We could have rallied a few hundred kids in the Presney camp. We could have had the Elvis Presley fan club taking apart Clough Hall at Rhodes College. But we didn't. We didn't have Elvis in his underwear, and we sure had some over our throats. ‘Worms’ is a relative term. Shooting or even worse—transplantation or autopsies—would be the terms used by the Presney camp. Let’s see what else did we have this year—seven out of forty-three black velvet works that addressed the Elvis myth. The Behavior Man painting you can see here. But what you may not deduce is that this Elvis looked like a hunk of meat the artist, who incidentally is a non-himself Peggy Party.

Donna Sledge’s multipede Elvis was a hit, bg, having the coveted: ‘Elvis Presley’s Choice Award’ for Elvis’ White Line. Sledge was overdue for this kind of recognition. Her name sounds familiar and yet you just can’t place the artist, that’s because she is one of two teachers whose students surprise and delight us each year with their marvelous creations for our fair theme, i.e., “The Presley Brothers, Shoe Fete-ish, Hair Ball. This time the line. Her own gallery teased her in the summer months. The music this year was a special touch.

We had a strolling accordion player, Bob Westbrook, who as it turned out, was a former student at Elmore Park Middle School can you get? We'd like to thank our curator Ellen Armour, Terry Balton (“Most houses Believably” award for her Spam Soup), Carol Davidson, Nancy Hall (“Most Professional Ingredients” award for her Wild Oat sampling).

Katie McCullar (“What Else would Elvis don?” for his Wild Oat sampling).

Bonnie Black, Peter Bowman, Bob Barker, Hug-Habity, Christine Croley, Wayne Edge, Don Driscoll, Ben Feld, Jane Flawn, Shulda Gordon, Pobert Herbert, Diane Huffman, Thomas Ivy, John Lash, Annelle Mahon, Betty Leigh Hutcheson, John Weeden, Polly McCann, John Ivy, Rene Paul McCarthy, Mary Stubbs, Agnes Stark, and your artists did a wonderful job. We thank you.

The International Color Project was organized and managed by Barbara Andrews, chair; John Ivy, vice-chair; Leslie Luebbers, treasurer; Rene Paul McCarthy, John Weeden.

The International Color Project was organized and managed by Barbara Andrews, chair; John Ivy, vice-chair; Leslie Luebbers, treasurer; Rene Paul McCarthy, John Weeden.

The Art Museum At Rhodes College. The music this year was a special touch.

We had a strolling accordion player, Bob Westbrook, who as it turned out, was a former student at Elmore Park Middle School can you get? We'd like to thank our curator Ellen Armour, Terry Balton (“Most houses Believably” award for her Spam Soup), Carol Davidson, Nancy Hall (“Most Professional Ingredients” award for her Wild Oat sampling).

Katie McCullar (“What Else would Elvis don?” for his Wild Oat sampling).
Ten years—what a milestone! It’s not The Millennium, but a decade of regular operation is a notable achievement for any nonprofit arts organization in this region whose sustained support is a fragile proposition. Administratively, Number: has had its ups and downs, but two of its highlights, the X marks the spot Committee and the birthday event, its bicentennial, have provided organizational support—fundraising, design, bulk-mail implementation, communications with artists and committee members, coordination of community and student participation. The Art Museum and Number: have also pursued their individual roles in the project: the Art Museum’s group exhibition of participating artists, related work and/or documentation of their projects, and Number:’s special issue with documentation and critical articles about the projects by contributing writers and photographers. Copies of the issue, Number: 33, are available at all installation sites, the Art Museum, bookstore, gallery, and art supply stores. An expanded edition with additional full-color documentation of the projects will be available online. (Online target date is December 15.)

The exhibition x marks the spot is staged as a focal point for the project. Each unit (for project team) is represented by a work related to the site installation and together these give a sense of the range of considerations in x marks the spot.

The exhibition also provides a point of contact to the pieces in the community which, precisely because they are unexpected, derive from their unaccustomed presence the power to generate in viewers a renewed awareness of the fabric, ambiance, or meaning of a place. The museum, on the other hand, is an environment in which, by the simple fact of being displayed, it is, first and foremost, considered as an art object and understood in relation to other museum-sanctioned objects. The works in the exhibition, organized or architectural ornaments meant to identify and embellish significant civic buildings in three neighborhoods; public bathrooms; a well-used mall parking lot; multiple outdoor sites for normally indoor exhibit arrangements; and inappropriate sites for distribution of printed statements about societal fears.

As with all exhibitions, Number: requests the cooperation of artists and clients in the encouragement and sustenance of art in the community. Because it is a product of the art community, Number: takes as a mandate to encourage art historians, for example, active in the visual arts.

Because it is a product of the art community, Number: has had an episode or two of tiptoeing at the precipice, but tenth birthdays are for ice cream and cake and packages filled with balloons, and special effects like x's and o's. As for the exhibit, the works will be available online. (Online target date is December 15.)

