

**Pride of Place: The Making of Contemporary Art in New Orleans
The Arthur Roger Gift to the New Orleans Museum of Art**

on view June 23 – September 3

ROOM 1

COLLECTING THE CONTEMPORARY

Pride of Place: The Making of Contemporary Art in New Orleans celebrates art collector and gallery owner Arthur Roger's transformational gift of his personal art collection to the New Orleans Museum of Art. Spotlighting one of the city's most groundbreaking contemporary art collections, the exhibition explores the rise of modern and contemporary art in New Orleans through the collection Roger has developed over the course of the past forty years. This group of more than eighty paintings, photographs and sculptures chronicles the gallery's storied history as well as Roger's sophistication as a collector. The collection includes early experimental works by local artists as well as vanguard works made all across the country, reflecting New Orleans' dynamic local culture while at the same time responding to more national and international concerns. Bringing together works of art Roger has collected from the 1970s through today, *Pride of Place* unfolds as an evolving narrative about place, identity, and belonging in contemporary art in New Orleans over the course of the last four decades. All works in the exhibition are gifts, or promised gifts, of Arthur Roger. We are grateful for his generosity to the New Orleans Museum of Art and to the people of New Orleans.

Deborah Kass (American, b. 1952)

Camouflage Self-Portrait, 1994

Silkscreen ink and acrylic on canvas

Deborah Kass works at the intersection of pop culture and art history, frequently appropriating and adapting artworks by iconic 20th-century artists like Frank Stella, Jackson Pollock, or, in this case, Andy Warhol. In the early 1990s, Kass began The Warhol Project, substituting Warhol's famed subjects—Jacqueline Kennedy, Marilyn Monroe, Elvis Presley—for portraits of feminist artists and art historians like Cindy Sherman, Linda Nochlin, and even herself, all painted in Warhol's signature pop-art style. Exploring the often uneven power relationships and gender dynamics in the art world, Kass often employed the language of camouflage to hint at the stealthy ways in which such artists and thinkers can challenge established voices and perspectives in American popular culture. Based in New York, in 1993 Kass curated the provocative group show *Regarding Masculinity* for Arthur Roger Gallery, which explored questions of gender and sexuality through the work of female artists like Kass, Catherine Opie, and Kiki Smith.

Lin Emery (American, b. 1926)

Fledging, 1965

Bronze, magnets, and motor

Known for her virtuosic kinetic sculptures, Lin Emery derives inspiration from nature. While abstract, the curving, organic shapes of each sculptural component mimic leaves, lakes, and foliage. Emery spent her early decades between New York and Florida, with sojourns in Mexico and France, before moving to New Orleans in the early 1950s. Inspired by religious figures and local churches, she embraced her so-called “ecclesiastical” style in this city, of which *Fledging* is an example. These works reflect and respond to the space around them, inviting the viewer into a dynamic visual and physical relationship to the piece.

James Surls (American, b. 1943)

Cut Hand/Hurt Eyes, 1987

Woodblock print

Prolific in various media, from steel sculpture to drawing and printmaking, James Surls’s work often explores dualities such as rough and smooth, active and passive, male and female, or peaceful and violent. Throughout his work, motifs relating to power, desire, and beauty are common: the imagery of flowers, diamonds, or houses connote domesticity and lust, while knives, needles, and weapons express a more violent energy. The son of a carpenter, Surls’s notably physical approach to printmaking, especially in woodblock, is informed by his experience with heavy machinery and industrial materials. *Cut Hand/ Hurt Eyes* depicts a creature who appears to injure himself while several knives swarm around and over his body. Here, the violence of the scene and the naïve style in which it is portrayed are exaggerated by the bold red ink applied for its impression.

Clyde Connell (American, 1901–1998)

Lady in a Box, 1995

Mixed media and wood

Clyde Connell (American, 1901–1998)

Lady in a Box, No. 4, 1995

Mixed media and wood

John T. Scott (American, 1940–2007)

Mayann (Woodblock), 2002

Plywood and ink

Ersy Schwartz (American, 1951–2015)

Lovers (2 Bronze Horns), n.d.

