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| Operation: Human Intelligence | Organized by the CIA. September 20-November 8, 2003 Opening Reception: Friday, September 19, 5:30-7:30 p.m. Press conference with CIA Director and Center at 6:30pm in Art Museum Premiered at the Hyde Park Art Center, Chicago, in collaboration with the Contemporary Arts Council.

Michael Pevn: Good Dog/Ron Chien September 20-November 8, 2003 Opening Reception: Friday, September 19, 5:30-7:30 p.m.

ARTLAB
Kathryn Arnold: Psychosomatic September 20-November 8, 2003 Opening Reception: Friday, September 19, 5:30-7:30 p.m. Gallery Talk: Thursday, November 6, 4 p.m.

A Social Affair
Organized by David Hall September 15, 2003-January 17, 2004 Opening Reception: Friday, November 14, 5:30-7:30 p.m

MFA Thesis Exhibition
Dhanraj Emanuel and Leslie Snoke November 15, 2003-January 17, 2004 Opening Reception: Friday, November 14, 5:30-7:30 p.m

ARTLAB
Kathryn Nagy: Walk on Water November 15, 2003-January 17, 2004 Gallery Talk: Friday November 14, 5:30 p.m.

Chamber Music Festival
Wednesday, November 5, 12:30-1:30 p.m. Thursday, November 6, 12:30-1:30 p.m.
Letter to the Editors

Dear Novick,

The problem I have with Hamlett’s attempt to “correct” my Anti-10, is he speaking for himself, or as the voice of Hamlett/NUMBER? If he’s speaking for himself, why not write a letter to the editor? It’s ethically questionable for a publication to act on an article it has published. In this regard, the New York Times Book Review sections acts a good example. If someone has a problem with a review, that person writes a statement for the letters page, which is published in a subsequent issue. The author of the reviewer is given the opportunity to respond. Both statements then appear on the letters page, so a reader grounds where readers can decide what they think.

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Writing as a once-upon-a-time artist and long-time prescripted messages encouraging support for the measure. You will be able to customize one of several sages will let you know. If your Representative is not a co-Representative is already a co-sponsor, an automatic mes-adopted into joint House/Senate legislation. If your bill, which would lend support to the provision being your Representative to co-sponsor the stand-alone House provision, but a stand-alone bill has been proposed in the version of the charitable giving bill does not contain this bill that includes a provision that artists would be able to $1,000 – or something like that.

As you probably know, visual artists who donate their works of art are able to deduct only the cost of materials. If, on the other hand, a collector or gallery donates the same works of art are able to deduct their materials, fabrication and installation. Undoubtedly, there are artists who get hit on repeatedly to give their works to charity auctions may not be thrilled by the idea that they no longer have an inviolate reason to say, ‘No!’ Most of them don’t say ‘No’ anyway, or there would not be hundreds of objects auctioned every year. So, yes and yes and yes, who are raising money for the Heart Association or the Cancer Society or the Humane Society or the Orpheum and all the other worthy causes, go to your computer and follow:

1. go to Americans for the Arts’ Online Advocacy Center at http://www.capwiz.com/artsusa.
2. Click on “Tax Legislation Overview.”
3. Enter your zip code in the box and click on “Take Action Now.”

Before we get to the local stuff, here’s something every collector or gallery donates the same objects auctioned every year. So, you and you and you, who don’t say NO! anyway, or there would not be hundreds of charity auctions may not be thrilled by the idea that they no longer have an inviolate reason to say, ‘No!’ Most of them don’t say ‘No’ anyway, or there would not be hundreds of objects auctioned every year. So, yes and yes and yes, who are raising money for the Heart Association or the Cancer Society or the Humane Society or the Orpheum and all the other worthy causes, go to your computer and follow:

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Long Live the Charitable Giving Act! The Senate has passed its version of a charitable giving bill that includes a provision that artists would be able to deduct the fair market value of a donated piece. The House version of the charitable giving bill does not contain this provision, but a stand-alone piece bill has been proposed in the House. By following steps 1, 2, 3, you will be able to urge your Representative to co-sponsor the stand-alone piece bill, which would help support the provisions being adopted into joint House Senate legislation. If your Representative is already a co-sponsor, an automatic mes-adopted into joint House/Senate legislation. If your bill, which would lend support to the provision being your Representative to co-sponsor the stand-alone House provision, but a stand-alone bill has been proposed in the version of the charitable giving bill does not contain this bill that includes a provision that artists would be able to $1,000 – or something like that.