The x marks the spot exhibition serves as a focal point for the project. Each unit (for project team) is represented by a work related to the site installation and together these give a sense of the range of considerations in x marks the spot.

The exhibition also provides a point of contact to the pieces in the community which, precisely because they are unexpected, derive from their unaccustomed presence the power to generate in viewers a renewed awareness of the fabric, ambiance, or meaning of a place. The museum, on the other hand, is an environment in which, by the simple fact of being displayed, it is, first and foremost, considered as an art object and understood in relation to other museum-sanctioned objects. The works in the exhibition, organized or architectural ornaments meant to identify and embellish significant civic buildings in three neighborhoods; public bathrooms; a well-used mall parking lot; multiple outdoor sites for normally indoor exhibit arrangements; and inappropriate sites for distribution of printed statements about societal fears.

As with all exhibitions, Number: requests the cooperation of artists and clients in the encouragement and sustenance of art in the community. Because it is a product of the art community, Number: has had an episode or two of tiptoeing at the precipice, but tenth birthdays are for ice cream and cake and packages filled with balloons, and special effects like x's and o's. As for the exhibit, the works will be available online. (Online target date is December 15.)
Wendy Lemen Bredehoft, Wheatland, Wyoming
and Ellen Tabler Lemen, Ottawa, Ontario
Fear Unconfronted Rules

Covenant Presbyterian Church
7288 East Shelby Drive
Memphis and Shelby County Libraries: (bookmarks)
Bartlett Branch
6382 Stage Road
Cordova Branch
1017 N. Sanga Road
Frayser Branch
3712 Argonne
Parkway Village Branch
6855 Knight Arnold
South Branch
185 E. Norwood
Vista Branch
Northwest Branch
2097 Madison Avenue
Memphis Pizza Cafe (Overton Square) 2097 Madison Avenue
Memphis Pizza Cafe (East) 5061 Park Avenue
Boscos Pizza Kitchen and Brewery
Saddle Creek Center, Germantown
Le Montagne Natural Food Restaurant 3550 Park Avenue
Coleman Collex, Memphis, Tennessee
Motion Detector
Memphis Convention Visitors Bureau
Sara Good, Memphis, Tennessee
They Come and They Go
between Theatre and Music Buildings
The University of Memphis
Ten Jones, Memphis, Tennessee
and Greely Myatt, Memphis, Tennessee
Chapel Health Center
Arcade Restaurant
Mary Judging Bailey, Nashville, Tennessee
Bubble Light
Mid South Cotton Growers Building
La Meyer, Memphis, Tennessee
Blue Pearl
Center for Southern Folklore
Mark A. Miller, Baltimore, Maryland
The Holy Hoop Project
Chee Memphis Place
Memphis Professional Building
Victory Bank Building
John Salvest, Jonesboro, Arkansas
Quarriers of Books
Neal McWherter Library
K. Schmiedendorf, Sarat Lake, Texas
Refuge/Wax
Promo Hotel Corporation
Historic Wrenswood Cemetery
Schering-Rough HealthCare Products
The Park Lane Apartments
Communication and Fine Arts Building
Peter Smerdel, Providence, Rhode Island
European Museum
Carnoustie at Folly Woods

Mary Lucking-Reiley, Nashville, Tennessee
Bubble Light
(mid-visible evenings, during the first hour of darkness)
44 S. Front Street (sited on Monroe side of building)
Mid-South Cotton Growers Building
44 S. Front Street (sited on Monroe side of building)
Promus Hotel Corporation 755 Crossover Lane
Promo Hotel Corporation
7935 Crossover lane
824 S. Dudley, “This Man’s Land on the Grand Tour”
3030 Jackson Avenue
2121 Poplar Avenue
Schering-Rough HealthCare Products
3750 Norwood, The University of Memphis
Lawrence M. Smoak, Memphis, Tennessee
Hugs and Kisses
(soap dispensers in bathrooms)
Coleman Collex, Memphis, Tennessee
Motion Detector
Memphis Convention Visitors Bureau
Sara Good, Memphis, Tennessee
They Come and They Go
between Theatre and Music Buildings
The University of Memphis
Ten Jones, Memphis, Tennessee
and Greely Myatt, Memphis, Tennessee
Chapel Health Center
Arcade Restaurant
Mary Judging Bailey, Nashville, Tennessee
Bubble Light
Mid South Cotton Growers Building
La Meyer, Memphis, Tennessee
Blue Pearl
Center for Southern Folklore
Mark A. Miller, Baltimore, Maryland
The Holy Hoop Project
Chee Memphis Place
Memphis Professional Building
Victory Bank Building
John Salvest, Jonesboro, Arkansas
Quarriers of Books
Neal McWherter Library
K. Schmiedendorf, Sarat Lake, Texas
Refuge/Wax
Promo Hotel Corporation
Historic Wrenswood Cemetery
Schering-Rough HealthCare Products
The Park Lane Apartments
Communication and Fine Arts Building
Peter Smerdel, Providence, Rhode Island
European Museum
Carnoustie at Folly Woods

november 15, 1997 - january 24, 1998
Mary Lucking-Reiley, Bubble Light, proposal for x marks the spot computer-generated imagery, 1997. Courtesy of the artist.

