1824, concerned leaders dedicated to improving contemporary painting and “taste,” decided to create a museum that would bring old-master paintings into the public realm. The result was the National Gallery, today one of the world’s foremost museums but at the time a modest collection of paintings.

It was the British people who played the central role in transforming the National Gallery into the truly *national* institution it is today. Britons had an ambition that extended far beyond their own self-interest—it was an ambition to compete on the world stage. They instituted liberal visiting hours during the week, and that it be open by permission to art students on the weekends. Collectors donated works of art, as did painters who wanted their own works shown alongside Old Masters.

Though the National Gallery had been founded by the government and the aristocracy, the museum became what it is today through the efforts of individuals who shared a dream of a British people knowledgeable about art.

The power of the arts has long had this effect on people—and we can see it happening at the LSU Museum of Art. As we anticipate the springtime launch of our new website, we are looking forward to [lsumoa.org](http://lsumoa.org) providing a new portal for innovative teaching materials and easily accessible information

about the collection, programs, conservation, and other activities. All these steps tie into the goal of our downtown location: to play a fundamental role in how Baton Rougeans experience their city.

Building a twenty-first century art museum presents challenges unique to our times, but also this fundamental one that museums have always faced: They are nothing without a dedicated community supporting them. The good news is that art museums are adaptable spaces expanding and changing to stay relevant and operational. Museums are malleable, shaped by their directors, their staff, and their boards. But most of all, it is our patrons who effect the changes that really stand the test of time.

Sincerely,

**Dr. Jordana Pomeroy**

Executive Director  
LSU Museum of Art

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# THANK YOU

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Thank you to those of you who have contributed to our Annual Appeal! Please look for a full list of contributors in our next edition of *ArtTalk*. If you would like to contribute, please visit [www.lsufoundation.org](http://www.lsufoundation.org) and select us on the drop down menu. Thank you for your support!

# Revealed: Exquisite Gowns by Suzanne Perron

March 16 – July 28, 2013



Sara Lynne Brennan in her debutante presentation gown.  
Photo: Jason Cohen

**-Suzanne Perron speaking with Jordana Pomeroy, December 31, 2012.**

**You define yourself not as a couturier but as a dressmaker. Can you explain how you see the two as different avocations?** There are really three: haute couture, designer, and dressmaker. I consider myself as much a dressmaker as a designer, and I take no offense if someone calls me a dressmaker because that's what I do and that's the more unique talent. I have an idea and follow all the way through until I've produced the concept. Many people call themselves designers, but most of them cannot sew their own garments. When I worked for designers, I was particularly valued for my expertise as a

draper and patternmaker. I could manipulate fabric to achieve their concept. My job was to give the designers what they wanted, whether it was possible or not. Fashion illustrations, for example, show the female body as elongated, which doesn't reflect true proportions. An elongated drawing allows for more detail than is truly possible when creating a pattern for a real-life runway model (even the skinny ones).

**I am interested in your grandmother. A graduate of Vassar College, she was a dressmaker and previously owned a children's clothing shop. It was pointed out that she shares her father's talents for civil engineering. If you had not become a designer of gowns, what profession would have suited you?** I would either be an architect or a geometry teacher. I was an extremely strong math student. When I informed my professor of business calculus at LSU that I was going into fashion design, I thought he was going to fall over. Design is about building things. I can look at pattern pieces and tell you what the dress will look like. I can also mentally deconstruct a dress and imagine the pattern pieces.

**Who are your favorite fashion designers? Whom do you consider your mentor?** For designers, I love Elie Saab and lately I've loved what Zachary Posen is doing. The cut, shape, fabric manipulation, and the silhouettes of Posen's fashions have been beautiful. What he has been doing the last couple of seasons is art in fabric. I don't really have a mentor, in the sense of someone I am directly linked to. I draw inspiration from everyone I've worked for. When I was a child, my mom was my mentor, and in college it was Yvonne Marquette-Leak, an instructor in the LSU School of Human Ecology. Of course, I was significantly shaped by my experience working for Vera Wang.

**When you applied to the Pratt Institute in New York, you were told that one of the reasons you may not have placed higher in the finals was that your designs were "too Southern." Can you elaborate on the difference between Southern and Northern design?** I believe this was a reference to my submissions as being too traditional and conservative...and the colors too bright!

