



art talk

LSU MUSEUM OF ART NEWS



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Director's Message

The word “Extraordinary,” an experience beyond imagination, can best describe fall 2005. Simply put, two names will define this word for decades in Louisiana: hurricanes Katrina and Rita.

FRONT COVER:

Conrad Albrizio
(American, 1874-1973),
Study for New Orleans
Union Passenger Terminal
fresco *Age of Exploration
and Age of Colonization*,
detail, watercolor, charcoal
and graphite on paper, c.
1951. Purchased with funds
from the Paula Garvey
Manship Endowment, Lucy
D. Robinson, and Michael D.
Robinson, 2.3
Photography: Kevin Duffy

FOR THE LAST TWO YEARS, THE MUSEUM curatorial staff has been working with artists Rhea Gary and C.C. Lockwood, planning an amazing exhibition, *Vanishing Wetlands: Two Views*. Then Katrina hit, followed by Rita. In responding to the needs created by these astounding natural disasters, the team realized that the themes of the exhibition would need to be revised—instead of integrating the science perspectives regarding the threat of a level four hurricane hitting the Louisiana coastline, the museum needed to address the aftermath. Donna McAlear, our exhibition team leader, regrouped with C.C., Rhea, Lara Gautreau, education curator, and Fran Huber, registrar, to update the exhibition.

We encourage you to attend this exhibition and three outstanding lectures, all underwritten by Shell, that address our Louisiana heritage from a number of cultural and political perspectives and speaks to our mission of serving the university and community

interests through the interpretive arts.

In addition to planning programs and exhibitions, the museum staff worked with collectors to provide shelter for rare art works and provided employment for outstanding but displaced artists. Misty Taylor, Michael Avant, Clifton Webb, Rebecca Ramos and Katie Logan have been tremendous additions to our staff.

Under the leadership of Chair Susan Lipsey, the LSU Museum of Art Endowment Society held their annual social at the home of Jim and Dana Bernhard on October 4. We are most grateful to the Bernhards for sponsoring this event at their fabulous home. It was a wonderful interlude that everyone who attended appreciated.

I am also pleased to announce that the

museum has received a generous donation from LSU alumnus Alfred C. Glassell, Jr. to name our board room, thanks to the stewardship of Michael Robinson.

We look forward to an exciting year with friends, new and old. Please join us, bring a friend and experience our “extraordinary” wetlands story.

Laura F. Lindsay
Interim Executive Director

C.C. Lockwood, 2004,
giclée print, *Dangerous Afternoon*,
Lafourche Parish,
20 x 30 in., collection of the artist.
Photography: C.C. Lockwood





Vanishing Wetlands: Two Views Exhibition Opening a Success!



Vanishing Wetlands: Two Views is sponsored by Shell with additional support from Chase and Jones Walker, LLP.

On Friday evening, October 28, 2005, spirits were high at the LSU Museum of Art's opening reception for *Vanishing Wetlands: Two Views*. Attendees enjoyed the works and company of featured artists, C.C. Lockwood and Rhea Gary, as they partook of good food, wine and beverages catered by Mansur's Restaurant. One attendee described the event as "very thought provoking."

"The erosion of coastal wetlands is a critical problem that threatens the natural environment, the economy and industry – it deserves our attention," stated John Hofmeister, President of Shell Oil Company. "Shell is proud to be the prime supporter of the Vanishing Wetlands exhibit, as well as wetlands education and restoration efforts throughout coastal Louisiana."

With over 250 people in attendance,

museum staff and visitors unanimously agreed that the event was an unqualified success. "The LSU Museum of Art is delighted to present the works of these two local artists and to heighten public awareness of Louisiana's eroding coast. This topic has a big draw for the people of Louisiana, but the impact is on a greater national scale," stated Donna McAlear, deputy director of the LSU Museum of Art.

Vanishing Wetlands: Two Views features the photography of C.C. Lockwood and the colorful paintings of Rhea Gary. The exhibition exposes the scientific and social impacts of environmental loss. It brings to light a glaring paradox – what we see and understand to be a "picturesque" view of the wetlands region is greatly at odds with the vast coastal deterioration that occurs underwater, hidden from view but well known to scientists.



