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COMING HOME!

Conversations on Contemporary Folk Arts: “Coming Home/ Self-Taught Artists, the Bible and the American South” a symposium

Saturday, September 19, 2-3:30 PM
University of Memphis
Peabody Executive Center Room 133

An informal slide and discussion session sharing observations and ideas about contemporary folk arts. Expectants in the realm of African American and contemporary folk art, communication skills and Southern culture.

The event will begin with a presentation by Memphis photographer and curator and the founder/director of the Black Heritage Society, Dr. Charles H. Anderson. The symposium will be followed by a panel discussion on the interaction between religion and art in folk culture, an essential element for the “Coming Home” lecture program. The symposium will be moderated by Minnie Delve, the director of the University of Memphis Department of African American Studies. The symposium is sponsored in part by a grant from the National Endowment for the Arts, a generous donation by the McKim Foundation and support from the University of Memphis Department of African American Studies.

FREE PRESS

“Coming Home!” Lecture
Erika Boss will lecture on a topic related to Coming Home! November 9

Feed and Fines, TBA

List of featured artists and speakers at the symposium on American contemporary art. The Robert Wood Johnson Foundation, the Whitney Museum, the American Folk Art Museum, the Institute of Contemporary Art, Philadelphia, and the American Federation of Arts have all been involved in the planning and promotion of the symposium. The symposium is sponsored in part by the University of Memphis Department of African American Studies, the Department of Art and Design, and the School of Public Affairs.

Take your interest in Art History to the University of Memphis

Study with the largest Art History faculty in the region...

Fred C. Albright, PhD, Bryn Mawr College
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MEMPHIS ART MUSEUM:

The Memphis Art Museum is located in the heart of the city of Memphis, Tennessee. The museum houses a collection of over 10,000 works of art, ranging from ancient Egyptian sculptures to contemporary paintings. The museum is open Tuesday through Sunday and offers a variety of exhibitions and educational programs throughout the year. The museum is free to the public, and admission is recommended for special exhibitions and events. For more information, visit www.memphisartmuseum.org or call 901-287-2690.
Now we are 50! Strange, we don’t feel aged, but it’s certainly worth of a big party!

Celebrate with NUMBER at the Power House, on Friday, September 24, 7-10, for an exhibit and video tour of fifty issues of NUMBER. It’s all there!

Remember Memphis Center for Contemporary Art and the emergence of the Main Street Arts District?
Remember Plan B and the Cooper Young Gallery?
Remember Minotaur of the Dream and it’s blinks? (and?) Remember the beginnings and permutations of Dela Arts, Marshal Arts, Art Fare?
Remember the founding of Uptown?

See it all in NUMBER: 50 while enjoying wine from Corkscrew Winery and Logic, music by Mark Allen, delicious food, door prizes of gift certificates provided by The Art Center, The Garden District Flowers, Beauty Shop Downtown, Automatic Slims restaurant, Do¯ Sushi, Outback Steakhouse, wine gifts provided by Koeppelonwine.com, and art books from the Mississippi Museum of Art, and more and more. 50 per couple (32) super seminars benefits NUMBER and its mission to cover the visual arts in the region. As for what’s happening right now, September is the real New Year of the art world, and there is plenty of art going on around here.

In addition to the great seasonal blossoming of exhibitions in museums and galleries around the region (see the NUMBER: 30 columns), in Memphis this is “Architecture Month.”

Since expanding coverage of architecture is one of NUMBER’s new initiatives, we’re pleased that the local chapter of the American Institute of Architects has produced an imaginative agenda of exhibits, tours and lectures that bring attention to contemporary and historical building design in this city. Among the AIA’s thought-provoking events are Memphis Complexities: The Process of Architecture at Brooks, a tour of four houses designed by and lived in by local architects, and the lectures of Thomas Hight, preservationist and Pulitzer Prize-winning journalist. Call the AIA at 521-9842 for details and a complete list of activities, most of which are scheduled late in the month.

