ers teach art; in the colleges, artists teach art; in the graduate and professional schools, artists teach. On the university level the perception of arts education is that “in elementary school, teach—

In schools across the country most teachers are women and most school administrators and policy-mak-

ers are men. On the university level the perception of arts education is that “in elementary school, teach-

encourage, inspire), the traditionally accepted role of the male is to produce (create, build, administer).

has been considered feminine. While the traditionally accepted role of the female is to nurture (support,

For years I have heard how necessary it was

and feelings, often in nonverbal form, is the essence of the experience. In this process students discover

Perhaps “academic” classes should take a tip from the arts. The subject matter used to moti-

The arts are often the first to go, a strange phenomena since arts programs are far less expensive to fund

bility to act as the arts educator. At the secondary level, however, arts education becomes an elective,

oma inclinations to “major” (make a career, make money) in the arts. When funding for education is cut,

statewide assessments in the arts. Ninety-five percent of the states do not conduct

do not require arts as a part of graduation requirements. Sixty-five percent of the higher education insti-

of our nation’s elementary schools do not have arts teachers. Forty percent of public secondary schools

we learn chiefly from the arts that they leave behind.6

arts are the voice and the record of a people and what we know about past cultures,

ability to pose and solve problems. The arts are important for students

interacting with the world around us. The arts teach students to become self-motivated learners with the

as artists, the students are learning and practicing future workplace behaviors. After all, a company is

More and more people “think for a living.” Ideas are what matter. The ability to generate ideas, to ani-

I ask them about the quality of life without color, with-

No one ever suggests visual arts as a necessity. (No one ever suggests math as a necessity either!) When

Discussion usually ensues. We generally decide upon three basic things: air, food and water, and shelter.

The crisis, of course, is not in arts education alone. The crisis is in the whole educational process.

Education has always been considered to be a process whereby some necessary body of infor-

Assessment was paramount. It seemed as though I was pounding a round peg into a square hole. The

ments. This made me accountable and made my evaluation procedure parallel with other disciplines.

arts education is great, but the best hope for the arts in our schools is to justify them by what the arts can

and academic performance has been greeted as an attack on the need for arts education.2 The need for

learning. The idea that the arts should exist only to bolster other courses is flawed and undermines the

standardized tests. This revelation has led some arts teachers to align themselves as support systems for

vide as much cultural insight as history, and are almost impossible to separate from social studies.

The arts are the only disciplines in which recognizing and expressing deep personal thoughts

The arts are the voice and the record of a people and what we know about past cultures,
THE UNIVERSITY OF MEMPHIS

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Worlds of Transformation: Tibetan Art of Wisdom and Compassion
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An exhibition of works from the collection of Shelley and Donald Rubin, one of the world’s premier holdings of Tibetan art, organized by Tibet House U.S.

Ansel Adams
August 25 - November 3

A display of beautiful photographs on loan from the Jemima Foundation

José Guadalupe Posada: My Mexico
Sponsored by Memphis Light, Gas and Water, and La Prensa Latina
September 22 - November 6

This exhibition is organized by the University of Hawaii Art Gallery and supported in part by a grant from the Hawaii State Foundation on Culture and Arts, the Charlot Foundation, the UH Women’s Campus Club, the University of Hawaii Student Activity and Program Fee Board, and the Watumull Grant for Museum Studies in the Arts.

Speak Softly and Carry a Beagle: The Art of Charles Schulz National Tour sponsored by Hallmark
Locally sponsored by Baptist Memorial Health Care Corporation
November 17, 2002 - February 2, 2003

What do you do on Thursday nights?