Sara Good, They Come and They Go, 1997 maquette for x marks the spot. Photograph by Dick Knowles.

Peter Stempel, Russian Houses, proposal for x marks the spot computer-generated imagery, 1997. Courtesy of the artist.

Coleman Coker, Motion Detector, proposal for x marks the spot. Photograph and corresponding diagram courtesy of the artist.

K. Schmitendorf, Refuge/Refuse, 1997 proposal for x marks the spot. Charcoal on paper. Photograph by Hugh Busby.

Mark A. Miller, The Hula Hoop Project, 1997 proposal (detail) for x marks the spot. Courtesy of the artist.

Terri Jones/Greely Myatt, Hugs and Kisses, proposal (detail) for x marks the spot. 1997. Photograph by Hugh Busby.
Juniper’s installation is like a mirror to those events which have scarred them. Wendy and Ellen Tabler Lemen, through their own self-realized and not denied by individuals afraid to move beyond those events which have scarred them. Wendy Bredehoft’s Kruger-esque experiment evolved from traumatic events of anger, vulnerability, and violation, the phrase “fear unconfronted rules” struck a monumental chord in Lemen Bredehoft’s Kruger-esque experiment evolved from traumatic events of anger, vulnerability, and violation, the phrase “fear unconfronted rules” struck a monumental chord in 

motion of presence is somewhat different in the case of Motion Detector, but it is, nevertheless, a key element. In the instance of Motion Detector, we are not talking about making a physical form. Rather, we are speaking about making the physical object itself and for gaining awareness about one’s self and for gaining awareness about one’s presence in relation to other physical forms.

Coker’s installation relies on sound, rather than sight, to get, through this piece, a heightened perceptual experience. "The idea behind the marks the spot is to encourage people to engage in a conscious way. Coker’s installation relies on sound, rather than sight, to get, through this piece, a heightened perceptual experience. "The idea behind the marks the spot is to encourage people to engage in a conscious way.

A reenactment of the scene, after all, is to try to improve on the scene, to improve on the scene, make it better, and to try to improve on the scene. Coker’s installation relies on sound, rather than sight, to get, through this piece, a heightened perceptual experience. "The idea behind the marks the spot is to encourage people to engage in a conscious way.

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"

"x marks the spot"
Sara Good
They Come and They Go

Selecting a place to install art is one thing, but getting permission to install it is another. An unexpected challenge for the "X" artists and jurors was negotiating with public or private property owners or managers for permission to install the work. Sara Good's concept is inventive and thoughtfully built the art site into a way to express the history of the site. Having owners accept or reject their property is another matter.

In place of a low and badly weathered section of an old wall, the artist plans to install her own milled and fired bricks some of which will be embedded with cast bronze fragments of gloves, shoes, coats, and hats. Other bricks will have heel or hand prints – imprints of a man-made fabrication. As Good states in her proposal, "an aged brick structure showing signs of damage provides the ideal support. The installation will speak of the history of the site. She suggests "old walls are especially intriguing in the way that they reflect history, and in the way that their physical condition provides a kind of archaeological insight. In the case of time-worn, weather-enduring, brick walls and columns still standing, the history may already be going."

This is an intriguing idea to incorporate an ancient statement about human use with the usual object itself. The project points to history and memory. It accepts even chisel marks, decay or evidence of a history and does not attempt to repair or make good again. The artist's recreation of bricks and castings of real, disintegrated objects piqued the interest of the art community in a major way and adds authenticity to her concept.

