WHEREAS, A public art program recognizes the importance of the artist as a cultural asset to both the physical and cultural infrastructure of the city; and
WHEREAS, Including art features in public spaces and buildings can heighten a sense of community heritage and reduce graffiti, vandalism and misuses of public spaces, and
WHEREAS, It is acknowledged that the application of functional art to public spaces in the city can enhance the city's image by improving the quality of the public environment and thereby build neighborhood identity and civic pride; and
WHEREAS, A public art program has the potential to be a major source of economic development for the city, both through direct employment and through the creation of new professional opportunities in the arts and related industries.

PUBLIC ART, ESTABLISHING THE PUBLIC ART PROGRAM FOR THE CITY OF MEMPHIS
BY ADDING TO VOLUME 1, PART I, CHAPTER 2, ARTICLE III, A NEW DIVISION 4 - ORDINANCE NO. 4934 AN ORDINANCE TO AMEND THE CITY CODE OF ORDINANCES

BE IT ORDAINED, That Article III of the City Code of Ordinances shall be renumbered to be Division 5.

BE IT FURTHER ORDAINED, That the existing Division 4 of Volume I, Part I, Chapter 2, Section 2-90. Ownership All Artwork acquired pursuant to this ordinance shall be acquired shall have been passed by the Council, signed by the Chairman of the Council, certified and delivered to the Office of the Mayor in writing by the Comptroller and become effective as otherwise provided by law.

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7. Clarify the responsibilities for maintenance of Artwork, including any extraordinary oper-
6. Provide quarterly reports and reviews to the city council to account for Artwork projects
5. Provide a method for the appointment of representatives to ad hoc selection commit-
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Bird free this has always been free

the Memphis Flyer

To discover and present new or neglected art created in the south or by southern artists, and to realize that work to other contemporary work being done throughout the country and the world.

To develop a wider public for art in the Mid-South, to nurture creative values in the community, and to establish Memphis as an important link in the global arts network.

2002 Marshall Arts exhibition schedule:

1/18 through 2/21 "A Human World: Contemporary Ignorance" featuring the work of seven artists exploring the social and economic oppression of the world.

3/1 through 4/18 "Photography" featuring the work of three artists exploring the social and economic oppression of the world.

4/19 through 6/18 "The Contemporary Landscape" featuring the work of three artists exploring the social and economic oppression of the world.

7/16 through 9/18 "Art" featuring the work of three artists exploring the social and economic oppression of the world.

The Indie Memphis Film Festival

"The Soul of Southern Film"
October 3-5, 2003
Downtown Memphis
showcasing regional independent filmmakers and artists in the development of the independent film community in Memphis.

www.indiememphis.com
Memphis Top Ten

Arianna Clarke

Inside/Outsider Art
Carol Crown

Civil Rights Commemorative Project
Lynne Kattiganer

Public Art/Memphis Artists
Claudio Perez-Leon

A Conversation
Hamlett Dobbins III

The Adys
Shepard Simmons

Meeting Mississippians: Southside Gallery
Melissa Bridgman

The Ruby Green Foundation
Kasey Carty-Campbell

Renaissance Center
Amber Boshack

Novus
Conversation
21

Calendar
Melissa Crown

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should be addressed to Number: PO Box 820226, Memphis, TN 38182-0226, (901) 722-5905. [email: editor@numberinc.org]

5. MEIKLE GARDNER:
March 29 featured a DJ and a live painting
demonstration. Gardner, clad in overalls smeared with paint,
played the role of artist while the crowd watched. ArtFarm looked
downstairs, there is an old composite featuring church
members in Victorian garb. I was so captivated by the
end of the week. They had tents and mattresses
including the Omaha series shown at Second Floor
Delta Axis. It also features paintings
in late May. It looks like a polished,
mock-up copy of this new arts
magazine that should fit the stands in
state. It is like a polished,
educational and entertaining publi-
cation with articles covering all the
cultural, visual, theatrical, dance, culinary,
professional, literary, and architecture.
It will have a website component
and copies will circulate free of
charge in Memphis and perhaps
several satellite cities. I look for-
ward eagerly to the premier issue.

