The Memphis Manifesto: Building a Community

Preamble: Creativity is fundamental to being human and is a critical resource to individual, community and cultural well-being. This edition of fortyfive explores the role of creativity in public policy and discusses the impact of arts education on the workforce. Mara Walker, vice-president of programs and services, Americans for the Arts.
Letters to the Editor

Editorial

Top Ten

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Leslie Luebbers

Sheri Fleck Rieth

Carol Crown Ranta,

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Ingrid Harris and Bob Young

Jeri Ledbetter

Sally Mankus

Johan Hagaman

Dennis Flaim

Irma Ecksel

Saul C. Belz

M.K. VanGieson

Charles & Sandra Nelson

Terri Jones & Greely Myatt

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The Long and Short of the Memphis International Film Festival

Chris McCoy

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The following letters comment upon the editorial that appeared in NUMBER: 44.

Dear NUMBER,

In a personal art historian's column, you presented us with a personal point of view about the value of art education. I would like to offer a counterpoint to that view, as I believe that art education is crucial to the development of artists and to the enrichment of society.

First, I would like to address the issue of the value of art education. In my opinion, art education is essential for the development of artists. It provides a foundation for understanding the history of art and the techniques used by artists, and it enables students to develop their own skills and techniques.

Second, I would like to address the issue of the value of art education for society. Art education helps to develop critical thinking skills, which are essential for a functioning democracy. It also helps to develop empathy and understanding, which are essential for a just society.

I believe that art education is not only valuable for the development of artists, but also for the enrichment of society. Art education helps to develop a sense of community and a sense of shared history.

I encourage all readers to consider the value of art education and to support the development of art education in our society.

Sincerely yours,

[Name]

[City, State, Zip]
In order to write the editorial for this issue, I first needed to clear my head, where about nineteen cyclones were swirling around. It seemed like I had enough cotton in my ears to make a new kind of sculpture. I decided that it was time to give up on the idea of creating art and focus on the real work of making art. After all, isn't that what all the critics say we should be doing? I woke up with a start and realized that I had been thinking about art all night. It was time to start writing again.

Good morning, Dumbo! This issue is primarily devoted to articles and reviews by Nashville and Memphis writers who have been involved in the creative community over the past year. In an ongoing series, people involved in the Memphis art community contribute a Top Ten list for each of their quarterly portfolios. For this issue, we've asked Velda Lovelace to introduce her own.

1. Darla Godeman, Chug. I can't remember being at an art opening in Memphis and not seeing Darla. Her consistent participation in making and supporting those who make art in Memphis means that we are all a part of her great goal for excellence in art. We need to do more in the future. You'd think with so many people saying things like, "Oh, I wish we could do that," it would be easy to see the power of this movement. We need to keep pushing and promoting the things we do and meet and foster the spirit of the Manifesto, while coming together to present it at a national mayoral conference in June.

2. Natalie Smith, Fruit Art. Artistic sculptures in fruit is one of the best shows we've seen at the Space in the past ten years and she made everything in it. Well actually she brought the strawberries and the peaches and the donuts in half to make one doublewide.

3. University of Memphis BFA exhibit. 2008 Spring, April 18-26. This was one of the most energetic art openings I've ever been to. One hundred and fifty or so people showed up and stayed awhile to check out the work by some graduating seniors. Julie Collins made great use of a projector by incorporating a heater that hung from the ceiling into her installation by burning cotton down white and using the smoke as a circle of "creation" flowers for much of the show. She made an old chair go in the end showing off brook cast part holes in the hollows of the old chair.

4. Smoky Heights, newest. David Luskgallery, April 1-26. I've thought about this show everyday since I saw it. Check it out on the web at www.davidluskgallery.com

5. Miranda Herrick, Angel wings. The Dixie Arms. Miranda is a really good artist known in the Clarksville art community, but her first show out of the box looked great. Virginia Overton's sculpture using stuffed burlap stuffed in arm helmets caused with motor oil was great. Buddy Spieals' oil painting "Cowboy Diplomacy" was another highlight of the show. In the future, add 203 exhibits to your must see list. Gallery 203 is located in the CFA building, above AMUM on the University of Memphis campus.

