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Self-Taught Artists, the Bible and the American South
June 18-November 13, 2004
Opening reception: Friday, June 18, 2004, 5-7:30 p.m.

Art Lab
June 18-September 6
Opening reception: Friday, June 18, 5-7:30 p.m
Artist talk: September 2

Coating the Media

Influence all,门槛的风格！Paul Bakker writes, “Visual arts in Memphis face a huge problem...” It's not an uninterested or uneducated public, but that's closely related...The biggest problem with the arts is a thoroughly confused media. Artists in most media markets share this pain. As one who has covered the arts for many media outlets, I assert that the artistic job is helping that is an uphill battle of people — and that includes the artists — have made it clear to the media that its audience cares about the visual arts. We can change that.

Mainstream media reports on what it deems interesting to its audience, They do not know people care about the arts because no one tells them. The best way to get the media's attention is to write letters to the editor asking for more visual arts coverage. Sending a short handwritten note or longer typed letters works best, but polite, grammatically correct e-mails are also a good way to get your voice heard. Contacting the editors lets them know that you and your buying audience, you are paying attention, you want to learn more about the arts, and that you realize your growing city deserves better.

For reasons too numerous to discuss here, it is the job of the artists and their supporters to educate the public about the value of the visual arts. Simply making and displaying art is not good enough. While contacting the editors is the simplest most important step toward getting the visual arts as a whole covered, below are some dos and don'ts for getting the arts coverage you desire.

Dos:

1) Call a reporter out of the blue to request they show your work. Send a reporter an invitation to your show and expect them to cover it.
2) A list of where and when the work is on display, what time the space is open, and who the reporter can contact with questions.
3) Send a press release too soon or too far in advance of your show and expect them to cover it.
4) Write a press release in a timely fashion. Don't unnecessarily, follow your press release up with a phone call or e-mail. Send a short thank you letter a reporter if they covered your show.

5) Give the press release in a timely fashion. Don't unnecessarily, follow your press release up with a phone call or e-mail.
6) Send a short thank you letter a reporter if they covered your show.

The press release should include the following:

1) A clear, concise description of the work, no longer than 2-3 sentences. (Explain the show or piece like you're describing it to a friend on the phone.)
2) A list of where and when the work is displayed, what time the space is open, and who the reporter can contact with questions.
3) Some clear idea of the work — in no more than 2-3 sentences explain the ideas and inspiration behind the art.
4) An human interest angle, if appropriate. Consider how your art may help viewers better understand a situation or see it in a new light. If appropriate, include that information in one short paragraph. This helps bring the work to life for those outside the art world.
5) For a release that might include the following: "Sharing bright purple vocals, environmental sculptor Megan Camming and a dozen local high school students plan to juxtapose along White Way Ave. every day from 8-11 a.m. Aug. 1-15. During the three following weeks, Camming will work with the students to create a sculpture about recycling and the environment. The collaborative work will be on display at White Way Park, Sept. 5-Oct. 16, 2004. "Sent on July 15 and coupled with a description/photo of Camming's prior environmental art, the press has enough time to find a good photo op, understands Camming is a fine artist and knows how to find her.

6) A photo, digital or print on a day-to-day, while not mandatory, can be very helpful — remember you want the reporter to cover your art — not just follow a good story.
7) Send the release at an appropriate time. Two weeks is longer typed letter works best, but polite, grammatically correct e-mails are also a good way to get your voice heard.
8) Send the release in a timely fashion. Don't unnecessarily, follow your press release up with a phone call or e-mail.
9) Send a short thank you letter a reporter if they covered your show.

Do not:

1) Write a press release out of the blue. And finally, for those interested in covering the arts — find a media outlet and propose doing it! Editors are almost never to advertising revenue. With thousands and thousands of dollars pouring in from big cities and little-to-none coming from the tri-state area, magazines must be very choosy about covering shows here. Placing more ads may help. Perhaps artists’ galleries/museums could band together and share the expense. Sending letters to editors requesting that they consider reviewing the south could also help. When you have a show worthy of national coverage and want a review, send one an release to an editor and another to their writers on request. Because arts writers early get paid to travel and get paid little to write, this will be more likely to get results. The above tips are intended to solicit mainstream media attention. Unfortunately, artists living in medium-size markets also have to jump hurdles to get the national art magazines. Resumes in these publications are often tied to advertising revenue. With thousands and thousands of dollars pouring in from big cities and little-to-none coming from the south, magazines must be very choosy about covering shows here. Placing more ads may help. Perhaps artists’ galleries/museums could band together and share the expense. Sending letters to editors requesting that they consider reviewing the south could also help. When you have a show worthy of national coverage and want a review, send one an release to an editor and another to their writers on request. Because arts writers early get paid to travel and get paid little to write, this will be more likely to get results.

