

5-2005

## An internship with Arthur Roger Gallery, LLC

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AN INTERNSHIP WITH ARTHUR ROGER GALLERY, LLC

A report submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

**Master of Arts**  
**in**  
**The Arts Administration Program**

by

Benjamin Grappin

May, 2005

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REPORT  
2005  
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## ACKNOWLEDGMENTS

I would like to express my deepest gratitude to Arthur Roger, Director of the *Arthur Roger Gallery* for making this internship possible. Working within this structure has been one of the best learning and working experiences I have ever had through my entire curriculum.

In addition, I would like to thank the entire staff of the gallery, in particular Tamara Hutchinson, Manager of the *Arthur Roger Gallery Project*, and Bradley Sabin, Assistant Director, for their kindness, patience, assistance and trust.

I also acknowledge my gratitude to Professor Sandra Hartman, who has been a great help towards the completion of this internship report.

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When applying for the Arts Administration program two years ago, I remember praising the structure of the curriculum and more specifically its concentration in marketing, as I was striving for a deeper knowledge of its operations and corporate cultures. I knew that it would teach me ways to become more business minded, since most institutions, contrary to my home country, do not rely exclusively on State funding. It is true that French arts organizations begin now to struggle and search for new ways to generate revenue, but decision making and funding remain highly centralized, and marketing techniques are still approached in a quite primitive way. The word itself is rarely used in the cultural sector, and many in the arts—even in my previous Arts Administration curriculum in France—are suspicious of marketing, viewing it as evil, rather than an essential component of their mission to reach and serve the public.

Upon my application to the graduate program, I also emphasized my profound desire to learn and gain experience in the field of the for-profit sector. Indeed, my studies and work experience revolved mainly around museums, but the static and archival quality of the environment restrained my pursuit of a museum career. After notably a brief experience within an art gallery in Germany, I was henceforth starting to gain a strong interest in the art market, and more specifically in the field of auction houses and art galleries. Though being aware that the present degree was mainly dedicated to non-profit purposes, it would open a window which would have remained closed when attempting to pursue my curriculum in a French university. I knew, indeed, that the balance of Arts and Administration that had attracted me to the program was going to prepare me for my entrance into the business of the arts.

According to my scheme of dealing with the business side of the arts, I am now culminating my graduate studies by an internship at the *Arthur Roger Gallery, LLC.*, considered by many the most prestigious contemporary art gallery in New Orleans. The following report is the analysis of a three-month internship within this organization, and will discuss topics as they relate to the curriculum of the Arts Administration degree. The for-profit nature of this internship and its completion within a small-scale structure presented me with several not-so-clearly delineated tasks. In order to properly introduce the topics associated with the responsibilities of the assignment at *Arthur Roger Gallery*, the reader must first become familiar with the nature of the business, and its management structure. Chapter II is exclusively devoted to the purpose of the internship. By considering the role of the intern, who acted in the role of an assistant to the staff, this section will outline the importance of compiling an inventory, and the necessity of maintaining the gallery's website in the most accurate manner. The third chapter of the present report is an attempt to identify the reasons that separate the *Arthur Roger Gallery* from its competitors. This section will address several elements discussed through our curriculum, particularly during the Visual Art and Marketing classes. Broadly speaking, it will show that Arthur Roger has fully understood the "who, what, where, why, when and how" of selling fine art in his market area. The final section of the discussion will involve several points dealing principally with management and technical concerns, for the most part related to the growing activity of the business and its recent evolutions.

Sources for the present report were somehow challenging to find. Surprisingly, no books, to our knowledge, have been entirely devoted to the analysis of an art gallery environment, with

the exception of the Jones et de Coppet compilation of interviews from famous art dealers published more than twenty years ago, and a few mediocre publications published by a same author (Zella Jackson), exclusively focused on a very practical way of managing “aggressively” a gallery. As a remedy, the student found comments about art galleries in art business handbooks –found mostly through Inter-Library Loan -, and for the most part aimed at artists willing to promote their work, either by themselves or through the help of an art dealer. Records about the *Arthur Roger Gallery* were found either on site or in newspaper and magazine archives at the *Earl K. Long Library*. In addition, much of the information came from an interview conducted with Arthur Roger, or comments and observations from the staff. In each chapter, all citations give full information of the sources, mentioned as a guide in the footnotes. These sources have been compiled in the end of the report, in the section titled “References”.

## I. PRESENTATION OF THE GALLERY

### -Organizational History

The *Arthur Roger Gallery* (A.R.G.), LLC is a privately owned and operated contemporary art gallery, representing mostly artists of regional background as well as artists of international reputation. Recounting the emergence of its owner, Arthur Roger, entitles us to examine the most remarkable success story in the New Orleans art community.

Arthur Roger (A.R.) became actually involved in the art business almost by accident, his background having nothing to do with visual art. Unlike most dealers, he had no family backing behind him, neither did he make a fortune in another field. His story started in 1978, while he was attending the *University of New Orleans* -studying special education- and found a job at a print gallery on Royal Street, in the French Quarter. Eventually, he learned the business well enough to feel confident and take the risk to open his own venture. “I really enjoyed the business and the activity [...] the sort of “busyness” of the environment. [...] I came from a middle class family and had never been exposed to art, and maybe this is also what is part of what related to my excitement of running my own gallery,” recalls A.R.<sup>1</sup>

Almost everyone involved in the art field in New Orleans has heard the story of how A.R.’s mother mortgaged her house to raise the money to launch the gallery at 3005 Magazine Street. That was back in the 1970’s when Magazine Street was not anything to speak of: a street of junk stores and decrepitude. In just a few years, while the area was redeveloping and became increasingly arty, the reality of the art business came quickly to A.R. At that time, the artistic

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<sup>1</sup> Interview held on March 22, 2005. Unless mentioned otherwise, all quotations from A.R. come from it.

scene was beginning to burgeon. The gallery attracted a number of New Orleans' most prominent artists including Robert Gordy and Ida Koylmeyer. The gallery also introduced many well-known national artists to New Orleans. In 1984, it already played a central role in arranging the large *Louisiana Arts* exhibition at the *World's Fair* in New Orleans, which was regarded as one of the most successful events.

In 1988, after ten years of successful business, A.R.G. was one of the first art galleries to move to the Warehouse District. Most of the area had become an urban's no-man's land by the end of the 1970's, and the buildings, like much of the neighborhood, were grimy and neglected. But the 1984 *World's Fair* had started to spark development. The gallery, located at 432 Julia Street, is situated in one of the former industrial buildings reconverted into a residential block –the former Levy Rice mill built in 1912- and the only one to include commercial space entirely dedicated to art. Now, the area is commonly presented as a successful example of central area revitalization, well-known for its mix of galleries, restaurant and apartment buildings carved out of former industrial buildings. It is now considered the epicenter of a “new art district”, and the 22 contemporary art galleries<sup>2</sup> on Julia Street are one of the highest concentration in the South, being even compared as the “SoHo of the South”<sup>3</sup>. A.R.G. is the largest space in the building, occupying 5,100 square feet of floor area. The gallery now represents a total of 40 artists, and works very actively with half, in an eclectic variety of mediums including painting, photography, video, and sculpture. Since the middle of the 1990s, about 50% of the sales have been out of state, which certainly demonstrates the gallery's ever-growing success.

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<sup>2</sup> As a note, New Orleans counts today over 150 galleries and studios (Source: *2004-2005 Arts Directory*, Arts Council of New Orleans).

<sup>3</sup> Two recent articles give an extensive account of the now thriving New Orleans art scene: Artnews, *Amazing Cross-Fertilization*, February 2005, Athens Banner-Herald, *Big Easy wants visitors to think arty*, June 20, 2004. See Appendix A p57

Most recently, in summer 2003, the gallery opened a second location – called the *Arthur Roger Gallery Project*- at the *Renaissance Arts Hotel*, which occupies a former warehouse on Tchoupitoulas Street, only two blocks away from the commanding gallery on Julia Street. The project originated in 1999, when the developers of the *Renaissance Group* had invited the gallery to occupy a 2,020 square feet corner exhibition space. This project, based on the very innovative concept of an “Art Hotel” on the renovated site of the *Hurwitz Mintz* warehouse, is inspired from previous initiatives done through the U.S., and particularly adapted to the New Orleans Arts District.

A.R. plays a leading role in the development of the “art district” as well as the development of the arts community in the city. He serves notably as the President of the *New Orleans Arts District Association*, which handles arrangements for the District's highly successful art events such as *Art for Art's Sake* and *White Linen Night*. After the closing of the Gallery *Simonne Stern* in 2002, it became the city's oldest contemporary art gallery, and certainly the leading force of the contemporary art scene in New Orleans, even throughout the Southern region.

**-Legal status - The type of business:**

For more than 25 years, A.R.G. was run as a sole proprietorship. Last year, mainly for flexibility purposes (A.R. now owns the gallery space on Julia), it switched to a Limited Liability Company (LLC). This type of legal status is actually rapidly becoming the vehicle of choice for most small business ventures in the art world and elsewhere, since, as stated by Leonard D. Duboff<sup>4</sup>, “an art gallery conducting business through an LLC can shield personal assets from the risks of the business for all situations except for wrongful acts. This liability

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<sup>4</sup> DUBOFF D. Leonard, *The Law [in plain English] for Galleries*, Allworth Press, 1999.

shield is identical to the one offered by the corporate form. The owners of the LLC can also enjoy all of the tax features accorded to sole proprietors or partners in partnerships”. In other words, it provides most of the tax and organizational benefits of a partnership with the same debt and liability protection of a corporation.

### **-Mission, objectives, goals**

Although much of the Arts Administration curriculum focuses upon the importance of a mission statement, the for-profit world of the arts -besides stating its willingness to accomplish a substantial profit at selling artworks- remains often quite vague in terms of objectives. Nonetheless, A.R. insists on the importance for the gallery to devise a conduct and philosophy: According to him, what best describes the values of his business is the representation of regional as well as national artists. “It is a mix that is intended to elevate the regional aspects of the gallery and to educate a community about what is being done nationally”. He emphasizes that A.R.G. has a loyalty to supporting artists who stay in New Orleans and have their studios in the area.

Indeed, and as many individuals involved in the art world often fail to remember, art galleries play an essential role that artists themselves, or even non-profit arts organizations are often unable to achieve. Betty Parsons<sup>5</sup> once said: “If someone wants to see what’s going on in art, he has to go the galleries”. It is the dealer rather than the museums that first discover and exhibit the works of new artists. The dealers’ exhibitions, which are open to the public without charge, are among the most important ‘free shows’ available, and represent an outstanding benefit to artists, museums, and the public. Museums and other types of non-

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<sup>5</sup> A famous art dealer from the second half of the XXth century, in COPPET (de) Laura & JONES Alan, *The Art Dealers*, Clarkson Publishers, Inc., 1984.

profit institutions usually fulfil another function, which is to assemble and preserve collections.

In addition, and as Caroll Michels<sup>6</sup> reminds to her fellow artists readers, “A gallery has the potential to provide artists with many important amenities that are valuable in the present as well as the future”. By selling through a gallery, the artist avoids the expenses and the expenditure of time required in maintaining a retail shop. Also, artists promoted actively by dealers stand to gain wider exposure than is ordinarily possible as a result of direct studio contracts. Creative expression can be an intensely personal statement and many artists prefer dealing with galleries to sell and to permit them to concentrate on their work. In other words, the main role of the dealer is to create a liaison between the artist and his audience.

It is time to consider more of the details and the plethora of services that a gallery can provide to its artists, which include: selling work through single and group exhibitions and on consignment; generating publicity; establishing new contacts and providing *entrée* into various network systems; developing and expanding markets; arranging to have work placed in collections; arranging exhibitions in museums and other galleries; and occasionally providing financial security in the form of cash advances and/or retainers.

### **-The consignment relationship**

As is the case with most dealers<sup>7</sup>, A.R. does not really have a recognized etiquette for how he selects artists. Sometimes, he will work with artists who directly contact the gallery. At times, he learns about artists from collectors, critics, museum curators and even other dealers whom he respects and trusts. Whatever the connection and degree of friendship between the two,

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<sup>6</sup> MICHELS Caroll, *How to Survive and Prosper as an Artist*, 5<sup>th</sup> edition, Henry Holt & Co, 2001.

<sup>7</sup> COPPET (de) Laura & JONES Alan, *The Art Dealers*, Clarkson Publishers, Inc., 1984.



A.R. insists that the artist-gallery relationship should primarily remain business, and should always be clarified under a written agreement. Nonetheless, it is interesting to note that Louisiana is the only State that does not follow the consignment relationship governed by the Uniform Commercial Code, and also one of the only States that has not yet passed any state consignment legislation. In other words, the gallery system in Louisiana is officially very unregulated, and A.R.G. is not so drastically entitled by the law to responsibilities towards the artists as it is in most other States, as regarding for instance policies affecting commissions, insurance, payments to artists, and the use of contracts<sup>8</sup>. However, A.R. fully acknowledges that it is in each party's best interest to be clear as to the nature of the professional relationships they develop, the major quality of a contract being to inform parties of their responsibilities and objectives with respect to each other.

A.R.G. generally follows<sup>9</sup> a written standard art consignment agreement for every artist, usually modelled after New York's statute (template in Appendix B). Generally speaking, the following matters are discussed and will be answered in the agreement: How often and in what context will the artist's work be displayed? What sales commission will be paid to the dealer? How soon will an artist be paid following a sale? Who pays for framing, shipping, advertising, insurance, and catalogues? Is the dealer an exclusive agent for the artist?, etc. "We usually try to keep the same contract with all the artists", explains A.R. "In a lot of cases, we try to have the artist to pay for the shipping to the gallery, and the gallery pays for it when it goes back to him". These elements may, however, vary, considering several factors, such as the sales results or the reputation of the artist.

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<sup>8</sup> For instance, most consignment laws from other States stipulate that galleries are responsible for loss or damage to the goods. Read for further information CRAWFORD Tad & MELLON Susan, *The Artist-Gallery Partnership*, Allworth Press, 1998 and DUBOFF D. Leonard, *The Law [in plain English] for Galleries*, Allworth Press, 1999.

<sup>9</sup> Due to the private nature of the gallery, one may understand the necessity of providing only general information upon the nature of the contracts.

Besides answering to the question mentioned above, the general agreement will also provide, among important matters, an inventory of the work in possession at the gallery, the retail value of each piece, and address the important issues of moral rights, arbitration, copyright and insurance. The contract also covers the issue of exhibitions, which outlines the responsibilities of each one. Except the publication of books or catalogues, all costs for advertising (including announcements, postage for announcements, press releases, postage for press releases, opening parties) are generally fully absorbed by the gallery. A.R.G usually provides an exhibit to each artist with an opening (either group show or sole exhibit) within a two-year period.<sup>10</sup>

The financial arrangement varies from artist to artist. With most, they split 50-50, with others, the arrangement can be 60 percent for the artist, 40 percent for the gallery. In some cases, the gallery might get even less, or even more than 50 percent. Naturally, what has to be considered is the tremendous expense the gallery goes to in providing the space, and in many cases, very expensive announcements, color publications, and other publicities in magazines, etc. In many cases, the gallery end up with less than 20 percent.

