



# AMERICAN CERAMIC CIRCLE



## 2017 AMERICAN CERAMIC CIRCLE SYMPOSIUM

# NOMA

**New Orleans, Louisiana**  
**November 2–5, 2017**



## AMERICAN CERAMIC CIRCLE

2017 Symposium

New Orleans Museum of Art

New Orleans, Louisiana

November 2-5, 2017

### Wednesday, November 1, 2017

Arrival: Hampton Inn & Suites Convention Center  
1201 Convention Center Boulevard  
New Orleans, LA 70130

2:00–5:00 pm Group Registration at the Hampton Inn & Suites Convention Center

### Thursday, November 2, 2017

Pre-Symposium Trip (**Pre-Registration Required – Limited to 50 ACC Members**)

The pre-symposium trip opens the door to the French Quarter. Join us for a **WALKING TOUR** as we explore the unique offerings of this famed New Orleans neighborhood. We will visit **The Historic New Orleans Collection** and take a tour of the Williams Residence with curator **Lydia Blackmore**. The **Williams Residence** is a legacy to the vision of THNOC founders, Kemper and Leila Williams. The elegant 1889 home reflects their commitment to New Orleans preservation and antiques collecting, and is thoughtfully interpreted to bring out this 20th century history. We will proceed to the Louisiana State Museum's important architectural gem, **Madame John's Legacy**, a 1788 structure that is one of the best examples of French colonial architecture in North America. Here we will view the exhibition *The Palm, the Pine and the Cypress: Newcomb Pottery of New Orleans* which presents more than 50 ceramics pieces paired with archival photographs documenting the beloved pottery's history through 1940. We will also tour the 19th-century **Gallier House** with chief curator **Katie Burlison**. This home, furnished according to an 1868 inventory, features Rococo Revival luxury. The group will enjoy a reception style lunch (including famous shrimp n' grits) upstairs at the historic **Napoleon House**, which has operated as a restaurant since 1914.

9:00 am Bus departs from the Hampton Inn & Suites Convention Center

9:20 am Bus drops off in the French Quarter (306 Bienville St - Bus Loading Zone)

9:30 am–3:45 pm Walking tour of the French Quarter (Participants will be divided into two groups)

4:00 pm Bus departs from the French Quarter and returns to hotel

### Thursday, November 2, 2017

- 1:00–4:30 pm            Group Registration at the Hampton Inn & Suites Convention Center
- 5:30 pm                 Buses depart from the Hampton Inn & Suites Convention Center. Drops off at French Quarter Bus Loading Zone at 306 Bienville Street
- 6:00 pm                 Opening reception at M.S. Rau Antiques, 630 Royal Street
- 8:00 pm                 Buses depart for Hampton Inn & Suites Convention Center from Bus Loading Zone at 306 Bienville Street
- Dinner on your own\*\*
- \*\*There are many exceptional dining choices in the French Quarter, if you wish to remain in this area rather than return on the bus to the hotel. Cabs and ride share (Uber/Lyft) are available to return you to the hotel after dinner.

### Friday, November 3, 2017

**All lectures will be held in the New Orleans Museum of Art (NOMA), 1 Collins Diboll Circle (City Park).**

- 8:00 am                 Buses depart Hampton Inn & Suites Convention Center for NOMA
- 9:00–9:15 am            Welcome and Opening Remarks, **Ron Fuchs**, ACC Chairman
- 9:15–9:25 am            **Mel Buchanan**, RosaMary Curator of Decorative Arts & Design, New Orleans Museum of Art, New Orleans, Louisiana
- Setting the Scene: A Brief Introduction to NOMA and NOLA*
- 9:30–10:15 am           **D. Ryan Gray**, PhD, RPA, Assistant Professor, Department of Anthropology, University of New Orleans, New Orleans, Louisiana
- Three Hundred Years of New Orleans History in Ceramics*
- 10:15–10:45 am        Coffee Break
- The Emma and Jay Lewis Lectures**
- 10:45–11:20 am        **Lydia Blackmore**, Decorative Arts Curator, The Historic New Orleans Collection, New Orleans, Louisiana
- China Palaces: Ceramics Retailers in Nineteenth-Century New Orleans*
- 11:20 am–12:00 pm     **Brenda Hornsby-Heindl**, Ceramics Department Head, Jeffrey S. Evans & Associates Auctions, Mt. Crawford, Virginia
- Go With the Flow: Kentucky-made Stoneware for the Mississippi River Market*