1. Laura Lindsay (left) and LSU Provost Risa Palm (right), with Mary Margaret Hamilton, Shell Social Investment Manager and C.C. Lockwood, featured artist.
2. Don Boutté, Susie Blyskal, Nadine Carter Russell, and Carl Blyskal at the opening reception.
3. Laura Lindsay, LSU Chancellor Sean O'Keefe, Jeff Hale, LSU Foundation, and Mary Margaret Hamilton, Shell Social Investment Manager.
4. Rhea Gary signing books.
5. C.C. Lockwood, Laura Lindsay and Rhea Gary.
6. Anne Schulte, Ashleigh Branstetter and Gordon Mese.
7. LSU Museum of Art members Richard Lipsey and Al Rotenberg.
8. Regina Hamilton from Jones Walker, LLP addresses the crowd as LSU Chancellor Sean O'Keefe and LSU Provost Risa Palm look on.
9. Mrs. Uli Goodwin is proud of her Marsh Mission book.
10. LSU MOA Board Member, Ashley Fox-Smith, and her husband, James.
11. Susan Brunner and Judi Stahl chatting about the exhibition.

Exhibitions

Conrad Albrizio: New Orleans Union Passenger Terminal Sketches



Conrad Albrizio: New Orleans Union Passenger Terminal Sketches

Winifred L. Gill and Julia H.R. Hamilton Gallery
Organized by the LSU Museum of Art
Opening January 14, 2006

Conrad Albrizio: New Orleans Union Passenger Terminal Sketches features the recent acquisition of a series of twenty-two drawings by the esteemed Louisiana artist and former LSU School of Art faculty member. The exhibition highlights the study sketches for the fresco murals that Conrad Albrizio painted at the New Orleans Union Passenger Terminal. It illustrates the intense process the artist took towards the murals' creation and displays the artistic method rarely seen prior to the final product.

Conrad Albrizio seemed to have an innate inclination towards the arts. Born in New York City in 1894, Albrizio studied

architecture at the Beaux Arts Institute in New York, painting under the realist painter, George Luks at the Art Students League in New York, painting at the Grand Chaumiere Academy in Paris, and frescoes at the Scuola Nazionale di Arte e Mestieri and American Academy in Rome. While in Rome, Albrizio not only studied the techniques of encaustic and fresco, but was also exposed to the works of some of the greatest masters of fresco, including Michelangelo and Piero della Francesca.

Coincidentally, the interest in mural painting, especially involving the fresco technique, was growing rapidly in the United States with artists like Diego Rivera and Thomas Hart Benton. The idea of the artist as a socially conscious leader was a popular theme amongst painters, and it appeared that murals were the perfect means for this social communication of ideals to a wide audience.

In 1920, the allure of an architectural job led Albrizio to Louisiana, and the charm of New Orleans led him to his permanent home and his claim as a native. Although he had completed a fresco at Pomona College in Claremont, California, his livelihood depended on his career as an architectural draftsman. In 1931, Albrizio collaborated with architects working on Huey Long's new State Capitol in Baton Rouge. It was through this association that he received his first major commission to create six frescos in the governor's reception room and two courtrooms. This project at the State Capitol resulted in a number of federally funded mural commissions in Louisiana, Alabama, Michigan and New York.

After the completion of the State Capitol frescos, Albrizio was asked to join the Louisiana State University School of Art faculty where he remained until 1954. There

he taught drawing and painting, which were geared as preparatory classes for the study of mural painting. His experience as a university professor secured his financial needs and allowed him to pursue his work in murals.

In 1951, Albrizio received a commission to execute what would be the most monumental project of his career — the fresco paintings in the New Orleans Union Passenger Terminal. The New Orleans Union Passenger Terminal replaced the city's five scattered depots to become the only railroad stop serving New Orleans west of the Mississippi River. Not only did it provide transportation service to and from the

Conrad Albrizio (American, 1894–1973), Study for New Orleans Union Passenger Terminal fresco *Age of Struggle, Age of Colonization, and Age of Colonization*, charcoal, colored pencil, and graphite on paper, c. 1951. Purchased with funds from the Paula Garvey Manship Endowment, Lucy D. Robinson, and Michael D. Robinson, 2.9 Photography: Kevin Duffy



Southwest and West, it made an important contribution to the development of New Orleans and boasted the only air-conditioned station in the country.