8. WWW.HAMLETTDOBBINS.COM:
Hamlett Dobbins recently created
this site which has links to all the
recent shows he has curated
at Delta Axis. It also features paintings
including the Omaha series shown at Second Floor
Contemporary in Fall II. It is new, creative and easy
to navigate.

10. A SOCIAL EVENT ARCHIVE:
Students at Rhodes lived in Clough-Hanson
9. 144 HOURS:
Have you heard the band
managed by Paul Drueke was on display at Delta Axis
3. ZANZIBAR:
It is exciting to have artist
and the show alone, observing the large
digital video with cars whirring through the other-
naturalism of the painting. I nonetheless
enjoyed the barrage of images presented in groups of
three. Through the lecture had some
holes, it was worthwhile to spend an hour and a half with two women
who are making waves in the international art community. The spectacular after-party at James Patterson's Top Ten
worthwhile tome made me forget my frustrations with the
lecture.

4. FIRST CHURCH UNITED METHODIST:
I have never heard the band
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2. LISA YUSKAVAGE LECTURE:
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Inside Outsider Art

Howard Finster’s Mystic Garden

Debora Gordon’s pilgrimage through six southern states with objects from the garden are now on view in Atlanta’s High located in Summerville, in northwest Georgia (although many of the objects are now in Atlanta’s High Museum of Art). This exhibition, part of the Southern Gallery, is a great introduction to the unusual visual language of the man known as the artist of paradise. Gordon’s pilgrimage is a testament to the power of art to transport us to other worlds. The exhibition includes over 500 works of art, from paintings and sculptures to textiles and photographs. It is a unique opportunity to see the art of a man who believed that art could change the world. The high-quality images and detailed catalog provide a comprehensive overview of the artist’s work. It is a must-see for anyone interested in contemporary art and its impact on society.
On Saturday, May 4, nearly forty years after the tumultuous days when James Meredith became the first African-American to register as a student at the University of Mississippi, five finalists will present their proposals for a civil rights commemorative artwork on the Ole Miss campus.

The civil rights commemoration is especially complex. Its aim is to speak to the tragedy of exclusion and the battle for equal opportunity as well as to the significant progress made since the pivotal events of 1962. For example, at 12%, Ole Miss is a flagship institution. As a result, the CRCI’s goals in commissioning the artwork are to "symbolize the struggle for equal opportunity as well as to the significant progress made since the pivotal events of 1962."

From the beginning, CRCI was committed to an open process. All its meetings were advertised and cooperation and support were elicited from churches, civic organizations and the University. The selection process is open to the public. As the project progressed, CRCI’s goals expanded. "The University of Mississippi and CRCI are committed to the creation and installation of a public artwork in order to teach successive generations about the conflicts and achievements of African-Americans; to stimulate debate and facilitate a healing process for our state, our region, and our nation; to create a focal point to encourage future campus and community awareness concerning equal educational access and civil rights; and to enhance public appreciation of the power of art to encourage dialogue and change." In addition, the CRCI’s goals in commissioning the artwork are that it will "challenge viewers to reflect upon their role in the struggle for equal opportunity to education, and to consider the future of civil rights as a whole; symbolize the power of art to encourage dialogue and change." In the CRCI’s goals in commissioning the artwork are that it will "challenge viewers to reflect upon their role in the struggle for equal opportunity to education, and to consider the future of civil rights as a whole; symbolize the power of art to encourage dialogue and change."

The $100,000 artwork will be located at the heart of the campus, in one of the most frequented and keenly symbolic spots: the open plaza between the Lyceum, where James Meredith’s initial attempts to register were rebuffed, and the John D. Williams Library, named for the chancellor at the time of Mississippi campus."

As part of the jury’s orientation to the project, the CRCI invited Ed Linenthal – author of several books on memorialization, including Sacred Ground: Americans and Their Battlefields, Preservation Grant Program. Further contributions are needed for this significant, long overdue commemorative project.

I was creating images then that were designed for forty years in the future." 

-- James Meredith

A view from the library to the Lyceum across the plaza where Terry Adkins’ Civil Rights Commemorative artwork will be installed. Photo by David Lyko, University of Mississippi.
Public Art/Memphis Artists

On March 5, 2002, an important new law creating dedicated funding for the creation of public artworks in Memphis was passed unanimously by the city council. Through this legal instrument, the city acknowledged the value of public art programs and the importance of artists as cultural assets that must be supported and nurtured.