When the artist is local or still in the process of making a name, the gallery will usually have a much more active role in a lot of different aspects of his career. In this situation, A.R.G. usually gets into an exclusive agreement with the artist. Exclusivity means that all exhibitions and sales go through the gallery. This is the case with most local artists represented by the gallery, such as Stephen Paul Day, Francis X. Pavy or Blake Boyd. In these situations, the gallery makes arrangements to do all the photography, and keeps much closer records of all

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<sup>10</sup> See Appendix C p70 for the gallery schedule

its collectors, contrary to what is done for an artist like Dale Chihuly, a very accomplished artist of international reputation who lives in Seattle. The exclusivity agreement is often a good means to settle disputes between the artist and the gallery when dealing with studio sales. An artist may indeed sell a work directly from his studio to a friend or to some collectors. In a situation of exclusivity, it is the artist's ethical obligation to report such transactions. The artist has to respect the same conditions as if he were selling at the gallery, which means paying a commission, even though the gallery did not play a direct role.

### **-The art gallery work force**

The preponderance of dealers, even in the major art centers, started their galleries either alone or with only one part-time or full-time employee<sup>11</sup>. A.R.G. does not really come up as an exception to this common rule, and after 25 years of successful business, still operates with a quite limited staff. It did increase over the years but the organization remains fairly small-scaled in comparison to its impact and involvement in the arts community. As a result, this type of occupation is still perhaps more individual –in the old-fashioned small-business sense– than most business operations today.

The question naturally arises: with so little assistance in the gallery, how much outside help must dealers employ? As Betty Chamberlain<sup>12</sup> answers the question, there is “surprisingly little,” with dealers doing much of the gallery work themselves. The very basic methods and practices at most standard galleries evolve around soliciting artists to be represented by the gallery, exhibiting and selling visual art, and establishing a consistent clientele. On a general basis, there are catalogues, brochures, announcements, and press releases to be written. There are shows to be installed and dismantled every month during the art season. There is layout

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<sup>11</sup> COPPET (de) Laura & JONES Alan, *The Art Dealers*, Clarkson Publishers, Inc., 1984.

<sup>12</sup> CHAMBERLAIN, Betty, *The artist's guide to the art market*, 4<sup>th</sup> edition, 1983.

and typography to think about for all printed matter, and maintain the Web site on a regular basis. For traffic-transportation-shipping needs, the dealer generally hires a trucking firm. For advertisements, the dealer works with agents, and usually hires someone to come in quarterly for all accounting matters.

Indeed, most of these tasks have been handled for several years by A.R. himself, or Brenda London, his sister and financial assistant. As the business grew, and especially since the opening of the gallery Project Space, A.R. has been prompted to carry out a complete review of the gallery's staffing and work responsibilities. The effort to be more available both to artists and to leading clients is what has motivated him in making staffing changes, and to add in particular, an assistant director to the existing work force. The business, consisting of a "typical" art gallery work force, can be officially presented in the following manner<sup>13</sup>:

- A.R. serves officially as the artistic director, his duty consisting mainly in selecting artists; devising the artistic programming; travelling to artist's studios; attending conferences; art fairs and exhibitions. He is primarily responsible for handling relationships with the clientele of collectors. He continues to remain fully involved in all aspects of business operations and has the final say in the decision-making process.
- Brenda London, as said earlier, is responsible in carrying out financial duties, but most specifically in documenting and corresponding with artists regarding artwork payment and tax documentation. She is certainly one of the most knowledgeable persons at the gallery, being involved with the gallery practically since the very beginning. The

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<sup>13</sup> Organizational chart in Appendix D p72

changes in gallery staffing were also made to help her focus better on the demanding task of managing all the gallery records and financial operations.

- Marc Gross has taken over the frame shop facilities for almost 9 years, and has more than 20 years of framing experience.
  
- Tamara Hutchinson, hired full-time for more than two years, trained in Photography and holds an MFA from *Tulane University*. She officially occupies the position of manager of the Project Gallery Space, and is mainly responsible for maintaining the gallery's Web site. In addition to it, being the most knowledgeable with computer systems, she performs network administration tasks.
  
- Bradley Sabin, hired in the end of 2003, is officially the Assistant Director at the gallery. He trained in Ceramics at *Louisiana State University* where he received an MFA. Bradley was previously the Chief Preparator at the *Contemporary Arts Center*. He has principal responsibility for carefully managing the business side of the gallery's operations. He is more specifically in charge of every aspect of the inventory of art work.
  
- As part time staff, Kevin Hornbrook is the expert preparator of art work and has been helping out the gallery for several months. His work consists in regularly assisting Bradley Sabin and Marc Gross in carrying out all works coming to the gallery, at the storage area, and for delivery to the clients' home.

- John Pecorino, who works as a professional installer of artwork in galleries and private homes<sup>14</sup>, is hired during each week of the installation to install the gallery exhibits at both Julia Street and Tchoupitoulas.

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<sup>14</sup> Read article in New Orleans House and Garden, *John Pecorino*, March 2005.

## **II. DESCRIPTION OF THE INTERNSHIP AND CONTRIBUTION**

Having covered the topics central to the formation and operation of the organization which served as host to this internship, one may now describe the role which the intern performed in the functioning of the gallery.

As “Assistant” to the Assistant Director and to the Manager of the gallery project, the student has been assigned the following various responsibilities:

1. to complete and update the inventory list of incoming artworks
2. to conduct inventory control of work
3. to photograph artworks or scan existing images for inventory and Web site purposes
4. to update and complete information on each artist on the Web site
5. to provide information about the artist works to the client
6. to maintain press archives
7. to participate to the installation of artworks on display for the exhibit
8. to act as a gallery representative on the weekly schedule and for openings when staff coverage was needed

### **Inventory duties**

Listed as one of the primary goals of the intern was to compile and update inventory lists of the artworks which have either recently come to the gallery, or which had been kept in storage for several weeks/months.

Each artwork kept on consignment is registered on an electronic database, and identified by an inventory card. This procedure permits keeping track from the beginning to the end, meaning either the piece had been sold or returned to the artist. The database used by the gallery is tailored to include both objects and clients. Basic data will include the name of the artist, the title and size, the cost of the artwork, and the date entered into care of the gallery, the name, addresses, telephone numbers of collectors and what each has purchased in the past. In several cases, especially when checking old inventories or when the artist did not provide enough accurate information, the intern is required to identify and check measurements of the artwork, either on site at the gallery or in storage area. In order to facilitate the authentication of the works, an image of it is shot and printed on each inventory card<sup>15</sup>. The quite repetitive task of compiling the inventory is facilitated by the use of *Microsoft Access*, one of the most common but also most reliable and flexible office tool in the database industry.

Keeping current information and records of each artist is a tedious and time consuming assignment, but is certainly one of the most important duties at the gallery, especially in keeping track of each work, and also by providing the most up to date and specific information about the artist and the collector. The accuracy of painting dimensions, for instance, is essential to the client who needs to determine the size for display purposes. In addition, the collector often wishes to know what materials were used and whether they are stable or permanent. Newsprint, for example, is a popular contemporary material, but it does not react well when exposed to sunlight. Nor do certain color photographs, watercolors, or drawings. That in itself is not a problem, but if the purchaser is not told, it may be. The time spent on the inventory varies mostly upon the artist's sense of organisation and accuracy to provide the correct information about his work. In addition, by assigning to the student the

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<sup>15</sup> Appendix E p74 features the format used for inventory cards



task of updating the press books for every artist, the student had to evaluate the pertinence of the information provided (reviews about exhibits, research articles...) on the artist's work and take the decision of including it in the artist's press book.

### **Imaging and Web site maintenance**

The principal responsibility assigned to the intern consisted of assisting Tamara Hutchinson to work on the gallery images of artwork. This duty remained essentially technical and required a quite strong computer literacy, more specifically in image and Web-design software. The principal advantage of using imaging technology is that it frequently equals and even sometimes surpasses traditional photography. Over time, computer imaging may cost less than photography, which is currently a sizeable part of many galleries' budgets. It is also more practical in a sense that images can be instantaneously transmitted to a collector's computer, rather than sending a printed image by standard mail. Also, the gallery is able to send a newsletter via email to an impressive number of clients, at incredibly low cost, in comparison with expensive brochures sent to customers. As yet, Internet homepages have not replaced the printed brochures, and may not, but they come up as a good alternative.

For retouching images, the gallery uses *Adobe Photoshop*. To summarize, it is the premiere tool for working with digital images of any kind. It has a tremendously powerful collection of tools, and offers the user many different ways of manipulating images. Most operations can be carried out successfully using any of three or four different functions, but the amount of work depends mostly on the original quality of the image. Users are faced with menus, tools, palettes, panels and options. Because of its flexibility, *Photoshop* is as complicated as it is versatile, but its basics can generally be mastered pretty quickly. Most images we had been working on originated either from slides provided by artists, which had to be scanned in order

to be processed; from CD-ROMs; from shots the student had been taking with a digital camera when images were missing; from stock photo libraries; or from existing artwork found on the Internet directly (e.g. on some of the artist's personal Web site).

Working on images was closely related to the maintenance and updating of the gallery's Web site, which includes visuals and biographical materials on all of the artists as well as information and images from monthly exhibitions. More specifically, it systematically includes an artist statement, a biography and a résumé. Each artwork is labelled with the title, dimensions, the type of medium, and the year. It is basically functioning as a rotating inventory of available artworks<sup>16</sup>. Its principal quality is the consistent approach to layout and navigation that allows readers to adapt quickly to the design and to predict the location of information and navigation controls across the pages of a site. The maintenance of the Web site is expensive because of both the great number of images to include and the need to add and drop images on a frequent basis (the ARGP Manager works nearly full-time on it). On the other hand, the impact of the Internet on the marketing of artwork is significant.

In order to proceed, the student had been using *Dreamweaver*, a Web design software application developed by *Macromedia*. This is a favourite of multimedia designers, as it easily integrates with other applications used for creating animations. It is probably a less popular choice for small businesses, since it does not come with a library of Web-ready graphics, like *Microsoft FrontPage*. The student, having now experienced both, would definitely recommend the use of *Dreamweaver*, mainly due to its environment which is certainly much more intuitive than the previous software. If the work has been greatly instructive to him, the

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<sup>16</sup> See Appendix F p76 to view examples of pages for the Web

task is comparatively as tedious and repetitive as the inventory, especially when one reaches the point of mastering the tools needed for the completion of these duties.

Besides creating and updating the image gallery, the student was assigned to add any sort of information relevant to the artists' work (article reviews scanned or downloaded from various newspapers and arts magazines, press releases...), as well as experimenting with new ways to bring more interactivity to the current Web site. The gallery is conscious of its huge potential, and wishes to provide further information, by using, for instance, audio or video files presenting interviews of artists.

Other duties for the intern consisted in managing day to day office operations, such as maintaining the artist mailings to clients interested in a particular artist and providing images of works - either through print editing or the Web- they were potentially interested in; delivering and installing artwork in client homes and offices; participating in all aspects of in-house exhibitions; and acting as gallery representative at the *Arthur Roger Gallery Project* at the *Renaissance Arts Hotel* when staff coverage was needed. By assisting in a large range of duties, this internship has been extremely helpful in giving a very good overview of day to day functions one has to perform in an art gallery.

### III. HOW THE GALLERY MARKETS ITSELF - KEYS FOR SUCCESS

Being exposed to day to day operations, and in such a wide variety of tasks, gave the student the greatest opportunity to get a quite precise idea of how to conduct business in the art gallery field. Besides considerably improving his practical knowledge of computer graphic design softwares, the student strongly improved his understanding of the functioning of an art gallery, in particular from a marketing and public relations standpoint.

The following chapter is an attempt to outline the creative forces of the gallery, and help to understand why A.R.G. stands at the forefront of the commercial arts industry. In this sense, one may feel that the success of organizations such as A.R.G. results from a merging of skills:

#### **-A business attitude**

“I had a very naïve idea of how a business operates,” said A.R., when asked about his debut with the gallery. “I thought of myself as an artist, and quickly learned that artists really did not want an artist running their career. They wanted a business person running their career. So, I made my adjustments to become a business man.” This is certainly the key element of A.R.’s success in the field. Nina Pratt, who for many years served as a New York-based art-market advisor to gallery dealers and art consultants, believes that the root of the problem for art dealers is that many believe the myth that art and business do not mix<sup>17</sup>. “They go to great lengths to disassociate themselves from the ‘business’ aspect of art.” In other words, art galleries should be treated as any other kind of businesses, and the art dealer should primarily be a pragmatic businessman when stepping into the field. There is no valid reason why this

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<sup>17</sup> MICHELS Caroll, *How to Survive and Prosper as an Artist*, 5<sup>th</sup> edition, Henry Holt & Co, 2001.

rule should not apply to galleries so that the client will get the same information as other consumers.

In order to acquire that “business attitude,” A.R. says that his greatest resource came from other artists, who had for some part a pretty extensive business experience with other galleries. In his early years as a dealer, he had already befriended a numerous number of artists, and was representing some of the biggest names in Louisiana art, including Ida Koylmeyer, George Dureau, Robert Gordy and Clyde Connell. Another thing he did was to find other dealers that he respected, built friendships, and had them as sort of mentors to give him some guidance.

On the other hand, and up to an extreme, dealers cannot be viewed as car salesmen. Our point is that art dealers need to put the business concerns in the first place before endorsing any kind of support and before they start thinking that their activity should be primarily viewed as altruistic, and dedicated to educate or elevate the public.

#### **-Re-evaluating the local art scene**

A.R. has fully understood what famous dealers<sup>18</sup> cite as most important: “contacts and professionalism” for a successful art business venture. Most difficult to define is that subtle “eye for the art” to which collector refers for a successful art collection. A.R. says that he had the good fortune of having some prominent artists to work with. Nonetheless, the area of soliciting artists to exhibit and be represented by the gallery was not done purely on his aesthetic taste or based on the integrity and the quality displayed by the artist’s work. Above

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<sup>18</sup> COPPET (de) Laura & JONES Alan, *The Art Dealers*, Clarkson Publishers, Inc., 1984.

all, as A.R. did confess, one of the most tremendous changes he made in comparison with other competitors was to “re-evaluate” the scene and “contribute” to the market.

When he started, his gallery was dealing with the print<sup>19</sup> market. At that time, prints were really appreciated, and an introduction to other art mediums for young collectors. “It was a perfect opportunity to bring that into paintings, by local artists mainly”. At the time, there were lots of local artists, and very few galleries representing for them. In addition, artists were often not encouraged to bring recognition and value to their work. They were asked to make pieces within a certain size restriction, and there was a cap on what they were told people would pay. “It was a losing formula. I think we were smart enough to say let’s dump all these ideas and start fresh”.

A.R. decided to abandon the all print format, very quickly. This was not working. “I had the same prints that other dealers had, and why would people come to me? They were places much more convenient, they were people that had done business a lot longer than I had”. He made an adjustment by taking local artists, creating a more pristine space, trying to project a successful image, and supporting the artists to do more ambitious works.