Architecture is also on the agenda at the Emerging Gallery at ULTA with an installation about architecture, the Memphis Firm, buildingstate, founded and headed by Colman-Cox. The group designed the new Bridges building in Memphis’ Uptown district (formerly the Greenlaw, a much more distinctive as well as historic name that should be kept). Bridges can make a claim to commissioning the most adventurous, environmentally-sensitive, functionally-appropriate and beautiful work of contemporary architecture in this city. The buildingstudio exhibit will be shown at ARAW on March 5.

I know this is cryptic, but Memphis readers can keep eyes wide for significant changes in the Main Street art scene—exciting ones! More to come in NUMBER: 51.

Meanwhile, on a less upbeat note, Greater Memphis Arts Council is changing its program for funding smaller arts organizations—causing anguish among those that have counted on MAC operating support. Having been there…, as Papa Bear famously said, NUMBER: is incorporated and couldn’t cut their nose from bleeding. It was not entirely excusing, and MAC did provide a panacea. But our story probably won’t sit well with groups affected now, unless MAC comes up with a method to soften the blow, and that remains to be seen. Presumably, the fundraising consultant who recently worked with the Allocations II organizations was preparing them, without their knowledge, for being tossed out of the nest, but that may not help groups that now have to scrape for new sources for eventual dollars; corporations and foundations don’t serve that need.

NUMBER: 50, in keeping with its new coverage of architecture, features three major articles on architecture for the arts, by Shane Overton and Virginia Overton on music museums, the Country Music Hall of Fame, Nashville, and Stan Musick, Memphis, and an essay by Jim Lutz on the new building of the Stax Museum, the Facilitor Foundation for the Arts and the Contemporary Art Museum.

Reviews for this issue include: Susan Knowles on Empire, this summer’s collaborative exhibition between Nashville’s Ruby Green gallery and Zeitgeist Gallery, Nashville, and Paul Behnke on Delta Axis at Marshall Arts.

For more information about this issue, please visit the website at www.numberinc.org. NUMBER is a non-profit 501(c)(3) organization. The support of our readers, whether large or small, is essential in keeping NUMBER alive and independent. We are grateful for your interest and support.

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Twenty-eight years after its disappearance, Stax was back. when a 17,000-square-foot brick reconstruction of the Capitol splendor lasted until 1975 when the business went bankrupt, musical fusion of blues, country, rock and gospel. The Stax was the birthplace of Stax Records, an energetic center for a The music made there soon outgrew its small home and was recording studio was launched in a garage in South Memphis. 1950s, 60s and 70s America. The small theater is illuminated inside by the rich sounds of soul. Although the structure is visually spare, this music sounds like aural stimuli before reaching the entrance, Stax guests are invited on the building’s exterior. Instead of being treated to visual film that recounts the facts of Stax and the social context of next segments of the display focus upon this weave of blues, rock and country music, is a tributary of the river of soul. The next segment of the journey presents the gospel roots As Ray Charles declares about the musical tributaries to the soul river, “it’s all intertwined some kinda way, “ and the presence of Stax. This basic shape is featured prominently in the rotunda itself are powerful symbols of the contributions to soul music and culture become more apparent. The next segment of the journey presents the gospel roots to it, the sense of the complex weavings of musical influences in soul music and culture become more apparent. As suggested by the rotunda and the reeling dance circles, the circle is an artistic shape to symbolize the work and the presence of Stax. This basic shape is featured prominently on several occasions in the museum. One of the most nottable as the path through the Stax opens into a glowing wooden dance floor. The floor, lit with blinking, multi-colored circular lights, entices the visitor to dance along with the projected recording of “Soul Train, “ with its hip young dancers. The overall feeling of the architecture is both disappointing and enlightening. Where it fails, it does so because the choice to 1968. The one-room church building is a weathered, clapboard structure with vertical, multi-colored, fluorescent tube lighting and ductwork and detailed tilework in black, red and white, the visitor into the reconstructed Heupers Chapel, originally built in Charon, Mississippi. In 1968. The one-room church building is a weathered, clapboard structure with vertical, multi-colored, fluorescent tube lighting and ductwork and detailed tilework in black, red and white, the visit.
At the Corner of Earlier Days and the Coming Ages: Nashville’s Country Music Hall of Fame