In enacting this ordinance, Memphis follows the examples of over three hundred American cities that have adapted aesthetic improvement programs. The program in Memphis should fulfill the same basic role of a public art program to enhance the quality of life for citizens and visitors by thoughtfully integrating historically preserving and stimulating artistic work in civic locations.

However, public art can be a meaningful decorative function in favor of an integrated, more architectural expression, moving away from an art object toward aesthetic experience or site design. Sites that appeal to the sensory interest and engage the public infrastructure will be designed, and successful integration of aesthetic components in the design of airports, urban facilities and tourism systems will result in the increased use of aesthetic value.

Public art can also establish a sense of warm innovation to neighborhoods, coexisting with the powerful economic imperative that drive our city’s ongoing dynamism. Places invested with a strong identity create vitality and people encourage people to use their public infrastructure fully, and the aura of freedom associated with public art design in the private sector as well.

The new Memphis public art ordinance defines the organization, the financial resources, and the boundaries related to artwork enhancements implemented in certain capital improvement projects conducted by the city or with city funds and creates an oversight committee to provide guidance and support to the city in implementing such programs.

The Urban Art Commission, founded in 1977 to develop and oversee public art, was revitalized in 1992 and is now called the Public Art Commission. The public art program in Memphis should fulfill the same basic role of a public art program to enhance the quality of life for citizens and visitors by thoughtfully integrating historically preserving and stimulating artistic work in civic locations.

In Memphis, public art is not just an aesthetic asset, but a community asset, improving the quality of the public environment and increasing the senses' awareness of their surroundings. The city council recognized the significance of these contributions and passed an ordinance creating a Public Art Commission. The commission’s mandate is to help the city become a more vibrant cultural destination and to enhance the city’s aesthetic appeal.

The task of UAC is of enormous importance to the lives of the people in the city of Memphis. It is the job of the commission to select artists and review Artwork proposals. The commission shall function under its own 501(c)(3) non-profit status. The commission is responsible for the administration and oversight of the Public Art Fund, which is the special fund established as a result of the city’s Public Art ordinance. The commission is responsible for selecting artists and reviewing Artwork proposals.

The first Participation Period shall begin the day after the ordinance is adopted by the city hereunder. Any grant amounts received by Participating Bureaus are subject to the ordinance's provisions for the first five years, after which this new organization shall function under its own 501(c)(3) non-profit status.

At the city, it would be desirable, if at some point, artists could participate with more autonomy, advocating for shared priorities. The city council (one of which must be a practicing visual artist), three city councilperson appointed by the chair of the city council, and three members appointed by the mayor with the approval of the city council must be a practicing visual artist). The commission shall include as ex-officio members the UAC executive director and directors of any participating bureaus. The commission shall be a regulatory representation of the city and the general public with power to advise the UAC, to determine their plan for the fiscal year and the five-year framework, and to involve the public in the process of selecting artists.

Identified community assets, and looked at places where art could have a positive impact. However, the public art program is not just about the creation of art, but also about the enhancement of the city's public environment. The program is designed to improve the quality of life for citizens and visitors by thoughtfully integrating historically preserving and stimulating artistic work in civic locations.

The streets will tell if institutions and individuals rise to the occasion. It is the role of the commission to select artists and review Artwork proposals. The commission shall function under its own 501(c)(3) non-profit status. The commission is responsible for the administration and oversight of the Public Art Fund, which is the special fund established as a result of the city’s Public Art ordinance.
During the run of “Drive,” at Second Floor Contemporary in Memphis, I got to sit down and talk with the Kim Beck, the artist. We met in the darkened end of the gallery and talked about the sensibilities of a projected image and jugs of shopping at Target.

**Kim Beck:** That parking lot is everywhere from Littleton, Colorado to Memphis, Tennessee. That’s the weird thing about suburbia, the pieces that interest me the most are the “anywheres” are what allow people to reinvent themselves. The pieces of suburbia are always between places. I’m fascinated by the way that “anywhere” is a place, too. Like in an airport, where people are always between places. I’m fascinated by the way that “anywhere” is what allows people to reinvent themselves. The pieces of suburbia are always between places. I’m fascinated by the way that “anywhere” is a place, too. Like in an airport, where people are always between places. I’m fascinated by the way that “anywhere” is what allows people to reinvent themselves.