#### **-Educate the public to regional art**

In conjunction with boosting and bringing recognition to the local art scene, A.R. managed to cultivate interests in what he was promoting. In order to teach and create further interest to regional art, he mounted a lot of panel discussions as a main educational component to the gallery. Still, the main problem encountered by galleries was that a lot of collectors, according to their status or references, were looking at New York as somehow a “validation”. As a

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<sup>19</sup> a print is a piece of paper upon which an image has made an impression from a matrix. Multiple impressions can be made from the same matrix.

remedy and a means to bring recognition to local artists, he decided to curate exhibits with New York artists, and by New York curators. This became a major advantage, allowing clients to draw comparisons with what was being done nationally.

As an example, New Orleans has a very large glass community, but most of its artists are still considered emerging artists. Choosing Dale Chihuly, a very well established and anchored artist in the field, and having major exhibitions of his work at the gallery was a tremendous way to sensitize the community to it. “If you are going to be discussing the merits of glass as art, you need to know what Dale Chihuly’s work is”. It gave the possibility to introduce other artists, make comparisons, and differentiate what each of these artist’s aesthetics are as well as their ways of approaching the same medium. In this sense, A.R.G. functions as a sort of museum, showing the most important works of art while at the same time providing a reliable base where artists can count on support and exposure. As the Richard Polsky’s *Art Market Guide*<sup>20</sup> says, when referring to the gallery, it makes “just the right balance between showing local artists and artists of national repute”, and this is certainly one of the most decisive explanations for its success.

#### **-Ability to adapt to a changing environment**

A.R. characterizes the building boom on Poydras Street as a defining period for the arts in New Orleans, when art really became a business. The artwork, in public spaces in particular, introduced a lot of people to contemporary art in the city. In conjunction, the decorative drive to have nice things in their houses, making an artistic environment, first was well established in the city’s art market. Many were renovating houses, usually the younger generation of baby-boomers, and a lot of them who had collected the “Jazz Fest posters” he refers to were

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<sup>20</sup> POLSKY, Richard, *Art Market Guide 1998*, Art Pub Inc, 1997. R. Polsky is a leading art critic in San Francisco.

now looking for artwork that reflects the more elaborate level of dedication they put into other aspects of their home.

Secondly, New Orleans generally was an older city that carried a lot of artists, and there was for the first time a lot of contemporary architecture that also made people think differently, beyond the old southern aesthetics. By being more savvy and travelled, people became more influenced by museums and the willingness to be involved with cultural institutions, learn more about art and other galleries, with the strong desire to support new effort in their own communities.

The move to the Warehouse District was tremendously strategic for the gallery, and logical considering the evolution of the market. As said earlier, the area was going from an uninhabited, heavy industrial area to an expanding, up-scale and desirable residential/commercial neighborhood. It bears a more sophisticated “vibe”, much closer to the “new identity” of the changing New Orleans art market, in comparison with the still somewhat “bohemian” and more residential Garden District neighborhood on Magazine Street. The *World's Fair*, changes in tax laws and an increased interest in adaptive reuse spurred the creation of a large number of small businesses in the area. A.R.G. was one of the first art galleries to set up shop, and was rapidly followed by professional offices, restaurants, museums, hotels, and condominiums, representing a perfect mix for the nurturing of a healthy cultural community.



### **-Cultivate a diverse network of collectors**

A.R. gained a full understanding of the market in which he is operating, and developed a strong clientele that buys the work. The “market,” as Marcia Layton<sup>21</sup> defines it, is the geographic location you are working in and the type of people you are trying to sell art to in that area. Still according to her analysis, we can identify three major segments who purchase from the gallery on a regular basis: the individual collectors; the corporate collectors; and the museums. Each represents respectively about 60%; 30% and 10% of the gallery’s sales.

After more than 25 years of business, the gallery’s mailing list contains over 3000 individual collectors, representing the most important part of its market. They usually buy fine art for their personal enjoyment, whether for themselves or for the enjoyment of others, such as when art is given as a gift. For A.R., this means that he will focus on the needs of each individual in helping his client select work. His work with this segment is the most personal, generally allowing him to get to know his clients and their lifestyles, preferences, and needs. By gaining reputation over the years, A.R.G. moved gradually from the early or mid-career consumer to concentrate more on the wealthy and achieved collector. As said earlier, the early or mid-career consumer is rather the one to purchase because of a functional need for decoration. At this stage of their lives, they are most likely to purchase a small original piece but do not have the funds to make major purchases. Typical ages range from late twenties to their thirties. The achieved collector makes purchases more spontaneously than any other group of clients. They can be any age but are generally over 50 years old. They purchase for their own pleasure, with less concern about cost and more concern over the artist’s reputation. Many well-established families in New Orleans fall into this category.

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<sup>21</sup> LAYTON, Marcia, *Successful Fine Art Marketing*, The Consultant Press, 1993.

One of the great markets for showing and selling work is in a corporate space. There is a huge potential for the gallery to deal with corporations, since collecting art address the need to enhance their image, provide investment, improve productivity, or simply decorate public space to show to their community their support of culture. It could be almost any kind of business, such as law offices, private clubs, restaurants, airports, banks, hospitals, non-profit art spaces, libraries, etc. Their needs are generally very different from an individual's needs and tastes. Often, corporations select a piece on behalf of the image driven by the company. Fine arts purchases are generally made when there is the opening of new headquarters, or an anniversary celebration. Selling to corporations has two main advantages, explains Mary Lanier<sup>22</sup>. For the most part, corporations are buying "eclectically", experimenting with various media and styles. Second, by having a variety of work, they usually open doors for emerging and lesser-known artists. The gallery is known for having assembled several major corporate collections, notably the *Hotel Inter-Continental* in New Orleans, the *Pan-American Life Insurance Company* and the *Aquarium of the Americas*.

Museums represent the smallest part of the market segmentation at the gallery (10%). A major justification for this fact is the lack of funds. The *Ogden Museum*, for instance, has no funds for new acquisitions. The CAC does not host any collection. Most of them, indeed, enrich their collections through donations. Another reason is also the lack of interest or judgment-development about local art, though the situation is now evolving. Finally, museums, as with other arts organizations (*The Arts Council* in particular), appreciate the idea of working more directly and intimately with artists, and often commission their work.

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<sup>22</sup> CAPLIN Lee, *The Business of Art*, Mary Lanier, *Art Collections in Corporations*, p289-295, Prentice Hall Press, 1998.

These three segments are sometimes tapped by A.R.G. through auxiliary channels, such as contacts with interior designers and architects. As an example, through the acquaintance of an interior designer, the gallery sold very recently a large number of artworks to *Iberia Bank* for the new opening of their headquarters in Lafayette, as well as one of its affiliates in the city of Baton Rouge.

#### **-The skill to approach and sell to the clientele**

A.R. learned how to be flexible, and to adapt to the range and differences in consumer habits. Collectors come with a variety of backgrounds, tastes, and buying power. They also come with a variety of ways they behave as consumers. During personal encounters with the public, dealers tend to go to extremes by either not talking at all or talking too much. The cool, nonverbal approach can be perceived as intimidating; overly talkative dealers might not hear what the client is saying. Important data can be gleaned from listening, including aesthetic learnings, price range, style of buying, and sincerity of interest.

When advising artists, Peggy Hadden<sup>23</sup> makes the significant remark that “Too many artists see themselves like rug dealers. Once the check has cleared [...] some artists mistakenly feel that once a buyer has made a purchase, the conversation is ended. Nonsense! A buyer has more reason to buy again than a potential client who has never bought before. They now have an investment in seeing you succeed.” Good art dealers know that. Once he makes a sale, A.R. does not go back to square one. Art sales are not shoe sales, accomplished in a few minutes. Sometimes, it literally takes months before someone is ready to buy. Barbara Guggenheim<sup>24</sup>, when discussing the role of art consulting, explains the following: “A peculiar aspect of the fine arts as a profession is that it enjoys the participation and interest of a general

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<sup>23</sup> HADDEN Peggy, *The Artist's Guide to New Markets*, Allworth Press, 1998.

<sup>24</sup> CAPLIN Lee, *The Business of Art*, Prentice Hall Press, 1998.

public which is necessarily lacking in the knowledge and experience to make decisions for themselves.” A.R. knows the ways to make it easy for customers to buy his art. His mission as an art dealer is to assist clients with the acquisition of works, from the logistical aspects to important thematic decisions. It does include customer service skills, like going to their home to hang art, presenting it framed, arranging transportation for the work, helping them select the wall it will be hung on, or even advising them on the how to care of their new purchase. All of this comes from thinking about ways to help the buyer make his or her selection. A thank you note a week later saying “I hope you are enjoying having your new artwork,” is a great reason for the buyer to think of him when he or she wants to buy art again.

“This is a business that appears to be very social, and it is on the surface,” says A.R. “but you have to be mindful that there is a machine that is at work, and that you have to be aware of all aspects that makes it operating”. For an opening, he needs to know who is working seriously at something, and could potentially be the one who wants to purchase something; who is looking but wants to be left alone to develop their own ideas about the work; who wants to be approached and be advised. Sometimes, a client wants to be convinced for a sale, other times they want him to back off; and some people just want to be social. “You need to be able to evaluate all of these components. [...] Above everything, this is certainly the most challenging”.

Another major point discussed with A.R. is the necessity to understand the credentials of the person who are working with, and to be diplomatic about it in order to discuss things very clearly and openly. In other words, you have to be able to talk about money, and at the same time being able to make the person who are talking with comfortable talking to you about it.

### **-The power of presentation in a state-of-the-art facility**

When visiting the gallery in September 2003<sup>25</sup>, the student rated the space located on Julia Street as “the Contemporary Art Gallery *par excellence*” [...] The audience, usually well off and well educated, attends and expects to find high quality paintings in a high quality environment, similar to galleries located in big and trendy metropolitan areas”. The location, the design, the way the artwork is handled, the administrative area give a strong impression of professionalism and the in-depth knowledge of its staff. As studied during his entire university curriculum, the intern has always been taught that the space which houses the collection is a prominent issue. The display of the collection is an axiom for the for-profit world as well as for art galleries<sup>26</sup>. Maintaining an elegant space for the viewing of the collection refers to the methods which the museum or gallery uses to implement the display of its art objects.

The move to the Warehouse district in 1988 allowed A.R. to redesign a brand new space fitting both to the artwork and to the taste of the clientele. Like the museum which aims to provide the proper curatorship for its pieces, he desired to obtain a building which would most efficiently and effectively suit his purposes of display. A brief description of the space should help the reader understand that the all the areas of his own gallery are intended as public areas, attractively designed and invitingly bright<sup>27</sup>.

Designed by architect Wellington Reiter, a former New Orleanian living in Boston, the gallery includes three exhibition spaces, each for effectively displaying a different kind of art, plus two private viewing rooms, offices, and a picture-framing shop. Designed with 14-foot

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<sup>25</sup> Assignment FA 6010- Visual Arts for the Arts Administrator — D. Marshall - *Gallery comparison*, 9-2003

<sup>26</sup> KARP & S.D. LEVINE, *Exhibiting Cultures, the Poetics and Politics of Museum Display*, Smithsonian Institution, 1992.

<sup>27</sup> See Appendix G p78 for pictures of the exhibition spaces

ceilings, the spacious front gallery accommodates monumentally scaled paintings and sculptures. Next to the front gallery, moving away from Julia Street, is the center gallery, designed for more intimately scaled works. Distinguishing the center gallery is a curved canopy, suspended from the flat ceiling 10 feet above the floor. Beyond is the rear gallery, a smaller space designed to hold environmental installations and more intimate works of art. To the right of the galleries are the private viewing rooms, lined with closets and drawers for storing art. with the possibility for clients to view paintings and sculptures from a distance of about 30 feet. Important to the gallery design, A.R. said, was to avoiding the unattractive back spaces he often discovered in prestigious galleries, even though such spaces were supposed to be hidden from public view.

The second gallery, developed in coordination with the team of designers for the hotel, has been created in the same spirit. The team has produced a magnificent gallery, which would also be a world-class standard of excellence for galleries in New Orleans, and a credit to typical New York art galleries. The new space has received frequent high praise for how the gallery design complements the work exhibited<sup>28</sup>. The Chihuly show (December 2004 through February 2005), to which the gallery was entirely devoted, was especially noteworthy for demonstrating how a dramatic presentation can be achieved in the space. The main difference, other than being half the size of the other gallery, is dedicating the space almost entirely to a one show exhibit. The office space is not as delineated as the other gallery, and is also used to display multiple art works from artists represented by the gallery. Accordingly, it allows visitors to walk through the area in order to view the work.

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<sup>28</sup> e.g. The Times Picayune, *Artistic accommodations*, August 16, 2003.

In addition, each exhibit will often provide viewers with extensive bibliography of works in which the artist has appeared (articles, catalogues, books), and thus, help assume the work to be of great importance. Also, the work is presented in an arbitrary manner, which frees the viewer from any preconceived notions and may assist viewers to enjoy the “wonder” of the work.

#### **-A close and fair relationship with artists**

As said earlier, the relationship that A.R. wants to establish with his artist is primarily business. However, this is often more complex than that. The contract is not the essence of the artist-gallery relationship. It may help over a short period, but a lasting and good relationship depends on the basic philosophy and integrity of the parties.

The late Tibor de Nagy<sup>29</sup>, when addressing the question, said the following: “It is rather like bringing up and exposing one’s own daughters to society and then marrying them off as successfully as possible. Both parents will work together just as artists and dealers do for the best possible result”. A.R. himself insists on the close relationship he likes to preserve with his artists, and his wish to communicate on a more regular basis with each artist. When recalling his association with the late Ida Koymeyer, he wrote: “I feel we had a relationship that for me continues to serve as the paradigm for how I wish to be able to work with each of the gallery’s artists”<sup>30</sup>.

When artists are kept informed of changes (hiring of a new staff, new investments, exhibitions and projects, etc.), the correspondence goes often beyond strictly business matters, asking how the work is coming along, how is the family, etc., the specific content may not be as

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<sup>29</sup> CAPLIN Llc, *The Business of Art*, Tibor de Nagy, *The Integrity of the Artist, Dealer, and Gallery*, p232-235, Prentice Hall Press, 1998. (Tibor de Nagy was a famous art dealer on the New York art scene).

<sup>30</sup> Letter addressed to A.R.G.’s artists as a momentum. January 21, 2004.

important as the ongoing connection. At times, the personal relationship grows to be quite strong, entailing dinner parties and invitations to weekend homes. By socializing a lot with their artists, the gallery also provides a social life for himself and for his collectors. If it cannot be confirmed in our case, the relationship is often deepened when cash advances or stipends are paid. “Many dealers will take on the role of banker to their artists, providing money for the purchase of a house, the renovation of a studio, the purchase of expensive art materials, or even a medical emergency”, explains Daniel Grant<sup>31</sup>.

When dealing with emerging artists, the gallery will play a much more involved role in more aspects of the artist’s work. In this case, the gallery often reserves the right to choose and pick art works for a show. “We are looking at their best interest, looking to build stronger show,” explains A.R., who may sometimes refuse the work, if it does not appear sound to him or to be professional work. If an artist is approached for a museum show, or regarding a request for donations, A.R. likes to be aware, and eventually assist to negotiate the deal. “It is in their best interest as well”. On the other hand, he welcomes suggestions from his artists and regularly asks for recommendations and input for any projects (e.g.: suggestions for possible uses of the new space on Tchoupitoulas Street).