In the heart of downtown Nashville, a city currently reaching for a broader conception of itself, there is a confluence of culture dedicated to the music that has helped to put Nashville on the map. The Country Music Hall of Fame, designed by Tennessee architects and dedicated in 2001, is a museum that aims to preserve the tradition of country music while celebrating its present and recontextualizing its future. Thanks to its location and the timing of its opening, the Hall of Fame provides a site for the exploration of tensions between past, present, and future in musical culture.

Covering an entire city block on Demonbreun between 4th and 5th Avenues, the Hall of Fame’s unusual green freestanding facade is the heart of Music City, and it speaks loudly. The exterior of the building, designed by Tuck-Willis, lies a conservatory of culture and future in musical culture. The Country Music Hall of Fame, designed by Tuck-Willis, dedicated in 2001, is a vessel that aims to present a positive first impression without giving away all of its secrets. The 4th Avenue side and the back of the building bring to mind the kind of wooden radios that set many early WSM listeners would have had in their living rooms. The back, composed of squares and rectangles, is particularly plain and functional, but set into the building’s living, concrete sides are square windows of varying sizes that inspire curiosity about what lies inside. These square windows recall the musical notation of shape note singing, conveying a complex code in a simple symbol. The structure’s sides and rear provide a contrast to its front, the unadorned opposing the flamboyant. The simplicity of shape note singing conveys a complex song in simple symbols. The structure’s sides and rear provide a notation of shape note singing, conveying a complex song in simple symbols. The structure’s sides and rear provide a contrast to its front, the unadorned opposing the flamboyant.

Inside the museum, the exhibits are visually and aurally enticing. Beginning with the early days of country music, the museum offers a trip through its history and a glimpse at the people who have made it great. From replicas of historic WSM Studio Sets to exhibits on famous musical instruments, radio towers and urban fabric are echoed in the Hall of Fame’s features, but the building is not merely historic architecture; radio towers and urban fabric are echoed in the heart of Music City, and it speaks loudly. The exterior of the building is retained inside. Thus, the piano key windows and the rotunda’s concrete and rock form are not hidden from view; instead, they help to set a tone of reflection and anticipation for visitors interested in darker shades inside the building where country music’s velvety air is evident. Visitors ascend to the third floor entrance of the museum via a faux barn-wood elevator. This ride to the top provides a short transition between the present, light and ephemeral of the atrium and the darker interior of the museum, but it raises questions about the difference between the Naturalistic elements on the outside and entrance areas of the building and the artificial exhibit spaces inside. Although the architects have gone to great lengths to make the Country Music Hall of Fame into a self-contained that is much more than a rethinking of aging cultural artifacts, the discrepancy between the display spaces and the conservatory may be evidence that the building is trying to accomplish too many purposes.

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Additionally, in an effort to connect the technological advancement of music broadcasting and recording with its organic country roots, the museum offers a trip through its history and a glimpse at the people who have made it great. From replicas of historic WSM Studio Sets to exhibits on famous musical instruments, radio towers and urban fabric are echoed in the Hall of Fame’s features, but the building is not merely historic architecture; radio towers and urban fabric are echoed in the heart of Music City, and it speaks loudly. The exterior of the building is retained inside. Thus, the piano key windows and the rotunda’s concrete and rock form are not hidden from view; instead, they help to set a tone of reflection and anticipation for visitors interested in darker shades inside the building where country music’s velvety air is evident. Visitors ascend to the third floor entrance of the museum via a faux barn-wood elevator. This ride to the top provides a short transition between the present, light and ephemeral of the atrium and the darker interior of the museum, but it raises questions about the difference between the Naturalistic elements on the outside and entrance areas of the building and the artificial exhibit spaces inside. Although the architects have gone to great lengths to make the Country Music Hall of Fame into a self-contained that is much more than a rethinking of aging cultural artifacts, the discrepancy between the display spaces and the conservatory may be evidence that the building is trying to accomplish too many purposes.