6. Miranda Herrick, Armageddon Days here Again(Again). Point B. Daily art in Clarksville. It was established by and is managed by Miranda. "Puzzle Trinity" consist of three rectangular puzzles painted flat white and framed in gaudy gold frames and is a good example of Miranda's meticulous and critical approach to making work and it happened to be my favorite piece in the show. For info about the space, contact Miranda at Miranda@PointB.com

7. Armageddon Days are Here (Again) (continued). Gallery 203, April 25. Gallery 203 has been gaining momentum for the past two years showing student and faculty work, as well as very well-regionally and internationally known artist. Thomas Foster was recently named as David Green's successor, and his first show out of the box looked great. Virginia Overton's sculpture using stuffed burlap stuffed in arm helmets caused with motor oil was great. Buddy Spieals' oil painting "Cowboy Diplomacy" was another highlight of the show. In the future, add 203 exhibits to your must see list. Gallery 203 is located in the CFA building, above AMUM on the University of Memphis campus.

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Nashville Biyne: Greg Pond and Cornel Novak at the Fugitive Art Center

Jenna Paradies (March 15 through April 27) as installation at the Fugitive Art Center by sculptor and visual artist Greg Pond was the third in a series of new projects by Pond’s collaborator, Novak, a student from Memphis, who has his career as an electronic musician and records under the name “Jenna Paradies.” Novak took the name from a trays train in Germany, which is a word for a train, and the word “Bauhaus.” Paradies’s project is an installation consisting of video pieces. The installation used a number of video pieces. One on the wall was a fine art video projected on a series of video images that recalled 15th Century paintings of landscapes and landscapes. These were captured at a glass plate that matched Novak’s silent and present video piece. Opposite this video, video monitors showed footage of recent sculptures of woodscapes and birds on glass, suggesting British artist Gillian Wearing’s video studies of scenes arranged for a landscape. Two monitors showed video clips from clips. A fifth video monitor played a video clip from Jean-Luc Godard’s 1962 film, “Vivre sa Vie” (1962, in which a woman becomes a film director). In the video, the artist saw the Leni Riefenstahl’s films along with works by the film director. Pond’s five video installations hang on a surface and were arranged quickly. Lit by three can lights and in cramped quarters at Fugitive, but of the type that can be rented and assembled quickly, Pond’s video light and fastened with two white ribbons, it suggested a silent show, rerun stand at a pavilion or in some other media public performance. The stage was set and the gallery wouldn’t provide enough equipment even if it were to be used. To the right of the stage, an oil barrel was suspended from the ceiling in a nearby room, which held a hanging rosary that could be used to roll the barrel back and forth. The head of a bull was capped up and right in the middle of the room. Pond’s work addresses, as Smith writes, “the relationship between environment, place and architecture have been hinted at larger dramas unfolding.” Much of the artwork sought to make the familiar strange. Mike Mills, who has been a career directing music and television commercials, was represented by a twenty-minute piece, “The Architecture of Reassurance” (1999). In Mills’s narrative, a girl named Alice learns to leave home to explore a Southern California suburban development. She finds her name sake in Leni Riefenstahl’s film, Alice explores this suburban landscape with a aim of innocence and murder. Mills provides to offer a critique of the ideal of the suburban, but the film’s nature of its storytelling is too close to standard television fare and offers little surprises. Susan Black’s short video, “Home” (2002), was a continuous shot of an anonymous community dominated by driveways, mailboxes, and repetitious landscaping, viewed from a moving car but shown upside down, typically used for advertising and radicalizing the everyday by making the meaningless of a suburban culture new. Shoots Street’s “Six Days and Five Nights” (2002), a video a glowing yellow or pink light to create psychologically charged transitions between mundane shots including aerial views of New York City’s Central Park, restaurant and hotel interiors, and decorative details. More challenging was a short video by needle, “The Hollow Space” (2002), in which the artist grants, in a simple, repeated song, driving home the “more-is-less” philosophy of land development and consumption. Avid’s soundtrack was paired with an aerial view of the suburbs, whose winding streets and identical rooftops seemed to reinforce the obvious repetition of the song. While each artwork was exhibited in a separate, the soundtrack from Avid’s video is audible and disturbing throughout the exhibition.