As the relationship develops over time, their assumptions about each other may grow, change or stay the same. In general, both expect the other to be honest and faithful to their agreements. Artists are expected to be producing a certain quantity and quality of work and not making deals behind the backs of his dealer. The gallery is relied upon to exhibit, promote and sell the work, maintaining good records for sales and paying the artists promptly. As a fine example showing A.R.G’s fairness is that artists have the possibility to walk away from

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<sup>31</sup> Introduction of CRAWFORD Tad & MELLON Susan, *The Artist-Gallery Partnership*, Allworth Press, 1998.



the agreement at any time, contrary to some other galleries, which bind their artists with a five or ten year agreement. Also, when collectors re-sell a piece through the gallery, artists will systematically get 5% of the new transaction.

**-A strong commitment to the arts community**

When defining the “unofficial” mission statement of the gallery, we explained that A.R. goes beyond the idea of the for-profit business, and defines his business as an educational tool for the community. In 1984, as mentioned earlier, A.R.G. gained positive publicity and public recognition when arranging the large *Louisiana Arts* exhibition at the *World's Fair*. Over the years, it tried to network with contacts at every opportunity, and became involved in several non-profit organizations or committees that helped provide opportunities for building awareness and a positive image of the arts.

A.R. is on the board at the CAC and participates in their strategic planning efforts. He also played a leading role in forming the *Warehouse District Arts Association* in 1990, over which he now presides. This alliance with other galleries is a good example of cooperation between galleries, and serves as an excellent way to test new markets and perceptions, or protect their interests. Among other achievements, the association managed to co-ordinate openings, organize city-wide events such as *Art's for Art's Sake* or *White Linen Night*. Even more recently, galleries are working together to lobby against the new “inventory tax” law instituted by the State, which is seen as particularly unfair to artists since they are being taxed on the retail value of their work, even before it is sold. In addition, the gallery participates in the *House of Blues Foundation's Art Education Project* where select top students spend time with the gallery's exhibiting artist. It carries on mutual collaboration with out-of-state galleries, notably in New York, and continues to bring museum-related directors and curators

into the gallery. Increasingly, A.R.G. makes loan of artworks to local and out-of-state galleries, as well as non-profit institutions such as the CAC, the *Ogden Museum of Southern Art*, or NOMA.

These efforts have been tremendously visible, especially since the opening of the *Ogden Museum*, where a number of the gallery's artists are prominently displayed. There has been a definite increase in foot traffic in the gallery, and a surprisingly dramatic increase in calls to the gallery from travel writers, museums and corporate marketing people apparently generated in part by public relations efforts of the museum.

Another significant result is the ever increasing appearance of books or exhibition catalogues on the artists being published by museums, and other arts related organizations. "When we started, there was nothing really on our artists. Now, we have some kind of really well produced publications that we can sell or give and to use as a tool. This helps a lot to give a validation to the potential clients." The gallery does not usually produce the publication but works in partnership with the museum and help to raise the money for its publication. This was the case when the CAC published *Baby-Boomer*, a book related to a retrospective exhibit of Douglas Bourgeois.

#### **-A wise use of marketing tools**

Publicity efforts in terms of the common utilization of media are helpful in creating and maintaining an image of a high-class contemporary art gallery. "Ads", explains Daniel Grant<sup>32</sup>, "may bring into the gallery visitors who may one day turn into buyers [...] (They) may serve as a reminder to specific collectors on a gallery's mailing list about the event".

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<sup>32</sup> GRANT Daniel, *The Business of Being an Artist*, 3<sup>rd</sup> edition, Allworth Press, 2000.

Nonetheless, publicity can be considered less strategic, considering some distinguishing factors with non-profit arts organizations. As seen earlier, the major concern for an art gallery lies in the development of a clientele. Typical media are not the key elements of developing a solid reputation. Nor do the methods of marketing undertaken by the gallery necessarily follow the model of the traditional capitalist venture. Leading galleries are the ones with a lot of repeat business and word-of-mouth referrals. Discretion is of prime importance, as the clientele normally extends beyond average citizens.

The marketing campaign relies more on very personal contacts with individuals, notes, patron previews of the gallery, and reminders to his clientele to make them feel like special individuals who will receive personalized attention, like the “Thank you” note mentioned earlier. For A.R., marketing, is “the biggest waste of money”. “(Marketing) is generally more “public”, just to let people know you are there, a sort of building a cachet about what you are doing”. Editorials in magazines, he explains, are much more beneficial to the artists than an advertisement in a local newspaper or magazine, especially when promoting emerging artists. He prefers to spend his money for advertising on brochures for artist’s shows that will be sent to the collectors registered on the mailing list rather than on magazine spreads.

Particular attention is being devoted to the quality of invitations for exhibits. “I want the invitation to be always sensitive and appropriate to the work and truly foster interest in the exhibition”<sup>33</sup>. The gallery employs a local graphic designer to create effective invitations. Announcements are usually placed in community calendars of events, arts & entertainment sections of the newspaper, and local arts bulletins and newspapers. Other publicity efforts include press releases and event announcements, making follow up phone calls to editors, and

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<sup>33</sup> See Appendix H p81 to view example of brochures and announcements

publishers. Local arts critics usually receive a personal invitation. Announcements and invitations are usually mailed at least ten days before openings.

As an artist's career advances, promoting his or her work may grow from postcard and brochure announcements to newspaper and magazine advertisements, as well as the creation of a catalogue to accompany a show. This was the case for recent exhibits, in particular with Dale Chihuly, for which the gallery spent an important amount of money to publish a catalogue, or the John Waters show advertised in *ArtNews*<sup>34</sup>. Spending money in these two situations made sense, as the gallery was representing well-recognized artists. The gallery is thinking of long-term promotion and its general reputation, not just the individual show it is promoting.

Gallery shows in particular are the cornerstone of fine art marketing because they put the artist in the public eye. The main purpose is to encourage collectors and visitors to view the work and to make purchases. The principal advantage is that, whether one-person or small group, the gallery gains valuable exposure to potential collectors. It also gives to critics and other art-related profession a convenient opportunity to see and evaluate the work. In order to further cement relationships, A.R. also plans small, intimate art events, private receptions, tours or even home events to accommodate important private collectors or corporations.

Along with exhibit and private receptions, A.R.G. has the good policy to encourage its artists to organize open house studio sales, which are sometimes more receptive to collectors. The atmosphere usually appears less business-like about the sale of the works, and buyers have the feeling of sharing a much more intimate experience with the artist.

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<sup>34</sup> *ArtNews*, February 2005, p90.

The gallery has been going to art fairs in Chicago, Miami, Los Angeles, and San Francisco, starting in the early 1980's. For several years now, A.R. has followed closely the branching out of art fairs, especially since the noteworthy success of Chicago over several years. A recent article from *Art and Auction*<sup>35</sup>, dealing with the New York *Armory Show*, describes the still growing importance of art fairs, with a still increasing caliber of artwork. Such event is now being compared to “the ritual of the auction,” where collectors tried to “sneak in” before the official opening to buy artworks. The obvious reason to participate is the increased exposure to potential collectors to show and sell work. In addition, public exhibitions at art fairs are additional opportunities to interact with directors from high level arts organizations, or critics and scholars. Over 40.000 attend *Art Chicago* each year.

The downside for art fairs is their high risk/low yield profit ratio for exhibiting dealers. The average art dealer spends around \$30,000 at the Chicago fair<sup>36</sup>. The biggest single expense is the rental of the booth itself along with all the associated costs, including lighting and furniture. Beside, there is the expense of shipping, plane tickets for the staff, hotels, meals, insurance, etc. Success at fairs should not be measured exclusively in monetary items, and A.R. looks at them as a long term investment. “We are often contacted by clients who have visited the fair about a specific piece by a specific artist months and years later”.

The question of whether technological developments will eventually replace traditional art-marketing venues will be answered in the future, but, at present, the Internet can be used as an effective adjunct to traditional art-marketing efforts. In recent years various articles have appeared in newspapers and magazines about the influence of the Internet on the art market,

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<sup>35</sup> Art + Auction, *The Armory Show - Buying early*, March 2005, p85.

<sup>36</sup> POLSKY Richard, *I bought Andy Warhol*, Harry N. Abrams, Inc., Publishers, 2003.

from the perspective of individual artists, traditional galleries, auction houses, and the buying public<sup>37</sup>. The Internet strategy is indeed a particular effective one. It is inexpensive in a long-term approach, particularly compared to the costs of catalogues and mailings of hardcopy newsletter and slides (which are often unreturned), and it is an efficient way to reach new and previously unimagined audiences. Whereas the gallery can only show five or so images in a brochure, it can do complete retrospective of the inventory on the Web site. The added assurance of the A.R.G.'s longstanding and well respected name and reputation is one way in which this site is set apart from the thousands of others on the Web.

The start-up costs for a professionally designed Web site can run at around \$20,000 –not including monthly maintenance costs (such as the changing exhibition on the site)- plus a monthly Internet service-provider fee. Marketing experts<sup>38</sup> generally recommend that galleries use the Web site as a sales support tool, that is, more like a portfolio that interested parties may examine for a more complete sense of the artist. In general, the Web site rarely works in the manner of a merchandise catalogue from which browsers will pick something they like and place an order. It rather permits them to look at the subject matter and style of artwork available, as well as to learn more about the artist. After that, the potential buyer will more likely contact the gallery, either through e-mail, telephone, or regular mail. As Kelly Devine Thomas pointed out<sup>39</sup>, “the Internet so far has not affected the extent to which most art collectors require hand-holding and human interaction.” It certainly generates more conversation and help to lead eventually to a sale, but the dealer still has to sell the work in person.

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<sup>37</sup> e.g. : ArtNews, *Collecting in Cyberspace*, January 2000.

<sup>38</sup> SHIVA, V.A., *The Internet Publicity Guide: How to Maximize Your Marketing and Promotion in Cyberspace*, Allworth Press, 1997.

<sup>39</sup> ArtNews, *Collecting in Cyberspace*, January 2000.

A.R.G. has spent a quite considerable amount of money on the gallery's Web site, which has operated since 1998. It underwent several changes over the next several years, especially by concentrating efforts towards the design of the site and quality imaging (the first reproductions of artworks were often uneven and not of sufficiently high quality). "The gallery Web site is now an absolutely critical element in our operation", explains A.R. "It represents an opportunity for people outside of New Orleans to really keep in touch with what the gallery is doing." This is particularly valuable, especially since approximately 50% of the gallery's sales are now out of state. The Web related efforts are now part of this far-reaching strategy. It also helps the gallery to answer to the ever daunting number of requests for information and images from museums curators, collectors and students.

#### IV. ORGANIZATIONAL CHALLENGES AND RECOMMENDATIONS

A.R.G., as described above, is a very well-established and healthy business. However, the student did notice some “grey” areas the gallery should take into deep consideration. Generally speaking, the gallery is confronted with the challenges that any growing small business would sooner or later experience. The first challenge would be the need for a better use of their human resources, as well as the necessity to proceed to further technical improvements. These problems are actually closely interdependent, especially since the opening of the *A.R.G. Project*, which is still under stage of experimentation.

##### **-Managerial concern: a need to better define roles:**

As most typical small business, A.R.G. started with only one individual. In the first years, A.R. had total control and knowledge in all areas of the daily operation. As the gallery became more successful, the number of employees increased, and it reaches now 6-7 people. Though A.R. remains very active and involved in every task, time came to delegate the work and responsibilities to the employees, and he gradually lost knowledge of the details of all the functions of each employee. Furthermore, roles and responsibilities often overlap, and no one is really confined to his or her “official” title. Thus, management takes on a horizontal structure, by which tasks and responsibilities are distributed in a less hierarchical standard than the larger for-profit.

The main advantage of that kind of structure is that doing a “little of everything” helps build a strong corporate culture and a healthy environment. This interconnection of roles can be perceived as a force, and can considerably contribute to the communication process with the artists and the clientele. Everyone shares the feeling to take significant responsibilities at the same level of interest, and remains flexible. This is particularly noteworthy with the Assistant



Director, the ARGP Manager, and the Financial Manager, who are all involved at some point in the course of dealing with collectors and processing images. The Director, the Assistant Director and the ARGP Manager also share responsibilities when dealing with the media, or the gallery layout on Tchoupitoulas. One may notice that Brenda London's role overlaps even further than her "title's designation." As said earlier, she has been working in the gallery from almost its foundation. She now bears the title of Financial Manager, but still remains involved with client relation and marketing duties, tasks she had entirely been dealing with for the first 20 years.

The limited staff and difficulties in defining staff roles, however, can lead to conflict within a small organization. As the staff grew and the gallery opened its second location, the overlapping and sharing of the same responsibilities may seem confusing and generates, now and then, some frustration between employees, entailing the difficulty of discerning what the individual is responsible for. Though staff titles and designations exist for employees, it is still difficult to declare that the gallery has a formal organizational structure (the gallery does not have an official organizational chart –the one in appendix D p72 was produced from assumptions).

It would be extremely important at this stage to structure the organization more correctly in order to follow a controlled path and bring more consistency into its methods and practices. The failure to create job descriptions for positions as the number of employees increases may lead to deterioration in the general work atmosphere and even provoke road blocks. As Sandra and Philip Webb<sup>40</sup> demonstrate, job description provides orientation. Guided by a job description, supervisors can better anticipate what employees new to the company or the job

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<sup>40</sup> WEBB, Sandra and Philip, *the small business handbook*, 2<sup>nd</sup> edition, Prentice Hall, 2001.

need to know and help them minimize adjustment time. By understanding the priorities, employees could better focus on their activities and minimize work on other tasks as much as possible. In addition, Webb explains that “the statement of duties in a job description is the foundation for evaluating employees with respect to actual performance rather than personal attributes or traits.” Another preparatory step toward writing job descriptions will be the creation of an organization chart that graphically represents the groupings and reporting relationships among jobs in the gallery.

A common objection, explain the two analysts, is that the use of written job descriptions stems from concern about losing flexibility to manage, especially when technology or other conditions are changing. A.R. is conscious of the lack of clarity between employees, and recently asked the Assistant Director to create a job description for everyone at the gallery. On the other hand, he strongly values the concept of a horizontal structure, mainly for flexibility purposes, and fears the idea of depending exclusively on someone’s skills. “One of the problems that we have,” he says, “is to start to be dependent on some persons to do the work. If they are not there, you are left and not able to do your work [...] I think this is a problem since the information changes so dramatically, so quickly”.

The student does endorse the argument of flexibility, but would recommend some adjustments. As an example, only one staff member should be writing press releases and doing the follow-up with newspapers and magazines, instead of having three to share the work. Most importantly, the responsibilities of both the Assistant Director and the ARGP Manager need to be clarified, especially when dealing with their responsibilities in managing the exhibition space at the hotel. To the student, the problem of relying upon members of the

staff is more related to the use of inappropriate computer technology, which undeniably casts a shadow over management.

