

Paul Sierra: A Cultural Corridor

Curatorial Department Report and Evaluation of the Exhibition

I would like to begin my report by asserting that despite many obstacles, I feel the final product of the *Paul Sierra: A Cultural Corridor* was a great success! In this report I will define my feelings in regards to the production of the exhibition.

Budget- The status of the budget was forever changing. I am in great support of working with a set budget which only changes slightly (if ever). The budget was in constant flux due to the lack of funding TLM had at the time. Yet, this was a constant area of stress and my recommendation is to develop and/or establish the funding for the exhibition ahead of time- if this is at all possible.

Research- This early phase in the development of the exhibition was an area of strength. Paul was very cooperative in sending us much research and printed materials regarding his work.

Loaning of the Art- Again, we are fortunate in the artist's assistance in this area. He covered the cost of the transportation of the paintings from Chicago and organized the transportation to TLM. The work by Registrar, Young Kim in regards to the handling of the art, the Condition Reports, storage needs and assistance in assessing and borrowing Nick Cage's, Cheech Marin's and the Robert Berman Gallery Collections was always of exceptional quality. This assistance was invaluable to the exhibition and I thank Young for all of his work.

Development of Educational Programming- Alyce Quinonez-Rodriguez was extremely helpful in developing field trips and educational programming to fit the needs of the exhibition. As we know, the planned educational related activities fit perfectly within Los Angeles Unified School District curriculum. Alyce did an excellent job of creating these projects/events. The unfortunate circumstance is that we are awaiting 100% of completion of the building before the majority of these activities take place. However, this is a situation outside of the Curatorial Department and its abilities.

PR- Tess Hernandez accomplished for the museum- PR on a level I have never seen this museum have before. PR was distributed on various television stations, newspapers and magazines. Thank you Tess for this work! My concerns regarding PR are the following:

1. next time enough funds be allocated as to cover PR costs
2. PR Packets be distributes

3. Funding be available to purchase ads in art related magazines ex. Art Forum etc.
4. PR in LA Weekly
5. more PR in local newspapers, PR plugs on radio stations

This is an area of great need. The PR Tess organized was tremendous. Most of the items listed above are those which we can take into greater consideration in the future, once more funding is available.

Education Room- This is one of the areas Margarita gave assistance. The design and display of the 3 display cases (borrowed from the Skirball Museum) fits wonderfully for the exhibition's purposes. As we all know, if funds were available we would also have improved the technical/multi-media aspect of this room. I also have suggestions for design and education related materials for an Education Gallery- for future exhibitions. Of course, a budget will need to be developed and implemented for these purposes. The budget was a big concern in the development of this room. The incorporation of the video was a success. However the video was intended to be shorter in length and adapted for children. We are still awaiting this video. Lastly, I am interested to use the assistance of an editor in the future. The descriptive labels needed editing. This was an area of production we had not planned on.

Printed Materials/Multi-Media- The quality of the printed brochures, PR related packets and artist video was excellent. The exhibition catalog is late and we are anticipating its arrival by the end of the week. I am interested to hear Jordon's recommendations for the production of these materials (for the future) and how such delays can be prevented with our future exhibitions.

Labels- The development of the Title Signage, Didactic Panels and labels was completed by the Curatorial Dept. I am satisfied with the content of the labels. For future exhibitions I also hope to incorporate more descriptive labels. We will do this as time and budget allow. The production, quality and installation of the labels by Victor van-genderan Studios was excellent. I am interested to work with them in the future. With more funding I am also excited about working with them to create more elaborate and creative designs in our Title Signage.

Installation- The use of Exhibition Designer/Preparator Robert Espinoza was very beneficial to the exhibition. As we can all see, the preparation of the walls, the construction of the temporary walls and podiums was of superior quality. I feel strongly that all upcoming exhibitions should incorporate an experienced preparator at least for the preparation and installation of the exhibition.

Dealing with the phases of completion with the construction of the building was a task which is unusual for Curator's to work with. This was a unique and unusual

duty I had to do. It was a difficult and tense situation and hopefully this will not occur with TLM's Curator's in the future.

Overall, as Curator of the exhibition I am very thankful and appreciative of all of the staff's assistance with this exhibition. The exhibition not only incorporated the display of Paul's work but also the nearing completion of the building and the museum's new role within Los Angeles and nationally. I think overall we did great work!