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D ONORS
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THANKS TO THROUGHOUT THIS BOOK, THE ARTISTS HAVE PROVIDED NUMEROUS PICTURES INCLUDED...

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SUMMER 2004 VOLUME XVI, NO. 2

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The Glory of Baroque Dresden

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THANKS TO THROUGHOUT THIS BOOK, THE ARTISTS HAVE PROVIDED NUMEROUS PICTURES INCLUDED...
The little brochure that could

If you’ve ever been inside a road-side Tennessee welcome center or hotel lobby, you’ve seen what we mean in the advertising industry: call it “rack” brochures. You might recognize them as tri-folds — those map-sized pamphlets that sit side-by-side in large display racks, inviting you to come to a nearby theme park, rutabaga festival, or coon-dog museum. As an advertising guy, I’ve worked in all the “glamour” media — TV commercials, radio spots, billboards, websites. But I have to say that the humble rack brochure is one of my favorite things to produce. I love them so much, in fact, I collect them. Collect as a hobby, to the point that I probably have enough to fill an entire file cabinet.

What makes them so special? From a creative perspective, rack brochures offer a sublime balance of impressiveness and brevity. Like cards, they demand disciplined writing and design. You’ve got to utilize a balance of loquaciousness and brevity. Like an ad, they require a clearly defined visual hierarchy and diligent eye control, so your piece stands out in the cluttered rack environment.

They need to be essential and direct, too, to get key points across fast to a consumer who’s overwhelmed with options. On the other hand, a rack brochure must be an innovative masterpiece. You’re offering capacity for depth. Instead of vacuous, summarizing generalizations, you can delve into compelling specifics and fascinating detail. You can tell a story, the whole story. And you can actually show more than one picture.

There’s the time CAP. Because rack brochures are often the medium of choice for amusement parks and retailers, they’re one of the last vestiges of self-help step-up quickies. If you’re a writer, you can guilt-free-manipulate yourself with all those compound adjectives typically reserved for a Spider Wars comic book: “spine-tingling,” “awe-inspiring,” “thrill-seeking.” You can kick in cheerleader-style, with multiple exclamation points.

But rack brochures certainly aren’t limited to the thrill-and-shills business. For many small companies, a tri-fold piece is the perfect way to promote capabilities. Printed on standard-size paper with just a simple fold or two, a rack brochure is relatively cheap to produce. Push it given you a whole lot of bang for your buck. It can be your sales collateral — delivered across the table in a one-to-one personal selling situation. It can be your marketing vehicle — mounted in a display unit at your place of business. And it can be your direct mail campaign, too — you mail rack brochures, most often in a standard #10 business envelope. No wonder lawn services use them, real estate agents use them, churches use them.

Big businesses use them, too. Radio ads used to promote info on a whole family of products and services. Prime example: Bank of America. In your bank’s branch, your capacity for depth is limited to the thrills-and-shills business. For many small companies, a tri-fold piece is the perfect way to promote capabilities. Printed on standard-size paper with just a simple fold or two, a rack brochure is relatively cheap to produce. Push it given you a whole lot of bang for your buck. It can be your sales collateral — delivered across the table in a one-to-one personal selling situation. It can be your marketing vehicle — mounted in a display unit at your place of business. And it can be your direct mail campaign, too — you mail rack brochures, most often in a standard #10 business envelope. No wonder lawn services use them, real estate agents use them, churches use them.

Big businesses use them, too. Radio ads used to promote info on a whole family of products and services. Prime example: Bank of America. In your bank’s branch, you can’t miss the countertop collection of checking account brochures, savings account brochures, debit card brochures. It’s all so far as to say that if you don’t have rack brochures, you wouldn’t have innovative systems.

Finally and for the record, please note that rack brochures were user-friendly before user-friendly was cool. Its disrespect to check balances, but the rack brochure manifested “usability” decades before websites were dreamed of. They are intuitive, uncluttered, content-driven, and well-formatted — with a back panel that doubles as a “store locator” and “contact” page. Best of all, rack brochures are handy. You can toss them in your glove compartment, stuff them into your purse, or slide them into the back pocket of your Levi’s. You can’t say that about a website.

In conclusion, rack brochures absolutely deserve a special place in our sporting.