**Can you comment on the explosion in bridal wear over the past couple of decades?** In the last decade, a wide variety of bridal wear at every price point has become available. My mother commented that Crayola has 50 different products. Similarly, bridal wear is about growing a brand and business. Vera Wang has a lot to do with this change. She filled a



Photo: Brian Balamonte

niche market for fashion-conscious, sophisticated brides. She made a bridal dress into a fashion investment. In the age of the Internet, it has become easier to design at different price levels. I used to purchase expensive books from a bookseller in Dallas for inspiration; now one can see fashion shows on the Internet in real time. Everyone has access and can create imitations.

**Can you explain Vera Wang's meteoric rise in designing bridal wear, how her vision differed from other bridal designers, and how she influenced your approach?** She's the one who stepped out first to examine this niche market.

When I set out designing, I didn't set out to be a bridal designer. It evolved that way beginning with my first commission from a friend for her bridal gown. A month after Katrina hit, I found myself standing in a devastated no-man's land near my parents' house in Pass Christian, Mississippi, when my friend—a former dancer on Broadway and a



Photo: Brian Balamonte

model—called me. She told me that she had already decided that I would design her bridal gown. I thought to myself, "This is what you are going to do." The juxtaposition was surreal. I had originally planned to open a business in New Orleans, but Katrina turned my plans upside down. My friend's commission encouraged me to pick up my original plan and pushed me in the right direction.

**Working behind the scenes in the fashion houses of New York City is one thing, but running your own business where you have such close contact with your clients is another. What kind of mental shifts did you have to make when you started**

**working one-on-one with clients?** Making a gown for someone's special occasion, such as a Mardi Gras ball or a wedding, is a different experience from making a dress for a model walking the runway for a few seconds. I find it meaningful to work with a client for her event. I also set higher expectations for myself because the gown is for a once-in-a-lifetime experience, whereas for a runway model the clothing has no emotional implications. The clients who come to me are sophisticated and generally know what looks good on them. They bring in tearsheets and ideas, which allows me to see certain consistencies in their taste. As a designer, I like when my clients offer me some direction and allow me creative freedom. I have yet to have a client come to me with a completely off-the-wall idea.

**You are in an enviable position of having carved out a niche in New Orleans designing gowns for the queens of Mardi Gras. How does your approach to the queens' gowns differ from designing bridal wear, and how have your designs given Mardi Gras gown design a facelift?** I think I've brought fashion and creativity to Mardi Gras gowns, while maintaining the expectations of the krewes. I don't want to push the fashion envelope so far that it doesn't look appropriate for the occasion. I have added design elements to the gowns such as bias bandings and layering lace with beading, along with more shape in the dress. I think of myself as creating different stories through dress design.

**If you were advising a younger Suzanne Perron, what advice would you now give her?** Unless fashion design is the only thing that will satisfy you, do something else! The fashion industry is unbelievably difficult; it doesn't follow rules and norms. You should first define your niche and skill level. Some are fabulous illustrators and others are a font of amazing concepts. The fact that I could produce a work from design, to pattern, to draping, to execution—and that there was nothing else I ever wanted to do—gave me the confidence to move forward in the profession. Many design schools now offer programs in fashion, stiffening the competition for the available jobs. Yet the passion and excitement make up for all the hard parts. There is nothing else I would change about the career I took, but that's the reality.

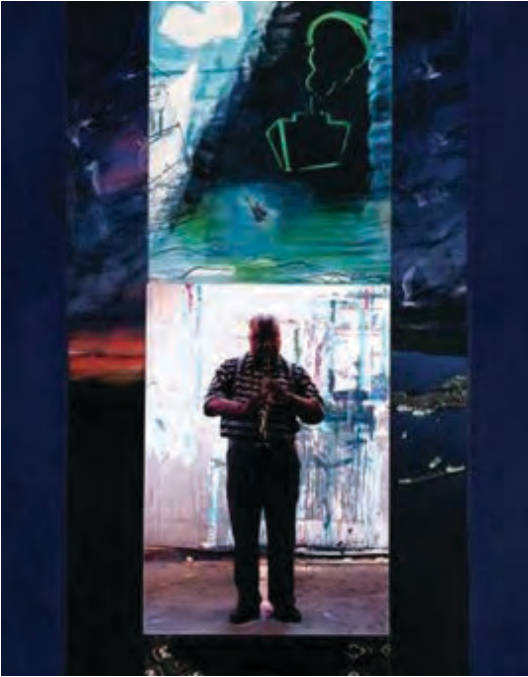
**So what did your wedding dress look like?** I made it three weeks before my wedding from fabric rolls I had left over in my closets. I got married in a short dress because the last thing I wanted to do was make another gown.

This exhibition is organized in collaboration with the LSU Textile & Costume Museum.