Bronze

George Dureau (American, 1930–2014)

Toughy and Miguel, 1975

Vintage silver gelatin print

George Dureau (American, 1930–2014)

David and Daniel Jones, 1978

Vintage silver gelatin print (edition 1/10)

George Dureau (American, 1930–2014)

Peewee and Albert, n.d.

Vintage silver gelatin print

George Dureau (American, 1930–2014)

The Boys from Derbigny Street, 1974

Vintage silver gelatin print

Renowned as both a painter and a photographer, New Orleanian George Dureau was a sensitive and expert portraitist who granted his subjects a sense of dignity, complexity, and emotional depth. He was especially interested in representations of the male nude from classical art through the modern era, and the ways in which the connotations surrounding such images have shifted and evolved over time, from their use in religious or mythological art to their sometimes erotic or taboo undertones in contemporary visual culture. Dureau photographed his friends, lovers, or neighbors around the city and in his French Quarter studio. Works like *The Boys from Derbigny Street*, *Toughy and Miguel*, *David and Daniel Jones*, and *Peewee and Albert*, reveal a sense of intimacy, locality, and trust gained through the close connections between the photographer and his subjects.

Peter Halley (American, b. 1953)

A Tour of the Monuments of Passaic, New Jersey, #4 from a set of 5 prints, 1989

Line engraving on Kitikata paper (edition of 50)

Keith Sonnier (American, b. 1941)

Star of David, n.d.

Neon, transformer

Ida Kohlmeyer (American, 1912–1997)

Synthesis BB, 1983

Mixed media on canvas

A native New Orleanian and the daughter of Polish immigrants, Ida Kohlmeyer took up painting in her thirties and soon became nationally renowned for her colorful paintings and sculptures. After receiving her BFA and MFA from Newcomb College, she studied under the seminal painter and pedagogue Hans Hoffmann, whose theories on color influenced her practice. *Synthesis BB* exemplifies her tendency towards loosely gridded compositions, into which she arranged pictographs and whimsical shapes. At once abstract, linguistic, and personally resonant, these forms and signs seem to vibrate and glow as they interact with one another and the viewer's own imagination and projections.

John Torreano (American, b. 1941)

Green Drops, 1983

Cross, wood, gems, silicone

ROOM 2

CELEBRATING DIVERSITY

Since its founding in 1978, the Arthur Roger Gallery has been one of New Orleans' most exciting venues for contemporary art. Alongside other influential early New Orleans galleries, such as the Orleans Gallery and Galerie Simonne Stern, Roger was instrumental in placing the art of New Orleans into conversation with the broader art world, and into dialogue with the pressing social and political issues of the time. Roger opened his gallery at a moment when the field of contemporary art was rapidly expanding, incorporating more diverse perspectives while touching on themes of race, gender, and sexuality more openly than ever before. The works in Roger's collection demonstrate his trailblazing early engagement with issues of gender, sexuality, and race. As one of the first galleries in the South to embrace the work of female, African American, and LGBTQ artists, the gallery successfully took on issues ranging from the AIDS crisis to Hurricane Katrina and the lingering effects of environmental and man-made disaster through the work of artists like Robert Colescott, Catherine Opie, and Robert Gordy.

Catherine Opie (American, b. 1961)

Self-Portrait/Cutting, 1993

Chromogenic print, printer's proof, Edition of 8, 2 APs

This printer's proof is the first print ever produced from Catherine Opie's now critically acclaimed series of portraits from the early 1990s. In this series, Opie explored sexual and cultural identity among San Francisco's queer subculture, and turned the camera on herself in self-portraits such as this one. Documenting a seemingly sadomasochistic act of self-mutilation, the portrait probes the intimate, often fraught relationship between body and self. Exploring the generative creative potential at the heart of deep psychological, emotional, and physical trauma, this is a portrait of possibility and perseverance as much as loss and longing. In 1993, Arthur Roger Gallery became the first venue in the country to exhibit this groundbreaking body of work as part of an exhibition curated by artist Deborah Kass, whose *Camouflage Self-Portrait* is on view on the introductory wall of the exhibition.