**-Technical concern: a need to cope with technologies:**

One major difficulty in the gallery business is the necessity to cope with technology improvements while still relying on the precedent. When business started, the use of office computers was not a priority, but computers have now joined the ranks of copiers and fax machines as essential office equipment. This first decade of the twenty-first century is even more demanding and could be considered a transitional period for galleries. Some artists, as mentioned earlier when discussing the duties of the intern, have already embraced digital technology, integrating the use of digital cameras, scanners, laser printers, CD-ROMs, and Web sites to present bodies of work. In another ten years, the use of slides as a standard presentation medium will probably be considered archaic, but many artists and collectors are not yet computer savvy. As a consequence, there is a strong need to offer a flexible range of presentation materials, and optimize the use of computers between the staff.

For many years, A.R. has been committed to regularly improving the gallery's computer information capacity, and is aware of the importance of being knowledgeable about a fast changing field. In order to improve record keeping, the gallery, since the early 90s, has used *Microsoft Office* tools which include spreadsheets and databases for the mailing list, the inventory (as described earlier), and the keeping of information on the purchaser of each work. In the second half of the same decade, the gallery went on line and networked all the office computers. Thus, files like spreadsheets, customer databases, images, and so on, can be accessed over the network from co-workers' PC's, eliminating the need for using floppy disks or CD-ROMs to trade data back and forth. It also reduced the cost by avoiding the purchase of

redundant machines. With digital imaging and the creation of the Web site, computers are not merely used to facilitate correspondence, or invoicing, but became an integral part of the organizing system of the gallery. Concurrently, most of the staff took computer classes to better and more efficiently operate the gallery, especially when using graphic design software to work with images.

The need for enhanced technology went recently upscale, especially with the opening of the second gallery. Unfortunately, the changes implemented -the use of wireless technology and the purchase of an external hard-drive to improve storage space- are insufficient considering the amount and size of data that need to stream through the network. A.R.G. did not take enough precautions in buying and upgrading its computer system. In fact, it reached the point that it is so improperly implemented that technology related-work ended up taking more time than the technology is worth. Information takes minutes to download, the connection frequently drops out, and as a result, inefficiencies tremendously reduce effectiveness and productivity, as well as creating tensions between parties when urgent information is required. The amount of time wasted is particularly significant on Tchoupitoulas Street, where most of the data need to be pulled out from the various computers on Julia Street. The ARGP Manager actually ends up acting more as the network administrator rather than the webmaster and gallery manager. The intern became conscious of the enormity of the problem, since working mostly on the Web site, and experiencing this difficulty on an every day basis.

The main problem is related to the current network (technically called “peer-to-peer” network), which has now become obsolete. “As a general rule”, explains computer expert David Strom<sup>41</sup>, “the fewer the users, the more likely a peer-to-peer network will meet the

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<sup>41</sup> STROM David, *Art, Geeks and Power Ploys*, Forbes, August 1996.

needs of the organization.” The advantage of this type of network is the ability to implement low-cost networks by saving the expense of dedicating a computer as a server. However, as business grew, this type of network is now very difficult to administer, especially because shared data exist in two different locations, and heavy-duty files have to stream through the network, making them more complicated to retrieve.

The most appropriate solution, currently being discussed with the ARGP Manager, is the adoption of a “client server” operating system. Strom adds: “If an organization will be running applications that require fast access to large network data files such as desktop publishing, document imaging, and multimedia presentation packages, a ‘Client-Server’ type network should be selected in order to provide reliable, high-speed access to large disk systems consisting of gigabytes of data storage.” In a Client-Server type network, file servers running specialized software are used to provide services to client workstation computers instead of having the workstations share data among themselves. As a result, a Client-Server provides the advantages of centralized data storage, reliability, and high performance that are not currently achievable with peer-to-peer networks.

From the physical standpoint, the hard part has been done; a network already exists and the gallery recently purchased *Microsoft Windows XP Professional* (it formerly used the inappropriate *Home Edition* version), which uses a client/server application (*Windows NT* server environment). The gallery must now purchase an auxiliary computer, which will be used as a server. This type of investment should be moderate (approximately \$2,000 for a high-speed processor), and should then easily solve the hassle of processing data through the network. The remaining challenge is to bring awareness of the need for such investment to the rest of the staff, who are not always convinced of the necessity to implement the change.

Indeed, the problem remains bearable when working at the office on Julia, where most important and heavy-loaded data are stored. Computers in this office are linked by standard cable, and rarely request the transfer of data from the Tchoupitoulas office.

**-A.R.G. Project – Case analysis:**

A.R. is an entrepreneur, and as any good businessman, appreciates challenge and risk-taking. In 1992, he already came up with a new project, by opening a gallery in New York, situated at a prime location in Manhattan's SoHo District. This gallery was not envisioned as an extension of A.R.G. here, but as a separate entity<sup>42</sup>. However, the difficulty of dividing his time between the two cities weighted mostly -among other hardships- on this ambitious project, and the experience finally came to a close after two years. The opening of the *Arthur Roger Gallery Project*, if less ambitious, is somewhat daring and certainly more atypical.

The concept of "Art-Hotel" is innovative. If unique in New Orleans, it is actually based on former initiatives, and more specifically inspired from the now famous *Bellagio Hotel* in Las Vegas, formerly directed by *Mirage Resort*, a company owned by Steve Wynn, a billionaire and once tycoon of the contemporary art market. New Orleans Hotel developer Mickey Palmer and Kimberley-Clark Corp. saw potential in the 90 years old building after *Hurwitz-Mintz* decided to relocate its furniture warehouse in 2000. The conversion of the building to an Art-Hotel made real sense, being located within minutes of several museums, art galleries, restaurants and boutiques.

The 217-room luxury *Renaissance Hotel* is a franchise, but the only one of its kind. As its primary function suggests, and being located at a walking distance of the Ernest N. Morial

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<sup>42</sup> The Times Picayune, *Roger takes his show on the road*, March 6, 1991.

Convention Center and on a Carnival parade route, the hotel is chiefly aimed at business and tourist crowds. The key concept of the franchise is to appeal to younger travellers, like a “W” hotel, explains A.R., but the philosophy is to be influenced by the cultural aspects of its location, and in this case the art district. The most rewarding achievement considering the site is the creation of a unique New Orleans art environment, balancing -as A.R.G.’s philosophy- between regional and national/world-class renowned artists.

“It’s about calling to the local arts community,” says A.R. who is responsible for curating the permanent exhibit, and who has commissioned art works from several of his most senior gallery artists to fit specific design areas. Visitors entering the hotel are indeed surrounded and greeted by art from almost anywhere: from the lobby to the rooms, including each elevator, hall or business area, and most impressively in the two sculpture gardens in the atriums. The lobby counts for itself an impressive selection of permanent works, including a trio of chandeliers by Dale Chihuly, but also a blue and translucent tile wall by local glass artist Mitchell Gaudet, and a set of oversized ginger flowers by New Orleans master kinetic sculptor Lin Emery. Each room contains prints by Louisiana artists Francis X. Pavy and Allison Stewart, and all bathrooms include a small M. Gaudet sculpture.

The concept of an “Art-Hotel” seems fully appropriate to have a gallery, which in the current situation acts as a separate entity from the hotel. This is viewed for A.R. as a very big opportunity to connect with people from outside of town, and create a new audience. The idea is also to make the gallery accessible to an audience that may not walk into the gallery, or not even look for a gallery. “People are now appreciative of being able to learn something about the local culture, learn something about an exhibition”, he explains. Since the opening of the hotel in the summer 2003, the gallery received a very positive response. One key achievement

is that the space can equal with the success and reputation of the first space. On the other hand, if the concept is accomplishing its goal of showing artist's work in a place regularly visited by out of town guests, we cannot assert it is financially working.

The main challenge is that most people need to get acclimatized to the concept. For now, many do not think this is a business. They believe that the works are not for sale, and consider the space an extension of the permanent exhibit in the lobby, viewing it as a showroom. To the New Orleans art lovers, its existence seems overshadowed by its location, within a hotel, and out of the path of the Julia Street gallery row. The name itself, though relying advantageously on A.R.G.'s reputation, appears confusing, and most people consider the *Arthur Roger Gallery Project* as a satellite of the first location, and not as a real entity. Yet, according to A.R., this gallery is not viewed as an extension of the Julia Street gallery. "I think it has to be its own thing [...] The name has been chosen according to its purpose: it certainly is a 'project' space. I think it has to have the gallery name on it, because the artist is shown there as well".

Another point is the difficulty to attract attention to an audience which is for the most part "on the rush". As a result, only 20% of the sales are generated by tourists and conventioners. Tourists sojourn on an average of two or three days, with the main purpose to enjoy the city's wonder rather than to purchase art. People attending conventions rely mostly on by-the-minute schedules. Are they interested in stopping by and purchasing art, especially in an art gallery situated within their hotel? Would not it be considered similar to purchase art in this space as purchasing gift souvenirs in a hotel gift shop rather than in the downtown area? The student does fully consider that the location one buys art is almost as important as the art itself. The location is also part of the "experience" ("Where did you buy that piece?" "In a



hotel lobby”). Another statement one can make deals with the clientele the hotel is tapping in to. As said above, it is aimed to appeal to young travellers, but is not the art on display more appealing to the mid-career or wealthy and achieved collector, rather than the early or mid thirties consumer? One may wonder whether the gallery would not fit better in a high-standard luxury art hotels, where prices would begin at a minimum of \$200/room rather than \$89.

Our best recommendation for the space is to generate interest from both out of town and local audiences. Focusing exclusively on tourists and conventioners will certainly remain insufficient to reach financial stability. The gallery, according to this audience, should be viewed as a long term investment and considered mainly a word-of-mouth referral. Of course, the gallery should keep organizing valuable efforts to make it more appealing to out-of-town viewers. As a good example, in January 2004, the gallery coordinated a major works group show to coincide with a museum conference, which hosted over 150 museum curators. It also marketed its exhibit towards other national art venues, such as the National Museum Conference in May 2004, and the Sculpture Conference in October. To generate interest from the local audience, it now coordinates its gallery openings with Julia Street, participates to events such as *Arts for Art's Sake* or *White Linen*, and mounts exhibits from very well anchored local artists (The last opening for the F. X. Pavy show brought more crowds than it usually did for previous openings).

The key to keeping the concept fresh, said art critic Doug MacCash<sup>43</sup>, will be expanding the style of the art, particularly in the hotel’s rotating gallery space. He also points out the rather “conservative” style of the permanent pieces of art found in the lobby, which may not reflect

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<sup>43</sup>The Times Picayune, *Artistic accommodations*, August 16, 2003.

an “edgy post-modern quality of the up-to-the-minute Big Easy art scene.” The artists, A.R. said, were challenged to create something that would appeal to the art connoisseur as well as the novice. This remark brings us to the point of discussing the very close relationship the hotel and A.R. are required to keep in order to make the concept work. The situation can be challenging, especially when people from the hotel work at the corporate level. As D. MacCash underlined, the art on display in the hotel is mostly balanced to appeal to the majority, and not always reflective of the gallery’s artist’s repertory. However, the hotel does not interfere with its program and exhibitions. The key is certainly to allow flexibility for each party and intensify marketing efforts. The place should be viewed not only as a hotel, but also as a living museum or art space. By doing so, it would bring tourists who do not necessarily reside at the hotel, but would come from all over.

To attract the customer’s attention, it could as an example include an exclusive brochure –in a sense very similar to the one provided for the Sculpture Garden at NOMA- presenting the gallery, the works on display in the hotel, with bibliographical information about artists. Each piece would be numbered (most are already labelled) and would allow visitors to take their own self-guided tour. Additional materials such as press releases and newspaper articles would provide information about the current show. In order to attract people’s attention, it would be delivered to customers on the same artist’s palette used to deliver the soap, shampoo and other necessities. The screening of videos at the gallery gate, as during the last Chihuly exhibit, should become a compulsory part of each show. It appeared to be a very successful marketing tool (it is also true that Chihuly’s reputation goes beyond the art circles and reached the masses), attracting people towards the space, and informing them more in depth with the work, as well as generating questions to the gallery representatives.

This discussion should remain a short analysis. The student is fully conscious that the space is still undergoing further stages of development, and makes it actually difficult to assess significant answers to the problems we identified. It remains, in any case, a very bold and somewhat philanthropic concept, since for some part it is dedicated to familiarize and educate an audience not always accustomed to see art in a museum environment. “My approach is usually to nurture something in order to have it develop its own sort of life, says A.R., explaining that the current results have already exceeded his anticipations. The student remains very inquisitive about the evolution of the space within the next few years.

## CONCLUSION

The main purpose of this internship was to gain experience working in a for-profit arts environment. As “Assistant to the Assistants of the Director” of the *Arthur Roger Gallery*, I was not assigned to tremendous responsibilities, but rather very practical and technical duties. In the short-term, my work within the gallery certainly carried weight as I was able to set up, update, rectify or adjust considerable amount of information when dealing with the inventory or the gallery’s Web site. To the staff members, my contribution was more than they expected, since I was the first intern to have ever worked on a full-time schedule. Therefore, the experience has been more meaningful for both parties, by allowing me to achieve work with much more consistency and gain their confidence by allowing me to manage my duties on my own.

One of the other principal purposes of the internship was tying together concepts that are studied throughout the curriculum of the Arts Administration program. The for-profit nature of the organization prevented us from discussing some areas typical to the non-profit world, such as development. As mentioned earlier, and for the same reason, accounting methods and legal applications could not be approached in an in-depth manner. Therefore, I have encountered great difficulties in finding criticism with the operations of the gallery, besides approaching concerns that were for the most part technical.

As Chapter III and IV highlighted in the present report, the time I spent working at the *Arthur Roger Gallery* brought to life countless case studies, ideas, and management practices. As witnessed, the profession of the art dealer requires a mix of good business standards, good business attitudes and marketing skills. Also prevalent is the need of sensitivity toward artists

and, of course, a knowledge about art as a prerequisite. I also learned from this experience that art dealers do not need to talk like a connoisseur of art to sell art. It is often a mistake to be too professorial or didactic, since most collectors are unresponsive or often ignorant to art theory and pure analysis. In fact, it could be argued that to know business may be more significant than to know art. In addition, this experience helped me to balance the negative judgement and sense of disrespect I once had when considering art dealers. For example, “arrogant,” “temperamental” or “frustrated artists” are adjectives I frequently used to define the profession.

This internship helped me realize how gallery owners can be important to collectors in the art world, and more specifically how essential they are in bringing artists to public attention. I believe that it is in the artist’s best interest over the length of a career to be represented by dealers. They not only influence what the general public buys, but also help determine which artists are seen in museums. Powerful dealers such as A.R. are influential with museum directors. Also, dealers are important to collectors. As the famous collector Roy Neuberger<sup>44</sup> underlined, contemporary art gallery owners were his teachers, his friends, and characters who even added “spice” to his life.

At present, I cannot tell whether I will dedicate my entire career to the field, but I know that I now possess much better skills and knowledge to prepare myself to have a successful career in the gallery world. To sum up my general impression about the field of contemporary art galleries, I would declare that it appears to me as an odd mix of money and affection. A.R. serves as a great example of how one should conduct proper business. He has been able to combine what an Arts Administration degree is supposed to bring to student in the for-profit

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<sup>44</sup> NEUBERGER Roy R., *The Passionate Collector, Eighty Years in the World of Art*, John Wiley & Sons, Inc., 2003.

world, which is combining aesthetic sensibilities and business acumen. Among topics discussed earlier, his most rewarding accomplishment has been to nurture a steady group of artists and collectors whose interests are locally focused, and educate a community to regional art. He is one of the greatest contributors to the New Orleans art scene. This is a perfect example of an art dealer not only guided by profit, but driven by a sincere appreciation for the art and its community.