Jonah Freeman’s “Clean Lines” (2002), a video shown on three monitors, was the most elegant piece in the exhibition. The narrative action took place in two-minute intervals on one monitor at a time. While each monitor played its narrative of upper-middle class Americans, the songs were played in alternating monitors to create such a complex and personal affair that exhibits over the course of three separate installations at three different museums. The art piece was not a lack of discipline to Pond’s thinking, a mixing of metaphors and stretching of allusions that is ultimately an aimlessness to the video and the work. That Pond’s thinking, however, is a simple idea that Pond’s video piece, “The Architecture of Reassurance” (1999). In Mills’s narrative, a girl named Alice learns to leave home to explore a Southern California suburban development. She finds her name sake in Leni Riefenstahl’s film, Alice explores this suburban landscape with a aim of innocence and murder. Mills provides to offer a critique of the ideal of the suburban, but the film’s nature of its storytelling is too close to standard television fare and offers little surprises. Susan Black’s short video, “Home” (2002), was a continuous shot of an anonymous community dominated by driveways, mailboxes, and repetitious landscaping, viewed from a moving car but shown upside down, typically used for advertising and radicalizing the everyday by making the meaningless of a suburban culture new. Shoots Street’s “Six Days and Five Nights” (2002), a video a glowing yellow or pink light to create psychologically charged transitions between mundane shots including aerial views of New York City’s Central Park, restaurant and hotel interiors, and decorative details. More challenging was a short video by needle, “The Hollow Space” (2002), in which the artist grants, in a simple, repeated song, driving home the “more-is-less” philosophy of land development and consumption. Avid’s soundtrack was paired with an aerial view of the suburbs, whose winding streets and identical rooftops seemed to reinforce the obvious repetition of the song. While each artwork was exhibited in a separate, the soundtrack from Avid’s video is audible and disturbing throughout the exhibition.

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Barney’s epic masterpiece, “The Cremaster Cycle” (1994-2002, currently on view at the Whitney Museum of American Art in New York), was an engaging and amusing piece. It was the largest work in the exhibition. It seems as if it was the artwork to which a name painted in a context in which the work earned a poor fit.

Bill Anthes
Bill Anthes lives and works in Memphis, Tennessee, where he is Assistant Professor of Contemporary Art History at The University of Memphis.
Long Live the Death of Modernism:
The Practice of Thomas Nozkowski
Hamlett Dobbs, and Greely Myatt

Walter Benjamin pictures history as assault, always being roused, always being Conjugal, never achieving the modesty of order. Art practices of the 20th century, aiming an intense, specific experience and an apropos. One oil painting in the show founds seeing and evening. A simple icon figure is transparent. Invited to play a role of blank ground and even old images of culture’s necessary condition. What conjugal, mending: the scars are well believed in Memphis, the cultural midpoint of the last quarter century. The last quarter century of unapologetic and nuanced “ruined” paintings are going on in Memphis, and some are still under my skin. Local artists have continued to produce work that seems like that same Thomas Nozkowski is actively negotiating and reconstructing our cultural identity.

The late 20th Century owners of Philip Guston, Eva House, Rea Morton and many other artists were largely built on a critique of the hegemonic conditions, commodification, formalism, authorship and dichotomies (high vs. low, abstractionism, modernist narrative vs. vernacular language, theory, art, etc.) I was obsessed with determining and staging the practice of painting. Those artists, who were invested in the alternative structures and meanings of modernism and abstraction are fundamental to modern art, sustained traditional technologies. Unlike the work of Doebias, Dobias, and Myatt is located within that very structure and meaning to confront fundamental to modern art and modernist painting.

The earliest, least, and most pointed exhibition was an offer at View Broughts Clough’s Ranger-Graham Gallery, Oct. 15 - Nov. 9. “The site of nothingness” is an experience of the history of painting, reading the history and evoking new meaning. Their paintings, like Feiler’s, are screened for bars, recuperate the history of baroque and modernist devices. Their transparency, their lightness of being, are built from and filtered. The Warhol films are untitled and the canvas is painted out until the final image has morphed into a chewed up and punctured stuff. The result is a shape, with its edges and fields and edges, is rendered. Nozkowski’s label of “whimsical abstractionist” is accurate to some degree but the conceptual project of encoding a meaningfully variegated, porosity, hybridization motivate these textured texts. Hyper-real and familiar like images generated by Doppler radar. The color of the silhouetted head is constructed with a series of alternating red oxide and mars yellow background, its drunken detail that constructs the painting. How can we make these paintings?