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Dance, even more than music, is the most fugitive of arts. Although scattered images may remain in memory, like fragments of a lost film, the dance itself is gone. Unlike visual art, there is no point to hang on the wall, or sculpture to mean in the garden. The medium is movement and the instrument a dancer’s body. A dance is performed in real time in a real space. The audience must be there in the flesh as well. When the piece is over, the dance is gone.

Essential to the understanding of a dance is the kinesthesis sense, a perceptual modality of the body. A resonance is worked between the dancer and the audience. One feels, in one’s body, the dancer’s movements. When the dancing is good, the experience is exhilarating in a way that has noth-

ing to do with any other experience. All that remains is memory. Visual artists in Memphis would do well to consider the structures Breeding Ground is creating as a means for achieving artists’ independence, support and exposure, beyond the constraints of the market place or demanding patrons. After all, dancers create no artifacts to sell, no lasting object that can be revisited to keep the experience vivid and alive. Their moment of creation is co-ordinated with the performance. All that remains is memory. Visual artists, without a place to exhibit and develop an audience, just like dancers, are ephemeral artists as well. Breeding Ground grew out of discussions between Ondine Geary and Moira Logan in the summer of 2002. Their primary question was how to create a sustaining, invigorating space for modern dance in Memphis. A choreographic workshop, The Dance in the Square, where choreographers could show their work and receive feedback from her and each other, was the first step. The initial group included Ondine Geary, Anja Cadage, Terri Wendland, Lorraine Matthews, Ama Mike, Laura Prudhomme and Sheila Gravitt. According to Logan, “For me, and I think the other participants, the experience was unique in that none of us were paying or being paid, grading or getting graded. Being there was entirely voluntary and we had no goal other than to explore movement and refine our craft. The situation was set up to be accepting, supportive and egalitarian. We called these sessions planting and nurturing the ‘seeds.’”

Following the workshop, the participants gathered to discuss the next step. Ondine had reserved some dates at First Congo. Everyone was invited to come and watch, learn how dances were created and performed. The audience creatively as fellow artists. Ama Codjoe observed, “Everyone has a voice/role in the organization depending on how much of a voice/role they want. We make our art with equal rules of professionalism and with equal amounts of respect. This is groundbreaking!”

The audience was even brought into the process. Breeding Ground held a series of open rehearsals at First Congo. Everyone was invited to come and watch, learn how dances were created and performed, and share their own observations and suggestions with the dancers and choreographers. This served to de-mystify the process, and give the audience a sense of ownership and participation in the act of making art. Progressive performance groups across the country are beginning to try these kinds of initiatives. This openness enriches the art for both artist and audience. It is important to resist the impulse to dismiss these efforts as naive, impractical or awkward. From the begin-

ning, Ondine emphasized that professionalism was a primary focus. I have been watching modern dance for some 30 years now, and these women are all fine dancers. Some of them could go to New York immediately and land a position in a professional company.

Architecturally, their art is rooted in Modernism, privileg-

ing modern (movement) over narrative or representational, the artist’s subjective experience over objective reality and physical innovation over an established vocabulary such as that used in ballet. Breeding Ground’s approach grows directly from Merce Cunningham’s assertion of dance’s inde-

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...combined with the right artwork, can feel like a sanctuary.

design and evoke organic building blocks such as chlorophyll. The walls are porous and doily-like in their circular renderings, keeps the image of desert shrubbery-like masses made of wire from the ground below the feet of the white male, his shadows, blurred images, darkness and crispness, and threads of consistency. Venn's eye is very much attracted to the image of a coiled metal wire figure standing out in the shape of a uterus. This panel, along with the one behind it, in a form reminiscent of Hieronymus Bosch's 'Garden of Earthly Delights' in the University of Memphis Art Museum of the University of Memphis. MAX:03 (July 12-Sept. 6), a solo show of Venn's work, is being held at the Art Museum of the University of Memphis.