When the first train arrived at the New Orleans Union Passenger Terminal, in 1954, passengers were overwhelmed by Albrizio's four massive murals (approximately 8' x 60'), which spanned the walls of the terminal. Created with the assistance of James Fisher, also a member of LSU's School of Art faculty, Albrizio's panels chronicled the history of Louisiana.

The research and planning that went into creating preliminary sketches for the work took Albrizio over two years, and is exemplary of the dilemma he encountered when deciding what would be culled from

Conrad Albrizio (American, 1894–1973), Study drawing for New Orleans Union Passenger Terminal fresco *Age of Exploration*, detail, *Indian Civilization*, pencil and ink on paper, c. 1951. Purchased with funds from the Paula Garvey Manship Endowment, Lucy D. Robinson, and Michael D. Robinson, 2.4 Photography: Kevin Duffy

the wealth of Louisiana's history. After experimenting and reworking his composition, Albrizio divided his material into the Ages of Exploration, Colonization, Struggle and the Modern Age and chose key events encompassing approximately four hundred years of history. Above all, Albrizio wanted to depict good and evil ideas and forces that have motivated men's actions and shaped Louisiana's progress. Instead of illustrating identifiable historical characters, his solid, muscular figures are symbolic of "everyman." Even Albrizio's use of energetic colors and elements of design symbolically reference Louisiana's history instead of portraying overtly identifiable historic events.

In the majority of Albrizio's sketches, the division between the ages of Exploration, Colonization and Struggle is unclear. Several of his mural studies feature a combination of these ages with the founding of New Orleans alongside events of European exploration and the Battle of New Orleans. Many of Albrizio's preliminary sketches are domi-

Anna Frances Connor Simpson (American, 1880–1930), decorator, Joseph Fortune Meyer (Franco-American, 1848–1931), potter Bowl, 1918, matte glaze on buff clay body Gift of the Friends of LSU MOA, 88.34 Photography: David Humphreys



nated by the central figure of the Indian whose gesture of prayer emanates sunrays that highlight the bygone civilization. For the final mural, he used this figure to represent the Age of Exploration and to display Spanish domination as manifested in the cruel treatment of the American Indian.

Studies for the Modern Age are more apparent. Albrizio intended this age to illustrate three aspects of man: the material, the spiritual and the creative. Although examination of the preliminary sketches reveals Albrizio's intent to depict the arts through a representation of painting, theater, comedy and pageantry, for the final version these elements were removed or overshadowed by scientific symbols of physics and medicine. Of these symbols, the nuclear symbol of the atom skewered by an arrow is most dominant, representing the atomic age of man. Albrizio's mural for the New Orleans Union Passenger Terminal gave him the opportunity to immortalize Louisiana's history. Although he was not originally from the

state, his contributions, appreciation and lifetime achievements while living here made him one of the greatest Louisiana artists. His murals reflect both the spirit of the community and the general ambience of the country. In Baton Rouge in 1973, Albrizio died, leaving behind a legacy greater than any mural wall he created.

Collecting Passions: Highlights from the LSU Museum of Art Collection

Organized by the LSU Museum of Art Ongoing through 2006

Collecting Passions: Highlights from the LSU Museum of Art Collection is ongoing through 2006. This exhibition features British, American and Louisiana paintings as well as New Orleans silver, Chinese jade, Creole furniture, and Newcomb pottery and crafts. The exhibition is accompanied by a case-bound, illustrated, 160-page color catalogue, for sale in the LSU MOA Museum Store for \$34.95.

LSU Museum of Art Endowment Society Party Report

On October 4, members of the 2005 LSU Museum of Art Endowment Society held their annual party at the Highland Road home of Jim and Dana Bernhard. The party honors members for their contribution of \$1,000 toward an endowed fund, managed by the LSU Foundation.

Guests were greeted by the Bernards and their beautiful domed foyer. Throughout the night, guests enjoyed a sumptuous buffet and were entertained in the formal living room by pianist Angela Sneed and on the terrace by Jan Gerbrecht Dupre and the Gentlemen of Swing.