Gamut
Marshall Arts held its open studios in late published material is protected under this copyright;

The best band in Memphis and if it were not for

Top ten

Lori Herring 20

Review: Mississippi Museum of Natural Science

Lori Herring 18

Portraying the Soul of the New South

Melissa Bridgman 16

Review: Larry Edwards at Joy Edition

Harwell Dobbins 12

Review: The Mississippi Museum of Art

Lori Herring 20

Review: Mississippi Museum of Natural Science

Lori Herring 20

Calendar

Melissa Crown 22

1. Thursday Nights: What do you do on Thursday nights?

Match C.S.I. if you’re going to no frills, no cover cocktail parties on the roof of the Peabody? How about the F&H Café, that little piece of heaven in the wall? The Jo Bargument, 35 journalists, song and art, and all make the F&H the place to be on Thursday nights.

2. Louche: The best band in Memphis if it ever for not Paul Stam, the best band in the world. They play the best live free shows anyone could have seen. Song girls crying songs to sexy girls. What could make for a better night at the Young Avenue Café? “Starlight Diner” is a great song that makes me want to dance until morning time. I wear it eagerly over all my other albums.

3. Whitehouse Design: Whitehouse design is located in the historic South Main Arts District. They started their business a couple of years ago and have been rockin’ and rollin’ ever since. There is nothing in the advertising world these guys can’t do, websites, cataloging or T.V. commercials. Brothers Jeff and Chris Whitehouse have covered. Jeff is arguably one of the best artists in town. Visit their website at www.whitehousedesign.com to see for yourself.

4. Marshall Arts: Marshall Arts held its open studios in late June. Now that the place has air conditioning, visitors stayed longer and enjoyed the art along with the ten cases of beer, bottles of wine and spike. Brad Lang’s paintings are as warped and insane as anything I’ve seen in quite some time. Alan Zuckerman’s drawings are as good and appropriately titled, they will prompt you to sit at star status. Great things are bound to happen when you throw in Fehringer’s Basket, Nicole Gordan, Brad Long and sexy Sally Hendrix.

5. Game: This incredible magazine makes the Top Ten List for the second time in a row. The four monthly magazine has informative and exquisite articles on a variety of art forms from the best oils to the best artists in town. The magazine covers the art and culture of Memphis. Their website www.gamutmag.com tells you check out what is going on between issues. I expect great things from Gamut.

6. Elvis Days or Maximum Thrash: Those guys have always made good sandwiches and now they must be making good music. I am an ad for the Memphis Flyer, which I had never seen before and I make me happy. The Memphis Khan is the best thing that you can put in your mouth that comes from Memphis. Get yourself some deviled eggs and a quart of Busch and you have yourself a crazy Saturday night.

The greatest thing I ever saw was a Starbucks cast selling inside a Starbucks store. So the greatest thing to read must be the top ten list inside a top ten top. Top ten things that are blue; Smurf, Blue Lagoon, Coke, Monster, Jack, White Castle, Busch, Blue Moons, George Foreman Grill, Blue Suede Shoes, Ross Miller’s shirts.

8. Aria American Painting #4: The Ogden Studio Press Exhibition of Southern Artists is back to feature some Memphis artists: Hamlett Dobbins, Tas Linwood Matthews; and Don Edwards. The best thing about this book is not the painting, its Ed Ensor print. He is wearing a polka-dot hat, sangaree and a sword. I always thought that here was a “plague,” ever since he is.

9. The Monrak: The Monrak are one of the best new bands in Memphis. The first time I saw them was on the Hi-Tone with the Fillmore on what was the best Thursday of my life. The panel table was bought so we played free covers over and over and the bartender left two Pabst Blues off for me. Be sure to check out Andrew, Brandon, Quince and D.L. whenever you can.

10. French Ice

Dwayne Becher

Dwayne Becher: French Ice. I had never heard the words “French Ice” until I arrived in Memphis. I was scared of everything I heard on my way there. I was afraid of the food, the culture and the people. The only thing that made the trip worthwhile was the free ice cream at the French Ice. I ate the ice cream and forgot about the rest of the world.

Memphis Top Ten

- 3rd of 2002 Volume XVI, No. 3

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The arts must be at the heart of every child’s learning experience.

If they are to have a chance to dream and to create, to have beliefs, to carry a sense of cultural identity.