The key visual elements established at the entrance of the structure appear in smaller scale within the museum’s exhibits. For example, the circle is featured in the semi-circular listening booths throughout the museum, on the walls filled with gold records as far as the eye can see, and in the spiral staircase that circles down from the second floor into the museum gift shop. These shapes are most apparent inside the rotunda, with its concrete walls topped by科室 windows and a dome bisected by the steel radio tower visible on the outside of the building. This space is clearly the sanctuary for country music’s thousands of pilgrims. It honors the artists who have made country music so vibrant and successful—the fiddlers, the guitar-pickers and bonneted church choir members. "Will the Circle Be Unbroken. " This line, thought by many to be the anthem of country music, offers a sense of time that is cyclical and a sense of music that is echoed visually in the exterior of the rotunda, where a musical staff with notation plays the music along with the words. Along with those visual elements, the rotunda is the origin of the waterfall, which descends into a scented stream along a shelf bisected by the atrium at the Hall of Fame’s entrance. The presence of this water, although aurally and visually comforting, has an unclear purpose among the artifacts of country music.

The Country Music Hall of Fame offers an enjoyable journey through the history and present expression of a truly American genre, and the building’s designers clearly hope that it will be a suitable vessel to carry this musical heritage into the future. Although the building’s exterior promotes something new and different, the inside provides little challenge to modern and different, the inside provides little challenge to the active presence of an oral history project and collection elements on the outside and entrance areas of the building and the artificial exhibit spaces inside. Although the architects have gone to great lengths to make the Country Music Hall of Fame into a self-contained that is much more than a rethinking of aging cultural artifacts, the discrepancy between the display spaces and the conservatory may be evidence that the building is trying to accomplish too many purposes.

Shan Overton and Virginia Overton

Shan Overton and Virginia Overton
"The Future Is Now"

A Review of *Extremely Odd at Discount Prices* by Rick Schmidt

Rick Schmidt can fairly be called the Paul Revere of digital filmmaking. His enormously influential first book, *Film Theory at Discount Prices* (1988), lain in the last vital ring of 16MM filmmaking, sat the law for the digital age by emblazoning the notion that remaking equals quality in the cinema. By the second revision in 2008, Schmidt had already incorporated a grand deal of insight and information about the then "now" digital filmmaking process, but the need for a manual to map the course for the burgeoning technology was especially pronounced.

The book begins with a recommendation for a 2-hour free online class taught by director Brian Campbell, part of Schmidt's website. The course is rich with photographs and videos from the last few years, including a detailed guide to the filmmaking process. The course is designed to help filmmakers understand the digital process and its implications for their work.

After the course, the book moves on to a detailed exploration of the digital filmmaking process, including budgeting, shooting, editing, and distribution. Schmidt provides a wealth of practical advice, from choosing the right camera to understanding the ins and outs of editing software. The book is packed with practical tips and advice, making it an essential resource for filmmakers.

The book also includes a series of case studies, with examples from established filmmakers and emerging talents. These case studies provide a glimpse into the real-world challenges and opportunities of digital filmmaking, offering valuable insights for filmmakers looking to break into the industry.

In the conclusion, Schmidt looks back on the evolution of digital filmmaking and its impact on the industry. He argues that the digital revolution has transformed filmmaking, offering new possibilities for creativity and expression. The book ends with a call to action, urging filmmakers to embrace the digital tools and techniques available to them.