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## APPENDIX A

### **Recent articles mentioning the reawakening of New Orleans's cultural life:**

Artnews, *Amazing Cross-Fertilization*, February 2005, p94

Athens Banner-Herald, *Big Easy wants visitors to think arty*, June 20, 2004.

# 'Amazing Cross-Fertilization'

*From the French Quarter to the Arts District, the museums, galleries, and artists of New Orleans are thriving on an increasingly sophisticated blend of Southern tradition and global culture*

**BY JOHN R. KEMP**

**W**riter A. J. Liebling once described New Orleans as the northernmost Caribbean city, a cross between Port-au-Prince, Haiti, and Paterson, New Jersey. Novelist Walker Percy saw the city as "cut adrift not only from the South but from the rest of Louisiana, somewhat like Mont-Saint-Michel awash at high tide."

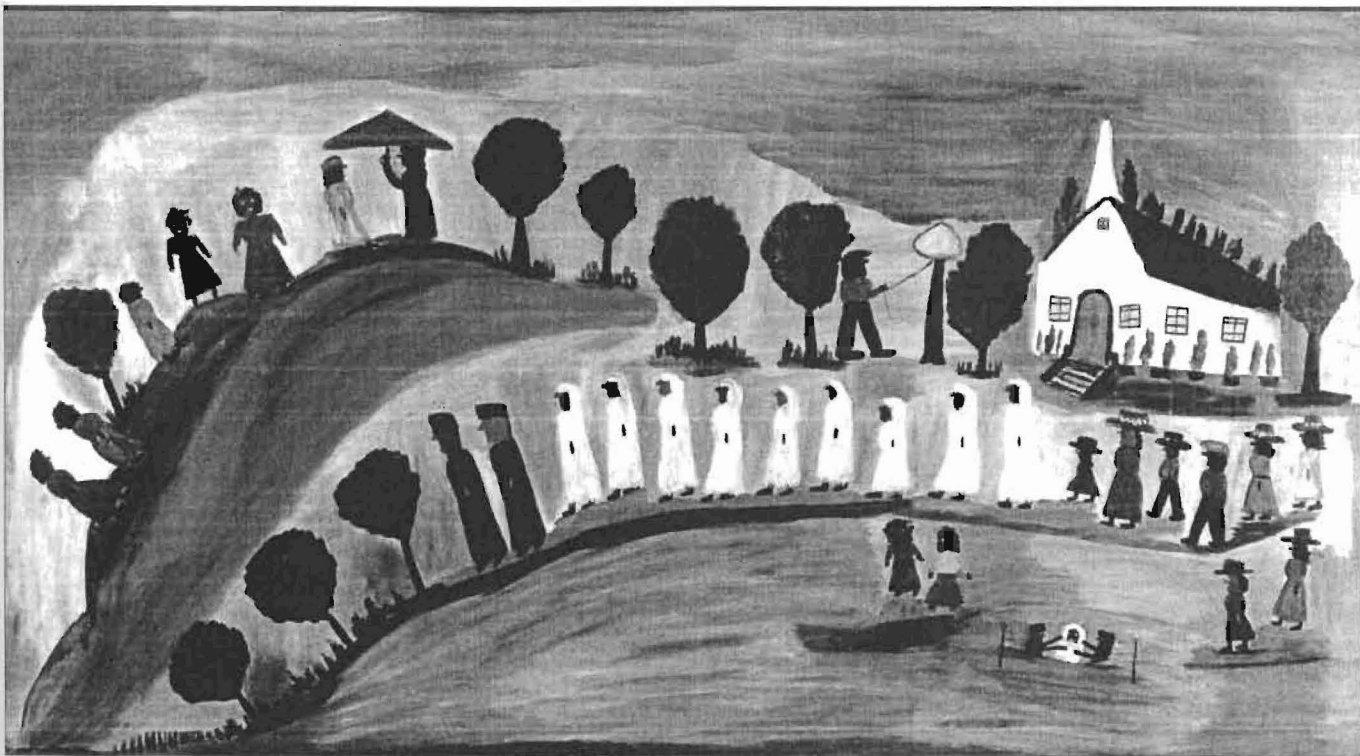
In recent years, New Orleans has reawakened to its own creative spirit and staked its claim as a leading art center in the South. "The city's thriving art scene is evident in the quality of its many museums and commercial galleries, auction houses, university art departments, and in the number of artists' studios," says New Orleans Museum of Art director John Bullard. "There are over a thousand artists working in New Orleans today."

"There is an amazing cross-fertilization of creative energy," says David Rubin, curator of visual arts at the Contemporary Arts Center. "The visual artists contribute so much to the celebratory spirit here. Not only are they as accomplished as artists anywhere, but they distinguish themselves by their collaborative approach to merging art and life."

Jay Weigel, executive and artistic director of the Contemporary Arts Center, points to the city's unusual mixture of cultural influences. "The diversity of work and points of view is in-



**Dealer Arthur Roger in front of Luis Cruz Azaceta's *Shotgun*, 2003.**



**Clementine Hunter's *Panorama of Baptism on Cane River*, painted on a window shade in 1945, is one of more than 2,700 works in the Ogden Museum of Southern Art's collection.**

credible here," he says. "The culture in New Orleans owes a tremendous debt to both European and African ancestry. Both traditions can be found lying side by side, sometimes integrated into a fused style."

New Orleans museums and galleries feature work that ranges from ancient Asian objects

*John R. Kemp is the New Orleans correspondent of ARTnews.*

TOP: COURTESY ARTHUR ROGER GALLERY, NEW ORLEANS; BOTTOM: COURTESY OGDEN MUSEUM OF SOUTHERN ART, NEW ORLEANS

## City Focus: New Orleans



John Biggers's *Coming Home from Work*, 1944, is on view in an exhibition of the artist's paintings, prints, and sculptures at the New Orleans Museum of Art.

to 19th- and 20th-century classics to outsider, folk, and cutting-edge contemporary art. The New Orleans Museum of Art, now one of the largest art museums in the South, recently opened its \$10 million, seven-acre Sydney and Walda Besthoff Sculpture Garden, featuring a who's who of 19th- and 20th-century sculptors, including Antoine Bourdelle, Henry Moore, Jacques Lipchitz, Barbara Hepworth, Louise Bourgeois, Alison Saar, and Joel Shapiro. "Everybody here is in touch with what's going on nationally," says J. Richard Gruber, director of the Ogden Museum of Southern Art. "At the same time, there is an aware-

ness of New Orleans's own history." Take, for example, the African mythology that influences the sculpture of John Scott or the pulsating rhythms of Cajun and zydeco music in Francis Pavy's paintings.

The city's art scene is centered in three neighborhoods with distinct personalities: the French Quarter, the Arts District, and Magazine Street. The French Quarter, well known for its Bourbon Street bars, has nearly 30 galleries, ranging in specialty from 19th-century American and European painting and sculpture to contemporary art, including some of the biggest names in photography. Bryant Galleries represents New Orleans pastel artist Alan Flattmann, Kansas-based realist watercolor painter Dean Mitchell, and Croatian landscapist Mersad Berber, while Hanson Gallery shows Frederick Hart, LeRoy Neiman, and Peter Max. Windsor Fine Art specializes in works on paper by Picasso, Miró, Renoir, and Dalí, and A Gallery for Fine Photography features Ansel Adams, Henri Cartier-Bresson, Yousuf Karsh, Margaret Bourke-White, and Edward Steichen, among others.

Across Canal Street from the French Quarter is the Arts District. Located in the city's business and banking center, the district is anchored by the Arthur Roger, LeMieux, Jona-

than Ferrara, Heriard-Cimino, d.o.c.s., Radici, Søren Christensen, Sylvia Schmidt, and Stella Jones galleries, as well as Marguerite Oestreicher Fine Arts and the New Orleans Glass-



Elizabeth Blick's *Bishop, Revival*, 2004, is part of a series of photographs taken around New Orleans on view at Søren Christensen Gallery.

Works and Printmaking Studio. All show national and regional emerging and established artists. Stella Jones is one of the city's only galleries specializing in African American, Caribbean, and African contemporary art.

Arthur Roger of Arthur Roger Gallery suggests that New Orleans attracts artists because of its creative freedom. "Artists are aware of what others are doing, but they are able to create their own work independent of any trends or influences that are going on in other parts of the country," he says. The gallery, one of the city's most prominent, shows work by more than 40 national and regional artists, including sculptors Lin Emery and John Scott, abstract painter Luis Cruz Azaceta, collage artist Al Souza, environmentalist painter Jacqueline Bishop, regional landscapist Elemore Morgan Jr., and glass sculptor Dale Chihuly. Studio glass is also visible elsewhere in the city: veteran glass artist Gene Koss, who teaches at Tulane University, has a strong presence; and Studio Inferno and New Orleans GlassWorks provide work space for glass artists.

The Arts District's soul is the Contemporary Arts Center, which opened in the 1970s. For more than 20 years, the center



A show of six Acadiana artists at Jonathan Ferrara Gallery features work by Shawne Major, including *Portal to Portal*, 2004, a collage of doll heads, crocheted doilies, and other objects sewn onto flour and rice sacks.



**Tomer Ganihar's photographs of desert raves, including *Fragments of Light*, 2003, are at the Contemporary Arts Center.**

has used the Louisiana Biennial and other exhibitions to introduce work by New Orleans artists such as Douglas Bourgeois, whose figurative paintings blend magical realism, Baroque drama, Southern pop culture, and Renaissance precision, while addressing contemporary political and social themes. The center also shows prominent national artists, including Jack Ox and Arnold Mesches, who exhibited there last year. Featured this month are images of Israel's rave culture by Israeli-born, New York-based photographer Tomer Ganihar.

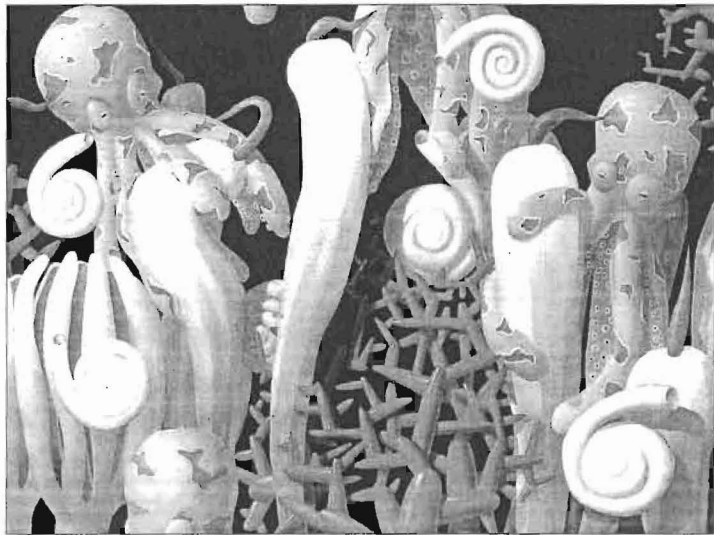
The Ogden Museum of Southern Art opened in the Arts District in August 2003, after operating in a small gallery since 1999. The 2,700-plus works that form the core of the museum's holdings come from New Orleans businessman Roger Ogden, who has collected Southern art throughout his life. The museum, which is affiliated with the University of New Orleans, plans to add 20,000 square feet of exhibition space for its 18th- and 19th-century collections. "With the opening of the Ogden Museum," says director Gruber, "we have a place to study the distinct flavor and soul of Southern art and trace its legacy, exploring the visual influence of the South on American culture."

Scheduled to open in the Arts District this spring is Louisiana ArtWorks—a 90,000-square-foot complex comprising artists' studios, galleries, shops, and areas used for art-making demonstrations—conceived, built, and managed by the Arts Council of New Orleans. "It's not a museum or gallery but a place where artists and the public will be able to explore the creative process from inspiration to execution," says Shirley Trusty Corey, Arts Council president and chief executive officer. Corey is confident that the \$26 million facility will play a significant role in helping "move the outside world's preexisting ideas of Louisiana beyond music and food to more fully encompass the visual arts."

Not far from the Arts District, in the former American Beauty egg-packing factory, is ArtEgg Studios. Esther Dyer, a jewelry maker, an art collector, and the executive director of the American-Italian Cancer Foundation in New York, converted the vast factory building into affordable artists' studios. "I wanted a place without an agenda and a place where artists,

collectors, and like-minded people could meet and interact," she says. ArtEgg holds a monthly market outside for 25 artists to sell their work—a concept that has caught on around the city. Every October the Arts Council holds its annual juried Fresh Art Festival in the Arts District; the growing Mid-City Art Market is held the last Saturday of each month; and the monthly Bywater Art Market, located downriver from the French Quarter, boasts over a hundred local and national artists. "Except for Jackson Square in the French Quarter and in galleries, for a long time New Orleans did not have a venue for people to sell their art directly to the public," says Blake Vonder Haar, who founded the Bywater Art Market in 2002 and is also founder and president of the New Orleans Conservation Guild. "People can now buy affordable art and not just jazz posters and ink-jet prints."

Magazine Street, which is uptown from the Arts District, also has a mixture of art venues. Best known among the dozen or so galleries and alternative art spaces along the six-mile street are the Cole Pratt and Carol Robinson galleries and the Academy Gallery at the New Orleans Academy of Fine Arts. Cole Pratt specializes in Southern and third coast (Gulf Coast) artists, while Carol Robinson's stable includes local and national artists. The Academy Gallery has periodic invitational exhibitions for regional artists, including its annual show of miniature works each winter. "The arts community here is vigorous and well balanced," says New Orleans Academy of Fine Arts director Auseklis Ozols. "Those making



**Alan Gerson's oil-on-board *Ancient See V*, 2004, is in a show of the New Orleans artist's work at LeMieux Galleries.**

art in a realist tradition are just as numerous as those pursuing more conceptual forms."