James E. Stokley, former chairman of the Tennessee Arts Commission.

Arts education is critical for students to understand because almost nothing is created or communicated without their influence. We are influenced continually by music, visual arts, drama and dance media, and by language and movement. The arts students learn how to express themselves and what we know about past cultures, we learn from the arts that they leave behind.

The crisis, of course, is not in art education alone. The crisis is in the whole educational process. Perhaps “school” classes should take a trip from the arts. The subject matter used to motivate students is not as important as the need to motivate them. It must be considered that if the arts can help students to learn about themselves and what they are capable of doing, then as students they will learn about themselves and what they are capable of doing.

Art is always the expression of the artist, and it is always a product of the culture that produces it. It is the arts that show us something, telling us something, and making us experience something. It is communication.

No, more, arts education is not an end in itself. It is an expression of the artist, and it is always a product of the culture that produces it. It is the arts that show us something, telling us something, and making us experience something. It is communication.

Mary E. Vestal, Executive Director, Tennessee Arts Commission.
The 20th Century self-taught artist who was probably most often associated with the term “folk art” was Anna Mary Robertson (“Granny Moses”). Moses, who spent most of her life as a tenant farmer, began painting in her 70s and created dozens of picturesque images of the American countryside at the farm of the century, which she called “the kitchen farm she knew as a girl.” In the 1930s, after a one-person show at the Galerie St. Etienne in New York, her work became famous throughout the United States. Ultimately, she painted more than 5,000 pictures, valued above all for their rose-colored view of life in the past, for which she is widely known as a so-called “primitive”. In 2004, it was applied to the work of several self-taught Kentucky artists, such as Edgar Tolson (1904–1984), whose sculptures also applied to the work of several self-taught Kentucky artists, such as Edgar Tolson (1904–1984), whose sculptures...
Craig Brewer Wrangles the Beast

It’s a familiar scene: young, dedicated wanna-be filmmaker writes a script, buys some equipment on credit, makes do with scraps, beats some screens, and then holds off for a great start. Eventually the credits roll, hit their limit and the demands of their microfilmed gripping job takes their toll. Dreams become more and more infrequent, and what footage there is Lagunese leaked. Ultimately, the young filmmaker has a great start. Eventually the credit cards hit their limit and the dreams become more and more infrequent, and what footage there is Lagunese leaked. Ultimately, the young filmmaker

Craig Brewer’s Memphis roots go back to his grandfather, Newt Still, a world-renowned sculptor, who was 49 and he’s getting closer to that age, and he has kind of realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frightening journey to posit an opinion. He’s realized that it’s a frighten...
For 2002 Festival, Indie Memphis Shifts Season and Location

The Indie Memphis Film Festival – The Soul of Southern Film – has traditionally been a summer event. This year, the independent film showcase will kick off its fifth year with some changes, running from Thursday, October 3, through Saturday, October 5. It will also move into a new venue, Muvico Theaters in downtown’s Peabody Place.

Film festival organizers believe that the move to Muvico is a natural step after its successful shift from Midtown to downtown in 2001. Although some films were screened at the Orpheum last year, the majority were shown in Beale Street’s New Daisy, Old Daisy, and Dick’s Last Resort. Beale Street provided a festival location that was rich in atmosphere and a natural step after its successful shift from Midtown to downtown Memphis, New York, Kansas, Tulsa and other cities. Despite its frequent home, Small Timers clearly illustrates the financial obstacles independent filmmakers must overcome if they wish to continue working. Since many—perhaps most—first features are self-financed, a weak market distribution deal can help the filmmaker recoup their out-of-pocket expenses and provide funds for another project.

If a distributor does not pick up the film, the producers can serve as cinematographer and director of Small Timers, one of Fine Grind’s most popular films. Fine Grind has produced five films as a collaborative effort since coming together in 1997. Before that, several of the members worked together on The Road to Escondido and other locally produced commercial films. Their work to date covers a broad range of genres and subject matter, including one full-length feature, The Big Muddy, small documentary, Small Timers (about the making of The Big Muddy), one dramatic short, “Central Garden,” and two graphic-boarding gangster shorts, “Blades” and “White Angel.”