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- 12:00–1:30 pm Lunch
- 1:30–2:05 pm **Adrienne Spinozzi**, Assistant Research Curator of American Decorative Arts, The American Wing, The Metropolitan Museum of Art, New York, New York  
*Making a Living Making Pottery: The Newcomb Decorator's Dilemma*
- 2:05–2:15 pm **Mel Buchanan**, RosaMary Curator for Decorative Arts & Design, New Orleans Museum of Art, New Orleans, Louisiana  
*Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*
- 2:15–2:25 pm **Lisa Rotondo-McCord**, Deputy Director for Curatorial Affairs, New Orleans Museum of Art, New Orleans, Louisiana  
*Between Past and Future: Japanese Ceramics from the Gitter-Yelen Collection*
- 2:30–3:30 pm **Gallery Tours** with the collectors and curators: *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection* (floor 2) and *Between Past and Future: Japanese Ceramics from the Gitter-Yelen Collection* (floor 3)
- 3:45 pm Buses depart NOMA for Hampton Inn & Suites Convention Center
- 4:30–6:00 pm Collectors' Tea and Silent Book Auction in the Fulton Room at the Hampton Inn & Suites Convention Center  
Dinner on your own

**Saturday, November 4, 2017**

**All lectures will be held at NOMA, 1 Collins Diboll Circle (City Park).**

- 8:00 am Buses depart Hampton Inn & Suites Convention Center for NOMA
- 9:00–9:30 am Annual Meeting
- 9:30–10:00 am **Garth Johnson**, Curator of Ceramics, Arizona State University Ceramics Research Center, Tempe, Arizona
- I'm So Fancy: Contemporary Artists Take On Historical Ceramics*
- 10:10–10:30 am **Linda Sikora**, Studio Potter and Professor of Ceramic Art, Alfred University, Alfred, New York
- An Artist Discusses Her Work*
- 10:30–11:00 am Discussion
- 11:00–11:30 am Coffee Break
- 11:30 am–12:10 pm **Christiaan Jörg**, Independent Scholar and Academic Supervisor, The Dresden Porcelain Project, Haren, The Netherlands
- The Dresden Porcelain Project: Cataloguing a Royal Collection of Asian Export Porcelain*
- 12:15–2:00 pm Lunch and Time in the NOMA Galleries
- 2:00–2:40 pm **Robert Hunter**, Editor, *Ceramics in America*, Yorktown, Virginia
- Anglo-American Ceramics as Social Medium – 1600 to the Present*
- 2:45–3:30 pm **Amanda Lange**, Curatorial Department Director and Curator of Historic Interiors, Historic Deerfield, Inc., Deerfield, Massachusetts
- Presentation is Everything: British Creamware for the Dining Table*
- 3:45 pm Buses depart NOMA for Hampton Inn & Suites Convention Center
- 5:30 pm Buses depart Hampton Inn & Suites for Ralph's on the Park, 900 City Park Avenue
- 6:00–9:00 pm Celebratory Reception and Dinner at Ralph's on the Park
- 9:00 pm Buses depart Ralph's on the Park for Hampton Inn & Suites Convention Center



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**Sunday, November 5, 2017**

**Post-Symposium Trip (Pre-Registration Required – Limited to 40 ACC Members)**

*We will enjoy a behind-the-scenes close-looking session at the **New Orleans Museum of Art** off-site storage facility, including exploring Paris Porcelain with **Bob Doares**, Asian Export porcelain with **Ron Fuchs**, and assorted ceramics including exception American Art Pottery, Palisseyware and Beleek. Visit followed by a decadent 3-course traditional "Jazz Brunch" at New Orleans' famous, **The Commander's Palace** in the Garden District. Commander's Palace has been a New Orleans landmark since 1893.*