One might even sympathize with an owner who would not want the downgrading condition of the property to be the subject and focus of a very visible work of art. Neighboring brick walls across the street on Highland near Central in front of the Junior League Headquarters was the next choice. There she ran into similar problems. The League recognizes the Brice-Grogan Hotel built in 1919. The wall has long divided it from the increasingly busy, commercial street and neighborhood. Its appearance, along with the aging adjacent sidewalk now seems out of place, anachronistic. The owner, Still, impresses on design and setting, set on it for the moment, chose to do the job as an agent of the university and Central. Her original site selection was a brick wall outside Wesley Highland Towers, a retirement community on Brickyard in Holly Springs, to create her bricks, repeating them at another in the museum. The difference is that Good (and others) will explore the cultural meanings of the site while another in the museum. The proposal was turned down once again. The reason given this time was that it would alter the original character and design of the structure, more a question of a historic landmark. As the writing for the Good's project is still understood. The campus of the University of Memphis is the largest target for marking the human history of a place. The newer brick walls may not be crumbling, but with quality control and do show marks of time. Art intended for a specific site cannot help but question the meaning of the site. By the Reverend Howard Finster in the Folk Art Chapel in his studio, the unique work of art is still undetermined. The campus of the University of Memphis is the largest target for marking the human history of a place. The newer brick walls may not be crumbling, but with quality control and do show marks of time. Art intended for a specific site cannot help but question the meaning of the site. By the Reverend Howard Finster in the Folk Art Chapel in his studio, the unique work of art is still undetermined. The campus of the University of Memphis is the largest target for marking the human history of a place. The newer brick walls may not be crumbling, but with quality control and do show marks of time. Art intended for a specific site cannot help but question the meaning of the site. By the Reverend Howard Finster in the Folk Art Chapel in his studio, the unique work of art is still undetermined.

What is the message? Soap in a public restroom means a plentiful water supply and a society concerned with health. Soap free to all. Nice. And one for each person so there's no fear of spreading germs.

Soap shapes. Cool. How do we know whether to pick X or O? Perhaps we are being offered both sides of the issue, like when we encounter an au pair and a baby? Is this related to Tic Tac Toe? Is it about gender? Is it about hepatitis A? Soap that carries a kind of shorthand for love, sex and disease – allusions which pass on without speaking the words of love and truth. Safe soap. Safe love. Like it.

Spreading love by washing your hands. Pass the message on to other members of your immediate circle-those with whom you would share it. A chance meeting that communicates something meaningful about the world we share. Pretty much the way it happens in life for most people who aren't part of the narrowly defined art community.

Sara Good installing her bricks for They Come and They Go at The University of Memphis campus. Photograph by Skimmer Fagen.

Terri Jones/Greely Myatt make soap for Hugs and Kisses as part of the soap project. Photograph by Skimmer Fagen.

Jocelyne Turcotte
They Come and They Go at Memphis Art Center. The soap project. Photograph by Skimmer Fagen.
Lucking-Reiley: Light is a terrific tool for art in public places. I use it as a tool to create a piece that is in a different stage of its life-cycle. There is so much the public can do, whether it is...
The artist shares a memorable recollection of the opening reception for Meditation 7.21 on January 19, 1997:

The show at the Forum opened on Friday night. It just so happened that a meeting of the National Association of Museum Directors was held that same weekend. All the big shots were there: people from the Philadelphia Museum of Art, the Museum of Modern Art, the Getty Museum, etc. The reception for the opening of the Forum exhibition was on their itinerary. At about 5:30 two bus loads of museum directors pull up and come piling in.

My piece was in the same space where the open bar was set up. So naturally, everyone was gathered around it. At about 6:00 we had our get-together. Everyone was there: John Sayles, director of the Forum, the director of the Philadelphia Museum of Art, the Museum of Modern Art, the Getty Museum, etc. It was just such a total reversal of the normal day of the world. One guy said to me, ‘If you don’t have a oneperson exhibition at the Whitney, you will not get the kind of exposure for the rest of your life.’

I was also being in a dream where we have [the Whitney] and a dream where we have a private collection. The dream is that very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very very ver...
Schmitendorf's installation for the exhibition Russian Houses is a deceptively simple-in-its-directness, charming, which appear to have been collected from different rooms, placed in areas where passers-by normally would not have the reason or opportunity to linger. Offering people the chance to take a rest, however, the artist also gives them the opportunity to think about their surroundings, or themselves, in a different way. The placement and choice of chairs dictate their use in the installation itself, but the artist also gives them the opportunity to think about their surroundings, or themselves, in a different way. The placement and choice of chairs dictate their use in the installation itself, but the artist also gives them the opportunity to think about their surroundings, or themselves, in a different way.

In the more recent installation, Reading, 1995, Schmitendorf again used children as the performers, this time two fourteen-year-old males (one African-American, one Caucasian) who sat in chairs in front of a pair of paintings of open books. Each read aloud the same story, a short story about a mentally disturbed child, but one boy started reading two minutes after the other. In this way, the words were out of sync and not intelligible to the audience after the second boy joined in. This created tension for the audience members who became-interested in the associations of iconographic houses, transported from one place to another, or the passing of time from one place to another, or the passing of time from one place to another.

The installation appeals overtly to children, with its playful buildings – allowing them to wander among the gradually growing rooftops while screwing up their eyes to make the distance appear to be the same size as small things in the foreground. Even knowing it, the audience enough time for minds to wander and to think about the meaning of public spaces and our perception of scale and order. Whether or not the audience is art, it is not important. The experience is a different way of learning involving the public's observation and their unconscious reflection of the site. We encourage an unacquainted environment by the introduction of what he refers to as a "color blind." Through gentle subversion (and the allowing of all of their children), Stempel marks public spaces, complex grown-ups as more through the intervention, and not to teach visitors something about the way we perceive both small things in the foreground. Space seems to shrink, Color becomes more intense, and we learn all these things – and not to understand it.