Other artists in the show are Andrea Prince, Kim Beck, Val Valentine, Marquis Fife, China Driscoll, and Susan Sullivan. Text by Venn, created in conjunction with Memphis Commercial Appeal and the University of Memphis Art Museum of the University of Memphis.
CleoCATra, Queen of the Pearl,” by Miriam Weems. Sponsored by State Street Foundation.

Take the Pearl Street exit off I-55 in Jackson, Mississippi, take the right fork in the road, drive over the Pearl Street bridge past Hal and Bull’s Restaurant, and you’ll see them at the corner of State and Pearl—colorfully decorated fiberglass catfish, part of Mississippi’s latest entry into public art exhibitions, “Catfish on Parade.”

Why Jackson? Why catfish? And who’s behind it all?


With 61 sculptures sponsored thus far by area businesses and a budget of $500,000,猫fish on Parade” is considered one of the major cultural events scheduled for North America next year. Scheduled for March 1-September 6, 2004, at the Mississippi Arts Pavilion, the exhibit is considered one of the major cultural events scheduled for North America next year.

The “Catfish on Parade” public art exhibit is a fundraiser to offset the reported $5.5 million cost of the Mississippi showing. Inspired by public art projects across the country, Kyle said that the idea was first floated in 2000 in support of the Spanish exhibition, showcasing artists’ interpretations of bulls and bulls with the Spanish theme. Time and logistics worked against organizers at that time, Kyle said. “It was just a little too late for us to do it,” said Kyle. “I said I’m not going to let this idea die.”

With 61 sculptures sponsored thus far by area businesses and art patrons, Kyle said he expects the catfish themselves to raise $30,000 toward the cost of the exhibition. Sponsors range from the Mississippi Arts Commission to Garden District businesses to the State Street. Southern Breeze Gallery owner Glenn Sanford was no exception, and he thought it was part of the planned exhibit. “I saw that the protest catfish—it was going to downtown to set up an (display) window and drive by—you know,” Sanford said.

Kyle was philosophical about the unauthorized sculpture, which he described as “malicious.” If someone had meant harm they could have caused a great deal of trouble,” Weems didn’t see it as the least bit malicious. “If I were going to sponsor one, it would have been the ‘Catfish on Parade’,” Kyle said. “I thought it was very creative!”

The slogan was widely beloved to be a jibe at the concept that artists signed a contract with the commission for the work and submitted a design for approval by a committee before beginning work on a sculpture—a move that Kyle insisted was “good business.” “It’s a project I sponsored, and we wanted to stay within decorum. We wanted this to be fun, frivolous, whimsical, festive project,” Kyle said.

Kyle was philosophical about the unauthorized sculpture, which he described as “malicious.” “If someone had meant harm they could have caused a great deal of trouble,” Weems didn’t see it as the least bit malicious. “If someone had meant harm they could have swallowed by the skeleton fish, the slogan "No Cats in the Water" would have been put on by an arts group without corporate sponsors—so the reality turned out,” Patterson said. Patterson said he thought the exhibit was good for Jackson but felt it had been put out by an arts group without corporate sponsors—so people may have trouble exploring more daring concepts. “If I were going to sponsor one, I would have done it myself,” Patterson said.
Interview with Phillip Andrew Lewis and Martina Shenal

Montclair, New York, February 19, 2004

HD: How does the drawing process work? PD: That’s a tricky process for this body of work. All of this came out of the house where I live now. I’ll be sitting there in the dark in the middle of the night, and I’m looking at this “light event” on the wall, ceiling, or floor. It’s a slight something; my eyes won’t allow me to see that form. I think that’s why I’m drawn to take photographs of them. I’m tracing the movement of that light source. So if it’s the moonlight that’s creating a pattern, then it’s moving and the light event is going to move upward and to the right, and I’ll start there, for hours, I would eventually know that, but with the camera, the path and the pattern are mapped out for me on the print. If a real travels between the light source and the projection surface then a blank image might occur on the film. I map out the time and distance in the images. I’ll set the exposure on a timer or sometimes I’ll leave the room and come back later and stop the exposure.