Overall, *Extremely Odd at Discount Prices* is a comprehensive guide to digital filmmaking, offering a wealth of practical advice and insights for filmmakers of all levels. It is an essential resource for anyone looking to understand the digital filmmaking process or break into the industry.
provide a synergistic moment symbolically representing the shifting the piece even a fraction of an inch to either side
descending walls adjacent to the stairway had to be consid-
stairs, their extension into the plaza, and the rhythm of the
of the sculpture. The main concern was the access from the
the west of the building. Entitled “Joe”, in honor of Joseph
in 1999, CAMSTL opened its new facility in March 2003.
emerging talent. Four years after launching a capital campaign
for its much more modest budget ($6.5 million construction
to its much more modest budget ($6.5 million construction
The building's critical relationship to the common courtyard,
approaching the piece via a framed and considered vantage.
side simply happens upon the Serra work, rather than
The color choice had to be strong enough to
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flooded with unfiltered light, literally from all sides (including
Compression and release, while the latter presents itself as a
The color choice had to be strong enough to
All in all, the Contemporary Art Museum does provide a
architectural expression in a very different way.
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and articulation of the main entry. Whereas Ando “hides” the
to the meticulous proportional system underlying the archi-
technique, he goes on to say, “The exact placement on the
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architectural expression in a very different way.
As a frequent traveler, I have always enjoyed the art shows at the Nashville International Airport. The exhibition I saw this spring was one of the best I have seen there because of the many layers it offered. Gregg Schlanger’s digital collage series, titled, “Renewed Visions: The Cumberland River Basin Project,” is visually seductive in composition and depth and intellectually appealing in subject matter. In these works fish fly, hawks disappear, coneflowers bloom and water dominates. The artist’s statement reads, “Renewed Visions: The Cumberland River Basin Project is a community art project that addresses issues about water quality, the disappearance of animal species, and the quality of life within the Cumberland River watershed. The digital prints ... represent one part of this project.”

Schlanger’s prints feature photographs, watercolors and old images, including maps, which he digitally manipulates and layers in such a way that they offer more than traditional collage. With varied levels of color and image transparency and with pretexts on Arches hot-pressed eighty-pound watercolor paper, these works possess a depth of field not usually found in digital works or collages.

In the piece “Switch Grass, Redshouldered Hawks Catfish Dreams,” a fish swims in a rectangular field consisting of a cloud-dotted, blue sky. Six bundles of Switch Grass extend above and below the sky. A large, fat Honeysuckle Hawk appears at the bottom left corner of the page. Making a diagonal line across the collage and under the huge flying hawk, each of the six fading hawks shrinks in size. An old, sepia-toned map covers the smallest hawk.

In “Channel Cat, Hole-in-the-head,” a cardboard catfish, hooked by a prickly-cactus cactus head, seems toward a hopeful cow: A ten-colored image of an old map blends with a shot of the river as well as the road lines as true limbs. Rather than living in the river, the vividly-colored catfish, stained from an old watercolor, Schlanger makes years ago, seem over the drift-map that covers the bottom third of the page.

In “Purple Coneflowers over Tennessee,” three huge, beautiful coneflowers, with their petals pushed down as if in flight, dominate two pictures — one of the snaking Cumberland River, the other of a faded map of Tennessee. In “Cats, Cones and the Cumberland,” a small wooded hill, a scrap of a map and another Tennessee map all seem to float underwater.

As a chat with Schlanger and a study of his past exhibitions prove his obsession with water issues. Almost every installation he has made contains water, from water dripping down window screens, to water images flashing across computer monitors to water running through wooden troughs.

Schlanger, who is Professor at Austin Peay State University, often works with biologist colleagues to make sure that he understands water quality issues and correctly identifies fish and animal species. He finds his water woes as run-off from parking lots and rooftops, fertilizers and insect sprays as well as run-off from the waste water treatment plants found all along the riverbank.

Last year Schlanger purchased a canoe so he can further explore the Cumberland. His says that as he has taken the time to slow down and appreciate what the river offers, he is inspired to use his art as a way to activate his community, so that they can become aware of its natural beauty and the pollution that threatens it. His Renewed Visions: The Cumberland River Basin Project is not only beautiful, it also reveals the danger of being apathetic to environmental issues. The work that was displayed at Nashville’s International Airport can also be seen on the web at http://www.sockeye.org/store/renewed/index.htm.

Adrienne Outlaw

Adrienne Outlaw is a Nashville sculptor and installation artist, arts writer and producer.