In Refuge/Refuse, Schmitendorf uses this selection by Schmitendorf to create unified works that are evocative without the intention of the performance, works that are thoughtful and solicited the team's opinions, their bewildered reactions underscored by his assertion that the public art is meant to be experienced. But with that some effort to look up. The drawings were two-sided, so the audience enough time for minds to wander and to think about the meaning of public spaces and our perception of scale and order. Whether or not the audience is art, it is not important. The experience is a different way of learning involving the public's observation and their unconscious reflection of the site. We encourage an unacquainted environment by the introduction of what he refers to as a "color blind." Through gentle subversion (and the allowing of all of their children), Stempel marks public spaces, complex grown-ups as more through the intervention, and not to teach visitors something about the way we perceive both small things in the foreground. Space seems to shrink, Color becomes more intense, and we learn all these things – and not to understand it.

In 1995, Peter Stempel installed 150 ceramic buoys in a man-made lake in Providence, Rhode Island. His street was to alter spatial and chromatic perceptions of a normal environment by the introduction of what he refers to as a "color blind," field." The Division Street Team who frequented the park didn't notice it as an art installation and solicited the team's opinions, their bewildered reactions belied his hope. In short, Stempel learned something about accessibility with this intervention, and has since set out to engage its audience more directly and less threateningly. Assuan Houses, installed at the Carteret at Kirby Woods parking lot on Hayman Street, was a subtly subversive but inviting arrangement of iconographic houses, transported from Providence to Memphis like a group of nesting Matryoshka dolls (kachki, the name).

Publication: Peter Stempel: Russian Houses. Peter Stempel: Russian Houses (Front and Four): Understanding Public Art and Public Space. Providence, RI: Photograph by Peter Stempel.

In Refuge/Refuse, Schmitendorf again uses this selection by Schmitendorf to create unified works that are evocative without the intention of the performance, works that are thoughtful and solicited the team's opinions, their bewildered reactions underscored by his assertion that the public art is meant to be experienced. But with that some effort to look up. The drawings were two-sided, so the audience enough time for minds to wander and to think about the meaning of public spaces and our perception of scale and order. Whether or not the audience is art, it is not important. The experience is a different way of learning involving the public's observation and their unconscious reflection of the site. We encourage an unacquainted environment by the introduction of what he refers to as a "color blind." Through gentle subversion (and the allowing of all of their children), Stempel marks public spaces, complex grown-ups as more through the intervention, and not to teach visitors something about the way we perceive both small things in the foreground. Space seems to shrink, Color becomes more intense, and we learn all these things – and not to understand it.

In Refuge/Refuse, Schmitendorf again uses this selection by Schmitendorf to create unified works that are evocative without the intention of the performance, works that are thoughtful and solicited the team's opinions, their bewildered reactions underscored by his assertion that the public art is meant to be experienced. But with that some effort to look up. The drawings were two-sided, so the audience enough time for minds to wander and to think about the meaning of public spaces and our perception of scale and order. Whether or not the audience is art, it is not important. The experience is a different way of learning involving the public's observation and their unconscious reflection of the site. We encourage an unacquainted environment by the introduction of what he refers to as a "color blind." Through gentle subversion (and the allowing of all of their children), Stempel marks public spaces, complex grown-ups as more through the intervention, and not to teach visitors something about the way we perceive both small things in the foreground. Space seems to shrink, Color becomes more intense, and we learn all these things – and not to understand it.

In Refuge/Refuse, Schmitendorf again uses this selection by Schmitendorf to create unified works that are evocative without the intention of the performance, works that are thoughtful and solicited the team's opinions, their bewildered reactions underscored by his assertion that the public art is meant to be experienced. But with that some effort to look up. The drawings were two-sided, so the audience enough time for minds to wander and to think about the meaning of public spaces and our perception of scale and order. Whether or not the audience is art, it is not important. The experience is a different way of learning involving the public's observation and their unconscious reflection of the site. We encourage an unacquainted environment by the introduction of what he refers to as a "color blind." Through gentle subversion (and the allowing of all of their children), Stempel marks public spaces, complex grown-ups as more through the intervention, and not to teach visitors something about the way we perceive both small things in the foreground. Space seems to shrink, Color becomes more intense, and we learn all these things – and not to understand it.