Greg Gorman (American, b. 1949)

Andy Warhol, 1986

Black and white photograph

Robert Gordy (American, b. 1933)

Male Head, 1983

Monotype

Robert Colescott (American, 1925–2009)

Power for Desire—Desire for Power, 1987

Acrylic on canvas

Robert Colescott's vibrantly colored canvases investigate the role of racial and sexual stereotypes in American culture, using ribald humor and often biting wit to capture the contradictions at the core of American cultural identity. The first African American artist to represent the United States at the Venice Biennale (in 1997), Colescott has been lauded for helping to pave the way for a new generation of politically engaged contemporary artists. *In Power for Desire—Desire for Power*, figures representing many races, genders and occupations seem to clash and coexist, engaging in social dramas, sexual acts, and labor activities within a crowded and dynamic composition.

Willie Birch (American, b. 1942)

An American Family, 1991

Papier-mâché and mixed media

Gift of Howard and Judy Tullman in honor of Arthur Roger, 2016.189

Willie Birch's paintings, sculptures, and mixed media works reflect the joys and tensions of daily life in New Orleans. Featuring funerals as well as jubilant gatherings, historical monuments and neglected ruins, his compositions explore local neighborhood dramas as well as more national political issues. *An American Family* (which shares a title with a pre-Watergate biography of Richard Nixon) offers a complex view of the global and national agendas that inform the lives of contemporary Americans. A gun-toting young man wears clothing embellished with slogans related to racial politics, crime, and gun violence. Words such as "Imperialism" and the national flags of Panama, Grenada, and Iraq, attest to the role of the U.S. in global affairs. In its many historical and social layers— sometimes clashing, discordant, or contradictory— the piece reveals the unexpected weight of international events on our everyday lives.

Whitfield Lovell (American, b. 1959)

Bliss, 1999

Charcoal on wood, found objects, liquor

Herb Ritts (American, 1952–2002)

Magic Johnson, 1992

Silver gelatin print

James Drake (American, b. 1946)

The Vanity Table, 1988

Steel, paper and charcoal

Jim Richard (American, b. 1943)

Flat Top, 1997

Oil on canvas

Through his use of devices such as mirror images and skewed perspectives, Jim Richard creates disorienting visions of domestic spaces filled with lavish décor, patterned wallpaper, and modernist accents. Richard skillfully experiments with composition, space, and the interplay of surface and depth. Despite its title, *Flat Top* features almost no views of horizontal surfaces. We gaze up toward a chandelier and an asymmetrical columnar sculpture, which is angled toward

the ceiling. The viewer is squeezed out of the composition by the couch and side table, which overlap with the lower edges of the image.

ROOM 3

Radcliffe Bailey (American, b. 1968)

Covered, 2008

Found fabric

Working across a wide variety of media, Radcliffe Bailey provides a uniquely poetic lens into Afrodiasporic histories, identities, and futures. Motifs relating to migration have long been prominent in his work. *Covered* pays homage to cultural forms that might circulate through space and time, such as an archival studio photograph of a man in a suit, culled from Bailey's personal collection, and the found fabrics and blankets that seem to reference itinerancy, travel, or migration.

James Drake (American, b. 1946)

The Rain of Huitzilopochtli, 2007

Mixed media on paper

Gordon Parks (American, 1912–2006)

Mr. and Mrs. Albert Thornton, Mobile, Alabama, 1956, 2013

Archival pigment print

Gift of the Gordon Parks Foundation in honor of Arthur Roger, 2016.240

An acclaimed musician, author, activist, and photographer, Gordon Parks was passionate about his work's capacity to uplift humanitarian causes, support social justice movements, and shed light on overlooked or forgotten aspects of everyday life in America. One of the first nationally renowned black photographers in America, his documentary images offered a distinctive and nuanced perspective on economic and racial injustice. *Mr. and Mrs. Albert Thornton, Mobile, Alabama*, shot in 1953, documents the home of a black family in the rural South. Parks imbues his subjects with a sense of dignity and pride, legible in the bouquet of garden flowers on display in full bloom, in the family portraits that line the glass coffee table and hang above the couple's velvet couch, and in Mr. Thornton's beaming expression as he smiles toward the camera, his posture confident and comfortably at ease.