**NUMBER: 50**

“Purple Coneflowers over Tennessee,” 20” x 27”

“Channel Cat, Hole-in-the-head,” 20” x 27”

“Switch Grass, Redshouldered Hawks Catfish Dreams,” 20” x 27”

“Cats, Cones and the Cumberland,” 20” x 27”

**CLough-HANSON GALLERY**

200 North Parkway | Memphis, TN 38112
901.843.3442 | www.rhodes.edu
Gallery hours: Tue through Sat, 11am-5pm.

**AULICIA HENRY | Repercussions 2004 Sept 3 - Oct 27**

**ARTIST LECTURE:** Thursday, Sept 2nd, 7pm at Blount Auditorium in Buckman Hall

**OPENING RECEPTION:** Friday, Sept 3rd, 6pm

**LEARNING TO LOVE YOU MORE 2004 Nov 12 - Dec 8**

**HAMLET FETCHER LECTURE:** Thursday, Nov 11th, 7pm at Blount Auditorium in Buckman Hall

**OPENING RECEPTION:** Friday, Nov 12th, 6pm

**R 0 D E S C O L L E G E**

**A YEAR IN THE LIFE OF ANDY WARHOL**

Photographs by David McCabe

SEPTEMBER 2 – OCTOBER 14, 2006

OPENING RECEPTION THURSDAY, SEPTEMBER 7
6-7:30PM

Exclusively by David McCabe: 8-500
Room 200 of the Fine Arts Building

ADDITIONAL PROGRAMMING:
Tuesday, September 5, 10:00 AM
Room 200 of the Fine Arts Building
Gallery screening of Andy Warhol: The Electric Chairs (1963)

Tuesday, September 12, 9:00 PM
Room 200 of the Fine Arts Building
Gallery screening of Warhol’s The Chelsea Girls (1966)

All events are free. Public welcome.

VANDERBILT UNIVERSITY FINE ARTS GALLERY

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VANDERBILT UNIVERSITY FINE ARTS GALLERY
Coming Home! Self-Taught Artists, the Bible and the American South
Art Museum of the University of Memphis
January 19-November 13, 2004

When Jesse Carson was 81 years old he began carving wood as another source of income. In a Florida swamp he found a deeply fissured root made of two water-tolerant halves been sharply cut. He had some failure successes against the moist weather, blasting and undercut the shape of a head. This could be a barely strapped to a cross, weight falling into the lane. This could be a gesture of surrender as arms raise and open. In the sunburnt face and body split nearly into halves, one feels the intense physical transformations on Calvary as “Christ gives up his spirit, the rocks split, the earth quakes and the veil of the temple is rent in two.”

This exhibition, which showcases the works of 73 self-taught artists, involved thousands of hours of research, article writing, and interviews with artists and collectors. Curator Carol Crown, associate professor of art history at the University of Memphis, and museum director, Leslie Luebbers, offered his son for sacrifice, Jesus dies and resurrects, and our society reabsorb these passionate expressions of conscience and conviction (these works invite so much more than merely viewing), we are reminded of our own religious experiences. We are drawn back to our own sources of inspiration. And that, indeed, is “Coming Home!”

The exhibition’s title — “Coming Home! Self-Taught Artists, the Bible, and the American South” — is apropos. Almost all the artists emerge from a southern rural culture of evangelical Protestantism where living conditions were often limiting and sometimes brutal. The artistic products of that culture are powerful, complex works that “come home” to the origins of faith and meaning.

*snip*

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During a summer when the economy was struggling and national morale sagging, two Nashville galleries decided to take the high road, working together on a shared exhibition just for the hell of it, or at the sake of art. Ruby Green, a not-for-profit gallery located in a warehouse district several blocks south of downtown, and Zeitgeist, a sleek space in trendy Hillsboro Village that takes up one side of Manuel Zuniga’s architecture office, got together to present a two-part exhibition of 12 artists. For the past several summers, Zeitgeist has pulled together a series of changing shows entitled Switchyard, in which the same group of emerging artists would present a different piece—so the gallery would completely change over—every two weeks.