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|---------------|--|
| 9:00 am       | Bus departs Hampton Inn & Suites Convention Center                 |
| 9:30–11:30 am | Close-looking session at the <b>NOMA Off-Site Storage Facility</b> |
| 12:00–2:30 pm | Jazz Brunch at <b>Commander's Palace Restaurant</b>                |
| 3:00 pm       | Bus departs for Hampton Inn & Suites Convention Center             |

## Lecture Descriptions & Speaker Biographies

### MEL BUCHANAN

#### *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*

In the 20th-century American studio ceramics movement, remarkably creative American potters evolved clay into an expressive art form, free from the confines of function or industrial production. *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection* showcases the collection of NOMA director emeritus John Bullard, a promised gift to the New Orleans Museum of Art. The exhibition and catalog chart the major figures in handmade, studio pottery from 1940 to the end of the 20th century. During this era's revolution in clay, potters and teachers like Peter Voulkos and Marguerite Wildenhain elevated ceramics from a medium of decorative, functional vessels, to one compatible with expressive fine arts. With a strong network of education, experiments in innovative techniques, and myriad creative voices taking to individual clay production, American studio potters redefined ceramic's potential as a potent, expressive medium.

#### **Biography**

Mel Buchanan is the RosaMary Curator of Decorative Arts & Design at the New Orleans Museum of Art. At NOMA, Mel is charged with the ongoing reinstallation of the museum's large decorative arts collection. During her time at NOMA she has curated several original exhibitions including *A Louisiana Parlor: Antebellum Taste & Context* (2015), *Automaton Musical Clock: A Mechanical Marvel* (2017), *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection* (2017), and will in December 2017 open *Bror Anders Wikstrom: Bringing Fantasy to Carnival* (2017). Before moving to the south, Buchanan worked with the decorative arts collections at The RISD Museum and at the Milwaukee Art Museum. Mel Buchanan earned a BA from Yale University (2002) and a MA from the Winterthur Program in American Material Culture (2005).

### D. RYAN GRAY

#### *Three Hundred Years of New Orleans History in Ceramics*

As New Orleans marks its tricentennial in 2018, there will be considerable discussion of the city's history and how it is preserved and memorialized. Ceramics present another method of examining that history. These commonplace artifacts, many of them recovered from archaeological excavations undertaken over the past 5 decades, tell a story of New Orleans from its underside: a neglected colonial experiment that came to epitomize the luxury and the violence of a society built on enslaved labor, a place where sexuality and racial ambiguity was



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commercialized and celebrated, and a city whose disorderly margins allowed for the birth of a special blend of cultures.

### **Biography**

D. Ryan Gray is an Assistant Professor in the Department of Anthropology at the University of New Orleans, specializing in urban historical archaeology. He received his BA in Archaeology from Columbia University in 1996, after which he worked for New Orleans-based cultural resource management firm Earth Search, Inc. He received both his MA and PhD in Anthropology from the University of Chicago. His research spans many topics, from the spiritual churches of New Orleans to Storyville, its red light district. He leads an archaeological field school with UNO students every summer, most recently one in Austria to excavate the site of an American aircraft crash from World War II.

### **LYDIA BLACKMORE**

#### ***China Palaces: Ceramics Retailers in Nineteenth-Century New Orleans***

There were many direct importers and dealers in French porcelain, English earthenware, and common crockery in nineteenth-century New Orleans. Some of the earliest shops on Canal Street were dedicated to ceramics, serving as agents for English potteries. Similar businesses in the French Quarter imported fine French porcelain to the Creole city. By the end of the century, large “China Palaces” offered a wide variety of “fancy and plain” ceramics to meet shopper’s demands at any price point. In this lecture, Lydia Blackmore will show objects and advertisements documenting the history of ceramics retailers in the Crescent City.