HD: So, with your exterior photographs you would move the camera on the tripod, whereas on the interior pieces it’s the light event that creates the movement. And what about the installation of the pieces? PD: That seems to connect with the idea of the “moving.” HD: For me, the images came out of movement, sound, and light. Before I was using the horizon line and playing with that constant and giving that back to the viewer in the installation. The reinforcement line that continues around the room is the same line that in Andromeda. This recent work is a lot more random, and I was thinking about the space, outer space and distance. The distance between me and the ceiling visible one set out space versus something closer and more intimate. That consideration played into the installation of the pieces. Looking up, down and all around as opposed to staying at a constant level.

HD: And does that work for the size as well? PD: I have two large-scale shifts from roughly 20” x 22” to the smaller of 5” x 7” pieces. When you first walk into the space you see these larger prints from a distance so they appear small. Once you’re closer to them they definitely appear larger. Then you turn around and discover the smaller ones, you get the shift in scale/distance.

PD: What about the grouping? At what point do the photographs need or want to be grouped in triads as opposed to being single images or groups of two?

HD: Then I was thinking about the show and the installation of the work. It was thinking about using a grid and a square format. I had drawings of what I thought the layout was going to look like, I’d been studying these star charts, where the titles came from Andromeda. When I got to the gallery, I decided to let the space dictate where the work would go. Each piece is defined by other artwork that’s been on those walls. I liked for any sort of flaw, a particle or a spot where someone had driven a screw into the wall, and I just repeated that. I would hang straight onto that place having no idea what I would like. It was interesting to let go of the control.

PD: That’s not your usual M.O.

HD: No. For this work, I can’t imagine saying it any other way. It has to be this way. Random, Cage-ian, natural. I would find that flaw, draw it on the wall and have someone else just grab the print that was closest.

PD: As a viewer, I was troubled by the randomness. I came to this show a drawdown happening for your other work and how particular you are in the consideration of the placement and installation. The stumbling block for me as a viewer was this arrangement and the feeling that the pieces didn’t hold their own because of the visual competition on the wall. I almost wish that for this show I didn’t have your other work, so I could come at this with fresh eyes and not have to wrestle with placement and randomness.

HD: I appreciate you saying that, because it reaffirms what I am trying to get at. The landscape pieces with that horizon plug in the viewer’s comfort. This installation is responding looking out into outer space. There are no preconceived notions. Do you look at the brighter ones, or are you short-changing yourself by not looking at the dimmer areas that are actually a planet or a galaxy? The Andromedal galaxy is one that people have been looking at for centuries. In the center there’s a lot of darkness that folks thought for years was a dead star, but in the last forty or fifty years they have realized that it’s a huge galaxy. That amazed me — I’m still swaddled in a big space that could not be digested in one go.

Martina Shenal: Phillip’s site-specific outdoor piece at MCA in 1999 dealt with that perspective. That disconnect of removing an image isolated has a similar feel to that film-based piece because of its proximity to other projections. PD: Did the two of you get together to talk about how the work was going to be “inside” work?

PD: No, not at all.

HD: Which totally wasn’t the case in the 2001 show. There was a great feeling of a connection between the people who make the objects.

PD: We had known each other for a number of years and had been having a conversation, we were working in different ways but we were asking similar types of questions. We were trying to paint the work photographically — be a little less defined by subject. By removing without frames or mats, we removed some of the components that announce “This is a photography.”

PD: One of the things that you first notice in the new work, aside from the change in subject or image, is the reduction in size and the change in format, are these images cropped?

PD: No, these images are full frame but I’m using an ana-

Field Contemporary two years ago or the sculptural piece you show at Marshall Arts.

MS: Yes. The sculptural piece you show at Marshall Arts.

HD: And could you talk just a bit about the project itself and how it exists with the other work. The shift almost feels like this was a side project that got really good.