**Hamlett Dobbins:** The pieces that interest me the most are the ones that seem almost plastered and classics. The canvas piece, “Big天空” or “I I” or the video piece, “Walking the Garden.” Both have those oversimplified, hoping at the very bottom with parking lot lights. The images are gray and clouded. They’re filled with a sort of hopelessness, you know down there’s nothing you can do, about the storm or the sprawl.

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The Addys: A Mere Three-Hour Exhibit Helps Put Memphis on the Map

March 9, 2002, proved to be a red-letter day for the Memphis art community on the red carpet of the Orpheum Theater — a feel-good manifestation of how fine art and commercial art can work in tandem to advance each other’s causes.

This was the date of the Memphis Addys, an annual award ceremony that acknowledges the best work of local advertising agencies, design firms, photographers and corporate art departments. Sponsored by the Memphis Advertising Federation, the Addys are a dress-up affair, maintaining all the requisite pomp and circumstance and handing out of hardware. And the same time, the Addys can be considered an exhibit of sorts, since the celebrated works are presented gallery-style.

With a subsequent smidge of newspaper coverage, the Addys are certainly a moment in the hometown spotlight for Memphis’ commercial artists. But there is also a considerable ripple, thanks in part to how the Addy awards work.

The Addys are a trademarked, pyramid-structured program of the American Advertising Federation, a national body with 210 local chapters. Member clubs like the Memphis Advertising Federation start the Addy process each year by holding local competitions. Winners proceed to 14 regional competitions, and those winners advance to the national finals. With some 60,000 entries annually, the Addys are undoubtedly the most pervasive accolades in an accolade-laden industry.

Positive exposure for Memphis begins with the panel of jurors brought in to judge the show, typically from larger markets. More proselytizing occurs when Memphis’ advertising and design work appears before judges’ eyes at higher-level Addy competitions. Ultimately, if a Memphis firm wins a national Addy, it happens, its work is published in a hardbound annual, purchased and perused by thousands of influential creative types around the country.

Recognition for our advertising and design work is good for Memphis, to be sure. But it’s even better when those award-winning promotions also promote Memphis art, artists and art-related activities. From this perspective, the 2002 Addys were excellent. A preponderance of the awards went to commercial art produced in support of other forms of art, including:

**Theater:** Posters for Theater Memphis and the Germantown Community Theater.

**Film:** Posters for the Memphis International Film Festival; posters and a photograph for Indie Memphis/Delta Axis.

**Music:** CD covers for Rob Jungklas and David Edwards; posters for Lucero, the Revisions and PapaTop’s West Coast Turnaround. (Notable: The Revisions are comprised entirely of ad-agency creative-department employees; Papa Top’s bunch played and emceed this year’s Addy ceremony.)

**Events and attractions:** An ad for Wonders; a poster for Elvis Week; a poster for the P&H Cafe’s Dead Elvis Ball; a series of billboards for Graceland/Elvis Presley Enterprises; a poster for the Memphis Arts Festival.

**Education:** A pocket folder and poster for the Memphis College of Art.

**Publication:** Illustrations for Bluff magazine.

As prevalent as these examples of advertising serving art were examples of art serving advertising. Marketing communications practitioners regularly rely on illustrators and photographers for distinct imagery that commands attention and imagination. At this year’s Addys, the appreciation (and in many cases, the propensity) that art directors and designers have for art was readily apparent. Much of their work was suitable for framing: the late 19th Century big-top whimsy of first Tennessee Bank exterior signage, by Sloan Cooper and Kenny Patrick of Thompson & Company; the graphic impact and Warhol chroma of The Revisions posters, by Brian Dixon of archer>malmo; the surreal imagery and nostalgia-meets-Photoshop execution of MCA’s Portfolio Day poster, by Gary Goldlighty of Carbon 14; the shaky-handed pen-and-inks for Bluff magazine by Tom Martin, also of Carbon 14.