Robert Polidori (Canadian, b. 1951)

Napoleon Recoit a Finkelstein, Reza Bey, 27 Avril 1807, Ambassadeur de Perse, Peinture de Francois-Henri Mullard Versailles, Attique du Midi, 2005

Fujicolor Crystal Archive print, mounted to Dibond

SMALL GALLERY

John Waters (American, b. 1946)

Pig Latin, 2008

Black and white photographs

Bruce Weber (American, b. 1946)

Garth and Shell, Santa Monica, CA, 1987

Platinum-toned silver gelatin print

Bruce Weber (American, b. 1946)

Jerome and Girlfriend, Paris Studio, 1987

Platinum-toned silver gelatin print

Anderson & Low (British, Active since 1990)

Ben Couchman, Water Polo Player, USAFA (Triptych), 2001–2005

Silver gelatin prints

John Waters (American, b. 1946)

Eat Me, 2006

Chromogenic print (edition 4/5)

John Waters (American, b. 1946)

Toilet Training, 2000

9 Chromogenic prints

A critically acclaimed filmmaker, John Waters is best known for his cinematic works such as *Hairspray* (1988) and *Pink Flamingos* (1972). In his photographic practice, he turns his camera

toward other directors' films, sometimes documenting the grainy analogue images that play across the television screen itself, or combining still shots of movies into new narratives. The resulting photocollages are conceptually rigorous yet feature a raw and deskilled aesthetic, and often capitalize on shock and subversion in their imagery and content.

John Waters (American, b. 1946)

Black and White Curtains, 2003

7 Chromogenic prints

Robert Mapplethorpe (American, 1946 – 1989)

Self-Portrait with Whip, 1978

Silver gelatin print

Robert Mapplethorpe was known for his provocative, often controversial, black-and-white photographs depicting the eroticized male body and acts of sadomasochism, as well as portraits of artists, musicians, and celebrities. Despite the transgressive nature of his subject matter, Mapplethorpe's studio photographs are characterized by a strict attention to compositional balance and lighting. Distinguishing himself as a formalist rather than a documentarian, his work commented on the theatrical nature of sexuality and everyday social interactions. This self-portrait was famously pulled from a 1978 exhibition slated for the Simon Lowinsky Gallery in San Francisco, only to be featured in the invitation card for "CENSORED," a solo exhibition of Mapplethorpe's most explicit works at the alternative 80 Langton Street gallery that same year.

George Dureau (American, 1930–2014)

Wilbert Hines, 1977

Vintage silver gelatin print

George Dureau (American, 1930–2014)

B.J. Robinson, 1978

Vintage silver gelatin print

ROOM 4

Aaron McNamee (American, b. 1977)

Complete Set: Junior League of America, Jan. 1998-Dec. 1998, 2011

Comic books and glue

Douglas Bourgeois (American, b. 1951)

Arthur as Samson, 1991

Oil on panel

Douglas Bourgeois (American, b. 1951)

Inviolate, 2003

Oil on panel

Holton Rower (American, b. 1962)

Beaver Canoe, 2010

Paint on plywood

Douglas Bourgeois (American, b. 1951)

Tick Tock (Diptych), 2010

Oil on panel with vintage frame

Cynthia Scott (American, b. 1962)

Greed, 2011

Plastic shopping bags and wire

Nicole Charbonnet (American, b. 1966)

Superman, 2008

Acrylic and mixed media on canvas

In Nicole Charbonnet's multilayered and richly textured paintings, pop cultural icons serve as aids for memory, both personal and collective. Glimpsed through peeling washes of paint, bits of paper, and other media, archetypal characters such as cowboys, gangsters, or superheroes are presented as if in a stage of recovery or decomposition. The artist is inspired by the clichés and stereotypes that emerge in popular movies, television series, and comic books. In addition to prompting viewers to reflect on their own relationship to popular images, Charbonnet's work also interrogates the conceptual distance between originals and copies, novelty and ruin, past and present.

Radcliffe Bailey (American, b. 1968)

Untitled (Ark), 2008

Mixed media

Working across a wide variety of media, Radcliffe Bailey provides a uniquely poetic lens into Afro-diasporic histories, identities, and futures. Motifs relating to migration have long been prominent in his work. The sculpture *Untitled (Ark)* takes the form of a ship, referencing the transatlantic slave trade, but also the transplantation of art forms, music, and spiritual traditions into new geographic contexts.