That exhibition does, by drawing new blood from several other art scenes, is indicitive that Nashville may finally be moving past the title: Amtrak’s Chicago to Seattle route, which runs part exhibition of 17 artists. For the past several summers, Nashville artists took the high road, working together on a shared exhibition entitled "Switchyard," in which the same group of emerging artists would present a different piece—so the gallery would completely change over—every two weeks. Nashville artists (mostly recent arrivals) made up the bulk of the exhibition, but national connections to both Chicago and Portland. The opening attracted a large crowd (1384.0x936.0)

The hype of the exhibition, the teasing at first, is for the fact that Nashville’s middle-of-the-courting, middle-of-the-road status is hard to convey—building any sort of art career, much less an artist-run power structure. But the Portland connection proved key in unlocking the title: America’s Chicago to Seattle route, which runs through Portland, is called the "Empire Builder." But this exhibition does, by drawing new blood from several other art scenes, is indicitive that Nashville may finally be moving past the middle-of-the-road status and toward a more distinctive identity. And it’s a safe bet that the local daily, as anticipated, the exhibition resulted in few sales. It just didn’t generate enough pressure or the momentum needed for success in the art world. On the floor is the main event was the exhibit called "Downtown, " which possessed a goofy innocence that belies their sophisticated appearance; Rocky Horner (Nashville) whose witty works explore the theme of"women in the spotlight," and Monica Judge (Portland), whose photograph of herself wearing "sleeves" made from a shattered automobile windshield is more compelling than the actual pieces she exhibited. Ruby Green (Nashville) whose inkjet photo-collages on canvas imitate old circus posters, Mikel Gardner (Memphis) whose abstract oils possess a goofy innocence that belies their sophisticated appearance; Rocky Horner (Nashville) whose witty works explore the theme of"women in the spotlight," and Monica Judge (Portland), whose photograph of herself wearing "sleeves" made from a shattered automobile windshield is more compelling than the actual pieces she exhibited.

"Secret Lab," a 4-foot-wide digital print mounted on Plexiglas, was crisp and shiny, a colorful and action-filled computer-generated abstraction. It floated about 2 inches out from the wall, demanding attention for what looked like super hero cartoon imagery that had been excised, redrawn and compos-
Robert Frame’s photographs prefacing and self-evidently state the same themes that Katherine Huntoon’s ponderous DVD installation, “Saying Grace,” struggles with. After suffering through the artist’s literal talent that would lie an excerpt from a speech then might give to the United Nations (“We understand each other through no more and no less as act of faith. We give ourselves. Grace is sharing the divine nature”), the last thing the viewer wants is to be subjected to the slow and monotonous stream of black and white images of hard signing letters that add up to an epigraph followed by an affirmation of understanding. The syrupy, New Age intention belies a thin postmodern subject (signs and how we communicate) that was bantered about a decade ten years ago. Hanalei Dobbins’ large oil on canvas, “Entitled (For B.R.C.)” is a study in stability that contrasts greatly with his more immediate, poignant work of a few years ago. New vignettes of a once dominant grid anchor the Brueghel–oid forms that govern the controlled composition. Smaller components have coalesced into a single outcropping, anatomical in its striations and charged with bleak pathos and human frailty. “Cecilia, Dan and Frank, Brooklyn” captures three figures cropped inside a doorframe. The two outside figures seem tense and expectant and the viewer is how to relate this jumble of imagery. The painted contents and photographs of an empty chair. The problem for the viewer is how to relate this jumble of imagery. The painted images could be assigned a multitude of readings, especially, when coupled with the underlying headings. This sort of free form association works in poorly formed pieces, as in a non-objective painting where ambiguous shapes may stride the line between multiple interpretations, but this sort of free association only seems confused and haphazard in a piece with pretensions to conceptualism and commenting. The viewer loses confidence that the artist knows what she’s trying to say. In contrast, photographer Allen Frame offers a consistent and programmatic vision that seems less concerned with art world trends. Taking the human state as its theme, the four simple black and white glimpses of the artist’s surroundings seem charged with bluish pasts and human truth. “Transition, Dan and Frank, Brookly” captures three figures cropped inside a doorframe. The two outside figures seem tense and expectant as if they are watching the figures between them take their first steps. They are excited and wary all at once. Similar in feel and Giacometti–like stiffness in “Transition, Riding Hampton, Russia.” Here two of the sculptor’s “walking men” traverse a frigid, empty town square. Two rivulets of frozen water divide the picture plane into thirds becoming two more barriers that separate the figures from their destinations. Frame’s remaining interiors seem warmer, but even the inclusion of enigmatic objects, pets and the close proximity of others cannot dispel the overriding sense of isolation.