LSU Museum of Art Interim Executive Director Laura Lindsay welcomed guests and thanked Endowment Society Chairwoman Susan Lipsey for her outstanding leadership. Committee members included Vice Chair Jerry Schwing, Brenda Berg, Stephen Black, Linda Bowsher, Mary Kay Brown, Jack and Sharon Field, Natalie Fielding, Beth Fuller, Renéé Furr, Winnie Gill, Linda Grace, Janice Guitreau, Cindy Hill, Mary Ellen Juban, Carole Lamar, Hermann Moyses, Gail O'Quin, Bernadine and Jack Persac, Gail Pryor, Susan Rolfs and Gay Town.

LSU System President William Jenkins remarked on the importance of the museum to the university and the community, and Sue Turner, LSU Museum of Art Advisory Board chair, thanked society members for their support in making great art accessible to the community.

The LSU Museum of Art Endowment Society was begun in 1999 with a goal of establishing a \$1 million endowed fund



for the acquisition and conservation of art. Endowment Society members contribute \$1,000 each year for ten years or until the fund reaches its goal. The fund has four Lifetime Members: Imo Brown, John Barton, Bill and Ann Hise, and Laura and Clark Boyce. Laura Lindsay announced that the fund has reached \$700,000. She recognized Laura Boyce for her leadership in creating the fund and presented her with a special gift from Lee Michael's Fine Jewelry.

The museum extends special thanks to AmSouth Bank City President Leonard Wyatt for sponsoring of the invitation packet and to Portofino Papers and Laura Boyce for designing the invitation.

1. Susan Lipsey, Endowment Society chair, with Cheryl and Leonard Wyatt, city president of AmSouth Bank at the endowment party.
2. Endowment Society members, Pat and Ben Alford, enjoy the evening's festivities with Florent Hardy, Jr. (centered).
3. Jerry Schwing, Endowment Society vice chair, with husband Chuck stepping out on the terrace.
4. Brenda and Scott Berg enjoying the fall evening.
5. Laura Lindsay, LSU Museum of Art interim executive director, and Sue Turner, LSU Museum of Art Advisory Board chair are all smiles because of the night's success.
6. (pictured left to right) Gresdna Doty, James Traynham, Gay Town, and Beth Fuller.
7. Our gracious hosts, Jim and Dana Bernhard.



Mr. and Mrs. Alfred C. Glassell, Jr. at the opening gala of the LSU Museum of Art in March 2005.

LSU Alumnus Names LSU MOA Board Room

The museum has named the spectacular conference room on the Charles Phelps Manship, Jr. Floor the Alfred C. Glassell, Jr. Board Room. "We are thrilled with this generous gift and the opportunities it affords the museum at this critical time in its life. It is especially gratifying to know that Mr. Glassell's legacy, through his family connection to the historic Auto Hotel and his extraordinary affinity for the arts, will have a special place in the LSU Museum of Art," said Laura Lindsay, interim executive director of the LSU Museum of Art. Michael Robinson of the LSU Foundation was instrumental in helping to secure this donation.

The museum's board room, with views of the Mississippi River and Lafayette Plaza, is encased in the same channel glass as the exterior of the Shaw Center for the Arts. Located in the creative heartbeat of the museum complex, the room hosts donors, staff and visitors for meetings and special events.

Glassell spent his lifetime pursuing excellence in the petroleum industry, marine biology research, sports, civic affairs, philanthropy and the collecting of fine arts. Born on a cotton plantation near Shreveport, he distinguished himself at LSU as president of the student body, member of 13 honor societies and

ROTC commander. His father built the former Auto Hotel, which is now home to the LSU Museum of Art and the School of Art gallery.

A renowned international art collector, Glassell was elected to the Board of Trustees of the Museum of Fine Arts, Houston, in 1970. Realizing people's fundamental need for hands-on experience in the arts and recognizing the lack of studio opportunities, he established the Glassell School of Art in Houston. Since its dedication in 1979, the Glassell School has provided diverse training in fine arts to children, adults, emerging artists and hospital patients.

When the LSU Museum of Art opened in the Shaw Center for the Arts in March 2005, Glassell underwrote the cost of our presentation of the extraordinary traveling exhibition *African Gold: Selections from the Glassell Collection, Museum of Fine Arts, Houston*. Mr. and Mrs. Glassell attended the opening.