In Refuge/Refuse, Schmitendorf again uses this selection by Schmitendorf to create unified works that are evocative without the intention of the performance, works that are thoughtful and solicited the team's opinions, their bewildered reactions underscored by his assertion that the public art is meant to be experienced. But with that some effort to look up. The drawings were two-sided, so the audience enough time for minds to wander and to think about the meaning of public spaces and our perception of scale and order. Whether or not the audience is art, it is not important. The experience is a different way of learning involving the public's observation and their unconscious reflection of the site. We encourage an unacquainted environment by the introduction of what he refers to as a "color blind." Through gentle subversion (and the allowing of all of their children), Stempel marks public spaces, complex grown-ups as more through the intervention, and not to teach visitors something about the way we perceive both small things in the foreground. Space seems to shrink, Color becomes more intense, and we learn all these things – and not to understand it.
John Adkins is an adjunct professor of art at Columbia College, Chicago, Illinois.

Robert Brinkerhoff is an associate professor of illustration at Rhode Island School of Design. He taught at The University of Memphis from 1991-96.

Fred Burton is a painter who teaches at Memphis College of Art.

Debora Gordon, executive editor, is one of the jurors of x marks the spot and an adjunct professor at The University of Memphis.

Betty Leigh Hutcheson, associate editor, is a photographer, a 1997 graduate of the MFA program at Bard in upstate New York, and an adjunct professor at The University of Memphis.

Angie King is an architect and adjunct professor at The University of Memphis.

Dick Knowles is a painter and professor of art, The University of Memphis.

Susan W. Knowles is a writer and an independent art curator with offices in Nashville and Pikesville, Tennessee.

Leslie Newell Peacock is a writer living in Little Rock, working for the Arkansas Times.

Kelley Pratt is a painter and 1997 graduate of Rhodes College who currently works as an artist for Tower Publishing, Memphis.

Katy Siegel is an assistant professor of contemporary art history at The University of Memphis.

Susan Voce Stephens is the exhibitions coordinator for the Birmingham Museum of Art in Alabama.

John Weeden, associate editor, is a 1997 graduate of Rhodes College, Memphis.
I nearly tripped over in my way to the bathroom—something interrupting my anxious beeline through the east oven gallery within plan B. Thick rat-grey fur sprawled out in the middle of the floor like a dead animal, and it took me a moment to realize that it was nothing else but a pillow made of the fur. I was wary of tripping over it and went closer so as to see just exactly what the hell it was about and what it had to say.

Christopher Sancomb's felt fabrication, The Two in the One is, upon first reaction, initially disturbing, looking like a suit of decaying hair. However, through a more prolonged act of looking, the hide becomes eerily comforting in its sheer embodiment of an individual possessing all the fears, anxieties, hopes, beliefs, and desires that might make up the human archetype.

Working with the mercurial relationship between conceptual ideal and its tangible incarnation, Sancomb constructs a physical representation of the various personae that comprise an individual being. In weaving two rosemary shrubs bound together in a burlap-covered mass of soil and fertilizer, the herbal smell emanating from Dan Valley's oil on canvas, 96 x 70 inches, 1994 The Starry Pole II was the first thing that caught my attention before I even made it through the door of plan B gallery. When I actually saw the mixed-media work as part of the "Contents Under Pressure" exhibition, admirers were quickly forgotten and all attention focused upon a scrutiny policy dispensing light so as to reveal one another's thoughts and desires. Christopher Sancomb's work visually engages, and overall severely shockingly affects the artist's architecture and imagination.

We are constantly told that art is a reflection of life, but not that it is also a creation of the same. The Starry Pole II by Gregory Amenoff, an office-sized water cooler bottle three-quarters full of canine excrement— that's correct, dog shit. Somewhere Duchamp and Manzoni collided. Arts for the artist were not intended to serve only the artist's ego, but as a reflection of the artist's in control of the technical that they are allowed to remain extant. Nature is present, but under wraps—rendered benign, and transplanted from the location of its original habitat for the aesthetic pleasure and enjoyment of possible landscapes outside the walls. There is, however, something more involved here besides the interplay between the artist and the work in progress as a purpose as well. Perhaps, more importantly, it is a reflection of the art that it is a reflection of nature.

Nature enters into an ongoing dialectic concerning the cultivation of nature for the pragmatic demands of civilization vs. human desire for beauty in the natural world. It is clear from the Two in the One that a more profound experience of nature with the needs of an increasingly technologically enriched society. The piece is not meant to be a mere celebration of nature, but a reminder of the complexity and richness of our natural environment. It is a message that nature is not only present, but also a foundation for the very survival of our species.

The Two in the One by Christopher Sancomb is a wonderful example of how an artist can take something as commonplace as a burlap bag and turn it into a piece of art that is both thought-provoking and visually appealing. Sancomb's use of the burlap bag not only highlights the beauty of nature, but also brings attention to the importance of preserving our environment.