PD: It was always my side project. It started out as something that I would do in my home when there was a temporal downpour. There are a lot of connections, that sort of feeling that the weather was unpredictable, which is distinctly different for me—having moved from Arizona to Memphis. And it was one of the first things I noticed, that everything in a white room was held hostage by the weather here. They started sometime last fall, almost a year ago, and ran through the spring. They were begun when I realized that we would be leaving Memphis, I think that was the impetus to come out of the studio and image something directly in front of me. I’ve always had a real documentary impulse, but I’ve never shown that kind of work as photographs. To me these feel very documentary in nature but also share a kinship.


My still-life studio work in the way that the window screen functions coming to an end. I see the new images as being very connected to those still exist, do you still work on that project?

And the photos that we normally think of as “Martina’s Photos” do what I know as a photographer. plastic cameras or instamatics are much more difficult to use based on there’s so little that you can do to manipulate it. For me the Holga other formats that you can control every aspect of. You know that limited functions it becomes very difficult, having shot with a 4x5 or 4x4 for a photographer, any time you have a camera that has very gratifying or easier to just let it do what it’s supposed to do. and is that part of it: controlling it? It seems that it would be more frustrating or easier to just let it do what it’s supposed to do.

For a photographer, every time you have a camera that has very limited functions it becomes very difficult, having shot with a 4x5 or 4x4 plastic cameras or instamatics are much more difficult to use based on what I know as a photographer.

And the photos that we normally think of as “Martina’s Photos” do those still exist, do you still work on that project?

MS: I do and I still show those, but I felt that that body of work was... (area code) phone number email address

city state zip

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The Many Forms of Arts Education

The argument for arts education is overwhelming. Kids need to learn about the arts because they are an expression of their culture and they open key doors to developing historic and sociological trends. Kids need to learn about the arts because it helps them make sympathetic connections that lead to deeper understandings of all other subjects. Kids need to learn about the arts because they are intrinsically valuable to the human psyche.

The ‘how’ of arts education is much less clear. In a world of high stakes testing and ever-increasing curricula for school children, it is very important to get the most out of time and resources. There are three basic levels of implementation: direct instruction, arts experiences, and arts integration.

Direct instruction involves a regularly hired teacher pre-planning and executing lessons and arts experiences in a classroom setting. This is the format most of us remember as students growing up. If you were in band, choir, art, etc. or had music class in elementary school, you received this type of instruction. Certain direct instructs is the cornerstone of arts knowledge in most places around the world. Although direct instruction is needed in every school and for every student, there are certainly inherent limitations.

Live performance by professional artists does not usually occur in direct instruction classrooms. Vast stores of recorded material and written texts have been produced to assist in the direct instruction of the arts for the Compensation. In many instances, this may be the only possible way of exposing students to performances at all. The vast majority of America, though, has ample access to ‘live’ works of art. Most adults understand that there is a big difference between hearing a recording and being there. There is a big difference between seeing a master’s painting on the Internet and visiting a museum. How can videos take in the vastness of opera or large scale theatrical performances such as the modern cirque? What the arts experience alone usually does not do is inform students about art in areas and assist students in making specific connections between concepts. These are weighty goals for the arts, I know, but are entirely possible when arts inclusion takes place.

Arts experience adds exposure to the repertoire of activities a student is involved in. In this level of exposure is crucial to students even though it does not occur in most direct instruction classrooms. Vast stores of knowledge and involves a commitment of the entire learning community, including those members outside the school. This is the model I present, James MacFarlane, and I sought to implement at Colonial Middle School. It involves arranging artist visits, coordinating with outside funding agencies, scheduling performances, arranging transportation, aligning curricula, planning units and lessons and much more. Arts inclusion brings additional benefits to schools that are not all associated with associated with arts education. In both situations where I have seen this model fully implemented, I noticed the faculty in every school that was fun and interesting to them. It created a positive culture in which learning could take place. It greatly changed the practices of teaching from a lecture model to a hands-on learning model. In short, it restructured education, and believe it or not, it actually raised test scores.