Hey, wait a minute, that’s it — The Rack Brochure Historical Museum in Memphis?! We can build it right here in Memphis?! I already have a good start on the permanent collection. And I know just the medium we’ll promote it with.

Shep Simmons

Shep Simmons is a partner at Sparksdome, Chicago’s preeminent advertising agency.

The little brochure that could

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Masters of Florence Brings Medici Art, Science, and Politics to Memphis

April 26 - October 3

For anyone interested in seeing fine art and objects belonging to one of the wealthiest and most powerful families in history, a trip to the Pyramid is in order. Masters of Renaissance Florence (Glory & Genius of the Court of the Medici; WONDERS exhibition), opened April 23, 2004 and features more than 100 objects of art, science, and literature commissioned by or for the Medici – the wealthiest, most influential family in Florence between 1300 and 1740. This family of bankers, responsible for inventing international banking and the use of checks, dominated Florentine politics and devoted a large portion of their wealth to supporting many artists including Michelangelo, Leonardo da Vinci, Raphael, Sandro Botticelli and Peter Paul Rubens.

The exhibition, which runs at the Pyramid until October 3, 2004, has drawn objects and works of art from more than 30 museums and private collections in Italy, France, the Vatican and the United States, and is showing several works for the first time in nearly 400 years. It begins in pre-renaissance Florence, and follows the rise of the Medici family as they developed into the city-state’s financial and artistic capital of the world. As the Medici’s international banking house grew, so did their fortune, which they invested in building magnificent chapels and villas and commissioning great works of art. As the Medici grew more powerful in Florence, they commanded greater status in the international community. As a result, two of their daughters became queens of France and two of their sons became popes. The exhibit concludes with mementos of the popes and a portrait of Martin Luther and his wife. Also on view are large portraits of the popes and a portrait of Martin Luther and his wife.

As the wealthiest and most powerful family in Europe, the Medici supported some of the greatest artists and scientists to have lived. One of the highlights of this exhibition is the "Dama Scapigliata" or "The Lady with the Tousled Hair", a drawing by Leonardo da Vinci, most famous for painting the "Last Supper". Considered to be one of Leonardo’s finest finished sketches, this work is the premier piece in Italy’s Parma National Gallery (the permanent home of the drawing) and attracts visitors there from all over the world.

Another object of interest is a 15th century Florentine work recently rediscovered in an Italian private collection. It is presented for public view in this exhibition for the first time in nearly 600 years. This invaluable relief, one of a pair, is thought to be a depiction of Alexander the Great. Carved by Andrea del Verrocchio as a gift to the King of Hungary from Lorenzo de’ Medici, the reliefs vanished shortly after they were made. Art historians knew of them through a description in Georgio Vasari’s Lives of the Artists, as well as in a famous drawing by Leonardo da Vinci. These sources were used to identify the two reliefs, which are on exhibit at the Museum of the History of Florence, Florence.

"Family Pact" ensured that the Medici collection would forever remain unscathed by the grip and genius of the city of Florence.

The long history of the power and influence of the Medici family was not without its risks, and evidence of this can be seen in several fascinating objects featured in the exhibit. Giuliano di Medici, brother of Lorenzo the Magnificent, was murdered on Easter Sunday in 1516 in a conspiracy led by the Pazzi, a rival family. On display are sculptured portraits of Lorenzo and his brother Giuliano, a replica of the knife used to stab Giuliano and a bloody fragment of his shirt. Under the Medici Popes Leo X and Clement VII, the conflict within the Catholic Church over the sale of religious positions and indulgences (giving money to the church in order to redeem the time spent in purgatory) escalated. The protests culminated in Martin Luther’s posting of his 95 Theses to the door of Wittenburg Cathedral, symbolizing the beginning of the Protestant Reformation. The exhibit features Pope Leo’s official letter, written in 1520 to contradict the theses and excommunicate Martin Luther. Also on view are large portraits of the popes and a portrait of Martin Luther and his wife.

While many of the works in Masters of Florence are paintings and drawings by famous artists, there are numerous other objects of interest that create a fascinating and well-rounded exhibition. Jewelry, furniture, and personal objects recreate the cultural environment of 15th-20th century Florence. Among these are a silver goblet by Michelangeletti, a pen drawn by Leonardo the Magnificent, a letter written by Maria de’ Medici to her sister on the birth of a baby in 1575, portraits of the Medici pope and a chair used to carry Lorenzo around the curved staircases in the Duomo (the large domed church in Florence).