The Big Muddy, the first true Fine Grind production, was filmed in 1996 and 1997 for a budget of $18,000. A comedy-drama about one man’s attempt to move to Seattle, the film made the most of its Memphis setting, using the Mississippi River and historic Plaza Street as atmospheric backdrops. The producers of that movie also helped Small Timers, filmed simultaneously to document the experience of making the Big Muddy, according to Will O’Loughlin, director of the documentary short. Small Timers is a revelatory and personal look at the independent filmmaking experience, which features the Fine Grind team at various times: filmmaker outdoors in frigid temperatures (because the shoot ran over schedule); stopping traffic to solicit production funds from Memphis drivers, and working the crowd in Park City, Utah, where they tried unsuccessfully to obtain a distributor for the film (both The Big Muddy and Small Timers were eventually screened and well received at film festivals in Memphis, New York, Houston, Tulsa and other cities). The filmmakers are currently working on a new dramatic feature.

Small Timers was set in the city’s Korean community, where an extended family tries to preserve its cultural identity while succeeding in mainstream business. Although Fine Grind was successful in funding “Central Garden,” the lack of available financing has had an impact on their ability to develop new works, despite their success in Memphis and on the festival circuit.

Less expensive and remaining a purely digital technology could address some of these financial constraints.
Do Not Go Gentle

The Mid-South art community suffered the loss of several gifted individuals in the past few months, all heaven for their creativity, teaching skills, and commitment to the visual arts.

Christina Dreelock, Steve Langdon, and Sandra Lee Gully Lowrance taught at the University of Memphis. Ken Sossaman was head of Sossaman + Associates.

Christina Dreelock
(Sept. 3, 1948-April 15, 2002)
(April 4, 1941-February 16, 2002)

"Retrospective: Steve Langdon and Richard Knowles, drawing, Langdon retired in May 1999, the same year that 1965, and came to the U of M Art Department in the same earned his MFA in Painting from Florida State University in 1981.

Langdon was an inspiring spirit whose smile would light up the room and whose days of her illness, she was a marvelously robust and glow-

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Langdon was an inspiring spirit whose smile would light up the room and whose days of her illness, she was a marvelously robust and glow-
Four artists whose work revolves around the issues and images that speak of the American experience in the South convene this fall upon the campus of the University of Memphis—converge this fall upon the oft-proclaimed “arts mecca of the South” (Fort Worth Star-Telegram). This body of work underscores Christenberry’s importance as an artist of the late 1960s and the South.

The plans of a body of work that is universal in its appeal, yet reveals specifically Southern heartaches. This body of work underscores Christenberry’s importance as an artist of the late 1960s and the South. His work has been recognized with the distinction of the lifetime achievement award, the Hasselblad Foundation Award in Photography. His books include William Eggleston’s Guide (1976), Democratic Forest (2001) and the forthcoming Ancient and Modern (2002). He continues to “shoot deceptively” in Memphis and Mississippi using large-format cameras and day-transfer printing.

William Eggleston is a native Minnesotan living in Virginia, is perhaps best known for his 1976 book remanded commissions. His photographs, including his retina, are thought to be the primary sources for the immense photograph panels, which posited the Satiricals of the Classic, depicted the battleship of life-stained with tears of the debunked image. His book is a masterwork, a remodeled version of his projects, a reinvestigation of the most important elements in his work and personal values. He is known as the co-founder of the Walker Art Center in Minneapolis, where he is the president. Though he is best known for his photographs, Eggleston was first depicted as a sculptor, a passage he continues to modify. Towards the end of the sixties this album, painting was considered. Breaking from the influences of abstraction, expressionism and pop, Dunlap grew under the influence of the thirties Caribbean painters: Winson Homer, Horace Bruce, and Charles Chouteau. Like these, Dunlap’s focus is on the inescapable fragility of man and nature and man’s landscape more than just pretty pros.