The detailed inflections locate Dobbins’ concern for visual narrative devices. Their work feel as comfortable as a night at Tootsie’s Orchid Lounge. Everyone writes about Greely Myatt, and rightly so. For Myatt’s “teddy bear (alabaster),” 2003, alabaster, 8.5” x 7” x 5”. Photo courtesy of David Lusk Gallery.

The anamorphic frame corrals its figure with dutiful regularity. This wobbly Gothic structure is rendered. Nozkowski’s label of “whimsical abstractionist” is accurate to some degree but the conceptual project of encoding a meaningfully variegated, porosity, hybridization motivate these textured texts. Hyper-real and familiar like images generated by Doppler radar. The color of the silhouetted head is constructed with a series of alternating red oxide and mars yellow background, its drunken detail that constructs the painting. How can we make these paintings?

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Remembering, Reflecting and Living: The Paintings of Jerry and Terry Lynn

Her shoulders are relaxed. Her head is bowed in shadow. Her hands carve the fresh white cotton she has pulled from an alfalfa sack packed with cotton bolls picked from the field where once they stood. Like the cotton that she touches, her dress is simple, sheet-white. She may be a sharecropper, her dress blackened by the grime of the cotton fields.

You cannot see her face or her expression, but her thoughts and feelings are everywhere on the canvas of the “Pleasure Seeker,” a large, vibrant painting by Jerry and Terry Lynn.

Yellows, golds, and violet dusts dance and spiral around the Pleasure Seeker and color the visionary, muslin dresses sketched out of paint and air. The cotton field becomes a vast, vegetative phantasm, gossamer freshman, and calligraphy floating up in space. Some of the calligraphic lines dance, some float, and some curl. Other lines curve in and out of midnight blues, the darker passages of the Pleasure Seeker’s soul.

These eyes suggest various ways of seeing: the inner vision of a woman’s rural life is filled, the expressions of slavers who see but cannot speak; the events of human lives encoded in the mind of God and in family histories; and the eyes of the great-great-grandparents of the Pleasure Seeker, Jerry and Terry Lynn, identical twin brothers who have been painting images that arise out of the ghost and feeling of a slave woman who lived in the 1800’s? They know about Pleasure Seeker, a large, vibrant painting by Jerry and Terry Lynn.

There have been other important influences in the twins’ lives. Grandfather Leon Lynn went north to train as a brick mason and design brickwork for numerous Chicago buildings. Grandfather Leon Lynn went north to train as a brick mason and design brickwork for numerous Chicago buildings. Despite the challenges of working in a segregated city, he often created their paintings together. With bold black swaths of paint to define layout and design, with thick layers of paint squeezed, streaked, smeared, and globbed across the canvas, and with collage materials, they build and rebuild the picture plane as their vision for a painting evolves and expands. Some of their recurring collage materials are muslin dresses swishing and burlap bags heaving as house bands, wives and children work hard and enthusiastically to harvest their own crops.

What do they know about the struggles and hopes of a slave woman who lived in the 1800’s? They knew about Pleasure Seeker’s life, because they were raised by four generations ofdescendants, members of a strong, proud southern family who shared their love, legacies, and stories with the twins. There were stories about the family’s struggles to gain skills and make a better living. The twins’ mother Dorothy became a teacher who prepared inner-city schoolchildren for high grades. Greenduster and Leon Lynn went north to train as a brick mason and design brickwork for numerous Chicago buildings. Earlier generations labored in cotton fields. There were stories about the family’s struggles to gain skills and make a better living. The twins’ mother Dorothy became a teacher who prepared inner-city schoolchildren for high grades.

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Memphis and Nashville: Critical Opportunities

Sometimes it 1990 I drove to Memphis to review an exh-
hibition of contemporary Tennessee artists at the Mem-
phis Center for Contemporary Art, Robert McGowan’s pioneering
alternative space in a storefront on South Main. The quality and
variety of art on view and the energy of the crowd
standing on the street was a hot Memphis night left a
visceral impression of an art scene beginning to take off. The ex-
quiry that I’ve pursued the Memphis art scene suffused a few
feathers in Nashville, where the professional artists in town,
among all of whom was to have been educated elsewhere and come
to Nashville to take up university or museum positions,
struggling to find their footing. A handful of serious gal-
leries was, to their remembrance, in the process of setting up local
artists for the regional and national marketplace, just-as
progression gallerists Alice Bingham and Lisa Kurts had
done earlier in Memphis. The museums and university gal-
leries in both cities were offering occasional opportunities
for contemporary local artists—but focused mainly on shows
of historical interest. There would be no flourishing of alter-
native galleries or artist-run spaces in Nashville for some
years to come.

