



New Orleans' 1850 House:

The Pontalba buildings completed the architectural ensemble of the Place d'Armes, which was renamed Jackson Square in 1851 and modeled after the Palais Royale and the Place des Vosges in Paris. Materials from various locations — New England granite, Baltimore pressed bricks, English plate glass, slates and roofing tiles, New Jersey window glass and New York ornamental iron — were used in the buildings' construction. The lacy cast iron galleries began a trend in New Orleans' French Quarter and beyond. All photos by Mark J. Sindler/Louisiana State Museum.



Fine Living In The French Quarter

BY KATIE BURLISON

NEW ORLEANS, LA. — Located in the Lower Pontalba building on Jackson Square in New Orleans' French Quarter, the Louisiana State Museum's 1850 House is an antebellum row house furnished to represent life in mid-Nineteenth Century New Orleans. Micaela Almonester de Pontalba, a wealthy New Orleans Creole whose father was a Spanish colonial official and whose husband was a French nobleman, determined both the form and the name for the two brick

buildings flanking Jackson Square. The buildings were declared a National Historic Landmark in 1974.

Baroness Pontalba first hired noted local architect James Gallier Sr to design the row houses, though she dismissed him before construction was begun and employed Samuel Stewart as the builder. She also convinced authorities to renovate Jackson Square, the Cabildo and the Presbytere, and

church authorities to enlarge St Louis Cathedral. When the buildings were completed in 1851, each contained 16 separate houses on the upper floors and self-contained shops on the ground floors.

During the mid-Nineteenth Century, the first level of the "Upper" and "Lower" Pontalba buildings were rented to dry goods stores, educational establishments, law offices, a bank and railroad company, among others. While businesses continue to occupy the lower floor today, the only townhouse whose upper floors have been preserved to reflect the Nineteenth Century layout is the 1850 House.

As in the 1850s, the second and third floors house a parlor, dining room and three bedrooms, although the rooms' uses could vary, depending on the tenant. The "A" and "P" monograms in the cast iron railings facing the square signify the Almonester and Pontalba families.

The Lower Pontalba building remained in the Pontalba family until the 1920s, when philanthropist William Ratcliffe Irby purchased it.

Upon his death in 1927, Irby bequeathed the building to the Louisiana State Museum. After years of renovations and restoration, the 1850 House opened to the public in 1948.

Because residents of this row house were

ABOVE - Master bedroom. A suite of rosewood and lemonwood furniture, probably from Prudent Mallard's French Quarter warerooms, is the centerpiece of the master bedroom. A duchesse (dressing table) and three-quarter tester bed are shown here. While the furniture was not originally used in the Pontalba buildings, it came from the nearby Royal Street home of Angèle Labatut Puig — whose portrait hangs over the mantel — and her family.



reflects mid-Nineteenth Century prosperity, taste and daily life in New Orleans. Some pieces have a history of Louisiana, while local furniture shops made or sold others. The house comprises several revival styles that 1850s, including rococo, Gothic and classical.

Highlights include a six-piece rosewood and lemonwood bedroom suite in the French taste, made for a Royal Street home and attributed to the warerooms of Prudent Mallard. Also featured are a parlor table, dresser and crib labeled by Irish-born New Orleans manufacturer William McCracken. In the dining room, Senator John Slidell's Paris porcelain and silverware by New Orleans silversmith Anthony Rasch are highlighted by a Cornelius & Baker gasolier. The walls are hung with paintings by French-trained artists Jacques Amans, Jean Joseph Vaudechamp, Aimable Desire Lansot and François Bernard, all of whom came to New Orleans in the early to mid-Nineteenth Century.

For more information,

www.crt.state.la.us/louisiana-state-museum/ or 504-568-6968.

Dining room. A necessity in every mid-Nineteenth Century dining room was the sideboard, which provided a place to display elaborate culinary creations as well as the dishes on which they were served. In New Orleans, "Old Paris" porcelain, often purchased from local retailers, complemented mahogany and rosewood furniture, and brass and gilt bronze light fixtures. Hung over the dining table, a gasolier shed an even, attractive light without taking up room on the table or dripping wax like candles and oil lamps. The table setting features silverware by New Orleans silversmith Anthony Rasch.