Space doesn’t allow mention of the many more commercial artists deserving attention (86 Addys were awarded this year) — nor does a mere mention do their work justice. Fortunately, all of this past year’s Addy-winning work remains on exhibit at www.memphisaddys.org. For an even broader view, browse the online portfolios of Memphis advertising agencies and design firms, links can be found in the Resources section of www.memphisadfed.org.

You will see how art is employed to promote commerce, how commercial art is engaged to promote fine art, and how all of it serves to promote Memphis.

Sheperd Simmons
Sheperd Simmons is Writing Director at Oden Marketing & Design House of Yes, produced by Carbon 14. Client, Theatre Memphis; Creative Director, Billy Riley; Art Director, Landon Christopher; Designer, Josh Illinois; Photographs, Jim Kiihnl.
Martin has been made of the 20th Century “Mississippi Diapason,” the scintillation of the state’s diverse talent. Preaging a possible 21st Century trend, Willi Moorehead, owner of Southside Gallery in Oxford, Mississippi, has plied his emerging Mississippians who came back home. Adam Schenper, a native of Shattuck, has shown his photographs from the “Airport People” and “Sardis Lake” series. Also showing for the first time at Southside is Lea Barton, who presents mixed media works on canvas from her “Roadside Testimonials” and “Paradox in Paradise” series. Adam Schenper, photographer and writer living in Oxford, has gained national exposure recently with the selection of a photograph from “Airport People” for the cover of DoubleTake magazine’s Spring 2003 issue, the series examining the life, work and forced idleness of travelers and airline employees in America’s airports was featured as a photo essay for the magazine’s special edition following September 11. The surprised glares and stares of passengers, pilots and flight attendants telegraph not only the surprise of those caught unawares by a camera but added significance in light of the new security precautions and suspicions at airports since the terrorist attacks. Schenper explains that “Airport People” addresses the emotional impact of air travel—“...the world’s smaller because you can jump oceans and hemispheres in hours. Air travel has made it so people can leave their cities and set out for another life somewhere else.” The dream for many of those first imagined passenger flight was that it would somehow bring people closer together, even bring peace to the world. But perhaps a byproduct of this modern synchrony is that people are more isolated and lonely, even as the world has become a smaller place. Photographs of passengers in repose and anticipation reveal the emotions inherent in a place whose sole purpose is arrival, departure and waiting. Schenper’s series “Sardis Lake” features photographs of Mississippians at their leisure in Panola County. Black and white, young and old are exposed in the saltiness required by the water and fierce Mississippi heat. Schenper is both melodic and confrontational, moving about those enjoying the summer afternoon at Sardis, eliciting questioning stances from groups of dogs, capturing the eyes of children basking and witnessing the complex stratification of race and class. With these photographs, Schenper joins a host of Southern photographers from Frances Willard to William Christenberry in examining the culture, problems and unbreakable ties between class and race in the South.

At first glance, Schenper’s photographs seem to be little more than snapshots taken at airports and Southern lakes, they are elevated to art by the intensity of color and crisply defined compositions. In a single reverence of Bill turn, Egginton, Schenper captures seeming mundane scenes: an elderly man waiting for his flight in an airport, a flight attendant at work, children playing in the water. The commonplace is captured and infused with a timeless appeal through the composition and use of available light, providing viewers with glimpses of art in the ordinary. For more information on Schenper’s art, and to see “Airport People” and “Sardis Lake” series, as well as other photographs, visit www.adamschemper.com.

Lea Barton, a Bruce City native, spent most of her life as a “closet artist,” working as a secretary and making drawings that she never showed and usually destroyed. She graduated from Millsaps College in her 30s and left Mississippi to attend graduate school at the Pratt Institute in Brooklyn. While studying printmaking at Pratt and “getting away” from Mississippi, Barton said she thought she would be able to reject and prolong the baggage of Southern culture. As she explored the world around her and her own roots, however, she realized that the culture she had spurned offered more artistic breadth than she could find anywhere else. “I learned a lot,” she explained of her awakening. “I’m not sure I’m going to finish.”