The chance to view Masters of Florence is unique and limited, as Memphis is the only city in the United States chosen to host the show. This is the most important WONDERS exhibition to date covering an extremely significant era in history. The chance to see such a fine collection of works is truly an opportunity not to be missed.

Jennifer Basseman
Jennifer Bassman is a graduate student of art history at the University of Memphis.
Baroque Dresden: Glory and Grumbles in Jackson, Mississippi

The Glory of Baroque Dresden

The fourth blockbuster produced by the Mississippi Commission on International Cultural Exchange as a part of $1 billion in overseas travel to Jackson, Mississippi, has been sold out through the end of April — half the number that had been sold at the same point in the 1996 event, according to Missoula, Montana. Steele is in Jackson's artistic community and openly questioning the celebration of a culture long dead. Talk radio callers have sputtered about the nudes on display and questioning the celebration of a culture long dead. Talk radio callers have sputtered about the nudes on display and "wondered aloud how Mississippians can support the troops overseas and support a display of German art," she said. "We've spent so much time and press on 400-year-old German art, and it's a shame to not expose them to other countries so they won't be sheltered or narrow-minded."

Julie Whitehead

A fourth supporter of the Jackson arts scene worries about the Jackson arts scene worries about the local notoriety with a letter to the editor published in the Clarion Ledger saying Mississippians should spend their money not on tickets to the Dresden exhibit but on CDs by Mississippi musicians or artists. "It's a shame to not expose them to other countries so they won't be sheltered or narrow-minded."

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She agreed with Bigelow's assertion that Mississippians may not support local arts enough. "If you're not in the right place, you don't really see it, or you don't appreciate it, because it's always here," Eutzler said.

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Grant Wood’s stern, hard recognition. Her hands cover her ears as they attempt to “Hear No Evil” appears burned and swollen almost beyond speak volumes about grief and loss.

White’s three pedestals are mounted on a podium, a location for overlooking seven back yards of a suburban subdivision. The installation consists of three pedestalized female figures overlooking seven back yards of a suburban subdivision. The three pedestals are mounted on a podium, a location for seven back yards of a suburban subdivision.

The figures, “See No Evil,” “Speak No Evil,” and “Hear No Evil,” are monumental to the powerless silent but their visages speak volumes about grief and loss.

The bust of the woman atop the pedestal inscribed “Hear No Evil” appears burned and swollen almost beyond recognition. Her hands cover her ears as they attempt to deflect the aircraft circling her head and neck. Fighter planes also create the right arm of the woman whose palms read, “See No Evil!” Large frogs attempt to penetrate the clay of the figure’s tightly closed eyes, and another frog attacks a tank circling her torso. White is masters of ceramic sculpture is most evident in this piece. Small trees are convincingly recorded in the figure’s hands gripping her entire face, her bowed head and body as her scarred and corroded skin.

The woman who “Speaks No Evil” raises her hands toward her mouth in a gesture of confusion and despair. The woman who “Speaks No Evil” raises her hands toward her mouth in a gesture of confusion and despair. Rabbits – gentle, timid creatures – become her highest and equalities for the dispossessed. An enamelled red apple covers the rabbit helmet. Its brilliance, heightened by contrast with the adjacent browns of damaged skin, demands attention. It resonates with White’s theme of the dangers of not seeing, not listening, not speaking out. William Tell’s expert archery and one-man rebellion against oppression come to mind. The September 11 attack on The Big Apple; Tell’s decision to obtain knowledge by eating the fruit; the association of apples with national sentiment (“as American as apple pie”) and the desire of every creature to stay whole and healthy (“an apple a day...”) enrich the work’s consideration of self-determination versus tyranny.

White’s genius for combining pathos with irony and slapstick is evident everywhere in her suburban community.

In one of the yards of the subdivision, a woman surrounded by an abundant garden stretches out on a recliner and enameled strawberries, but, even here, things are somewhat askew. Instead of relaxing and enjoying the fruit, the young woman wears a large strawberry on her head. It weighs on her mind, colors her vision, creates headaches and throws her off-balance.

A couple standing side by side in another of White’s gardens is pure American Gothic. Grant Wood’s story, hard working farm couple. White’s revision includes a Texas sized cowboy hat perched on the man’s head—a wry nod to stereos of lands where oil wells pump. One young woman is engaged in a one-man rebellion against oppression and presents her visions of humankind.

The Big Apple
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I expected Nashville to have a more cosmopolitan vibe compared to the Daff Dog. In a way I wasn't disappointed. In spite of the downturn “living” here ameliorated by pervasive influence of country music, the city manages to provide an East Coast connection and sense of having a small town, distinctly southern, friendliness. Nashville is this curious and a stronger urge to matter in, and relate to, the art world of large that affords the artist to speak with to make work that is less transgressive and regional in feeling than the work generally presented by local practitioners in Memphis.