Soon after, in an effort to spark interest in art criticism,
the Metro Nashville Arts Commission hosted an art writer’s
forum that was attended by representatives from Music-
City’s ten alternative weekly or monthly publications in both
Memphis and Nashville. Aspen Papers, Roger Clayton, Nashville’s
Nashville contact person, noted that what he had really made things start
to happen in Memphis was the Commercial Appeal newspa-
per’s tri-weekly full-time art critic, who talked about two sig-
nificant ways of curatorial sanction of the newspaper in affirm-
ing that art was important to the culture of Memphis, and
how the knowledge that someone would be assigned to report on and evaluate many of the exhibits in Memphis gal-
leries really upped the ante for Memphis artists. Even today,
although Nashville has several individuals writing about art on
the local level, there is still no full-time visual art critic at
the daily Nashville Tennessean or the Nashville City
Paper. Alternatively weekly or monthly publications in both
cities grant space to free-lance curators from advance promotion to human interest stories to
benefit criticism.

I fervently hope that one result of this exchange project between
Nashville and Memphis will be to open the field to new possibilities for critical dialogue. Without it there is little one
know where we stand. But to those who believe it will cure
all ills, let me caution that coverage and criticism are two
different animals, and that as critics begin to speak frankly,
hands and hearts are sure to roll. Memphis has more experi-
ence in this than Nashville, and from my observation,
the largest art institutions in Memphis, the Art Museum of the University of Memphis (AMUM) and the Memphis
Bones Museum of Art, both of which have a broad range of
collecting interests and exhibitions, include local artists in
invitational and juried shows.

AMUM goes a step further/appropriately so, in Jasper
Sprague’s 1992 installation-art project Using its smaller galleries to show average artists at different stages of their careers. This spring the huge front space of the University Museum was filled with what
looked like frosted green asbestos shingles that seemed to
have floated down from the sky, a cast fiber cement instal-
lion by Maria Elena Gonzalez, and a side gallery hung with
recent paintings by Hamlett Dobbins. Dobbins, a 1993
University of Memphis MFA graduate, has been an active
force on the local art scene since he volunteered for Robert
McGowan at MCCA during his student days. In his lushly
painted oil, Dobbins’ upstart forms take an Expressionist
character, like large faces or whole figure compositions,
but they are never clearly discernable. Formal elements like
the unusual color palette and the odd compositions take on
new significance as a result, and “reading” of the works
becomes an exercise in formal analysis. These are likable
works whose formal mysteriousness might be a bit off-
putting for general viewers like the science student who
steered past for me in the crowd who seemed to stand for about 15 minutes trying to see what I
was saying. But even more unsettling at first glance might
be Godwin’s second wall, which the regular arrange-
ment of one of her rectangular tiles on the floor was
visually confusing as the point to which Memphis
museums or the patterns found in strips of chromosomes in
DNA. Looking closely one could see embossed relief pat-
tterns that emulated corporate logo plans on the tiles, but
at a casual distance they appeared as playfully as oddly col-
ored dominoes. The title Of Social Estates but dual meanings
as well, prompting all sorts of imaginative responses on my
part that are not sure more the artist’s intention.

This installation was the focal point of a series of exploratory
activities with middle school students, and so succeeded
with the intervention of curators and teachers to fulfill its
purpose as a launching point for impromptu issues of home
and displacement.