Jerry Schwing New Endowment Society Chair

We are delighted to announce that Jerry Schwing will chair the fundraising efforts for the LSU Museum of Art Endowment Society in 2006. Under the guidance of 2004 and 2005 Chair Susan Lipsey, the society exceeded its fundraising goal two years in a row and instituted a spring

"renewal" party at the museum. We are extremely thankful for Susan's stewardship and look forward to working with Jerry as she takes on this incredibly important leadership role for the museum.

LSU Museum of Art Naming Opportunities

The LSU Museum of Art has numerous opportunities for naming art gallery spaces, dining areas, sculpture gardens and administrative areas. The various opportunities include equipment needs, furniture, educational materials, offices and galleries. The museum is in critical need of a van to move art works. Three of the magnificent galleries on the Paula Garvey Manship Floor can be named beginning at \$100,000. Endowment opportunities range from \$25,000 to \$250,000. All gifts can be made outright or paid over several years.

In-Kind Gifts to the Museum

A special thank you to Kean Miller Hawthorne D'Armond McCowan & Jarman – Attorneys at Law for sponsoring the beautiful poster featuring C.C. Lockwood's photo, *Atchafalaya Sunrise*. The poster is available in the Museum Store for \$9.95. "We are pleased to help make this poster available. Louisiana is our home, and this is an extraordinary image of Louisiana's coast. We are proud to support the LSU Museum of Art and the arts community in Baton Rouge," stated Gary Bezet, managing partner at Kean Miller.

In-kind gifts to the museum are always welcome. Currently the museum seeks the following in-kind gifts: a cargo van for the exclusive transport of art, office furniture and audio-visual equipment. If you or your company has a product or service that you think will benefit the museum's daily operation, contact Kelly Lastrapes, director of development: 225-389-7212; klast@lsu.edu. Kelly can provide you with the museum's wish list.

Staff News



Donna McAlear, our deputy director, has accepted a position as director/CEO of the Art Gallery of Greater Victoria, British Columbia, Canada. This is a wonderful career step for Donna. She has been an outstanding member of the museum team, providing leadership and curatorial expertise that raised the bar for exhibitions throughout the region. We are lucky to have had her with us during this amazing transition from the LSU Memorial Tower to our wonderful spaces at the Shaw Center for the Arts. Donna returns to her native country, Canada, to head the Art Gallery of Greater Victoria, a public art museum with twenty-six staff, a large volunteer core and the largest art collection in British Columbia. This is great opportunity for her — we will miss her very much. We are glad that we had Donna here during a very special period of growth and development for the museum.



Danelle Augustin, receptionist, worked as a sales associate in the LSU MOA Museum Store

and a summer curatorial intern at the LSU Museum of Art prior to becoming the museum's full-time receptionist. A native of Miami, Florida, Danelle is currently pursuing her master's degree in Art History at LSU, focusing on contemporary African-American and Caribbean art. She recently served as president of LSU's Graduate Art History Association. Danelle excels in customer service and public relations, and she welcomes visitors to the museum galleries on the Paula Garvey Manship Floor.



Natalie Mault, curatorial assistant, joined the museum's exhibition team in October 2005. Prior to becoming the curatorial assistant, she worked for the Louisiana Art and Science Museum and the Arts Council of Greater Baton Rouge, and also has experience with the

Louisiana Association of Museums. She grew up in a military family and has lived in seventeen different states and countries. Natalie will receive her master's degree in Art History at LSU, focusing on 19th-century European painting, in December 2005.



Misty Taylor joins the museum as assistant registrar at the museum. A jewelry designer and maker and a metalsmith, she relocated to Baton Rouge from New Orleans after Hurricane Katrina. Misty has been making jewelry since the mid-1990s, and she worked as an apprentice silversmith with Ellis Jourbert, a renowned silversmith and metal conservator, for five years. She holds a Bachelor of Science (Psychology) from LSU, and studied African and African-American Studies at the University of Ghana in 2000.

Volunteer Opportunities

The Volunteer Support Organization (VSO) for the LSU Museum of Art will provide valuable assistance to the museum staff and the public. Volunteers will be trained to work in a range of visitor services functions, including special events hosting, LSU MOA Museum Store sales and public relations assistance.