This exhibition made possible in part by support from Charles E. Schwing, Charlene M. Favre & Shelley Favre Zeringue, Mr. & Mrs. Paul H. Spaht, Mr. & Mrs. Lynes R. Sloss, Catalyst Event Solutions, and One Cleaners.

# Edward Pramuk: Seeing Music

May 11-July 14



Edward Pramuk (b. Akron, OH, 1936), *Bat's Blues* (for Alvin Batiste), 2002. Mixed media acrylic on board. From the collection of the artist.

Throughout the year, the LSU Museum of Art will present a series of exhibitions of fine and decorative art focusing on how music, musicians, and musical ideas have influenced visual arts in the 20<sup>th</sup> century. *Edward Pramuk: Seeing Music* features 23 paintings, collages, and mixed-media works, including a series of vignettes, *Louisiana Jazz Legacies*, that celebrates the lives of jazz legends. “Jazz is a conversation,” said pianist Mary Lou Williams. In Pramuk’s collage-paintings, based on jazz themes, the artist converses with revered musicians, their music, art history, the world—and himself. “Juggling all these elements is a labor of love,” says Pramuk. “I improvise, cut and paste dissimilar parts and hope they form a new reality that does justice to each subject. Discovery occurs at every turn.”

The portraits, centered in the compositions, generate a chain reaction of other imagery—some appropriated, some invented—with the goal of creating a visual equivalent of the jazz idiom. Pramuk sees this exhibition as his tribute to an art form he loves and a way to make a home for each musician.

“World-class clarinetist, composer and arranger Alvin Batiste was born in New Orleans. His early music-making days were spent in the bands of

Ray Charles, Julian Cannonball Adderley, Ellis Marsalis and many others in venues that included Carnegie Hall, Lincoln Center, as well as the leading jazz clubs in this country. He traveled extensively throughout Europe and performed in West Africa, Mali, and Zaire.

With all that acclaim and travel in his early days behind him, he chose a life as a music educator. He established the Jazz Institute at Southern University in Scotlandville, which still nurtures talented students of jazz.

He was known to tailor his critical comments to the specific needs of each student. Saxophonists Branford Marsalis and Donald Harrison took part in that program, along with Jazz Nurse Betsy Braud. Professor Herman Jackson, also a former Batiste student, is active in the current Jazz Institute program.

The lectures on music history and culture Batiste presented in Baton Rouge and surrounding areas are legendary. He illustrated his points with soaring clarinet riffs that always brought down the house. He came to be known as “Mr. Bat” to his students and colleagues. I chose “Bat’s Blues” as the title of my tribute after hearing him play a haunting blues in my studio. He stood in front of a paint-splattered wall while I photographed him. The rivulets of color have the look of improvisation; an art form he mastered to perfection.

I have appropriated Raoul Dufy’s seascape, *Black Freighter*, in placing an ocean above Batiste and using dark overtones. At the same time I see the presence of the hovering cloud as a sheltering spirit for Mr. Bat.” – Edward Pramuk

In connection with the exhibitions *Edward Pramuk: Seeing Music* and *An Eye on Jazz: Photographs by Herman Leonard*, Baton Rouge photographer David Humphreys has produced a 16" x 20" limited edition, signed, fine art digital print of Edward Pramuk’s *Alvin Batiste*, available for sale only through the LSU Museum Store. Please call 389.7210 or order online at [www.lsumoa.com](http://www.lsumoa.com). We can accommodate special orders (by phone) of this print in a larger format.

This project has been underwritten by Louisiana Machinery Co.

Thank you to Gail O’Quin and Charles E. Schwing; through their support, the museum has purchased 4 iPads! These iPads will debut during the joint Edward Pramuk / Herman Leonard exhibition and will feature music, videos & additional information related to the exhibition.

# An Eye on Jazz: Photographs by Herman Leonard

May 11-July 14



Herman Leonard (American, 1923-2010), *Charlie Parker*, 1943. Silver gelatin print. From the collection of A Gallery for Fine Photography. © Herman Leonard, all rights reserved

(*A Paean for Herman Leonard*, by Edward Pramuk)

Herman Leonard is known for portraits of jazz performers at work, which exhibit a special quality not seen before. His portraits possess great detail, complex light and dark surroundings, and have the effect of being seen from the audience, at front row center. Many of his most memorable subjects fill the format and seem to tower upward. If one word describes his images, it would be *monumental*.