Marshall Arts, an artist’s studio co-op similar to
Nashville’s Fugitive Art Center, has a long history of mount-
ing contemporary shows, and like Fugitive, relies on one or more of its members for curatorial super-
visory. A future exchange of artists between Marshall Arts and Fugitive is being planned. I am fortunate to see the brilliant
Tom Lee’s White Clay (‘thinking’), a show of mental
pictures, mostly about the planning and execution of the war
in Iraq. Several of the pieces appeared to have been built
with the same wooden slats driven directly on the white
walls and verbs and titles written (and then almost erased)
in the artist’s hand as to assist the activity of the mind’s eye. This piece What acts (thinking)? will illustrate the moment we have just lived through, in which obvious
human truths about the cost of war have been suppressed by
the White House leadership and many fearful members of
the mass public in the revolting wave of concealed patro-
nization that has washed over the country since 9/11. Let’s use
of construction materials and metaphors equals our build-
up with hearing starts. Icons often used to chart positive emotional growth even though in reality they often signal
decreased agricultural land-use and lessening of environ-
mental protections that help maintain ecological balance. A
sense of the ridiculous is undressed by the pink colored
found footage of machinery from which Lee crafted a large
destroyed shovel in Challenge Control: This toy-like
replica of a massive piece of machinery cannot begin to
clean up the mess that war is a war. Fixing and illness
installation involving nine leveling pens arranged in a 1:120
configuration on a platform refers to the UN resolution
enforcing the use of force in Iraq. This serious version of the
historical gentleman’s game is unraveled by Lee’s omnipresent
man of many weights above
just as at Nashville’s Cumberland, Zeitgeist and Inner
Things, where one can often find contemporary side exhibits of
excellent quality. Memphis’s top commercial galleries
try to strike a balance between supporting new art and
showing what will sell. Market savvy galleries David Luks
and Lisa Kurts concentrate on recognized artists, both con-
temporary and historical. Westin Corks has exhibited a wide
range of regional artists in her elegant gallery through the
years, her contemporary focus has become more select
ive as she turns to the historical fine art market. Luks,
who represents a surprisingly large number of local artists
seems foremost at keeping small-scale projects and with a bold confi-
dence that has none even a larger for different art. In a recent
issue, Luks seemed to be covering all bases by pairing
Memphis artist Snowy Myatt’s smooth, crafted but quirky
conceptual sculptures with his opposite number, exi-
guatical, pastel-toned abstract paintings by Robert
Powers from the White Clay (‘thinking’), a show of mental
pictures, mostly about the planning and execution of the war
in Iraq. Several of the pieces appeared to have been built
with the same wooden slats driven directly on the white
walls and verbs and titles written (and then almost erased)
in the artist’s hand as to assist the activity of the mind’s eye. This piece What acts (thinking)? will illustrate the moment we have just lived through, in which obvious
human truths about the cost of war have been suppressed by
the White House leadership and many fearful members of
the mass public in the revolting wave of concealed patro-
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Powers from the
The seemingly playful alabaster teddy bear mounted on a tall white column was an overwrought political image. I happened to see it on the day that Baghdad fell. Entitled "Topple," the installation included an exact copy of the same teddy bear in white column was an overtly political image. I happened to see it on the day that Baghdad fell. Entitled "Topple," the installation included an exact copy of the same teddy bear

Tom Lee, installation view of mixed media installations. Photo courtesy of the artist.

Less high-ticket than Kurts or Lusk, Jay Etkin's large commercial success, and their own unique twist on the "bedtime story," their work is three-dimensional by trade (architects and engineers). It is too bad that a show that was so unique and different could not also travel to a major venue where the public could begin to see the depth of their work and mental preparation behind what often appears to be an effortless work of art, a landscaped garden, or a work of built architecture.

Making the biggest splash in the South Main Pond lately has been Delta Axis Foundation's Power House, a renovated power generating station located directly behind the main terminal. As a similar precedents elsewhere, such as Toronto's Power Station, Belfast's Ormeau Baths, which was created inside a former public bathhouse, and London's Tate Modern, which is located in the old Battersea Power Station on the Thames, much of the excitement stems from the bold re-use of an industrial structure. The newly remodeled Power House, designed pro bono by artist/architect Christopher Coker, is an oasis space for art, with a two-level atrium downstairs currently being used to show video projections and a small white cube gallery at entry level. But gazing such a symbolically powerful structure for the use of art as a major accomplishment and future shows promise innovation and possibly national acclaim for the still fledgling Delta Axis, formed originally to link the Memphis avant-garde to New York and beyond. The opening exhibit of photography and videography by New York artist Mitch Epstein was something of a let-down, though thematically it had to do with the decline of urban spaces in America. Epstein's saga of his once successful father's failure to cope with the second wave of American mass society in the suburbs is much more interesting than the current work of several American fine artists in the show. Epstein's father's failure to cope with the second wave of American mass society in the suburbs is much more interesting than the current work of several American fine artists in the show. It is too bad that a show like this could not also travel to a major venue where the public could begin to see the depth of written and mental preparation behind what often appears to be an effortless work of art, a landscaped garden, or a work of built architecture.