Brooklyn Museum Extends 'Killer Heels' To March 1

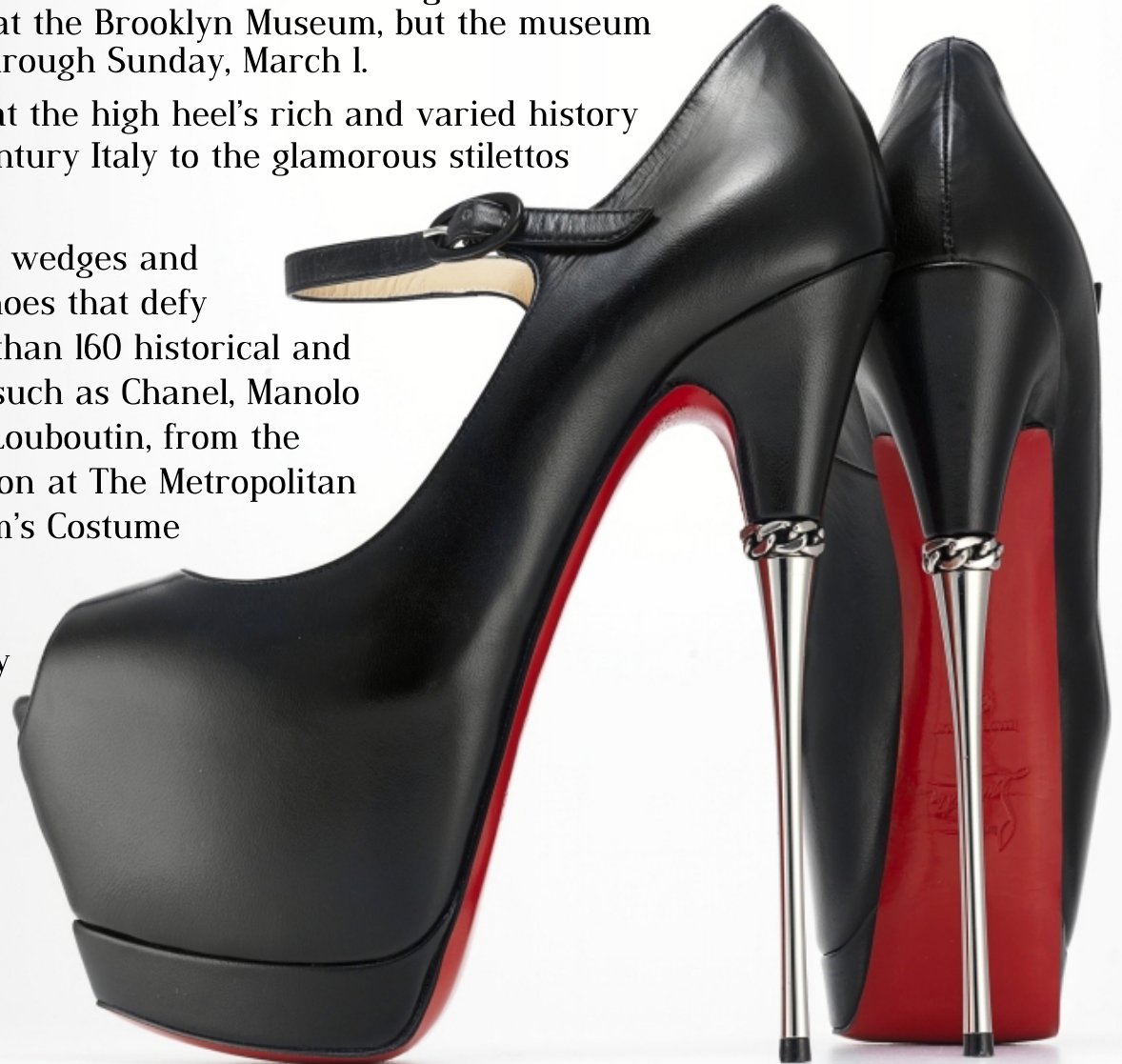
BROOKLYN, N.Y. — The popular exhibition “Killer Heels: The Art of the High-Heeled Shoe” was scheduled to close on February 15 at the Brooklyn Museum, but the museum has announced it will now remain on view through Sunday, March 1.

A provocative exhibition, “Killer Heels” looks at the high heel’s rich and varied history — from the platform chopines of Sixteenth Century Italy to the glamorous stilettos on today’s runways and red carpets.

Deadly sharp stilettos, architecturally inspired wedges and platforms, and a number of artfully crafted shoes that defy categorization are featured among the more than 160 historical and contemporary heels on loan from designers such as Chanel, Manolo Blahnik, Alexander McQueen, and Christian Louboutin, from the renowned Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, from the Metropolitan Museum’s Costume Institute, and from the Bata Shoe Museum.

Presented alongside “Killer Heels” are six specially commissioned short films inspired by high heels. The filmmakers are Ghada Amer and Reza Farkhondeh, Zach Gold, Steven Klein, Nick Knight, Marilyn Minter and Rashaad Newsome.

The Brooklyn Museum is at 200 Eastern Parkway. For information, 718-638-5000 or www.brooklynmuseum.org.



Christian Louboutin, “Printz,” spring/summer 2013. Courtesy, Christian Louboutin. —Jay Zukerkorn photo.

Survey Of Working Artists

NEW YORK CITY – “All / Together / Different,” a survey of current Lower East Side artists steadfastly engaged with the forever-changing and forever-the-same neighborhood, will be on view at the Ernest Rubenstein and Jewish Communal Galleries at the Manny Cantor Center February 12–April 1. Curated by Linda Griggs and Yona Verwer, with work dating from 1982 to 2015, the exhibition brings together nearly 100 Lower East Side artists and arts organizations actively working in the community.

The exhibition, a project of the Educational Alliance Art School at Manny Cantor Center, will open with a reception February 12 from 7 to 9 pm.