Leonard's method involved preparing the stage before the audience and performers arrived. He set a few strobe lights in front and behind each performer so they lit at his command. He used a cumbersome large-format camera that captured much more detail than the smaller 35mm ones. Rising skeins of smoke revealed by the back-lit strobes became a hallmark of Leonard's work. I think he saw great beauty in

these performers who toiled deep into the night as entertainers. Each image he created is the opposite of entertainment, but, rather is a statement of dramatic import, with a sense of narrative. He took the experience of passing time in a night club, and, transformed it into timeless visual poetry.

Leonard and I had discussed the idea of exhibiting our work together. Although he passed away in 2010, we now have our chance.

Featuring 36 black-and-white photographs from the collection of A Gallery for Fine Photography that capture the smoky world of jazz from 1948 to 2001, *An Eye on Jazz* features some of Leonard's most unforgettable work portraying musical legends Duke Ellington, Louis Armstrong, Chet Baker, and Billie Holiday, among others.

# LSU Museum of Art receives inaugural ADAA Foundation Curatorial Award



Ellis Wilson (American, 1899 – 1977), *Shore Leave*, c.1943. Oil on masonite. Amistad Research Center, New Orleans.

In celebration of the 50th anniversary of the Art Dealers Association of America (ADAA), the ADAA and Association of Art Museum Curators (AAMC) organized the ADAA Foundation Curatorial Awards. The purpose of the ADAA Foundation Curatorial Awards is to provide essential funding for museum curators to develop exhibition projects.

More than forty applications from AAMC members across the country were submitted and reviewed. Grants were awarded to one curator in a pre-World War II field and one curator in a post-World War II field. LSU Museum of Art curator Natalie Mauat received the top prize in the field of pre-World War II for the upcoming exhibition *The Visual Blues*. This award “honors exceptional curatorial visions and helps museums advance deserving projects with funds for early research and development.”

*The Visual Blues* will open at the LSU Museum of Art in 2014 and travel to three venues throughout the country. This much-anticipated exhibition explores the rich interaction that took place between Harlem Renaissance artists and the wealth of blues and jazz music emanating from the Deep South and moving North. The show takes as its premise that artists and musicians blurred artistic

boundaries, drawing inspiration from each other and contributing to each other’s art forms. The art scene in Harlem from 1919 to approximately 1940 encouraged a melding of art, music, literature, and poetry, giving rise to the term “Harlem Renaissance,” but, more importantly, providing a creative haven and outlet for transcending hardships and shattering racial stereotypes.

*The Visual Blues* will be the first exhibition specifically to illuminate the importance of jazz and blues on Harlem Renaissance visual artists, who expressed a similar poignancy and exuberance on canvas and paper. Like their musical counterparts, artists addressed not only racial oppression but optimism that the United States was already undergoing social change. The exhibition will explore how blues and jazz music arose from southern traditions to give African Americans a powerful voice across the nation.

Funds from the ADAA Foundation Curatorial Awards will be used for curatorial research and travel to museums, libraries, archives, and research centers across the country, including the Archives of American Art, Smithsonian Institution, Library of Congress, Schomburg Center for Research in Black Culture, and the Amistad Research Center.



## Adopt a Work of Art Update

The LSU Museum of Art's new conservation program, **Adopt a Work of Art**, has enjoyed an exciting and successful launch! The program premiered at the Endowment Society party at the home of **Emile and Susan Rolfs**. To date, nine pieces from our permanent collection have been adopted for conservation. Conservation can include



Knute Heldner (Swedish American, 1877-1952) *Forest and Sawmill*, 1937. Oil on canvas. Works Progress Administration, Federal Art Project, LSU MOA 67.3.1

cleaning, re-varnishing, and replacing the stretcher. Works are still available for adoption, including Knute Heldner's *Forest and Sawmill*. We are grateful to the following participants in this program for their generosity in helping us to care for our collection: **John & Gretchen Godbee, Richard J. Dodson, Bob & Linda Bowsher, John Turner & Jerry Fischer, Suzanne Turner & Scott Purdin, Terry & Barbara Zellmer, Nadine Carter Russell & Liz Mangham.**

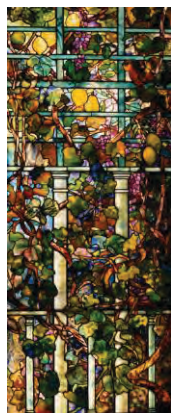
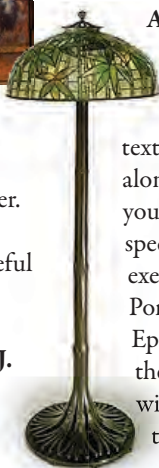
## Adopt –A– Tiffany!