### **Biography**

Lydia Blackmore has been the decorative arts curator at The Historic New Orleans Collection since 2014. She earned an MA and a certificate in museum studies from the Winterthur Program in American Material Culture at the University of Delaware; she also holds a degree in history from the College of William and Mary. She has worked as a curator, researcher, and cataloger for private collectors and at institutions such as the Smithsonian’s National Museum of American History, the US Supreme Court, and the Colonial Williamsburg Foundation. Her most recent exhibition was *Goods of Every Description: Shopping in New Orleans, 1825-1925*.



## **BRENDA HORNSBY-HEINDL**

### ***Go With the Flow: Kentucky-made Stoneware for the Mississippi River Market***

This lecture posits that Kentucky stoneware made in the second quarter of the 19th century marked with merchant's names along the Mississippi River and in New Orleans defies the concept of localized production. Focusing largely on Maysville, Kentucky, along the Ohio River and analyzing the connections potters made in cities along the Mississippi River, Hornsby-Heindl will explore the background of some of Kentucky's earliest stoneware production and their efforts to capture a willing market by shipping goods down river to cities like New Orleans.

### **Biography**

Brenda Hornsby-Heindl is the Head of the Ceramics Department at Jeffrey S. Evans & Associates Auctions in Virginia. She is a graduate of the Winterthur Program in American Material Culture and an alumna of Berea College in Kentucky. Her prior work includes the Museum of Early Southern Decorative Arts, and the Ceramics and Glass Department at Colonial Williamsburg. She also lectures and presents workshops on historic ceramics, kilns, and pottery production. As a production potter, she built a wood-firing, salt-glaze kiln in 2012, and uses her studio, Liberty Stoneware, as an outlet for historic ceramics research.

## **ADRIENNE SPINOZZI**

### ***Making a Living Making Pottery: The Newcomb Decorator's Dilemma***

While the art pottery movement of the late 19th and early 20th centuries provided new opportunities for women, the economic realities were not always promising. This talk explores the professional challenges and decisions confronted by two of Newcomb Pottery's most talented and successful decorators, providing insight into the culture of the pottery program at Newcomb, and a greater understanding of the complexities faced by many women art pottery decorators.

### **Biography**

Adrienne Spinozzi is an Assistant Research Curator of American Decorative Arts, The American Wing, at The Metropolitan Museum of Art, where she specializes in 19th and 20th-century decorative arts. Recent projects include co-curating *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection* at the Stickley Museum at Craftsman Farms (2016), and contributing to *Carl Walters and Woodstock Ceramic Arts* at the Samuel Dorsky Museum of Art, SUNY New Paltz, NY (2017). She is currently coauthoring a forthcoming publication on the Robert A. Ellison Jr. Collection of American Art Pottery (fall 2018), as well as organizing an exhibition of 19th-century stoneware from Edgefield, South Carolina. Adrienne is the Vice President of the American Ceramic Circle and co-editor of the organization's Newsletter.



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### LISA ROTONDO-MCCORD

#### *Between Past and Future: Japanese Ceramics from the Gitter-Yelen Collection*

NOMA's exhibition *Between Past and Future: Japanese Ceramics from the Gitter-Yelen Collection* showcases selected works by masters of modern and contemporary ceramics. Drawn from the collection of Dr. Kurt Gitter and Alice Yelen and guest-curated by noted Japanese-art scholar Joe Earle, the exhibition will be presented in five sections: Inspired by Ancient Kilns; Hewn from the Earth, Inspired by Nature; Masters of Porcelain; Embracing the Avant Garde; and A Love of Decoration. Three historic pots are also included in the presentation, illustrating the chronological range of the Gitter-Yelen collection as well as providing a visual touchpoint for viewers to better understand the traditions referenced by modern and contemporary artists. Among the noted ceramists whose works are included in the exhibition are: Ry ichi Kakurezaki Machiko Ogawa, Yo Akiyama, Jun Nishida, Sueharu Fukami, Shinobu Kawase, Osamu Suzuki Kazuo Takiguchi and Kenji Miyashta.