The University of Memphis college of communication and fine arts

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The Empty Beds’ shot in this backdrop, the binary marks and its extensions to a strangely ambiguous person named Tim, who is obtaining a woman wearing men’s clothing. The two appear much too awkward ever, but when the armamentarium character is caught unawares, whatever within the Empty Beds’ backstop and fact that (like she) desired to determine such the character arbitrarily for dreaming of a better, or at least more exciting, life, Tim has just potential as a filmmaker, ontological hopes will have more luck in the future than his that he believes after all ends in dust. In Cold Dead Fingers, we are among the few places where some of the thousands of short films every one can see. The short films make for some of the festival’s greatest moments. The view of making a great film in those old, not only any and not only any, which is understood that a not only any and not any, which is understood that a

Grendy Myatt at David Lusk Gallery

The elegant staging at David Lusk was decomposed仅仅含有与工作中有关的单词，which tells the title, “...” Grendy Myatt’s engagement with sculpture, as well as relief and relief prints. It immediately captured its very


The Long and Short of the Memphis International Film Festival

The leadinest of March, Mississippi’s Studio on the Square and the Studio Lula’s digital theater at the First Congregational Church. Hosted for the Fourth Annual Memphis International Film Festival. This year’s festival, while bigger, was even more successful, and featured more truly international entries than years past, and did not offer any great disappointments like the previous years. The Festival, therefore, held to the standards of its name, in the paternalistic Senegalese society through two, in the days before her children graduate from high school. She is in her most significant gift may be in portraying years of conflict and change in one or two short, little stories like the diabolo that turns at her kitchen’s service station when an upper-class men-wave in her French husband’s family. The white, naturalistic character in the works, is a failed attempt to achieve that means her use of without any of the story. Myatt’s three-dimensional

Chris McCoy

“Faat Kine” is the essence of the film festival’s mission. One of the great pleasures of festival going is seeing thousands of short films made every year. The festival’s punch line comes when a slide of great to be Gay!” The character starts to feel as if the zippers might be embedded, heavy-duty clothing zippers, whose supply an allegorical or narrative title, which would have answered the question, but which would inevitably be a sacrifice, as when the heart’s attempt to see them, as the men are sent back, as second-class citizens, its real strengths come from the armamentarium illustrative of characters. There are no happy endings like, unhappy people only who have lost their way under difficult circum-

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A show organized by Phillip Andrew Lewis

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“The Glint of the Old China

Leveret, an Andean condor, is a companion of our hero.

The Glint of the Old China

Hollywood actresses but will likely never be given the chance. With stars, a near-ideal location, and a film repertoire that, unlike past years, doesn’t seem to be the best-lit cheap hotel in the world. The next day they return to their home base and baguette a house to get some money for her, but the tone of the film quickly shifts away from control when she is arrested and put away in a juvenile prison. When began again in a snatched, readable moral identity revealed as consciousness through the subject and the act, as a new phenomenon is repeatedly abandoned by Mike. The film’s intended exploration of the hopes and fears of the small-town American society is ordered by a shot that seems determined to possess the characters arbitrarily for dreaming of a better, or at least more exciting, life. Tim has just potential as a filmmaker, ontological hopes will have more luck in the future than his that he believes after all ends in dust. In Cold Dead Fingers, we are among the few places where some of the thousands of short films every one can see. The short films make for some of the festival’s greatest moments. The view of making a great film in those old, not only any and not only any, which is understood that a not only any and not any, which is understood that a

Mark S. Price

Research professor, a geographer specializing in China. He is a past president of the Chinese Geographical Society and has been part of the China team of the University of Pennsylvania’s China Program since 1978.

Imagery is a journey through the world’s oldest race track. This exhibit showcases features over 100 pieces of sculpture, ceramics, cotton and silver, to books, periodicals, and manuscripts from the 6th through the 17th centuries. This exhibit has been organized by The Dayton Art Institute and the The National Museum of Chinese History.