From **November 9, 2013 through February 16, 2014**, the LSU Museum of Art will host some of the most iconic and celebrated works of the Tiffany collection. The exhibition, *Tiffany Glass: Painting with Color and Light*, will comprise 8 table lamps, 4 floor lamps, 3 hanging lamps, 3 windows, 1 lamp shade and 75 pieces of opalescent flat glass and pressed-glass "jewels."



The museum invites members of the community, businesses, and individuals to sponsor a piece for this exhibition.

**Adopt – A – Tiffany** for the exhibition, and your name will be printed on the text label on display alongside the piece and you will be invited to a special reception with our executive director, Jordana Pomeroy, at St. James Episcopal Church to view the church's Tiffany glass windows above the altar.



## Practically Absurd: Art & Design by Peter Shire

On view through April 14

Peter Shire's tables, teapots, and chairs pulsate with movement, color, and structure, boldly proffering a dynamic design alternative for household objects. Shire was awarded the prestigious Nadine Carter Russell Endowed Chair, a rotating residency within the LSU College of Art+Design. An exhibition of his remarkable oeuvre has been overdue. *Practically Absurd: Art & Design by Peter Shire* is one part of a three-part retrospective, which continues at the Glassell Gallery and the LSU Union Art Gallery.

A full-color catalogue, *L.A. to L.A.: Peter Shire at LSU*, accompanies the three-part retrospective, sponsored in part by Lamar Advertising Company and Nadine Carter-Russell, as well as LSU School of Art, LSU Graphic Design Student Organization, LSU Union Gallery, and LSU Museum of Art. *L.A. to L.A.: Peter Shire at LSU* is available at the LSU Museum Store and online at [www.lsumoa.org](http://www.lsumoa.org).



Peter Shire (b. Los Angeles, CA, 1947). *Cahuenga*, lamp 1985. Steel, chrome, and enamel. From the collection of the artist. Image courtesy of Joshua White.

# Staff News



Renee' B. Payton  
LSU Brand Ambassador –  
Marketing Director

The LSU Museum of Art congratulates its marketing director, Renee' B. Payton, who in November 2012 completed the LSU Brand Ambassador program administered by the LSU Office of Communications and University Relations (OCUR). Brand Ambassadors act as stewards for making the LSU brand a foundation for all communications; they uphold the reputation of the University by ensuring that the LSU Brand is followed, protected, and promoted consistently among all audiences.

"I am honored to have been chosen to complete the LSU Brand Ambassador program. This program has given me the tools to bridge the gap between the campus and the museum downtown, raise the awareness of the museum and brand it as LSU's Museum of Art, and to make our institution accessible to the Baton Rouge community by promoting excellence in the arts."



Lucy Perera  
Coordinator of School and Community  
Programs at the LSU Museum of Art

Lucy Perera joins the LSU Museum of Art, bringing with her 14 years of creating successful programs and expanding audiences for the University of New Mexico's Harwood Museum of Art in Taos. Perera grew up in Boston, Massachusetts and was introduced to art at a very early age. It was during a family trip to Europe in the mid 1970s that she fell in love with museums, in particular finding connections between art works and discovering unusual details that entranced her. Lucy continued towards a more serious study of art history in high school, received her BA in art history with honors from Boston University and her MA in art history & museum studies from University of Denver. Perera's passion lies in making art accessible, igniting the imagination, providing opportunities for people of all ages and backgrounds to establish meaningful connections with art, and, of course, exploring the creative process.



Claudia Ortiz  
Student Worker

They come and they go, but they attach to our hearts and leave lasting impressions on all of us. The time has come to say farewell to another cherished student worker. Claudia Ortiz has been part of our team for two years and recently graduated with a B.A. in business administration. We wish her all the best for the future and sincerely congratulate her on her recent marriage to another terrific previous student worker, Cameron Carlos.

## LSU Museum of Art Top Forty Under 40 Honorees

On Thursday, December 6, 2012, our advisory board chair, **Emalie Boyce**, and director of museum advancement, **Fairleigh Cook Jackson**, were honored as 2012 *Baton Rouge Business Report's Top Forty Under 40*. Emalie, a deputy general counsel for the Louisiana Department of Justice, has served on the LSU Museum of Art Advisory Board for three years. Fairleigh joined the LSU Museum of Art team in July of 2012. We wish them well-deserved congratulations!

