

Al Kennedy

I mean, I really see the Ashé collection as being tremendously important because it is this record and it is a - it is a very good record of the arts in New Orleans, of everything built around the mission of the Carol and Doug had in starting this - to give African-American artists and other culture-warriors the ability to create and to disseminate and to interpret. And I see that this is when I look at all of the artists who have flowed through this building and the grants and the countless ways that Carol has found ways to help artists, has - has come up with plans. You know, I was always amazed that on some of the records I found right after we had it all had to leave, you know, right after Katrina or before, that within days of the devastation of the city, Carol was in Baton Rouge and they were making plans for the artists. They were trying to get grants. They were trying to find ways. Now we're seeing artists' grants talked about in a more normal way today, but loss of income and others were not even talked about at that time. At the same time, she was at the same time, she was organizing with companies to have a mattress giveaway in New Orleans to give people furniture who didn't have it, that was operating out of Ashé. And those are key things for a community to have, and to have a record of that is even better.