Barton addressed Southern issues of gender roles, class and race in dense multimedia artworks that have garnered quite a bit of attention. She was chosen as one of five artists for the Mississippi Museum of Art’s 2001 Mississippi Invitational Exhibition and has shown at the Meridian Museum of Art, the Heriard-Cimino Gallery in New Orleans and the University of Richmond Museums. “Censored” and other works from Barton’s “Paradox in Paradise” will tour Mississippi this summer, with stops at the University Museums in Oxford and the Mississippi Museum of Art. They were shown through March 25 at Southside Gallery. Southside Gallery is located at 150 Courthouse Square in Oxford, Mississippi, and is open from 10-5 Monday through Saturday, 1-9 PM on Friday and Saturday. Call 662-234-9090 for more information or e-mail Southside on the web at www.southside.com.

Next to American Fire and Safety Equipment on Fifth Avenue stands the Ruby Green Foundation, one of Nashville's emerging galleries for contemporary art and a place where the unexpected may happen with each new show. Formerly used as studio spaces for artists as they came and went through town, the building was renovated by Chris Campbell, president of the Ruby Green Foundation. As a former renter of one of the twelve spaces that divided the building, she joined with two other artists in 1999 to establish the organization. They were striving to accomplish something new to Nashville — to promote progressive and contemporary art by emerging and established artists for the exchange of creative ideas. “There wasn’t a space for alternative artists to show in Nashville,” Campbell explains. Ruby Green was founded as a non-profit organization so that it could present the artists’ work without thinking of its market value. She used the names of two colors for the gallery. “I thought it sounded like the name of a Southern woman,” she explains, and it is. When Nashville resident Ruby Green started receiving calls about the art gallery, she contacted Campbell. “She was very nice about it,” Campbell says. The gallery consists of an entrance, an expansive exhibit space and a studio in the rear. Campbell, who works primarily in mixed-media figurative sculpture, had hoped to use the studio, but hasn’t been able to commit time to her art since becoming involved with Ruby Green. The studio is now rented to visiting artists from places as far as New York City and Milwaukee who prepare work for exhibit in the gallery. Milwaukee artist David Holland, for his show “From Demons to Desire,” dressed as a carpenter, broke through the wall separating the audience from his structural works of art and then invited visitors to join the demolition by cutting through his installed walls to view the art hidden within. “Cloud Seeding Circus,” consisting of three artists from California, New York and Florida performed from their trailer-turned-stage. These, and exhibits like the work of Jeff Foley, who only paints outside in the snow, are examples of Ruby Green’s non-traditional approach. Although used primarily for art installation, the space is suitable for performances and receptions. “It’s a real neutral space,” says Campbell. “The space itself becomes irrelevant when the art is in the room.” Local schools such as Watkins Art and Film School host competitions in the same space that graffiti artists and editorial cartoonists hang their work. However, while trying to make the space available to all artists, whether established or developing, Campbell does not want the gallery to be perceived as a community center. “It’s a real balancing act between the kinds of art that we show,” she explains. When setting up the shows, she looks at the compatibility of the artists that share the gallery and the kinds of shows on the schedule. As a non-profit organization, Ruby Green is supported by sponsorship and private subscriptions. Rather than simply receiving money from individuals, Campbell prefers to do things for earned income such as classes or events. In addition to showcasing art and performances, the space can be rented for receptions. “We look for creative ways to make money,” she says. “Although funding is consistent, everything is very tight.” With increasing recognition and new audiences building the crowd of regulars, Ruby Green is becoming established as a place that opens doors for regional and national artists to share their work with the city of Nashville. The gallery is open from 2 to 7 pm, Wednesday through Friday. Call 615.244.7170, or go to www.rubygreen.org. Kasey Carty-Campbell

The Ruby Green Foundation
The Renaissance Center is open 9 to 9, Monday through Saturday. For information, call 615.740.5600 or visit the website at www.romcenter.org.

Amber Backovich

The Renaissance Center is a state-of-the-art facility utilizing the latest technology to promote the principles of chemistry and physics, a planter, and hands-on art and computer activities. The center also hosts a variety of other public, social and educational events, including concerts, music and drama classes, activities for senior citizens and theatrical performances. Southampton, a native of Dickison, became inter- ested in art while in middle school. After college, he worked as a graphic designer, painter and muralist before being hired by The Renaissance Center to hang art and teach a fine classes. The fine classes are an open time and space for students to pursue their own interests in art and painting.