The LSU Museum of Art depends on volunteers to help fill the gaps. The new education department is in NEED of enthusiastic volunteers to assist with school and family programs. We will train you! Prior experience with children, teaching, art and the wonder of museums is a plus. If that is not for you, then there are ample opportunities to serve as museum store clerks, gallery attendants or assist with research, exhibition installation, public relations, events, and general office work. Consider volunteering your time. It is rewarding and fun. For more information, contact LeAnn Russo at 225-389-7211; [lrusso@lsu.edu](mailto:lrusso@lsu.edu).



Be the first to know about upcoming events and exhibitions, meet new people, and find other great networks! Follow the LSU Museum of Art on Facebook, Twitter, and YouTube.

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# Education In The Galleries

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## Visiting Director of Exhibitions and Curator

William Keyse Rudolph, director of exhibitions and curator of American art and decorative arts, Milwaukee Art Museum, spent a week working with Jordana Pomeroy and curator Natalie Mault. The LSU Museum of Art team is developing exciting ideas for reinstallations of the permanent collection and assessing its busy exhibition program. As a curator who has reinstalled several collections

and organized national traveling exhibitions, Dr. Rudolph offered guidelines and an outside perspective to the museum's committed, talented professional staff. We hope the opportunity to share ideas with other museum colleagues and learn from each other's experiences will benefit you, the museum's supporters, who deserve a dynamic, 21st-century museum experience.

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## Behind the Scenes

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Charette: The intense final effort made by architectural students to complete their solutions to a given architectural problem in an allotted time or the period in which such an effort is made.



The Shaw Center for the Arts (SCA) courtyard charette gave LSU second-year undergraduate studio students their first chance to generate a simple design concept for a real-world site, addressing potential uses such as circulation, gathering, entertaining, and outdoor exhibition. Over the course of a month, students generated design proposals that would activate the outdoor space and make it more attractive and functional for employees of the SCA, as well as create an aesthetically pleasing gateway experience for visitors to the SCA from Third Street. The design process included visiting the SCA and the LSU Museum of Art for inspiration, meeting with SCA staff, the project architect, and various downtown

stakeholders, and presenting their final design products (models and drawings) to Jordana Pomeroy, the executive director of the LSU Museum of Art, and Elizabeth "Boo" Thomas, president and CEO of the Center for Planning Excellence, located in the SCA. The students were asked to analyze the immediate site context to generate a program of activities for the courtyard space, and develop a design concept appropriate to the downtown art center complex. LSU landscape architecture professors Kevin Risk and Van Cox supervised the project, which represents part of a long tradition of community involvement and service learning between the Robert Reich School of Landscape Architecture and the Baton Rouge community.

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## Architectural Tour with Clark Gernon

Clarke J. Gernon, Jr., AIA | LEED AP, an associate with the Baton Rouge architecture firm of Remson | Haley | Herpin Architects gave a tour of the Shaw Center for the Arts. Gernon will be overseeing modifications to the eight-year-old, dynamic arts center that sparkles like a jewel over the Mississippi River. His tour covered changes to the Manship and Hartley/Vey Theatres, the LSU Museum of Art, and infrastructure improvements throughout the building.



# Membership

## Student membership \$20

- one membership card with free admission to the Museum for one year available to all students currently enrolled in an accredited university or community college
- Museum Store, local coffee houses, and local restaurants discounts
- LSU MOA weekly e-blasts
- subscription to our quarterly newsletter, *ArtTalk*

*(photocopy of student ID with membership application required)*

*\*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
- 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
- two membership cards with free admission for SIX (two adults and four children under 18) to the Museum for one year

## Patron \$125

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

## LSU MOA, Sustainer \$300

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

## Benefactor \$500

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

## Endowment Society \$1,000

- all Benefactor benefits
- special invitation to annual Endowment Society Social
- exclusive invitations to exhibition socials with the Director

## Lifetime Endowment Society \$1,000 annually (commitment of 10 years)

- Endowment Society benefits
- 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 Director
- invitation to accompany the 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

## 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 Provost. Please contact the Director of Museum Advancement, Fairleigh Jackson, for more information on Corporate Partnerships: 225.389.7212.

## 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 Jackson at 389.7212 or [Fairleigh@lsu.edu](mailto:Fairleigh@lsu.edu).



## Thank You

Lokka Med Spa, our newest partner in member benefits! Now, all members receive 15% off day spa services valued over \$50 and 10% off Image Skincare products at Lokka Med Spa.

"I always encourage our community to get more involved with downtown Baton Rouge. I encourage people to support our local downtown businesses and our wonderful local art scene, not just for our success, but most importantly for the ultimate success and growth of downtown and all businesses affiliated."