On view will be paintings, drawings, photography, sculpture, prints, installation and video from artists aged 29 to 92, including Marguerite

Van Cook, Richard Hambleton, Kim Keever, Marc Kehoe, Kembra Pfahler, Rick Prol, Kiki Smith, Jim Radakovich, James Romberger, David Sandlin, Judith Simonian, Anton Van Dalen, Roger Welch, Hans Witschi and Susannah Coffey, among others.

The exhibition is being conducted on the occasion of the grand reopening of the



Richard Hambleton, “Basquiat Tribute,” 1999, acrylic with gold paint on board, 25 by 25 inches. Courtesy Dorian Grey Gallery, New York City.

Educational Alliance Art School at the Manny Cantor Center following a buildingwide renovation.

The school, which has offered instruction in the visual arts for nearly a century, is now entering a new era with renewed educational offerings, a refined vision for programming and a commitment to serving a great diversity of students.

Throughout the decades, millions of people who have arrived and made a home on the often messy and

tumultuous Lower East Side also found a safe place; an odd and wonderful place where they could be individuals – but they were not alone.

“For artists, the Lower East Side has always been a neighborhood where you could do as you pleased – with your art, with your life. This show pays tribute to the countless artists who have made and continue to make the Lower East Side an epicenter of creativity and of art,” said Emily Aldredge, director of the Educational Alliance Art School.

The Manny Cantor Center is at 197 East Broadway. For information, 646-395-4075 or www.mannynantor.org.



Artists' Response To Civil Rights At The Blanton Feb. 15

AUSTIN, TEXAS — The Blanton Museum of Art at the University of Texas at Austin will present "Witness: Art and Civil Rights in the Sixties," an exhibition of about 100 works by 66 artists that explores how painting, sculpture, drawing, printmaking, and photography not only responded to the political and social turmoil of the era, but also helped influence its direction.

Organized by the Brooklyn Museum in New York, the exhibition will be on view in Austin February 15–May 10. It highlights the wide-ranging aesthetic approaches used to address the struggle for civil rights. Unique to the Blanton's presentation is the inclusion of a rarely-seen portrait of President Lyndon Baines Johnson by Norman Rockwell — a special loan from the LBJ Library and Museum.

"We are thrilled to partner with the Brooklyn Museum to bring this important exhibition to the Blanton," says Blanton Director Simone Wicha. "The signing

Barbara Jones-Hogu, "Nation Time," circa 1970, silkscreen with inks on Japanese paper, 22½ by 30 inches. Brooklyn Museum, gift of R.M. Atwater, Anna Wolfrom Dove, Alice Fiebiger, Joseph Fiebiger, Belle Campbell Harriss and Emma L. Hyde, by exchange, Designated Purchase Fund, Mary Smith Dorward Fund, Dick S. Ramsay Fund and Carll H. de Silver Fund. ©2014 Barbara Jones-Hogu

Edward Kienholz, "It Takes Two to Integrate (Cha, Cha, Cha)," 1961, painted dolls, dried fish and glass in wooden box, 31¼ by 22½ by 7½ inches; collection of David R. Packard and M. Bernadette Castor, Portola Valley, Calif. ©Kienholz. Photo courtesy of L.A. Louver, Venice, Calif.



of the Civil Rights Act of 1964 by President Johnson was a critical landmark in advancing equality within our society. 'Witness' investigates the ways artists of the era responded to the movement by incorporating struggle, anger, power, and identity into their work."

During the dramatic and often violent social and cultural upheaval of the 1960s, many artists aligned themselves with the burgeoning

Civil Rights movement to address the issues of the time in their art and, often, to participate in acts of protest. From this crucible emerged powerful works that were dramatically wide-ranging in aesthetic approach, encompassing abstraction, assemblage, figural work, Minimalism, Pop art, and photography.

Among the works on view will be Jack Whitten's "Birmingham 1964," created in reaction to the famous race riots in that city and using layers of black paint, crushed aluminum foil, and sheer stocking mesh to reveal and obscure a news-paper photograph of the confrontations between protesters and police in Birmingham.

Photographers in the exhibition, such as Richard Avedon, Bruce Davidson, Roy DeCarava, Danny Lyon, Gordon Parks, and Moneta Sleet Jr., captured civil rights events as both documentarians and activists, often influencing public opinion with their images in



An untitled gelatin silver print by Gordon Parks depicts a Harlem, N.Y., scene, 1963, 1815/16 by 137/16 inches. The Museum of Modern Art, New York, gift of the photographer in honor of Edward Steichen, 1993. ©The Gordon Parks Foundation.

newspapers and magazines. Featured works include Danny Lyon's image of Bob Dylan playing guitar before a group of SNCC workers outside their Greenwood, Miss., office and Gordon Parks' images of Muhammad Ali, Eldridge and Kathleen Cleaver, and other public figures.

The museum is at the intersection of Martin Luther King Jr. Boulevard and Congress Avenue. For more information, 512-471-7324 or www.blantonmuseum.org.