The museum also needs volunteers to work in collection management and general administration. The museum's education curator will train docent volunteers to engage the public in tours of the permanent collection and changing exhibitions.

Contact Renee' Bourgeois, events coordinator, for more information: 225.389.7206; renee@lsu.edu.



Baton Rouge Symphony musicians entertain in the LSU MOA Hibernia Gallery with paintings as a backdrop at River Views and Vibes.

Professional and Community Networking

River Views and Vibes for the After-Work Crowd Continues in 2006

5:00 to 8:00 pm

First Thursday of the Month:
December 1, 2005, January 5,
February 2 and March 2, 2006.

Location: LSU MOA, Paula Garvey Manship Floor (fifth), Shaw Center for the Arts

River Views and Vibes is an exciting collaboration of the LSU MOA and the Baton Rouge Symphony. This fun, business-casual event brings art, music and relaxing networking opportunities to residents of Baton Rouge. River Views & Vibes is generously underwritten by Merrill Lynch, and proceeds support the programs of the LSU MOA and the Baton Rouge Symphony.

Admission is \$10 per person and may be paid at the door. LSU MOA members pay \$5. For information and group ticket purchases, contact Renee' Bourgeois, events coordinator: 225.326.7206; renee@lsu.edu or LeAnn Russo, Museum Store manager: 225.326.7210; lrusso@lsu.edu.

River Views & Vibes Sponsors



LSU MOA Accepted for the Travel South Showcase 2006

Will Mangham, marketing director, is delighted to announce that the LSU Museum of Art has been selected to attend the Travel South SHOWCASE 2006 convention in Richmond,

Virginia. For four days in February, over 650 delegates will meet in Richmond to network and conduct business with one purpose in mind — to promote travel to and within the twelve Travel South USA states. Only select tourism professionals are accepted to participate in this networking opportunity.

Space Rentals

Designed to take full advantage of its magnificent location overlooking the Mississippi River, the LSU Museum of Art offers unique settings for special business and social events. A number of spaces are available for private events and corporate galas. Renee' Bourgeois, events coordinator, will be happy to provide you with a tour of the facilities and assist you with planning your distinctive event. Contact Renee' by telephone or by e-mail: 225.389.7206; renee@lsu.edu.

Programs and Group Tours

The LSU Museum of Art presents a range of programs and tours for adults and children. Advance reservations are required. Contact Lara Gautreau, education curator, at 225.389.7207; lgaut@lsu.edu.

Dining

The Shaw Center for the Arts offers three dining destinations. Tsunami (225.346.5100) on the Irene W. Pennington Rooftop Terrace and Sculpture Garden blends unique cocktails and Asian-fusion dining with spectacular interior and outdoor views of the Mississippi River. Capital City Grill on beautiful Lafayette Park is a classic American eatery. PJ's Coffee on Lafayette and Convention Streets is a relaxing place for light dining.



Lara Gautreau, education curator, teaching students in the gallery.

Is your child's class visiting the LSU Museum of Art?

The LSU MOA provides many educational opportunities for school groups. Our goal is to become an integral part of their curricula. LSU MOA programs are more than a field trip. They support state standards and benchmarks, helping teachers and students meet their educational goals. Tours are one way to experience exhibitions. They are interactive experiences that encourage student participation. Or teachers can choose an Art Work class. These classes place students in the role of a professional: a billboard designer, exhibition curator or reporter. Their tour and hands-on experience challenge them to apply what they are learning to that profession. Art Work classes build on lessons begun at school and integrate language arts, social studies, math and science.

Teachers interested in finding out more about our educational programs can contact Lara Gautreau, education curator, at 225.389.7207 or lgaut@lsu.edu.



Beatrix Bell's Beads of Creativity

Beatrix Bell is the LSU MOA Museum Store's newest local jewel. A Capitol High School art teacher by day and an artisan who brings precious stones to life by night, she began jewelry making as a hobby while in high school. When she was only 19 years of age, her skills and original styles caught the eye of the Greater Baton Rouge Arts Council jury-sponsored Arts Market. Bell's jewelry designs were featured at the Tucson Gem and Mineral Convention in 1999 early in her career. She still presents her work at the monthly Arts Market.