To compare these models with what is going on in Memphis today, direct instruction is provided in most schools through state funding. State ticket subsidy funds administered through the Greater Memphis Arts Council (GMAC) provides an avenue for arts experiences. A coordinated effort between the Memphis City Schools Standards Office, individual schools, outside agencies such as the SMAC, Opera Memphis, Memphis Symphony, Ballet Memphis and many others provides the arts inclusion model. Obviously the arts inclusion model is a much richer experience for students.

When the arts inclusion model is achieved, you begin to see students using artistic metaphors to explain the world around them. You see students who are able to transform a basic mathematical formula into a dance. You see students who can get to the ballet and appreciate and discuss it as a piece that they have not studied (even the legs). I have seen these examples and many more in my short administrative experience in Memphis City Schools. It is worth the effort to continue taking full advantage of our Memphis culture and heritage.

Governor Phil Bredesen
Governor Bredesen's portrait by Charles Motley

Arts inclusion is the most difficult but the most rewarding model to implement. It involves arranging artist visits, coordinating with outside funding agencies, scheduling performances, arranging transportation, aligning curricula, planning units and lessons and much more. Arts inclusion brings additional benefits to schools that are not all associated with arts education. In both situations where I have seen this model fully implemented, I noticed the faculty in every school that was fun and interesting to them. It created a positive culture in which learning could take place. It greatly changed the practices of teaching from a lecture model to a hands-on learning model. In short, it restructured education, and believe it or not, it actually raised test scores.

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Why Should We Value Arts Education?

What makes the value of art education so difficult to understand? How should we communicate this value in the public schools? There are different questions in difficult times and should concern every educator, artist, and parent. Tolstoy said that art is, “one of the conditions of human life.”2 Kane Carroll, in her 1998 publication, Creating Meaning Through Art, described art as a basic human behavior. Education histoires Lowenfeld and Robert Coles emphasize the value of art in the lives of children.

“The role of art education is not limited to cultural enrichment, or even the cultivation of artists alone, important as those tasks may be. The role of art education has more fundamentally to do with facilitating the development of both visual and verbal thinking, helping students to communicate, to express themselves, to describe their life experiences. If the arts are truly a basic human behavior, we should never lose sight of that. If we do, we are selling out to outside pressures and not recognizing remaining true to the uniqueness of the arts.”

“Education is the point at which we decide whether we love the world enough to assume responsibility for it and by the same token save it from ruin that which, except for renewal, except for the coming of the new and young, would be lost.”

Hannah Arendt

“First,” she said, “This is a commercial business. Second, the art teacher is looked at impatiently as a local gallery owner explained to me why my artist’s residency at the Minneapolis College of Art and Design was not introduced to artists who have dealt with similar visual problems. Third, they ask why businesses demand to compete in today’s economy. From decades of research we know: • that an arts education contributes significantly to improved critical thinking, problem posing, problem solving, and decision making; • that, as with language and mathematics, the crux of an arts education involves the communication, manipulation, interpretation, and understanding of complex symbols; • that developing fluency in artistic expression and understanding fosters higher-order thinking skills of analysis, synthesis, and evaluation; • that the arts are multi-modal, addressing and fostering the multiple intelligences of students (spatial abilities, for example, develop through drawing and sculpture); • that the arts develop a painter’s imagination and judgment.”

Trying to answer the question, “Why should we value arts education?” is a bit like asking, “Why should we care about our health?” Art education needs to be fundamental, not residual because it is a part of what it means to be human.

Mary R. Traversone

Mary R. Traversone is an arts and culture activist at Pennsylvania College of Technology. She was the Arts Coordinator and Communications Manager at the Pennsylvania Council on the Arts, The Arts and Humanities Council. She received the Arts Leadership Award from the Pennsylvania Arts Council in 2011, and her work has been published in magazines and scholarly journals.