The exhibition that Memphis artist Terri Jones organized for Delta Axis series of artist-curated shows of work by previous artist selections is disappointing. The show has a harnessed look, and a few exceptions the work seems scattered, sparse and cold. The Ramey’s first piece, “Thank You For Participating in the Revolution,” is a largish giclee print. It consists of a vertical, pale yellow rectangle with the message “Thank you for participating in the revolution” printed across it in tidy script. This piece has all the emotional depth and visual interest of any number of questions by white officials on urban Outlines catalog. Ramey’s remaining pieces don’t even warrant a glance for them. Four more softly colored giclee prints overlaid with hundreds of tiny hazardous materials symbols do little to beg a second look. The work tries to be conceptual and cold, but with a fashion-based aesthetic, no apparent concept and an ad man’s sense of what is cool, the group of four “Spring Summer Collection–Samples” falls short.

Allison Smith’s installation of varied media drawings hung in a grid seems to have the opposite problem. Ramey doesn’t provide enough information, and Smith offers too much in her “Day after Day, Week after Week,” rows of New York Post style overlaid with metaphorically charged images, of contemporary painting while retaining his sophisticated and muted sophisticated coloring. Formerly thick impastos now coalesced into a single outcropping, anatomical in its striations and charged with bleak pathos and human frailty. “Cecilia, Dan and Frank, Brooklyn” captures three figures cropped inside a doorframe. The two outside figures seem tense and expectant and the viewer is how to relate this jumble of imagery. The painted contents and photographs of an empty chair. The problem for the viewer is how to relate this jumble of imagery. The painted images could be assigned a multitude of readings, especially, when coupled with the underlying headings. This sort of free form association works in poorly formed pieces, as in a non-objective painting where ambiguous shapes may stride the line between multiple interpretations, but this sort of free association only seems confused and haphazard in a piece with pretensions to conceptualism and commenting. The viewer loses confidence that the artist knows what she’s trying to say. In contrast, photographer Allen Frame offers a consistent and programmatic vision that seems less concerned with art world trends. Taking the human state as its theme, the four simple black and white glimpses of the artist’s surroundings seem charged with bluish pasts and human truth. “Transition, Dan and Frank, Brookly” captures three figures cropped inside a doorframe. The two outside figures seem tense and expectant as if they are watching the figures between them take their first steps. They are excited and wary all at once. Similar in feel and Giacometti–like stiffness in “Transition, Riding Hampton, Russia.” Here two of the sculptor’s “walking men” traverse a frigid, empty town square. Two rivulets of frozen water divide the picture plane into thirds becoming two more barriers that separate the figures from their destinations. Frame’s remaining interiors seem warmer, but even the inclusion of enigmatic objects, pets and the close proximity of others cannot dispel the overriding sense of isolation.

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MEMPHIS, TENNESSEE

Arkansas Museum of Art
LITTLE ROCK, ARKANSAS

Memphis Brooks Museum of Art

Arkansas Watercolor Society

National Civil Rights Museum

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Nature and Environment, Ceramics, opening reception November 12, 6-8.

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NUMBER: an independent journal of the arts

50th Issue Party
Sept. 24 7-10pm
Power House $50 per couple

Door prizes provided by:
The Art Center
The Garden District Flowers
Beauty Shop Restaurant
Automatic Slims Restaurant
Do Sushi
Outback Steakhouse
Koepplerwine.com
Mississippi Museum of Art
and more