ROOM 5

REFRAMING REGIONALISM

Roger's collection reflects both his investment in the local arts community and his commitment to making New Orleans part of a more national art conversation. When Roger opened his gallery, New York was considered the center of the art world, and there were very few contemporary art galleries in the American South. His gallery helped reframe the conversation about regional art, showing how the art of the broader United States—and especially the diverse and eclectic artistic culture of New Orleans—could offer a more expansive and inclusive view of American art and identity. From the 1980s onward, Roger collected and promoted the work of locally based artists such as Douglas Bourgeois, Dawn DeDeaux, and Nicole Charbonnet alongside national and internationally based artists such as Luiz Cruz Azaceta and Lesley Dill. In addition to its local exhibitions, Roger's was unique among New Orleans galleries in participating in major national art fairs in Los Angeles, Miami, and Chicago as early as the 1980s, where he was often the only exhibitor representing Southern art. "The gallery's efforts," as Roger wrote in the early 1980s, "are never just local."

Michael Willmon (American, b. 1951)

The Great Katrina Flood, 2006-2007

Oil on canvas

David Bates (American, b. 1952)

Saints (Triptych), 2007

Oil on panel

Gift of Jan Lee and David Bates in commemoration of Arthur Roger, 2016.3.a-.c

Long inspired by the landscapes and people of the South, especially in Texas and Arkansas, David Bates's paintings are characterized by his fluid and expressionistic brushwork and vivid impressions of local scenery. Bates often portrays subjects who are overlooked by high-art

institutions or mainstream culture. In the wake of Hurricane Katrina, he became fascinated with the resilience of Louisiana residents and embarked on a series of portraits featuring fishermen and everyday people who persevered in the aftermath of the storm, even as they struggled with feelings of loss and grief. *Saints (Triptych)* features three such men: one gazes sorrowfully with downcast eyes; another grasps his cheeks in disbelief or despair. Integrating aspects of vernacular aesthetics and classical art history, the monochromatic background recalls the style of Christian religious icons, but the brown color also references the muddy waters that engulfed New Orleans after its levees broke.

Luis Cruz Azaceta (American/Cuban, b. 1942)

Museum Plan for New Orleans, 2006

Canvas: charcoal, acrylic, enamel, chair, photos inside plastic bottles, shellac on canvas; Paper and found object: charcoal, acrylic, enamel, shellac on paper and photo mounted to found object

Cuban artist Luiz Cruz Azaceta's exuberant, colorful and often monumental abstract works reflect on political turmoil and the psychology of exile, often responding to his own experience of the Cuban Revolution. *Museum Plan for New Orleans* is part of an ongoing series that explores both the drive toward social order and the reality of unrest. In these works, Azaceta renders imaginary spaces that are loosely architectural: viewers can discern the forms of doors, dwellings, passageways, and vestibules, as well as lines that demarcate pathways through the space. So doing, Azaceta reflects upon the cost of maintaining social order through the visual language of maps, diagrams, and taxonomies— tools of social, cultural and political control that are often abused by those in power but can also be reimagined through revolution and revolt.

Lesley Dill (American, b. 1950)

Untitled Figure—Delight, Bliss, Murder, 1995

Shellac, newsprint, plaster, tea, paint on wood

John Alexander (American, b. 1945)

Dirty Business, 2009

Charcoal on paper

Courtney Egan (American, b. 1966)

Sigils, 2010

Single channel HD video, ironwork, wire mesh

Courtney Egan's *Sigils* was inspired by the sensory experience of light sifting through Spanish moss— a source of nostalgia for the artist, who has been based in New Orleans since 1991. In this piece, video images of moss are projected onto metal branches affixed to the wall. Each

creates intricate, moving patterns, which Egan likens to the shapes of sigils, or signs used by practitioners of magick to set or seal an intention. In establishing this link, Egan invites viewers to explore, imagine, and consider the ways in which memories, images, and internal thoughts might, in turn, shape reality.