The work on view at the Fugitive Art Center’s anniversary show set up a high bar in terms of fine painterly work that is only matched in Memphis by Marshall Arts/ Delta show set a high bar in terms of youthful vigor and presentation of the work generally presented by local practitioners in Memphis. In spite of the down town “cowboy” bars and the pervasive country music, the city manages to exude an image of a small town, distinctly southern, friendliness. I believe it is the influence of country music, the city manages to exude an image of a small town, distinctly southern, friendliness. I believe it is this curiosity and a stronger urge to matter in, and relate to, the art world of large that affords the artist to speak with to make work that is less transgressive and regional in feeling than the work generally presented by local practitioners in Memphis.

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Adrienne Outlaw is a Nashville artist and arts writer.

While Myatt's curatorial efforts are to be appreciated, as a whole the show was not strong. With such a heavy emphasis on wood sculpture and with work compellingly Westermann-influenced works, most of the two-dimensional pieces seemed out of place. Although Crump's piece was seemingly influenced by the original "Imitation Knotty Pine," it was not visually successful. Shane's wondrously quirky pieces lack Westermann's ironic force. Snoke's conceptually driven works lack coherency. Furthermore, the show was dramatically weakened by the inclusion of Floyd Shaman's wonderfully quirky pieces lack Westermann's ironic force. Snoke's conceptually driven works lack coherency. Furthermore, the show was dramatically weakened by the inclusion of Floyd Shaman's wonderfully quirky pieces lack Westermann's ironic force. Snoke's conceptually driven works lack coherency. 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Hidden Gem of Tennessee Architecture: Max Robinson's Lenoir Museum

Thirty miles north of Knoxville on a state highway known almost solely to dedicated hound learners and cyclists in some of Tennessee’s best architecture, Thirty North comes to Austin Peay State on the outside of the glass-

Chris Doyle

NUMBER:49

last 50 years by the East Tennessee chapter of the AIA.

East Tennessee's 50 best pieces of architecture within the Appalachian. The Lenoir Museum was recently named one of Appalachia is a 5,000 square foot structure that displays Norris Dam State Park.

Between Norris Dam and the expansive Museum of Appalachian is a 1,800 square foot structure that displays the late William Lenor’s collection of artifacts from all over Appalachian. The Lenoir Museum was recently opened as one of East Tennessee’s (less bad places of architecture within the last 50 years) by the East Tennessee chapter of the AIA.

The museum is quite a find considering the museum was designed in less than two weeks during the summer of 1970 by a young employee of McCarty Bullock Church Holsaple of Knoxville. Max Robinson, now a veteran of the University of Tennessee School of Architecture faculty, received the design by default. “Everyone else was working on larger projects at the time, so I got what was left,” Robinson said.

The Lenoir Museum is not a complete stranger to awards. Just after its completion in 1975, the design won an award by a young employee of McCarty Bullock Church Holsaple of Knoxville. Max Robinson, now a veteran of the University of Tennessee School of Architecture faculty, received the design by default. “Everyone else was working on larger projects at the time, so I got what was left,” Robinson said.

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Wade Guyton’s Objects Are Much more Familiar

Wade Guyton’s exterior “X” sculpture. If the viewer is lucky enough to be here on a sunny day, the “X” in window would form an “X” on the opposite wall near his small chrome “U” sculpture. Setting one eye level on top of a wooden pedestal, the “U” piece acts as a shell of remembrance. Reflecting the silver and blue flaking walls that surround it, the work’s highly polished surface stands in stark contrast to the room.

While not as strong as the downstairs space, the upstairs gallery continues to call attention to the relation between art and architecture with its “printer-drawings” and Deconstruct metal Breuer Chair frames. Supported by a thick plank of wood, placed on its side and missing its top, one chair frame reads as a “U.” Bent into a squiggly line, the second 

Adrienne Outlaw
Adrienne Outlaw is a Nashville artist and arts writer.

"Building Collaboration"

Guyton’s work in the old fuel storage room provides the structure’s altered state and its possibilities for the future. Breuer chairs and by using present day construction materials, he calls attention to the relation between art and architecture with its “printer-drawings” and deconstructed metal Breuer Chair frames. Supported by a thick plank of wood, placed on its side and missing its top, one chair frame reads as a “U.” Bent into a squiggly line, the second

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