So Blue, by Libby Hathorne (1998), and Lisa Rowe Faustino’s Sky Sash (2001) are books on the Memphis artists. In Hathorne’s treatment of the “man and nature landscape, they are often quietly disturbing, breaking with dark colors surprised by a flash of brilliant hue and the presence of crystals, or the Hickory Church and true to their own nature. He explains. “Generally, that the animals my work stand for the people: the head, the dogs, and fish are all metaphors for humans and their behavior.” These animal images are repeated in Dunlap’s paintings, questioning and challenging the viewer to see something more than the simple overlaying of images and local figures from the Canebrake Shovel Tallies’ paintings. Dunlap’s paintings are both conceptually and in a personal continuation of his use of metaphor. Jack Cowart, chief curator and deputy director at the Corcoran Gallery of Art in Washington, DC. This fourteen- William Eggleston’s Guide (1976), Democratic Forest (2001) and the forthcoming Ancient and Modern (2002). He continues to “shoot deceptively” in Memphis and Mississippi using large-format cameras and day-transfer printing.

Bernd and Hilla Becher, whose work has been widely recognized, have been heavily influenced by the work of Walker Evans and James Agee’s Bound, burned, tortured, executed, and arranged against a background of red Alabama clay and Confederate flags—bound, burned, tortured, executed, and arranged against a background of red Alabama clay and Confederate flags. The photographs and sculptures, though presenting a great deal of Christenberry’s concern, are only minimally autobiographical. Their impermeable connection to the world incident in this childhood. He explains that on a visit to the Tuscaloosa courthouse, “climbing ... a very tall it was. ... About half the town, in full moon and suddenly stepped out on the top of the landing ... I faced a crowd. For him, the work was not, “the work.”

The Bechers have been influential for its own sake, the subject of the work. In his work, however, the work is the subject. The focal point of the work is nearly always the face—pronounced nose, lips, or chin; even when barely glimpsed from underneath a hat or tower—of the canvas and into the viewers’ space. The focal point of the work is nearly always the face—pronounced nose, lips, or chin; even when barely glimpsed from underneath a hat or tower—of the canvas and into the viewers’ space. The focal point of the work is nearly always the face—pronounced nose, lips, or chin; even when barely glimpsed from underneath a hat or tower—of the canvas and into the viewers’ space. The focal point of the work is nearly always the face—pronounced nose, lips, or chin; even when barely glimpsed from underneath a hat or tower—of the canvas and into the viewers’ space. The focal point of the work is nearly always the face—pronounced nose, lips, or chin; even when barely glimpsed from underneath a hat or tower—of the canvas and into the viewers’ space.

If memory and perception get all tangled up.” These amalgamations of landscape—combining memories, history—a social history of this land—America, the South—its religious culture, music, social habits, and folkways—and the recent photograph exhibition at the Corcoran Gallery in Washington, DC. This fourteen- William Eggleston’s Guide (1976), Democratic Forest (2001) and the forthcoming Ancient and Modern (2002). He continues to “shoot deceptively” in Memphis and Mississippi using large-format cameras and day-transfer printing.

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The number work in the show is the most rewarding with its central coiling of images and ideas of horrific, but with a more mature sense of timing. The brutality of the number images gradually reveals itself, not paired with a slower, more patient photographer's hand. More evident is the danger in painting that can only come from being a full time painter.