- Nikki Cayton, Owner and Director of Lokka Med Spa Downtown Baton Rouge on Third Street

\*North American Reciprocal Membership Program (NARM) Additional benefits are awarded through the NARM program to LSU MOA members at the Patron level and above. At more than 200 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.

# Programs

## Saturday Arts for Families

A NEW, DYNAMIC, AND FREE program. All ages welcome; parent participation required for children under 6. No reservations necessary. Email lperera@lsu.edu for more information.

## March

### 03 Free First Sunday

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

### 03 How Art Works

Free Admission, Fifth Floor, 2 p.m.

Join Museum Educator Lucy Perera for a tour using the collection as we explore how as a viewer we can discover new strategies for looking at art.

### 09 Saturday Arts for Families: Animals in Art

Free Admission, Fifth Floor, 10-11:30 a.m.

Animals have always been important subject in art. Join us for a program exploring creatures in the Museum's collection followed by an opportunity to create a magical animal sculpture combining unusual materials.

### 10 Gallery Talk: Peter Shire

Free with Museum admission Fifth Floor, 2 p.m.

Tour the exhibition with the artist who conceived, designed and created the works on view in *Practically Absurd: Art & Design by Peter Shire*. Learn why, for the past four decades, Shire has created a name for himself with his functional, beautiful and forward ways of thinking about the role of art & design.

**16 Revealed: Exquisite Gowns by Suzanne Perron** opens to the public, Fifth Floor. For exhibition description, see page 4.

### 21 Showcase the Space Soirée

Third, Fifth, and Sixth Floors, 5:00 – 8:00 p.m.

Food, fun, music and door prizes as we *Showcase the Space* with 19 local vendors participating. A limited number of tickets will be sold beginning March 1 in the Museum Store.

## April

### 07 Free First Sunday

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

### 07 Discover the Collection: Decorative Arts

Free Admission, Fifth Floor, 2 p.m.

Do you ever wonder what goes on behind the closed doors of furniture on display in our galleries? This program provides a sneak peek inside some of our most beautiful and interesting treasures.

### 13 Saturday Arts for Families: Take a Seat

Free Admission, Fifth Floor, 10-11:30 a.m.

Do you ever wonder what makes a chair art? And what is art anyway? These questions will guide us on an interactive exploration of furniture in the Museum. With ideas abuzz, we will then work to design and create an imaginative seat for yourself or someone in your life.

## May

### 05 Free First Sunday

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

### 05 Discover the Collection: France vs. Spain

Free Admission, Fifth Floor, 2 p.m.

The history of Louisiana is intricately woven with influences from various cultures and traditions. This Gallery Talk will explore the artistic influences of France and Spain using key works in the collection to compare and contrast styles and seek to understand the uniqueness of our material heritage in a new way.

### 09 Edward Pramuk: Seeing Music and An Eye on Jazz: Photographs by Herman Leonard

Member's Opening Reception. Fifth Floor, 5:30 – 8:00 p.m.

### 11 Edward Pramuk: Seeing Music and An Eye on Jazz: Photographs by Herman Leonard

opens to the public. Fifth Floor. For exhibition description see page 7.

### 11 Saturday Arts for Families: Portraits of Love: Mom

Fifth Floor, 10-11:30 a.m.

In honor of Mother's Day join us for a program celebrating women found in paintings, sculptures and drawings. Once inspired we will get to work creating a portrait of a special woman in your life – a great gift for Mother's Day.

### 16 Betsy Braud Jazz Trio

Fifth Floor, 6:30 p.m.

### 19 Louisiana Public Broadcasting's Frame After Frame: The images of Herman Leonard

Fifth Floor, 2 p.m.

Join us for this half-hour documentary in conjunction with the exhibition *An Eye on Jazz: Photographs by Herman Leonard*. LPB producers Tika Laudun and Al Godoy will answer questions after the viewing.

## MANSHIP THEATRE 2012-2013 SEASON

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A Brand New Retrospective

APRIL 15

### Tiempo Libre

APRIL 10

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# Showcase the Space Soirée

*Sponsored by LSU Museum of Art and Heirloom Cuisine*

**Thursday, March 21 – 5 – 8 p.m.**

Join the LSU Museum of Art on the Third, Fifth, and Sixth floors of the Shaw Center for the Arts for an evening of food, fun, music and door prizes as we *Showcase the Space* with 19 local vendors participating. A limited number of tickets will be sold beginning March 1 in the Museum Store. Contact Renee' B. Payton at 225-389-7206 or renee@lsu.edu

## Thanks to the participating vendors:

### Heirloom Cuisine, *Coordinating Caterer*

Ambrosia Bakery  
Blue Avenue Events  
Brew Ha-Ha!  
Capital City Grill - Downtown  
Chef Don Bergeron Enterprises  
Chef John Folse & Co.  
Complete Music  
Culinary Productions  
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Margo E. Bouanchaud, Inc.  
Quality Music Productions, Inc.