According to gallery owners, the city's expanding art scene has had a tremendously positive effect on the local art market. "It's been a huge leap for us," says dealer Cole Pratt. "The New Orleans art scene is the healthiest it's ever been. We have one of the most interesting collections of galleries, the artist co-op scene is stronger than ever, and alternative art spaces are showing a better quality of work than ever before." ■

LEFT: COURTESY PAUL RODGERS/GW GALLERY, NEW YORK; RIGHT: COURTESY LEMIEUX GALLERIES, NEW ORLEANS

TOP: COURTESY NEW ORLEANS ACADEMY OF FINE ARTS; BOTTOM: ARMAND ARMAN, NEW YORK; COURTESY MUSEUM OF AFRICAN ART, NEW YORK



## What's Up and Coming



**Auseklis Ozols, founder and director of the New Orleans Academy of Fine Arts.**

### GALLERIES

#### A Gallery for Fine Photography

Henri Cartier-Bresson and Ansel Adams, through March

#### Axelle Fine Arts

Michel Delacroix, Elisabeth Estivalet, André Bourrié, Jean-Daniel Bouvard, and other gallery artists, ongoing

#### Barrister's

"Hydriotaphia: Artists Design Their Own Funeral Urns," through March 26

#### Robert Bruno

Todd White, through February

#### Bryant

Mersad Berber, through February

#### Søren Christensen

Elizabeth Blick, through February

#### Crescent

Rolland Golden, ongoing

#### d.o.c.s.

Mark Chatterly, through March 3

#### Elliot

James Coignard, February 3 through 24

#### Jonathan Ferrara

"Nouveaux Artistes d'Acadiana," through March 1

#### Galerie Royale

Gallery artists, through February

#### Hanson

Jean Duquoc, February 14 through March 13

#### Heriard-Cimino

Michel Alexis, through February 26

#### Stella Jones

Ronald Walton and Anita Philyaw, through February

#### LeMieux

Alan Gerson, through February 26

#### Steve Martin Studio

Steve Martin, through February

#### Michalopoulos

James Michalopoulos, through February

#### Marguerite Oestreicher Fine Arts

Annie Shows, through February

#### Cole Pratt

Mary Stephens, February 2 through 27

#### Radici

George Rosa, through February

#### Carol Robinson

"Articles of Faith," a tribute to Lon Earns, February 12 through March 27

#### Rodrigue Studio

George Rodrigue, ongoing

#### Arthur Roger

John Waters, Blake Boyd, and Dale Chihuly, through February 26

#### Sylvia Schmidt

Rhea Gary, through February

#### Kurt E. Schon

Danile Rideway Knight and Louis Aston Knight, through February

#### Stone and Press

Gallery artists, ongoing

#### Windsor Fine Art

Pino, through March 3

### MUSEUMS

#### New Orleans Museum of Art

"The Convivial Art of the Cocktail," through February 13; "John Biggers: My America," through March 13; "5,000 Years of Chinese Ceramics from the Robin and R. Randolph Richmond Collection," February 12 through April 17; "The Tortoise and the Hare: Symbols and Legends in Edo-Period Japanese Painting," through June

#### Ogden Museum of Southern Art

Walter Inglis Anderson, through April 17

### ALTERNATIVE SPACES

#### Academy Gallery at the New Orleans Academy of Fine Arts

Dell Weller, through February 26

#### Contemporary Arts Center

Tomer Ganihar, through March 27

#### Newcomb Art Gallery at Tulane University

"Doubly Blessed: The Ibeji Twins of Nigeria," through February 27



**Ibeji divine twin figures from Nigeria, at the Newcomb Art Gallery.**

#### New Orleans GlassWorks and Printmaking Studio at New Orleans ArtWorks

Paul Stankard, Stephen Williams, and Jim Mongrain, through February 28

#### Xavier University Art Gallery

Jefferson Pinder, through February 18; Clifton Webb, February 21 through March 18

## Travel

# Big Easy wants visitors to think arty

## New Orleans is striving to become known as the 'SoHo of the South'

By John W. English  
Correspondent

New Orleans is not just about hurricanes and hangovers any more, said a hotelier sipping champagne at an art gallery reception on Julia Street in the heart of the city's emerging arts district.

"It's becoming a cultural tourist destination," said Clark Davis of the bold, new Renaissance Arts Hotel on Tchoupitoulas Street.

The Big Easy may not be The Big Easel yet, but there is more to the art scene these days than what the artisans around Jackson Square display and sell. The 22 galleries on Julia Street's gallery row are one of the highest concentrations outside New York and Chicago, boasts Steve Martin, an artist with his own gallery at 624 Julia St.

"We're the SoHo of the South," Martin said. (Never mind the New York art scene mostly has shifted to the Chelsea district in recent years.)

The premier Julia Street gallery is run by Arthur Roger, who opened at 432 Julia St. 25 years ago. In his stark white gallery, Roger quietly observed, "New Orleans is a predominately black city. Its music is owned by African-Americans, but there aren't many in visual arts. Lately there's been a blossoming and now we've got Robert Colescott, Oliver Jackson, Faith Ringgold and Willie Birch."

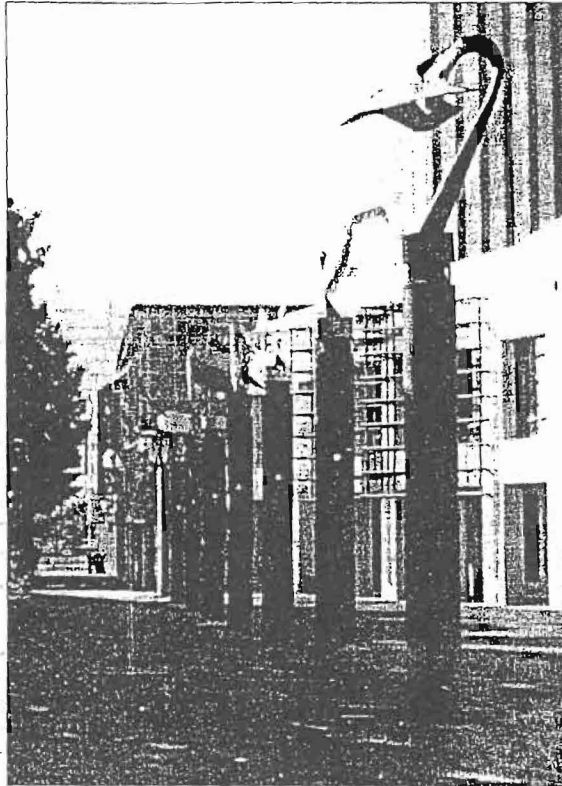
Roger noted his recent show of Radcliffe Bailey's work had an Athens link.

"James Barsness introduced me to Radcliffe Bailey, who I believe has both personal vision and style and is already on his way. In his show here, Radcliffe's new work was less folk-oriented, more multi-leveled and exploring such art issues as abstraction and bright colors," Roger said.

Both Bailey and Barsness teach at the University of Georgia Lamar Dodd School of Art.

The Julia Street scene has been developing for nearly 20 years, said Mark Bercier, director of Marguerite Oestreicher Fine Arts, 720 Julia St.

"New galleries — Soren-Christenson, for example — have just opened in the 400 block. Our gallery has a close connection in sensibility with Marcia Wood Gallery in Atlanta, so we've had successful shows of Mary Engel (of Athens), Ruth Laxson and Jordi



Photos by John W. English/Special

Ida Kohlmeyer sculptures on the waterfront.

Hudson," Bercier said.

There are ample opportunities to see art in museums as well. The spiffiest new facility is the Ogden Museum of Southern Art, which opened last fall. Specializing in the work of artists from 15 Southern states, the Ogden celebrates the region and its spirit. One gallery is devoted to Benny Andrews and his late father, George, of Madison, Ga.

Ogden director Rick Gruber, who was at the Morris Museum of Art in Augusta for nine years, is trying both to grow the contemporary collection and to open a restored 1889 library next fall, which will house the museum's 18th and 19th century art collection. Gruber admits the Ogden is still "one of the best-kept secrets in New Orleans."

Across Camp Street from the Ogden is the Museum of Contemporary Art, which was started more than 25 years ago. Its four large galleries display

new art that is usually dubbed experimental or avant-garde.

The biggest showcase, however, will be Louisiana ArtWorks, a renovation project that joins two, historic, five-story buildings into a huge facility of 90,000 square feet covering almost two downtown blocks. A \$30 million project of the Arts Council of New Orleans, this arts destination will have exhibition space and studios for working artists in glass, metal, ceramics and printmaking. The whole one-of-a-kind arts center will open in September.

No one is more enthusiastic about the arts renaissance in New Orleans and especially Louisiana ArtWorks than Shirley Trusty Corey of the Arts Council of New Orleans.

"No one has a sense of what New Orleans is becoming," she beamed. "Not just the best in the South, but THE best in the nation."

Not all art in New Orleans is



Arthur Roger in front of Radcliffe Bailey's artwork.

inside. The newest outdoor attraction is a five-acre sculpture park at the New Orleans Museum of Art, out in the Garden District. Some 50 works are nestled into an English landscape garden featuring live oaks, Spanish moss, pines and magnolias. In the lobby of NOMA hangs a painting by UGA professor Art Rosenbaum, titled "Eutonia 1987," which the museum purchased for its permanent collection.

Walking around the downtown area, art enthusiasts also can see the large outdoor sculptures of the late Ida Kohlmeyer, whose colorful pieces appear along Riverwalk.

New Orleans also has a large number of glass artists, many of them disciples of professor Jean Ross from Tulane University. With eight glass foundries in the city, shops along Magazine Street display their decorative glassworks. It's also worth a stroll through Harrah's glitzy casino to see the delightful Blue Dog paintings of George Roderique, who hails from Lafayette.

Some art galleries remain in the French Quarter, along with high-end antique shops and the infamous entertainment zone. For example, the 40-year old Bryant Galleries has among its stellar stable the stylish paintings of Anna Carll, an Atlanta painter who now lives in the North Georgia mountains.

New Orleans appeals to a diverse lot of visitors. For opera buffs, the city boasts the oldest company in the country; its recent opera, "Pontaiba," about the Louisiana Purchase, widely was heralded. For jazz fanatics, there is so much music in the

air the city seems to have its own sound track. For live performances, there's the Palm Court; for history visit the Jazz Museum in the Old Mint building at 400 Esplanade.

Food is a constant draw. New Orleans is the home of celebrity chefs such as Emeril Lagasse (Emeril's is at 800 Tchoupitoulas St.) and Paul Prudhomme (K-Paul's at 500 Chartres St.) and the Creole cooking landmarks of Antoine's, Arnaud's and Galatoire's.

"There are four seasons to visit New Orleans," joked Sandy Shilstone of the Tourism Marketing Corp. "Shrimp, oysters, crab and crayfish."

Remnants of the Old South remain. Holy roller street preachers with umbrella hats still try to convert bystanders. The oldest streetcar system in America still rumbles through neighborhoods of well-preserved mansions. The crypt of renowned Storyville photographer Belloq is espied during a cemetery stroll. New Orleans is one of the few places in the world where parades spontaneously form. Despite a raucous nightlife, the city's spirit is still mostly laissez faire.

"We may be the smallest big city in the country," said Larry Lovell, of the city's Peter Mayer Public Relations firm.

But New Orleans also seems to earn its hip slogan: "Happenin' every day."

On the Net: [www.NewOrleansOnline.com](http://www.NewOrleansOnline.com)

APPENDIX B

**Template for gallery consignment agreement**

APPENDIX A:  
GALLERY CONSIGNMENT  
AGREEMENT

BETWEEN : \_\_\_\_\_ (“Artist”)

\_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

Fax: (\_\_\_\_) \_\_\_\_\_

AND : \_\_\_\_\_ (“Gallery”)

\_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

Fax: (\_\_\_\_) \_\_\_\_\_

**Recital**

**Whereas**, Gallery wishes to sell Artist’s work (the “Artwork”) on consignment;

**Agreement**

**NOW, THEREFORE**, in consideration of the mutual covenants contained herein, the parties agree as follows:

**1. Consignment.** Artist hereby consigns to Gallery, subject to the terms of this Agreement, the Artwork listed on the initial, signed Inventory Sheet which is a part of this Agreement and attached hereto as Exhibit A and incorporated herein. Additional Inventory Sheets



(signed by Artist and Gallery in duplicate) will be incorporated into this Agreement if both parties agree to consignment of additional works.

**2. Duration of Consignment.** Artist and Gallery agree that the initial term of consignment for each piece of Artwork is to be \_\_\_\_\_ (\_\_\_\_) months. Thereafter, consignment shall continue until this Agreement is terminated pursuant to Section 12 hereof.

**3. Representations and Warranties of Artist.** Artist hereby represents and warrants to Gallery that s/he is the creator of the Artwork; s/he is the sole and exclusive owner of all rights granted to Gallery in this Agreement, and has not assigned, pledged or otherwise encumbered the same; the Artwork is original; s/he has the full power to enter into this Agreement and to make the grants herein contained; and the Artwork does not, in whole or in part, infringe any copyright or violate any right to privacy or other personal or property right whatsoever, or contain any libelous or scandalous matter or matter otherwise contrary to law.

**4. Responsibility for Loss or Damage.** For the purposes of any liability of Gallery, the value of the Artwork shall be the amount Artist would receive if the Artwork had been sold. Should Gallery be responsible hereunder for loss or damage to any Artwork and pay Artist such value, the Artwork shall become the property of Gallery.

**5. Pricing, Gallery's Commission, Terms of Payment.**

**5.1.** Unless Artist and Gallery agree otherwise in writing, Gallery shall sell the Artwork only at the retail price specified on the Inventory Sheet(s).

**5.2.** Gallery's commission shall be sixty percent (60%) and Artist shall be paid the remaining forty percent (40%) of the sales price of each piece of Artwork sold.

**5.3.** Payment to Artist on all sales made by Gallery shall be within forty-five (45) days after the date of sale of the Artwork. On installment sales, the proceeds received on each installment shall be paid to Artist and Gallery according to their respective percentage shares. In the event that the Artwork is subsequently returned to Gallery or a refund, Artist shall promptly return to Gallery any fee s/he received or, at Gallery's discretion, Gallery may deduct such amount from the next payment due Artist.

**5.4.** Gallery may purchase any piece of Artwork at a price equal to the share of the sales price to which Artist would be entitled if the sale had been made to a third party. Payment for any such purchase by Gallery shall be made to Artist within forty-five (45) days of such purchase.

**6. Accounting.** Gallery shall maintain accurate books and records reflecting its gross sales and the amount due Artist. Artist, at her/his own expense, shall have the right to examine, during regular business hours and upon reasonable notice, Gallery's records that reflect payments due Artist. In the event such an examination of Gallery's records results in the determination that the amount of payments was miscalculated by more than ten percent (10%) and resulted in a deficiency, then the amount of the miscalculation, including interest at ten percent (10%) per annum, and the cost of such examination (including all reasonable attorney and accounting fees incurred for such examination), shall be paid by Gallery to Artist in the monthly statement following such examination.

**7. Transportation Responsibilities.** Packing and shipping charges, insurance costs, other handling expenses, and risk of loss or damage incurred in the delivery of Artwork from Artist to Gallery, and in their return from Gallery to Artist, shall be the responsibility of, and borne by, Artist. Gallery accepts responsibility for the transportation of work while in Gallery custody.

**8. Removal of Artwork.** Gallery shall not be liable to Artist for loss of or damage to a piece of Artwork if Artist fails to remove the work within a period of thirty (30) days following the date set forth herein for such removal or within a period of thirty (30) days after notice to remove the Artwork has been sent by certified mail to Artist's last address known to Gallery. Failure to so remove a piece of Artwork shall terminate the trust relationship between Gallery and Artist.

**9. Title.** Each of the Artworks is trust property in the hands of Gallery, which is a trustee for the benefit of Artist until such Artwork is sold to a bona fide third party, or, if the Artwork is bought by Gallery, until the full price is paid to Artist. Upon any such sale, the proceeds of the sale (including any unpaid receivables) are trust property in the hands of Gallery, which is a trustee for the benefit of Artist until the amount due Artist from the sale has been paid to Artist. The trust relationship

described above imposes no duty greater than that expressly provided above and does not give rise to any other fiduciary relationship.