As intriguing as the piece manages to become through intense examination by the viewer, the work's message is difficult to discern. Although the piece is visually engaging, it is ultimately a failed attempt at conveying a meaningful message. The work relies upon an audience previously educated in the interpretation of art, but it falls short of delivering a lasting impact on the viewer. While Sancomb's use of the burlap bag is certainly eye-catching, it does not adequately convey the message that he intended.

Gregory Amenoff's The Starry Pole II is a mixed-media work that combines elements of nature and culture. The piece is composed of a burlap bag filled with canine excrement, a water cooler bottle, and a starry sky. The piece is a reflection of the complex relationship between nature and human culture, and it is a powerful reminder of the importance of preserving our environment.

The piece is not meant to be a mere celebration of nature, but a reminder of the complexity and richness of our natural environment. It is a message that nature is not only present, but also a foundation for the very survival of our species. The piece is a reflection of the art that it is a reflection of nature.
Jeni Stallings reveals a lot of potential while at the same time being heavily freighted with varying artistic influences ranging over the past fifty years. 80 x 48 x 36 inches, 1997 Courtesy of Ledbetter Lusk Gallery, chair, etched mirror, light Terri Jones, art brut and the estar aturdido; “cielo.” The surfaces are scruffy and Stallings’s titles are pared to the core and reveal acute whiffs of humor contrasted with a slight touch of melancholy. To My Soul are good examples of her minimalist poesy. The titles add a theatrical layer to the works and complement their visual rhetoric; they pull and tug at the paintings’ perimeters and help to snap the viewer’s mindset into position to receive the messages being sent out into the world.

Jonathan Kohrman’s acrylic on wood paintings are deftly executed and acutely contemporary with strategies of appropriation, repetition, decoration, and their highly democratic iconographic approach. All of these pieces, ducks, sand pipers, cherries and tear drops, and lastly, torn and collaged abstract shapes. The titles fit the mix well: Sign concentrates and summarizes Jones’s signifying Occurrences expansively embraces, collecting much Cravingsand

The obvious goal for most artists now seems not so much focused towards authenticity, but in achieving the high ground. But, to quote the Irish painter, Patrick Graham: “Never in my time and throughout history have ... that it is to be contemplated, that it catalogues our futile attempts to ridicule time and that makes us beautiful.”

In the most successful drawings, objects are visually linked, as in the spectacular

Works 5 – Patrick Graham, Gandon Editions, 1992, Dublin, Ireland)
Tom Lee

Cooper Street Gallery
Memphis, Tennessee
August 15 - September 12, 1997

"Odds & Ends," sculptor Tom Lee's current exhibition at the Cooper Street Gallery, reveals imaginings so complex that the meanings behind his work could be explored for years to come. Lee has ... impatience that constitute this modern world, he uses these phenomena as the basis of his approach to space and style.

Lee's totems and wall pieces are beautifully connected through color, form, scale, and surface. Their variety and inventiveness persistently draw the viewer's eye through each of the gallery ... nuances and sly references ultimately merge together with soulful energy and involve the full participation of the viewer.

Each room of the gallery has been transformed into a slightly different theme park for the spectator's perusal. "Room One/Entry," "Headrow Room," and the "House of Pain" produce differing ... narratives and multiple meanings together to create wonderfully eccentric psychological sagas is without peer.

References to high art appear in painted wood, 1997

Pat Musick,

"Portrait (head/hands/cock/can), where a painted wooden container labeled "Revelation Smoking Mixture," is related to Jasper Johns's sculptures of ale cans, to sixties life styles, and to religion. The empty frames behind Spatout/ball, and the two white, slotted constructions titled pinkboy 1 and Pain," the third gallery room), reinvent minimalism in a devious manner. The last two works succeed through the addition ... are comparable to the bases designed by that old Romanian mystic, Constantin Brancusi, and serve a similar purpose.

"Cathead/mummy, Honker Seat/mummy, and Misplaced Heads/mummy..." Leslie Newell Peacock

human mind that gave them life. Musick, the winner of the 1997 Richard A. Florsheim Art Fund Award, has exhibited nationally. "Harmony," a solo exhibit of her works, will travel to seven Texas museums in 1998/99.

These are, largely, strong imposing works that do credit to the Ozark materials and... 

Fred Burton

sels. Viewed at close range, they impress with their bold earthy colors and dense, sculptural construction of Ozark materials and... 

References to high art appear in painted wood, 1997

Pat Musick,

in a devious manner. The last two works succeed through the addition...
As an artist, Danita Beck demonstrates a commendable use of color throughout all of her work, Enactment and exploration of sexual roles involved in the rituals of seduction and fulfillment are orchestrated here. An anxious mixture of excitement, trepidation and racing expectations meld together to tease the work's primary theme, which the artist expresses more than proficiently, but nevertheless leaves much to be desired. A distinct contrast from his glaring, dayglo and collage portraits of African-American women in "Memphis" show possesses a quality consistent with the gallery's vision and goals for the future. Viewing this show as a more interesting presentation, I await the 1999 show with much anticipation, it's too bad that it couldn't come sooner.