Dawn Dedeaux (American, b. 1952)

Metallica Space Clown Behind Fence in Blue Field, 2014

Digital drawing on polished acrylic (edition of 3)

ROOM 6

Jacqueline Bishop (American, b. 1955)

Far Away, 2007

Ink and watercolor on collage

Gardens, trees, birds, and tropical flowers populate Jacqueline Bishop's fantastical compositions. Born in Jamaica and now based in New Orleans, where she has been inspired by the topography of the Gulf coast, Bishop explores the redemptive and mythical power of the natural environment. Her surrealistic paintings, drawings, and collages are highly sensitive to the destruction that mankind wreaks on our ecologies, especially after Hurricane Katrina and the 2010 BP oil spill, and often express a looming sense of apocalypse. *Far Away* features natural motifs—some diagrammatic and scientific, others lush and naïve—against a background of sheet music and newspaper cuttings foraged from her travels, juxtaposing wild beauty against symbols of human civilization and history.

Simon Gunning (American, b. 1956)

The Red Barge and the Yellow House, 2006

Oil on canvas

Born in Sydney, Australia, Simon Gunning has lived in New Orleans for more than thirty years and has long been captivated by the unique landscapes and ecological diversity of the Gulf region. Often in his works, cargo ships and sailboats move through swamps, rivers, and lakes that are indistinguishable from the sky, both resolving into a humid bluegrey haze. *The Red Barge and the Yellow House* was painted after Hurricane Katrina ravaged much of New Orleans and it contains much more than the title suggests: fallen branches, steel gates, and power lines interrupt the drenched surface of the image, while architectural debris has been scattered, thrown, and fragmented by the storm and levee failures. Land and water seem to reflect and absorb one another, while houses, trees, and boats rise from the muddy ground. Here, Gunning's ground-level and highly local rendering of New Orleans comes into dialogue with John Hartman's later, aerial view. A pilot as well as an artist, Hartman sets the built environment of the city within the untamable landscape that surrounds it, as the twisting overpasses of the interstate echo the Mississippi River's serpentine path.

John Hartman (Canadian, b. 1950)

New Orleans at Dusk, 2012

Oil on linen

Gene Koss (American, b. 1947)

Fence Row, 2013

Cast glass and steel

A New Orleans resident since 1976, Gene Koss has established a thriving local glass art movement through his teaching and mentorship of young artists. Born and raised in Wisconsin, Koss's art responds to the landscape and culture of agrarian regions from the rural Midwest to the Mississippi River Delta, as the natural environment comes into direct tension with industry, agriculture, and engineering in these sites. Motifs such as wagons, constructed objects, and farm machinery often emerge alongside more formless glass components. His work radically expands the possibilities for working with the medium of glass, which he often uses in combination with heavier materials such as steel and wood to achieve a careful balance of hard and soft, heavy and light, organic and industrial.

John Alexander (American, b. 1945)

The Fish Painting, 2014

Oil on canvas

Elemore M. Morgan Jr. (American, 1931–2008)

Cloud Series #2, 2006

Acrylic on Masonite

Elemore M. Morgan Jr. (American, 1931–2008)

Flooded Fields, 2008

Acrylic on Masonite

Flooded Fields and *Cloud Series #2* exemplify Elemore Morgan Jr.'s meditative and impressionistic approach to landscape painting, through which he renders the vast fields, open skies and pastel sunsets of the rural South. For decades, the artist revisited and reinterpreted the rice fields of Acadia Parish in Southwest Louisiana, reducing the landscape to abstracted bands of color, light, and atmosphere. Morgan painted outdoors to better observe the character of a particular site as well as the environmental and atmospheric effects of weather patterns that move through the region. The shapes and sizes of his canvases vary across his oeuvre. In these

works, the long, narrow shape of the paintings themselves echo the expansiveness and horizontality of his subjects, as we imagine field and sky receding into the far distance.

Mark Flood (American, b. 1957)

The Lecture, 2007

Acrylic on canvas

Joseph Nero (American, b. 1957)

Portrait/Pigeon, 2007

Mixed media

Ivan Puig (Mexican, b. 1977)

Oldness in Mirror, 2005

Automotive side view mirror (edition 5/20)

Dale Chihuly (American, b. 1941)

Serene Yellow Persian Wall, 2000

Blown glass

Since the 1970s, Dale Chihuly has transformed the art of glass blowing into not only a fine art medium but also an avant-garde and conceptual form of practice. In 1968, Chihuly traveled to Venice on a Fulbright Fellowship to apprentice at the Venini glass factory. Upon his return, he founded his own workshop and school in Washington state. Chihuly began exploring new variations of color, pattern, technique, shape, and scale. As an interdisciplinary thinker and artist, Chihuly would contend that works such as *Serene Yellow Persian Wall* are akin to paintings as much as they are to traditional glass objects; while three dimensional, the piece is intended for wall display and exhibits a sensitive treatment of color, light, and surface.