#### **Biography**

Lisa Rotondo-McCord is the Deputy Director for Curatorial Affairs at the New Orleans Museum of Art and has served as NOMA's Curator of Asian Art since 1994. Educated at Wesleyan University and Yale University, her graduate research focused on twentieth-century Chinese painting. While at NOMA, she has implemented thematic installations of the permanent collection of Asian art, as well as spear-headed the systematic reinstallation of the museum's permanent collection. Rotondo-McCord has organized numerous traveling exhibitions including *Heaven and Earth Seen Within: Chinese Song Ceramics from the Barron Collection* (2000), *5,000 Years of Chinese Art* (2004), *The Elegant Image: Hindu, Buddhist and Jain Bronzes* (2011), and *Between Past and Present: Japanese Ceramics from the Gitter-Yelen Collection* (2017).

## **GARTH JOHNSON**

### ***I'm So Fancy: Contemporary Artists Take On Historical Ceramics***

A cadre of ceramic artists, including Ryan Kelly, Jessica Putnam-Phillips, Michelle Erickson, Jeremy Brooks and others reference historical ceramics in their artwork. For these artists, historical ceramics are a wellspring of inspiration, but oftentimes a vessel for subversive content. This lecture illuminates how contemporary artists are employing ceramics as the medium for expressing their new ideas.

### **Biography**

Writer, curator and educator Garth Johnson is curator of ceramics at the ASU Art Museum in Tempe, Arizona, where he oversees their world-renowned collection. Before moving to Tempe, Garth served as the Curator of Artistic Programs at The Clay Studio in Philadelphia and spent seven years as a Professor at College of the Redwoods in Eureka, California. Johnson is known for his irreverent wit, which can be explored through his weblog, [www.extremecraft.com](http://www.extremecraft.com). He is a self-described craft activist who explores craft's influence and relevance in the 21st century. He has also exhibited his work and published his writing nationally and internationally.

## **CHRISTIAAN JÖRG**

### ***The Dresden Porcelain Project: Cataloguing a Royal Collection of Asian Export Porcelain***

Augustus the Strong, Elector of Saxony (1670-1733) is known for his maniacal art collecting, in particular of Chinese and Japanese export porcelain. The remains of his porcelain collection, about 8,500 pieces, are kept in the Zwinger palace in Dresden, Germany. They form not only the largest extant collection from the early 18th century, but also are of great historical importance because they are inscribed with a contemporary inventory number (formerly called "Johanneum mark"). These numbers are also registered in inventory books, carefully kept by Augustus' secretaries. This documentation makes this collection unique in the world. At present, a cataloguing project is on its way to produce a modern, digital catalogue in English of each and every piece. Christiaan Jörg, academic supervisor, will present the latest discoveries of his international team of cataloguers.

### **Biography**

Christiaan J.A. Jörg studied art history at Leiden University, earning a PhD in Oriental export porcelain in 1979. For twenty-five years Jörg was the keeper and head of research at the



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Groninger Museum, Groningen, the Netherlands. From 1997 to 2009 he was professor at Leiden University, teaching East-West Interactions in Decorative Arts. Jörg made several major exhibitions and has lectured widely in Europe, the Far East and the United States. He published over 85 books, catalogues and articles on Asian export porcelain and Japanese export lacquer. In 2012 Dr. Jörg was appointed Knight in the Order of Oranje-Nassau. Presently Dr. Jörg is academic supervisor of the Dresden Porcelain Project, which aims to produce a complete catalogue of the Asian porcelains in the former collection of Augustus the Strong.