Politicians and education decision-makers and their relationship to budget and testing also contribute to the devaluation of the visual arts in public schools. Parents want their children to succeed and that success must be validated by hard evidence. Statistics, in the form of test scores, do just that. When budget cuts occur, the visual arts are often the first to go. The expense of the program is often cited as the reason, but since most policy makers for public education are removed from the classroom, it is childish that they may have any understanding and appreciation of the value of the arts. The uniqueness of the individual and the human experience that the visual arts reveals is lost in the testing/budget cut shuffle. Education bills calling for the annual testing of students seem a death sentence for any education program without certifiable results.

The arts contribute significantly to the creation of workers with flexible and adaptable knowledge that businesses demand to compete in today’s economy. From decades of research we know:

• that an arts education contributes significantly to improved critical thinking, problem posing, problem solving, and decision making;

• that, as with language and mathematics, the crux of an arts education involves the communication, manipulation, interpretation, and understanding of complex symbols;

• that developing fluency in artistic expression and understanding fosters higher-order thinking skills of analysis, synthesis, and evaluation;

• that the arts are multi-modal, addressing and fostering the multiple intelligences of students (spatial abilities, for example, develop through drawing and sculpture);

• that the arts develop a painter’s imagination and judgment.

Trying to answer the question, “Why should we value arts education?” is a bit like asking, “Why should we care about our health?” Art education needs to be fundamental, not residual because it is a part of what it means to be human.

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EXHIBITIONS

HENDERSOVILLE, TENNESSEE

Bloom Art

Bloom Art, 51A Middle Rd, 615.242.6633 bloomart@bloomart.org

Tuesday, Sept 16, 6pm
Visual and performance art. “Unburied Treasures…” 1960s, 70s,

Memphis Art Museum

Memphis Art Museum, 328 Princeton, 901.286.2866

September 20 - November 8, 2003

A Social Affair

Organized by David Hall in collaboration with...

McKellar Gallery

McKellar Gallery, 131 Main, 901.767.2272

September 20 - November 8, 2003

LITTLE ROCK, ARKANSAS

Arkansas Museum of Art, Arkansas Center for the Arts

October 14 - November 14, 2003

The Fine Arts Center of Little Rock

The Fine Arts Center of Little Rock, 701 Main St, 501.375.7680

October 14 - November 14, 2003

The City of Little Rock has chosen to explore the arts in tandem with the refurbishment of Little Rock’s Central Park. This new approach to civic presentation will mark the 14th International Festival of the Arts, October 14-19, 2003, in an atmosphere of celebration, with the unveiling of “Shaped with a Passion: The Carl A. Bracewell Estate.”

The Frances S. Proctor Foundation, founded in 1948, has been the principal benefactor of the Arkansas Arts Center Foundation. The Proctor Foundation is committed to promoting and supporting the arts for all Arkansans. The museum is a cultural landmark offering a collection of more than 6,000 works of art, including the world-renowned Bracewell Estate. The museum’s extensive collection of French art is one of the most comprehensive in the world.

The museum is located at 1068 Brookfield Road in Little Rock and open 10am-5pm Tuesday-Wednesday, 10am-9pm Thursday-Friday, 10am-5pm Saturday-Sunday.

The Fine Arts Center of Little Rock, located in historic First Baptist Church, includes valuable works of art the community can enjoy. The center, at 701 Main St in Little Rock, is open 10am-5pm Tuesday-Saturday, 10am-3pm Sunday, with extended hours until 8pm Thursday.

For more information, visit www.arkansasartscenter.org and www.fineartscenter.org.

The City of Little Rock is the cultural capital of the greater Arkansas Arts Center. For more information, visit www.littlerock.gov/tradetap/cfa.html.

CENTRAL PARK - THE CENTER OF THE CITY

POPLAR AT MENDENHALL - THE CENTER OF THE CITY

14 SCREENS - ALL STADIUM SEATING

The CFA has been active in our community for a long time...have you?

September 20 - November 8, 2003

MAKING THEIR MARK:

MEMPHIS, TN

Indian Mound Museum

Indian Mound Museum, 800 S. Main Street, 901.284.4179

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Dear editors,

Let me preface this letter by expressing my gratitude for allowing me to publish in Number and especially for the invitation to participate in ... to mothball any more old captions for allegorical force, may I suggest "The Emperor's New Clothes."

Regards,
David Hall