**10. Promotion.** Gallery may display Artworks in whatever manner Gallery believes appropriate, at its sole discretion. Gallery shall promote the sale of the Artworks in such manner as it determines, at its sole discretion. When requested, Artist agrees to assist in the promotion of the sale of the Artworks either by providing, at Artist's sole expense, good quality photographs or slides, or in any other way reasonably requested by Gallery.

**11. Reproduction.** Artist hereby grants Gallery the right to photograph the Artwork and use such photographs for publicity and promotional purposes.

**12. Termination of Agreement.** Notwithstanding any other provision of this Agreement, but subject to Section 4, this Agreement may be terminated at any time by either Gallery or Artist by means of a thirty- (30) day written notification of termination from either party to the other. In the event of Artist's death, the estate of Artist shall be considered to be Artist for purposes of the Agreement. After the notification of termination has been received, Gallery and Artist shall settle all accounts according to the usual process and time limits in this Agreement.

**13. Assignability.** This Agreement or the rights, responsibilities or obligations granted or assumed in this Agreement may not be assigned by either party hereto, in whole or in part.

**14. Notices.** All notices required by this Agreement shall be made in writing, postage prepaid, certified mail, return receipt requested, or by facsimile transmission to the addresses or numbers first given above, or by hand delivery. Notice shall be deemed received two (2) days after the date of mailing or the day after it is faxed or hand delivered.

**15. Attorneys' Fees.** In the event that action, suit, or legal proceedings are initiated or brought to enforce any or all of the provisions of this Agreement, the prevailing party shall be entitled to such attorneys' fees, costs, and disbursements as are deemed reasonable and proper by an arbitrator or court. In the event of an appeal of an initial decision of an arbitrator or court, the prevailing party shall be entitled to such attorneys' fees, costs, and disbursements as are deemed reasonable and proper by the appellate court(s).

**16. Venue.** This Agreement shall be deemed executed in the State of [your state] and shall be interpreted and construed in accordance with the laws of the State of [your state] relating to contracts made and performed therein. Venue shall be proper only in the County of [your county], State of [your state].

**17. Merger.** This Agreement constitutes the entire agreement between the parties and supersedes all prior agreements, understandings, and proposals (whether written or oral) in respect to the matters specified.

**18. Modification.** No alteration, modification, amendment, addition, deletion, or change to this Agreement shall be effective or binding unless and until such alterations, modifications, amendments, additions, deletions, or changes are properly executed in writing by both parties.

**19. Headings.** All headings used in this Agreement are for reference purposes only and are not intended or deemed to limit or affect, in any way, the meaning or interpretation of any of the terms and provisions of this Agreement.

**20. Judicial Rule of Construction.** It is expressly agreed by the parties hereto that the judicial rule of construction that a document should be more strictly construed against the draftsman thereof shall not apply to any provision.

**21. Waiver.** No waiver by either party of any breach or default hereunder shall be deemed a waiver of any repetition of such breach or default or in any way affect any of the other terms and conditions hereof.

**22. Severability.** If any provision of this Agreement is judicially declared to be invalid, unenforceable, or void by a court of competent jurisdiction, such decision shall not have the effect of invalidating or voiding the remainder of this Agreement, and the part or parts of this Agreement so held to be invalid, unenforceable, or void shall be deemed to have been deleted from this Agreement, and the remainder of this Agreement shall have the same force and effect as if such part or parts had never been included.

**23. Counterparts.** This Agreement may be executed in two (2) or more counterparts, each of which shall be deemed an original but all of which together shall constitute one and the same Agreement.

**24. Effective Date.** This Agreement is effective as of the date all parties hereto have executed this Agreement.

**IN WITNESS WHEREOF**, the parties hereto execute and date this Agreement.

Artist

\_\_\_\_\_  
Print Name: \_\_\_\_\_  
SSN: \_\_\_\_\_

\_\_\_\_\_  
Date

Gallery  
[name of gallery]

By: \_\_\_\_\_  
Print Name: \_\_\_\_\_  
Its: [Title] \_\_\_\_\_  
TIN: \_\_\_\_\_

\_\_\_\_\_  
Date

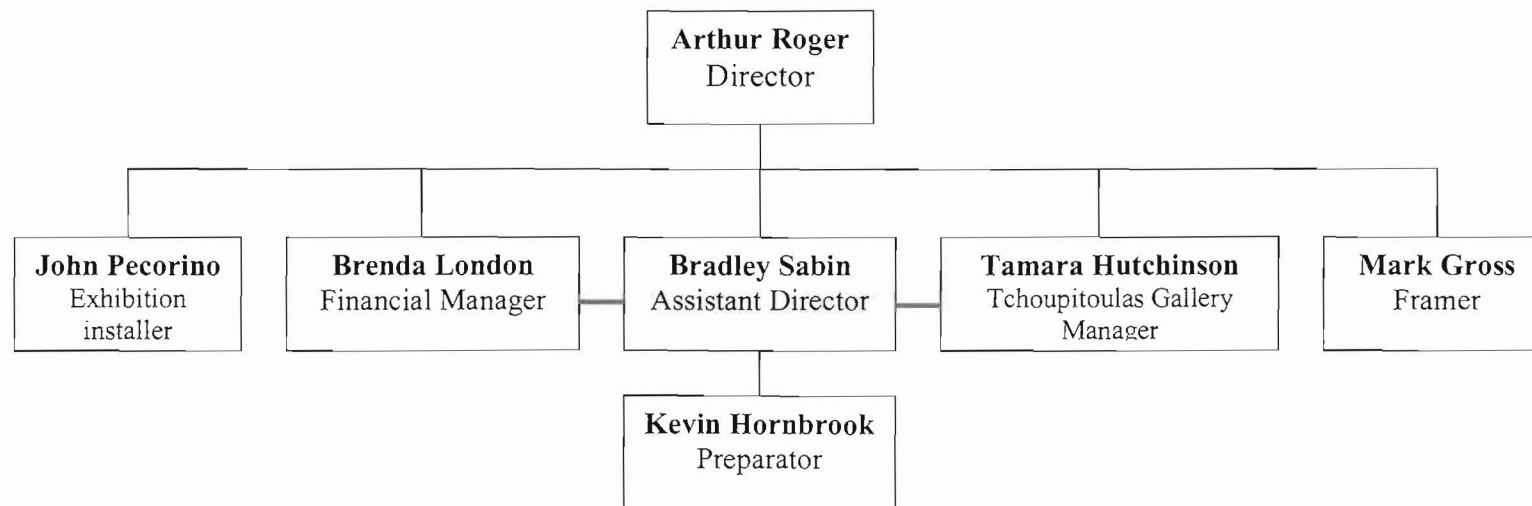
APPENDIX C

**2004-2005 Gallery Schedule**

	<b>432 Julia</b>	<b>730 Tchoupitoulas</b>
August	<b>Ted Kincaid Pard Morrison</b>	<b>W. Steve Rucker</b>
October	<b>James Drake</b>	<b>Jesus Moroles</b>
November	<b>Allison Stewart</b>	
December	<b>Luis Cruz Azaceta Nicole Charbonnet Dale Chihuly</b>	<b>Dale Chihuly</b>
January	<b>John Waters Blake Boyd</b>	
February		
March	<b>Stephen Paul Day Michael Willmon Mary Jane Parker</b>	<b>Francis X. Pavy</b>
April	<b>Jaqueline Bishop</b>	
May	<b>Willie Birch</b>	<b>Anderson &amp; Low</b>
June		
July		
August	<b>Eleonore Morgan Jr. Debbie Fleming Caffery</b>	

APPENDIX D

***Arthur Roger Gallery's "unofficial" organizational chart***

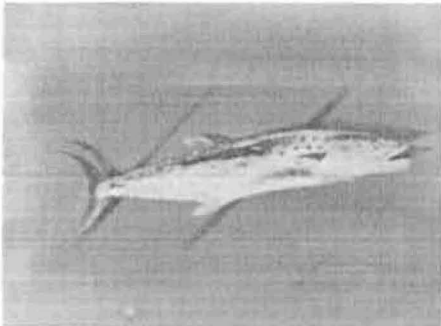


## APPENDIX E

### Format of inventory cards

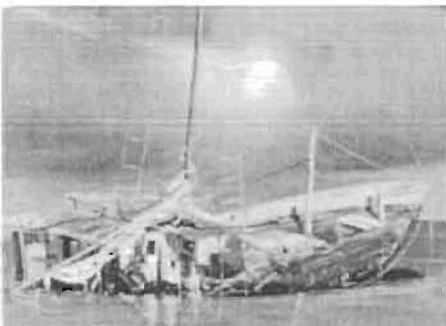


Artist: **Simon Gunning** Ref: 8170  
Title: The Spanish Mackerel, 2004  
Medium: Pen and ink with bleach on paper Genre paint  
Size: 18 x 24  
Cost: 2,500 Total: 2,500  
Location: Gallery Date in 3/23/2005



**Arthur Roger Gallery • 432 Julia St, NOLA 70130 • 504.522.1999**

Artist: **Simon Gunning** Ref: 8165  
Title: The Wreck #3, 2004  
Medium: Oil on canvas Genre paint  
Size: 36 x 48  
Cost: 14,000 Total: 14,700  
Location: Gallery Date in 3/23/2005



**Arthur Roger Gallery • 432 Julia St, NOLA 70130 • 504.522.1999**

APPENDIX F

***Arthur Roger Gallery's Web site***



### Home page



### Artist's home page



### Artist's inventory



### Press release



### Press articles



APPENDIX G

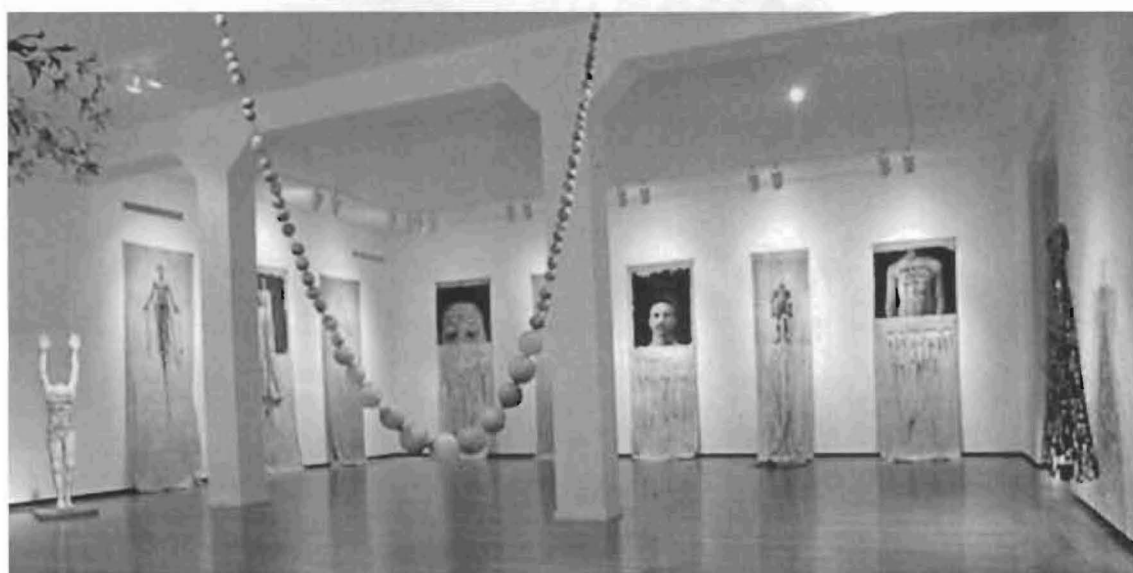
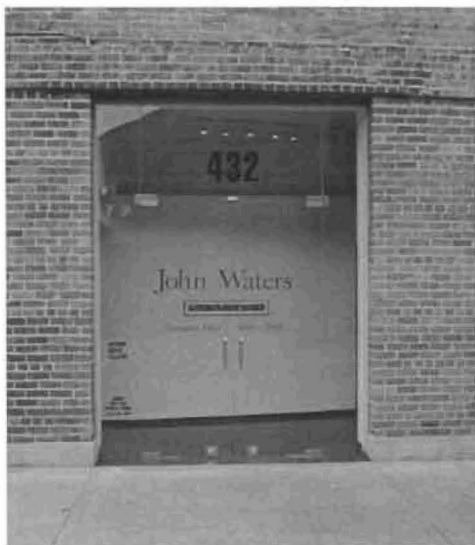
**Exhibition spaces:**

**-432, Julia Street**

**-730 Tchoupitoulas Street**



- Arthur Roger Gallery 432, Julia Street:



-Arthur Roger Gallery Project - 730 Tchoupitoulas Street:



APPENDIX H

**Examples of brochures and announcements**

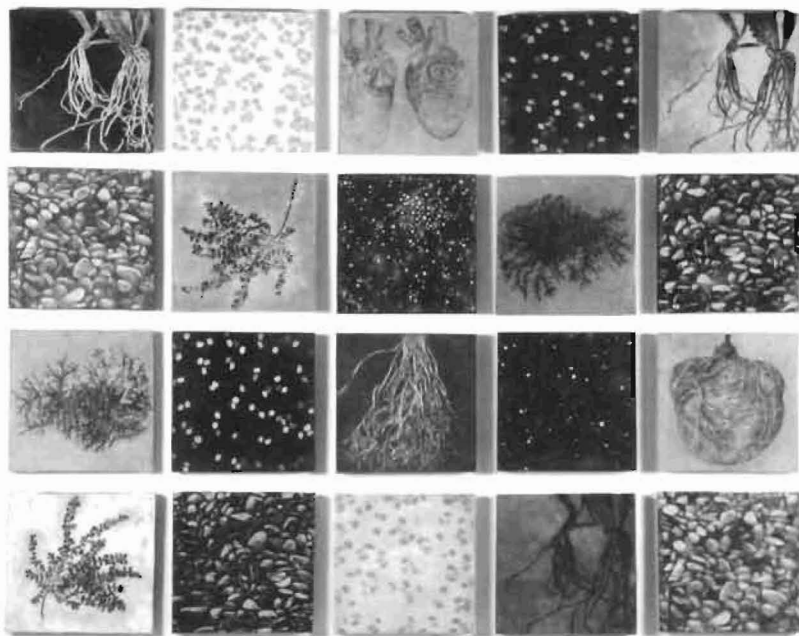


Bishop

J A C Q U E L I N E B I S H O P



MARY JANE  
**PARKER**



Specimen Series, 2004  
Encaustic on Panel  
27" x 34"

**SPECIMENS**

Opening Reception Saturday, March 5th from 6PM to 8PM

March 5th through 26th 2005

ARTHUR ROGIER GALLERY

112 Julia Street | New Orleans, LA 70130 | 504 522 1999 | [www.arkrowl@gallery.com](http://www.arkrowl@gallery.com)

# OPENING RECEPTION

SATURDAY, MARCH 5TH FROM 6PM TO 8PM

MARCH 5TH THROUGH APRIL 30TH, 2005

ARTHUR ROGER

730 Tchoupitoulas | New Orleans, LA 70130 | 504.524.9393

[www.arthurogergallery.com](http://www.arthurogergallery.com)

Also please visit us at 432 Julia Street.

*Ballad of the Green Violin*, 2005  
Oil on Canvas  
48" x 48"