### **ROBERT HUNTER**

#### ***Anglo-American Ceramics as Social Medium - 1600 to the Present***

Long before the age of Facebook, Instagram, and Twitter, household ceramics carried messages of religious inspiration, political engagement, historical commemoration, social mores, and personal sentiments. With the advent of mass production, these messages could quickly appear on tea tables, in dining rooms, and tavern barrooms throughout the Anglo-American world. This beautifully illustrated lecture will review some of the most significant ceramic campaigns of the historic period including those in support of the American Revolution, the Abolitionist Movement, and the Temperance Movement. Of special note will be a look at the short-lived career (w. 1858-1868) of celebrated New Orleans china painter Rudolph Lux who recorded a number of prominent Civil War military figures for posterity.

#### **Biography**

Robert Hunter has nearly forty years of professional experience in prehistoric and historical archaeology. He has a MA in Anthropology from the College of William and Mary. Since 2001, he has been editor of the annual journal, *Ceramics in America*, published by the Chipstone Foundation of Milwaukee, Wisconsin. Mr. Hunter lectures widely and participates in the New York Ceramics Fair in January each year. He has written for numerous ceramic publications including *The Magazine ANTIQUES*, *The Catalogue of Antiques & Fine Art*, *New England Antiques Journal*, *Early American Life*, *Ceramic Review*, *Studio Potter*, *Ceramics: Art and Perception*, *Pottery Making Illustrated*, *Kerameiki Techni*, and the *Journal of Archaeological Science*. He is an elected Fellow of the Society of Antiquaries of London, a board member of the American Ceramic Circle, and on the advisory board of the online ceramic publication, CFile.

## **LINDA SIKORA**

### ***An Artist Discusses Her Work***

Internationally regarded potter and Alfred University professor Linda Sikora will speak about her studio practice. Her timeless teapots and vessels are inspired by traditional European porcelain, but engage with freer sensibility and the artist's philosophical approach to ceramics. "I am interested in pottery form for its familiarity and congeniality; its ability to disappear into private/personal activities and places. But, this is only one aspect of the work which, through its intelligence of color, form and stance can also excite/awaken attention and thereby reflect back to the viewers their own imagination."

### **Biography**

Linda Sikora resides with her family near Alfred, New York where she has a studio practice and is a Professor of Ceramic Art at Alfred University. An academic study in visual art (BA) and a ceramic-based apprenticeship in British Columbia were the foundation of her training, which continued at Nova Scotia College of Art and Design University (BFA) and University of Minnesota–Minneapolis (MFA). Sikora's authored articles are printed in *Studio Potter*, *Ceramic Review* and online at *Interpreting Ceramics*. Residencies include: Archie Bray Foundation; Chunkang College of Cultural Industry, Korea; Tainan National College of The Arts, Taiwan; Clay Edge, Australia. Public collections with Linda Sikora's artwork include: Art Gallery of Nova Scotia, Racine Art Museum, Schein-Joseph International Museum of Ceramic Art, LA County Museum of Art, Minneapolis Institute of Arts, Everson Museum, Huntington Museum of Art, and Fuller Craft Museum.

## **AMANDA LANGE**

### ***Presentation is Everything: British Creamware for the Dining Table***

By the 18th century Britain and her American colonies adopted new dining practices, specialized equipment, and sophisticated cooking techniques. Around 1700 dining à la française (which stipulated that the meal be divided into courses, usually two or more) made its appearance in affluent households. This type of dining proved visually exciting as diners could view an offering of elaborately decorated and symmetrically displayed dishes. Dinner and dessert services grew in numbers and complexity as potters developed forms to hold and display new foods. Perfected by Josiah Wedgwood in the 1760s, light-colored and affordable creamware was well positioned to fulfill the emerging middle-class demand for stylish and well-designed dinner and dessert wares. In addition to the objects themselves, this lecture will make use of period pattern books, cooking manuals, designs for table settings, and prints and paintings.



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Amanda Lange holds a master's degree in Early American Culture from the Winterthur Program at the University of Delaware. Ms. Lange was previously an assistant curator at the Winterthur Museum, and taught ceramics and glass courses for the History of Design and Decorative Arts master's program at the Cooper-Hewitt, National Design Museum. Since 1994, she has overseen the ceramics, glass, and metals collections at Historic Deerfield. Ms. Lange has written two catalogues focusing on the museum's collections: *Delftware at Historic Deerfield* (2001) and *Chinese Export Art at Historic Deerfield* (2005). She is currently at work on a catalogue of the museum's British ceramics collection.