Children on field trips to the Renaissance Center may visit the Michael Faraday Theater, which features demonstrations of the principles of chemistry and physics, a planetarium, and hands-on art and computer activities. The center is open 9 to 9, Monday through Saturday. For information, call 615.740.5600 or visit the website at www.romcenter.org.

Questions about the new NUMBER:

1. Should NUMBER distribute and focus on greater Memphis, within a 100 mile radius of Memphis, the entire tri-state area - TN, AR, MS (the current focus), Tennessee only, or the entire South?

2. Should NUMBER include notes or guest columns on interesting developments in other places?

3. Should NUMBER cover the traditional visual arts (2D and 3-D), or expand to include film, video, architecture, landscape architecture, urban design, or more?

4. Should NUMBER's primary mission be to review current exhibitions, or current local/regional art issues, current ideas, or some or all of these? Should some of these be regular "departments" or columns?

5. If reviews, should NUMBER strive for a maximum number of short reviews, a few in-depth reviews, or a combination of both?

6. Should NUMBER review new publications in book reviews, short tales, or both?

7. Should NUMBER cover the art scene, i.e., including news, politics as it affects the arts, social events?

8. Should NUMBER include a calendar of events (information pages), bearing in mind that daily and weekly local papers can produce more timely reviews?

9. Should NUMBER include long feature articles on special topics or critical ideas?

10. What else?

11. What content areas should be highest priority, then next, etc., and least?

12. Are you now, or have you ever been, a writer of appropriate material or do you know any writers who might be candidates for columnists, department heads, reviewers or feature writers?

13. Should NUMBER retain its tabloid format, change to a magazine format, or consider another size?

14. Should NUMBER be printed on different paper?

15. Should NUMBER include news or former, bigger, smaller, color, black and white photos?

16. Should NUMBER change aspects of its graphic design?

17. Should NUMBER or certain parts appear online-art news, columns, features, calendar?

18. Other ideas?

19. What format or design changes should be implemented (please list in the order of highest priority)?

20. Should NUMBER be published quarterly, semi-monthly, or monthly?

21. Should NUMBER post online updates between publications?

22. Should NUMBER continue its free distribution within the area of focus or investigate the possibility of selling its issues?

23. Other comments:

We look forward to hearing from you at response@numberinc.org.

Amber Backovich

The Renaissance Center in Dickson, Tennessee. “We would all be the same without art,” says Curtis Southard, gallery curator for The Renaissance Center in Dickson, Tennessee. “We would all be the same without art.”

The polished new Renaissance Center is “a state-of-the-art facility utilizing the latest technology to promote the principles of chemistry and physics, a planetarium, and hands-on art and computer activities. The center also hosts a variety of other public, social and educational events, including concerts, music and drama classes, activities for senior citizens and theatrical performances. Southampton, a native of Dickison, became interested in art while in middle school. After college, he worked as a graphic designer, painter and muralist before being hired by The Renaissance Center to hang art and teach fine classes. The fine classes are an open time and space for students to pursue their own interests in art and painting.

Your input is wanted, either by mail or email, or by direct involvement in the process on the editorial committee. This is a real invitation to join a hard-working team with the enthusiasm and energy to make big, positive changes.

Now for something completely new! Help imagine what the publication will become. Your opinions are encouraged on the following topics or any relevant ones. Please be assured that your direct participation is encouraged. NUMBER has several openings on the editorial committee for volunteer advisors as well as for writers, who are paid at industry freelance rates.
ART EXHIBITS

Service.

will be acknowledged in each issue during the year. All contri-

Sponsorship levels: $25 Starving Artist

$50

$100

$250

$1000

$ ________

All events take place in the month of May. Please look for additional info at

Memphis in May International Festival

EVENTS AND HAPPENINGS

MFA THESIS EXHIBITION

April 20 – June 8

Work by MFA candidates Kendra Coggin, Chris Connel, Darta L. Mendoza Karan, David M. Oorgan and Jason Story

ARTLAB

April 20 – June 8

Eric Samon: POSITIVE NEGATIVE

The University of Memphis

The University of Memphis is an equal opportunity/affirmative

action institution committed to education of a non-racially identifi-

able student body.