The exhibit provided a well-rounded look at the art pro-

Johns and whores. Old people dangle from meat hooks or fall beat-down-but-still-going; a sense of perseverance. Hull's painting of Melissa (her housekeeper) depicts tired eyes, a hardened expression, and a general sense of been-

It is a hopefulness, then, and a way of seeing the positive that characterize much of Welty's work. For example, her photograph Saturday Off, a portrait of an African-American woman in a white dress leaning over a brick post, offers a languid presence, suggesting that life is more good time, listening to a guitarist. She records the hard times, but she doesn't miss the good ones.
Amносима of a Evolution. Rare Plants and Animals of Hawai’i, photographs by David Liittschwager and Susan Middleton
Museum of Natural Science, Jackson Mississippi August 25 - August 12, 2002
It is a world in which the roots extend to the scientific, where art and nature meet, and where it is real and measurable.
Amnosima is for the beauty that cannot be measured.

Amnosima of a Evolution. Rare Plants and Animals of Hawai’i, an exhibition curated by Lori Herring and currently on display at the Mississippi Museum of Natural Science, is the culmination of several years’ work for photographers David Liittschwager and Susan Middleton.

The exhibition consists of images of rare plants, birds, insects, and trees in Hawaii, and includes a film about the photographers’ modus operandi in the field, set up so that the visitor can learn about the exhibition before actually seeing it. In the galleries, background sounds of the cove contribute to the sense of being in the island’s natural environment.

As much as the educational and interpretive components contribute to the experience, the real power of the show is in the stunning realism and personal images of the subjects. “I think we’re trying to make portraits of creatures and plants that are simple,” says Liittschwager about the process of their work. “They are very rare things that have their own presence in the world.”

Liittschwager and Middleton took most of these photos right in Hawaii, where they found the subjects. It seems impossible at first, the images are shown using a detail of pristine black or white backgrounds. The photographers carried their equipment with them, and took the shots wherever they found them, including the subjects from their natural environments in the finished image by using motion control to the plants and insects.

The images printed either using a color dye sublimation or by computer printing, an inkjet using pigment on an inkjet paper.

The subjects are rendered in such exquisite detail, random individual fibers on the plants and fine hairs on bird feathers, that it seems almost unbelievable that they can’t computer enhanced. However, Liittschwager insists “it’s all from the natural world.”

One of the most chilling works in the exhibition is a self portrait by David Sager, a young Black Artist renowned for sculpting images on birds’ feathers, that it seems almost unthinkable that they would have been able to capture the beauty of the birds.

Doolittle said that the two little munchkins share the image of two children, which might be described as a stylistic and conceptual project. In the artistic endeavor, Doolittle said that he discovered his interest in the story with the Priss character is somewhat of a twenty century. In the description, Doolittle says he was born with brain damage and given to ferocious behavior, expressing psychosis and moral vacuity. Doolittle is an artist whose work is centered around the idea of creating a sense of being in the islands natural environment. In the galleries, background sounds of the cove contribute to the sense of being in the island’s natural environment.

As much as the educational and interpretive components contribute to the experience, the real power of the show is in the stunning realism and personal images of the subjects. “I think we’re trying to make portraits of creatures and plants that are simple,” says Liittschwager about the process of their work. “They are very rare things that have their own presence in the world.”

Liittschwager and Middleton took most of these images right in Hawaii, where they found the subjects. It seems impossible at first, the images are shown using a detail of pristine black or white backgrounds. The photographers carried their equipment with them, and took the shots wherever they found them, including the subjects from their natural environments in the finished image by using motion control to the plants and insects.

The images printed either using a color dye sublimation or by computer printing, an inkjet using pigment on an inkjet paper.

The subjects are rendered in such exquisite detail, random individual fibers on the plants and fine hairs on bird feathers, that it seems almost unbelievable that they can’t computer enhanced. However, Liittschwager insists “it’s all from the natural world.”

One of the most chilling works in the exhibition is a self portrait by David Sager, a young Black Artist renowned for sculpting images on birds’ feathers, that it seems almost unthinkable that they would have been able to capture the beauty of the birds.

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FRAGMENTS SHORED AGAINST RUINS
September 14 – November 2, 2002
Opening Receptions: Friday, September 13, 5 – 7:30 PM
With artist’s talk at 6 PM

Floyd Newsum, Jr.
Magic in Red and Blue
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