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**HOTEL INFORMATION**

**Hampton Inn & Suites Convention Center**

**1201 Convention Center Boulevard**

**New Orleans, LA 70130**

**1-800-292-0653**

**<http://www.neworleanshamptoninns.com/hampton-inn-convention-center>**

**Group Code: ACC**

The ACC has negotiated a discounted rate of \$229.00 for the nights of Wednesday, November 1 – Sunday, November 5. If you wish to come earlier or stay later this rate will not apply. If your trip extends beyond those dates we recommend you make your reservations by phone rather than online.

When booking please use the group code **ACC** to receive the discounted rate. If you book online please be sure to choose the Convention Center Hampton Inn from the New Orleans Hampton Inn group. There are several New Orleans locations listed on one website.

Reservations must be made by **October 15<sup>th</sup>** in order to receive the Symposium rate. Reservation requests received after the cut-off date will be based on availability at the hotel's prevailing rates. Reservations may be cancelled up to 72 hours prior to the date of arrival.

Check in time is 3:00 pm and check out time is 11:00. Complimentary breakfast is available in the hotel lobby from 6:00 am until 10:00 am every day.

**Parking at the Hotel:**

Valet parking at a rate of \$39 plus tax per night is the only parking available at the hotel. Guests using a GPS system for directions to the hotel should use the following address: 320 Gaiennie St., New Orleans, LA 70130.

## TRANSPORTATION INFORMATION

### **Louis Armstrong New Orleans International Airport**

The airport is located approximately sixteen miles and thirty minutes from the Symposium hotel.

) **Taxicabs:**

Taxicab booths are located on the first level of the Terminal outside of Baggage Claim Belts 1 and 14. Passengers must wait in line at one of these booths for taxi service.

Taxi rides cost \$36.00 from the airport to the Central Business District (CBD) or French Quarter (west of Elysian Fields) for up to two (2) passengers. For three (3) or more passengers, the fare will be \$15.00 per passenger. Taxis are required to accept credit card payments.

) **Uber/Lyft:**

Both Uber and Lyft are available at the airport for a flat rate of \$36.00. There is a designated quick parking area in the Ground Transportation garage for Uber and Lyft.

) **Airport Shuttle:**

Shuttle service is available from the airport to hotels and various other locations in New Orleans for \$24.00 (per person, one-way) or \$44.00 (per person, round-trip). These fares include three (3) bags per person. Additional baggage may be subject to additional fees. Passengers can purchase tickets at the Airport at Airport Shuttle ticket booths located on the first level throughout the Baggage Claim area.

Airport Shuttle offers group rates. Large groups of fifty (50) or more people should call 1-866-596-2699 for reservations. Those needing Wheelchair-Accessible Service should also call 1-866-596-2699 for assistance. Please visit [www.airportshuttleneworleans.com](http://www.airportshuttleneworleans.com) for more information.

### **Public Transportation to and from the New Orleans Museum of Art (NOMA)**

*Bus transportation between the hotel and the museum will be provided during the symposium.*

### **NOMA – 1 Collins Diboll Circle (City Park), New Orleans, LA 70124**

You can arrive at NOMA by car, taxi, Uber/Lyft or public transportation including the Canal Streetcar. Ample free parking is available in front of NOMA.

**Taxi:** It will take about 15 minutes to arrive at NOMA by cab from downtown New Orleans/French Quarter and costs around \$20. Ask the cabbie to take you to the New Orleans Museum of Art in City Park.

**Canal Streetcar:** From Canal Street on the Mississippi Riverfront, hop on the red streetcars that say CITY PARK, where you will arrive at the foot of Lelong Drive, just steps away from NOMA. One-way fares are \$1.25 each and must be paid with exact change when you board. The ride can take about 45 minutes.