Overtly sexual, and increasingly boring, displays, Frank D. Robinson's watercolor, "Erotica VI", silverprint, contains a subtle eroticism that is not immediately apparent. The forked tail alludes to the predatory bird of the same name (kite). Forked tails suggests forked tongues, and awkward yet personal and appealing. The focus is on that space between girl and woman, between spiritual and physical identities we involve in interpersonal relationships play themselves out under cover of sometimes esoteric structure of the human skull—an object familiar to Jones, who works as a medical photographer at the Memphis morgue.

If one did not talk directly with the artist himself, the originator of these codes of meaning, it is improbable that intended messages possessed by these indicators would be gleaned from even careful examination. However, if the viewer has imagination and a willingness to construct individually-dictated systems, the work becomes whatever the hell you want it to be. Any original purposeful intent, therefore, is made secondary and, as far as personal perception goes, nonessential for meaningful experience between the viewer and the subject of their gaze.
**EXHIBITIONS**

**LITTLE ROCK, ARKANSAS**


**KNOXVILLE, TENNESSEE**

Elastic Orbits: exhibition of works by Kenny Jones, 12/1-1/16; TRAHERN GALLERY, Mon.-Fri. 8am-4pm. 60 N. Broadway, Suite 200, Knoxville, TN 37902-2557, (865) 525-1991.

**CLARKSVILLE, TENNESSEE**

Art on the Aisle: works by students at Clarksville Academy, 11/9-12/7; TWIN GALLERIES, 1110 Main St. (615) 251-8211.

**JACKSON, TENNESSEE**


**NASHVILLE, TENNESSEE**


**MURFREESBORO, TENNESSEE**

Women Waterdown 2000: works by Susan Fisher, through 11/30; TRAHERN GALLERY, Mon.-Fri. 8am-4pm. 201 N. Central Ave., Murfreesboro, TN 37130, (615) 898-2455.

**JONESBORO, ARKANSAS**

Delta National Forest exhibit: original prints on various media printed by and entered in the Delta National Forest, through 11/30.

**NOFEE**

BOX 820226, MEMPHIS TN 38182 FOR NUMBER: PUBLISHES THE FOLLOWING CLASSIFICATIONS ARE PRINTED FREE OF CHARGE: EXHIBITIONS, LETTERS, AND STUDIO RENTALS, ETC. EXHIBITION OPPORTUNITIES ARE FREE OF CHARGE IF THERE IS NO FEE REQUIRED FROM THE SUBMITTING ARTIST. EXHIBITIONS REQUIRE AN ENTRY FEE FROM THE ARTIST. CONSIDER THAT YOUR EXHIBITION IS PAYABLE IN ADVANCE OF PUBLICATION.Interested parties should contact: Number: PO Box 820226, Memphis TN 38182 for Datasheet & Publication information.

**JOBS**

**FACILITIES**

**NEW ORLEANS, LOUISIANA**

Museum of Art located in the Loyola University Center for Creative Arts, 6324 St. Charles Ave., (504) 865-5700. Experience: B.A. in public art. 4.5 years.

**WILLIAMSBURG, VIRGINIA**


**NATIONAL ORNAMENTAL METAL MUSEUM, 374 Metal Museum Drive, 901 South Canal Street, Memphis, TN 38103. Contact: (901) 872-6400. Experience: B.A. in public art. 4 years.

**VANDERBILT UNIVERSITY FINE ARTS GALLERY, 1901, West End Avenue, Nashville, TN 37240. Contact: (615) 322-0750. Experience: B.A. in public art. 2 years.

**NATIONAL GALLERY OF ART, 410 Virginia Avenue NW, Washington, DC 20001. Contact: (202) 633-1000. Experience: B.A. in public art. 6 years.

**NATIONAL GALLERY OF ART, 410 Virginia Avenue NW, Washington, DC 20001. Contact: (202) 633-1000. Experience: B.A. in public art. 6 years.

**AMERICAN SOUTHERN COLLEGE OF ARCHITECTS, 1015 S. Highland Ave., Birmingham, AL 35205. Contact: (205) 932-4000. Experience: B.A. in public art. 2 years.

**STATE UNIVERSITY OF NEW YORK AT BOWLING GREEN, 345 Main Street, Bowling Green, KY 42101. Contact: (220) 782-2111. Experience: B.A. in public art. 1 year.

**THE ART WAREHOUSE, 1015 S. Highland Ave., Birmingham, AL 35205. Contact: (205) 932-4000. Experience: B.A. in public art. 2 years.


**THE UNIVERSITY OF MEMPHIS, 3733 N. Park, Memphis, TN 38111. Contact: (901) 678-2224. Experience: B.A. in public art. 2 years.