This 2005 LSU graduate has her jewelry designs featured in stores throughout Baton Rouge, Shreveport and South Beach, Florida. As her star rises, catch her unique designs at the LSU Museum Store downtown and make sure you get your wish.

Stop by the LSU MOA Museum Store at the Shaw Center for the Arts to find a variety of Bell's intricate creations.




MUSEUM STORE

The LSU MOA Museum Store sells an array of boutique gifts for all family members, and exclusive jewelry, glass, ceramics, sculpture, and furniture by regional artisans.

LSU MOA Museum Store • 100 Lafayette Street Baton Rouge, LA 70801 • 225.389.7210

M
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 (225) 344-0334

Make Your Move.

Join the LSU Museum of Art Today!

- 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.

- LSU MOA members receive free admission to the museum, a 10% discount on Museum Store purchases, the quarterly newsletter *Art Talk*, and an LSU MOA lapel pin. Members also receive a 15% discount on meals at the Capital City Grill for both locations (Lafayette Street Park, Shaw Center for the Arts and 3535 South Sherwood Forest Boulevard), a 10% discount on meals at Tsunami, and a free upsize on coffee purchases at PJ's Coffee, Shaw Center for the Arts.

Membership Levels and Benefits

PICK THE MEMBERSHIP LEVEL YOU WANT

All memberships include the benefits outlined above and those indicated by the levels below:

Student \$15

Single student membership (with verification of full-time enrollment).

Individual \$40

Membership for one adult.

Dual/Family \$60

Membership for up to two adults and children under 18.

Patron \$100

Dual/Family benefits plus invitations to special receptions and events and four guest passes.

Sustaining \$250

Patron benefits plus one gift from the Museum Store and an invitation to a behind-the-scenes tour of the museum.

Benefactor \$500

Sustaining benefits plus complimentary exhibition catalogues and invitations to opening receptions of all major exhibitions.

Endowment Society \$1,000

Benefactor level benefits plus invitation for two to the Endowment Society annual party and recognition in the museum.

Corporate Benefactor \$5,000

Dual/Family memberships for five adults, corporate recognition in the museum's quarterly newsletter, and invitations to opening receptions of all major exhibitions.

Corporate Philanthropist \$10,000

Dual/Family memberships for ten adults, corporate recognition in the museum's quarterly newsletter, and invitations to opening receptions of all major exhibitions.

WRITE NAME AS YOU WISH IT TO APPEAR IN OUR RECORDS AND ACKNOWLEDGMENTS:

MEMBER NAME AND TITLE

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Payment Options

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MAKE CHECK PAYABLE TO: THE LSU FOUNDATION.

Please charge _____ to my:

- AMERICAN EXPRESS DISCOVER
 MASTER CARD VISA

ACCOUNT NUMBER

EXPIRATION DATE

NAME AS IT APPEARS ON CARD

SIGNATURE

For more information contact Kelly Lastrapes at 225.389.7212, klast@lsu.edu.

Return form and payment to:

LSU Museum of Art
Development 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

Laura F. Lindsay, Executive Director
Becky Adams, Administrator
Kelly Lastrapes,

Director of Development
Will G. Mangham,

Director of Marketing

Renee' L. Bourgeois,

Events Coordinator

Lara Gautreau, Education Curator

Natalie Mault, Curatorial Assistant

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Danelle Augustin, Receptionist

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Nadine Carter Russell

Paula Garvey Manship

Ex-Officio: Laura F. Lindsay

Laura Boyce, LSU MOA

Representative, Shaw Center for

the Arts Board of Directors

Admission

Adults: \$ 8, Seniors 65+

and students with I.D.: \$ 6

LSU faculty/staff with I.D.: \$ 6

Children 5 to 17: \$ 4

Children under 5: Free

Hours

Tuesday to Saturday:

10:00 am to 5:00 pm

Thursday: 10:00 am to 8:00 pm

Sunday: 1:00 pm to 5:00 pm

Closed Mondays, Easter Sunday,

Thanksgiving Day, Christmas Eve,

Christmas Day and New Year's Day.



LSU Museum of Art Shaw Center for the Arts

100 Lafayette Street
Baton Rouge, LA 70801

225.389.7200 (general)
225.389.7210 (Museum Store)
Internet: www.lsu.edu/lsumoa