John Waters (American, b. 1946)

Rush, 2009

Polyurethane, oil, PVC, plastic (edition 1/5)

CHAMPIONING EMERGING VOICES

Pride of Place celebrates the rich history of contemporary art in New Orleans while simultaneously showcasing some of the most dynamic art being made in the city today. Roger has continued to collect the work of nationally established artists, but in recent years has also broadened his collecting to include new voices coming from the emerging artist-run collectives along New Orleans' St. Claude Avenue, such as Bob Snead, Alex Podesta, and Lee Deigaard. As New Orleans' art scene has grown, these new alternative spaces—which Roger views as the “future” of art in the city—have brought new vitality to the city's artistic culture, providing a platform for emerging local artists as well as the many artists who chose to make New Orleans their home in wake of Hurricane Katrina. Taken together, Roger's collection offers an unparalleled glimpse into the history of New Orleans' evolving arts community, chronicling a contemporary artistic landscape still in formation as New Orleans continues to grow as an art capital.

Lee Deigaard (American, b. 1969)

Steady Star, 2011

Video, AP

Lee Deigaard, who was raised in Atlanta, Georgia, has lived and worked in New Orleans for fifteen years and continues to draw inspiration from both the ecology and social climate in the city and greater Gulf region. Throughout her oeuvre in sculpture, photography, installation, drawing, and video, she has engaged with oil spills and bayous, ancient trees and human biology, and animals and cross-species interactions as subject matter. *Steady Star* is a mixed media and multisensory installation that relates to her childhood love of horses and personal collection of plastic animal figurines. The artist has written that “a toy horse runs forever and never grows tired.” In the video, an animated horse runs in place as photographs of the sky progress in the background, moving from morning to nocturnal palettes to reflect the passage of time.

Rob Wynne (American, b. 1950)

Always Sometimes, 2009

Poured and mirrored glass

Alex Podesta (American, b. 1973)

Untitled (Pointer), 2012

Mixed media, wood, and atlas

Srdjan Loncar (Croatian, b. 1971)

Deer, 2006

Styrofoam, digital prints, pins

Upon close examination, Srdjan Loncar's sculptures of animals, environmental phenomena and household objects reveal startling complexity. Carved from Styrofoam, his works are covered with photographic details of their subjects. Blurring the line between reality and art, or original and copy, Loncar explores questions surrounding the nature of representation through a combination of different media. *Deer*, for instance, is finished with a layered collage of photographs of the titular animal's hide, hooves and snout, placed in correspondence to the animal's body to form a fragmented whole from many parts.

Stephanie Patton (American, b. 1969)

Meeting, 2013

Vinyl, batting, and muslin

Troy Dugas (American, b. 1970)

Radial Forms #4, 2015

Product labels mounted to canvas

Bruce Davenport Jr. (Dapper Bruce Lafitte) (American, b. 1972)

I'm a NOLA Art Beast, 2013

Pen and marker on paper

Bruce Davenport Jr.'s art is part map, part mythology. The artist, who goes by Dapper Bruce Lafitte, grew up in the Sixth Ward, near the French Quarter, in a housing development that was devastated by Hurricane Katrina. Rather than chronicling monuments, plazas, or well-known destinations, he has preserved and paid homage to those aspects of a city that only an insider can understand, from penitentiary life and the outcomes of boxing matches to the parade routes of school marching bands, complete with accurate formations, colors, and uniforms. Lafitte's highly detailed and diagrammatic drawings are annotated with memorials, notes to the viewer and informational asides. "Whatever memories we had before Katrina," he has stated, "I'm going to draw them and make people feel happy, and it's going to be alright."

Alec Soth (American, b. 1969)

Jim, Wax Museum, Hannibal, Missouri, 2002

Chromogenic print mounted to Dibond

ELEVATOR LOBBY

Bob Sneed (American, b. 1980)

Family Dollar General Tree, 2014–17

Mixed media installation