Strand's Café  
Tsunami Sushi  
Warren Conerly Photography  
Weddings by Allie

## Planning a Special Event

Looking for a refined and elegant venue to host your next special event? Whether your event calls for a standing reception or a seated dinner, the LSU Museum of Art can accommodate your entertainment needs with beauty and sophistication.

**LSU Museum of Art members receive a 20% discount on all rentals.**

For more information, please visit our website at [www.lsumoa.org](http://www.lsumoa.org). For a tour of our facilities and help coordinating your event, please contact Renee' B. Payton at 225-389-7206; renee@lsu.edu.



### LSU Museum of Art Staff

Dr. Jordana Pomeroy,  
*Executive Director*  
Becky Abadie,  
*Administrative Coordinator*  
Fairleigh Cook Jackson,  
*Director of Museum Advancement and Associate Director of Development*  
Fran Huber,  
*Assistant Director for Collections Management*  
LeAnn Dusang,  
*Museum Store Manager*  
Lucy Perera,  
*Coordinator of School and Community Programs*  
Natalie Mault,  
*Curator*  
Reneé B. Payton,  
*Marketing Director*  
Rodneya M. Hart,  
*Preparator*  
Tanya Anderson,  
*Collections Assistant*

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Robert Bowsher  
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Phillip Juban

### Admission

Adults & Youths 13+: \$5  
University Faculty, Staff and 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.  
Sun: 1 p.m. to 5 p.m.  
First Sunday of the Month: Free  
Closed Mondays, Thanksgiving Day, Christmas Eve, Christmas Day and All Major Holidays

The LSU Museum Store has  
**“SPRUNG INTO SPRING”**  
 with a new & exciting look coming soon!



Enjoy our exquisite jewelry and remarkable creations by local designers for all art lovers. You'll find amusing toys for kids and adults!

**New Museum Store Hours**  
 Tuesday – Saturday  
 12 noon – 8 p.m.  
 Sunday 1 p.m. – 5 p.m.

It would be “practically absurd” for you not to stop by the LSU Museum of Art Museum Store to see the whimsical pottery mugs by artist Peter Shire. His Echo Park Pottery mugs include tall espresso and short splatter and colorful stripe design with unique playful handles.

Don't forget, members receive a 20% discount on all purchases!



Please stop by and visit the LSU Museum of Art Museum Store to see the work of dozens of local Louisiana artists. You can always find that special gift and unique piece of art in the LSU Museum of Art Museum Store, located on the first floor of the Shaw Center for the Arts or shop online at [lsumoa.org](http://lsumoa.org).

**Shaw Center for the Arts Partners Alfred C. Glassell Jr. Exhibition Gallery, First Floor**

**Serious Fun: Works By Peter Shire**

*On display through March 24*

**April 9-14 | Tom LaPann MFA Thesis**

*Reception: Saturday, April 13, 6-8 p.m.*

**April 17-21 | Roberta Massuch MFA Thesis**

*Reception: Saturday, April 19, 6-8 p.m.*

**April 24-28 | Paul Callahan MFA Thesis**

*Reception: Saturday, April 27 6-8 p.m.*

**May 1 – May 5 | Meichi Lee and Andy Brown MFA Thesis**

*Reception: Saturday, May 4, 6-8 p.m.*

**May 8 –12 | Santiago Pineda MFA Thesis**

*Reception: Saturday, May 11 6-8 p.m.*

**May 24 – August 4 | Raining in My Heart: Baton Rouge Blues Photography Project**

*Reception TBA*

For more info contact Malia Krolak, gallery coordinator for the LSU School of Art, at 225-389-7180; [artgallery@lsu.edu](mailto:artgallery@lsu.edu).



**Museum of Art**

LSU Museum of Art  
Fifth Floor  
Shaw Center for the Arts  
100 Lafayette Street  
Baton Rouge, LA 70801

**Upcoming Exhibitions: Edward Pramuk  
and Herman Leonard | May 11-July 14**



Print for Sale- Alvin Bapfiste

225-389-7200

[www.lsumoa.org](http://www.lsumoa.org)

This exhibition is made possible in part by Louisiana Machinery Co.