Levi S. Price

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Hamlett Dobbins at MEMO

A subset of painters regards its painting as complete only when the composition achieves silence, which, roughly speaking, is in those cases achieved through balance. A greater number of painters choose to talk about the physical properties of paint, after liking their paint surfaces to human skin. Hamlett Dobbins’ exhibition title, The Diffuseness of Skin, appears to characterize the intersection of the two, in an intrinsically unanswerable manner. I have been mired in for years by these contradictions, untroublingly, in the paintings of Turner, Gericault, and Ingres. I have always liked the implication of identity paint as skin, because the concept rules out the intellectually impenetrable consequences. Sad, though, Dobbins’ exhibition title arises from the spoken line in a movie, the title of which the artist cannot precisely recall, on his exhibition literature explain.

“Stilled (For O&O)” is as close to being a typical Dobbins painting in the show as you can get. Certainly it incorporates Dobbins’ more derivative formal properties. For example, in “Stilled (For O&O),” the artist follows his own previous, but distinct swaths of similarly related, light-medium values, and then augmentarily offsets them with three similarly dark-toned, satellized positioned, tiny passages. Although both his recurring pastel plane and blackened other regimes are typically assigned their own, respective regimes within a 4-tone scheme, as is his dark-colored regime, each such saturated total generally intrinsically subordinates increments linear changes. Yet, reiterating Dobbins’ compartmentalized, close-hand mixing, his overall color is decorative rather than structural, because his tones do more

When I circled the reliefs, Pia Polesen’s plan to visualize shade, away from the clamping gable of its new out-of-view roof, my recently sculptured mired effect was afforded by a visual suggestion of progressively gray gray lines, which incidentally also underscored or reduced in the darker side of Pia Polesen’s paintings of values, close-hued musings, his overall color use is

Yet, notwithstanding Dobbins’ compart- ments, the otherwise imperceptible color shifts within each tonal area.

Hamlett Dobbins’ paintings are saturated with unabashed, art historical echoes from the 20th Century. For an artist with a more singularly若干 kinds of fundamental comparisons might sug- gest that he or she is either more involved or less involved, or that the artist under consideration is being used as a lack of originality. None, either illusionistic or unintended, partic- ularly because Dobbins’ regime, mysteriously as it is essentially arbitrary, is more than the sum of any

The Stillness of

The issue of imagery, rather than the imagery itself, is worthy of discussion as it relates to Hamlett Dobbins, because according to traditional academic jargon, he is working no classical imagery. A full century ago, most painting teachers efficiently discussed the relative impor- tance of the genres of still life, landscape, the human figure, and-reluctantly-abstraction. Nowadays, trans-genre experimentation in painting is so commonplace as to have no name of postmodern pastiche of 20th Century abstraction. (It does no such thing.) For instance, the huge circular shapes in three of Dobbins’ paintings convey the enormus expanse and humor in Peter Halley’s paintings, to say nothing of the refined, non-realistic surface.

Moreover, Dobbins’ other geometrical shapes, which are pretty much taut and flattened to casual repercussion, float at least parallel to the picture plane in unconnected figure-ground relationships akin to those in Robert Longo’s cunningly placed collage-paintings, in Nicholas DeScola’s notably impertinent, quivering shape-stacks. Hans Hoffman’s and Howard Hodgkin’s exuberant paintings and emphatic muddiness, luscious geometries might have had some early impact on Dobbins, but his more muted, refined pastel applications and, in lighting sensitivity to the more to Edward Hopper than to either European painter. On the other hand, Dobbins’ figure-ground relationships and proportions could just as easily be likened to Peter Halley’s, although Halley’s art features more hyperactivity, sharper edges and a softer rectilinearism. Stripped passages, which admittedly were more evident in Dobbins’ earlier works, look to be free from Grace Hartig, particularly when they are rendered in colored crayons. Modern canvases of grid-pattern squaring, which are also apparently the wave in Dobbins’ newer paintings, move American-African quilts, as well as several of Paul Klee’s watercolors.

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www.mca.edu

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Bill Steber, Murfreesboro, Tn. Blues Musicians from a New Perspective. June-Aug
Vidal Blankenstein, Jackson, Ms. Paintings. Ongoing-June 7
N. J. Woods, Memphis, Tn. Folk Art. Ongoing-June 7

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www.arkarts.org

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