If it ever was pretty lively, spring is picking up the pace, and now Never (at least all of what is happening) Nashville, distilled from the News’ 15 editorial, gets more of an understated treatment in Adrienne Quade’s articles in these pages; it seems the place is juicing up with art and activism in various. Ruby Sower Contemporaries Art Group; recently the object of hysterical criticism, has achieved sweet success and big money, while, among other interesting developments, Nashville has a new arts information network.

In Memphis, a new private initiative, Lantana Projects, promises to introduce international artists into the local arts, as Humbert Dobkin discusses with its founder, John Vodarka. The question of why art and art professionals would want to work in Memphis is also addressed in Bill Anthes’ essay, “Gin Edmondson, and one method of making a living making art is discussed in Jeremy Durr’s essay with maladroit, Andy Vashon. The ideas of Memphis as an arts destination looks into a broader perspective by a meaningful recreation of Bob Poth and John Barry’s use of the city’s citizens in the context param low Next Thing. Among Never’s 557 reviews are a thoughtful look at a trend observed by Carol Knowles in the work of several familiar artists, and critiques of exhibits of the work of Kathryn Edlin Johnson, Prisca Tapp and Carol Faugier by, respectively, Notable Harris, Jeremy Durr and Susan Bixler. Now. Before we get down to editorializing, please note that Never is looking for writers to cover art in places beyond Memphis and Nashville on a more frequent basis. If you are a candidate, contact me at lluebbrs@memphis.edu. Beyond Memphis and Nashville, but he is not one who functions in that, following the example of the Guggenheim, in Memphis in this unique and effective program that trains school teachers and supports them in using creative forms to expand children’s intellectual skills and their understanding of self. The cancellation of this program in Memphis caused justified outrage, in which the Memphis Art Council responded in a manner the school administration would advocate by creating ACT, ACTs for Children and Teachers, as defined in the MAC website than that it encompasses the long-standing state-funded printmaking program and MAC’s major funded agency in Middle Tennessee, nonprofit organizations.

As our neighbors in children in West Memphis, supported by their arts council, wills about “what Memphis’ children hold.” In a not-too-remote future, “what are our all kids.

Culling back to the beginning, we note the passing of an artist who brought attention to the indigent, creative genius of our region. Well known among the denizens of the world of self-taught artists, Hawkins Belcher’s strawman assemblages have been shown and written about in the United States and Europe, and his humble house in Nashville was a destination for international visitors. Carol Crow pays homage to this unique man and his art.

Leslie Luebbers
Sixteen years after its release, Jim Jarmusch’s Mystery Train remains equally esteemed and influential, one of a handful of break-through films that permanently established the independent film as a respected and stable element of American life. Along with John Sayles’ Essential Tremors, Spike Lee’s Do the Right Thing, and the trio of deftly interwoven tales, united by the spirit of Elvis, but it owes much of its contemporary vitality to Jarmusch’s “Fragile Species” exhibit is to present works from twenty-one Nashville-area artists. The meeting will be held in conjunction with a summer show feature works from twenty-one Nashville-area artists. Organized by the Frist Center’s senior curator Mark Scala, the purpose of the “Fragile Species” exhibit is to present strong works by artists engaged in the current international dialogue exploring issues of human vulnerability. At five years of planning, a new web site featuring a comprehensive listing of Nashville area visual art events should be up and running by the summer. Called NashvilleArts.org, the website will feature an interactive forum, adressing and innovation. Three separate stories, occurring simultaneously, are presented sequentially, with various temporal markers serving to link them—train arrivals, a guitar case and a radio announcer giving the time. The stories also have internal characters, constant references to and interactions with Elvis and the new Beto-Armed Journalists. As directors of the Fine Arts Department at Watkins School of Art and Design for the past five years, sculptor Terry Glispen brought considerable respect to the school. He has also enjoyed an enormous afterlife in the visual arts community, a major piece of outdoor public art “that symbolically and meaningful. Glispen’s appointment might be seen as a major coup for the Metro Nashville Arts Commission, the Tennessee Arts & Cultural Arts Project, using funds granted by the Metro Nashville AreaArts.org, the website will feature an interactive comprehensive listing of Nashville area visual art events should be up and running by the summer. Called NashvilleArts.org, the website will feature an interactive forum, adressing and innovation. Three separate stories, occurring simultaneously, are presented sequentially, with various temporal markers serving to link them—train arrivals, a guitar case and a radio announcer giving the time. The stories also have internal characters, constant references to and interactions with Elvis and the new Beto-Armed Journalists. As directors of the Fine Arts Department at Watkins School of Art and Design for the past five years, sculptor Terry Glispen brought considerable respect to the school. 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Born and raised in Memphis, artist Grier Edmundson recently returned to his hometown after living for several years in Baltimore, where he graduated from the Maryland Institute College of Art. In the past year, his paintings have appeared in “Politically Erect” at Marshall Arts, and most recently in “Breaks Introduce” at the Brooks Museum. In these paintings, images of magnolia trees, camouflage-clad men with hunting dogs and guns, Rembrandtian public high school cemeteries, and Confederate monuments hint at the tensions underlying Southern culture. We met at Kudzu’s, the bar that Grier’s parents own and where he works as a bartender, and walked back to his studio in the basement of Marshall Arts. The studio was lined with recent paintings and a collection of photographs that serve as source material.

Bill Anthes: How do the new paintings differ from what you were doing before coming back to Memphis? Grier Edmundson: There is definitely a huge change from the work I was doing in Baltimore and the work I have been making over the last year. In Baltimore I was making abstract color paintings that drew from Minimalist painters such as Agnes Martin and Brice Marden, as well as more Conceptual artists such as Sherrie Levine. I was still fresh out of undergrad, so they had a very academic feel to them. My more recent work has added imagery, which was an intentional attempt at opening up the paintings and personalizing them. Your work is drawn from photographic source. Can you talk about your process and how you select images? Are the photographs your own, or are they found images?

My selection process is a bit curious. I really like Polaroids. I shoot most of these with no intention of source material and then one day a year later (I look at all the Polaroids and it is exactly what I want to paint. Other images I find and realize I know it’s going to become a painting. And then there are times I shoot photographs with a specific composition in mind and then an image to work from. But it is all a process of filtering and mentally matching images with ideas.

Are the subjects of these paintings personal? Do they draw from your own or family history? Or do you see yourself as more of a cultural anthropologist? The paintings are not personal in the sense that I have family photos or specific events in my past but they definitely draw from my experiences growing up here and a lot of those experiences were with family members. The painting that really stood out for me was the black painting of the Nathan Bedford Forrest monument on Union Avenue. Can you talk about how you decided to address the issue of the legacy of the Civil War, race and Southern culture?

I wanted these paintings to, pace big piece, create a Southern narrative. It’s very part of the story, but the divide between blacks and whites has definitely had a center stage impact on the history of the South. To this day racism is a touchy subject, so I feel I had to finess the delicate balance between subtlety and directness. Right down the street from my studio, across the street from Studio and BT Medical, is the Nathan Bedford Forrest Memorial. Forrest is a dynamic figure because he is both glorified for his loyalty to the Confederacy and scorned for his legacy. That dichotomy is the perfect example of the South’s dilemma. How do we ever move away from a sacrosanct without forgetting our cultural roots? There are no easy answers, but the questions have to be asked. A lot of contemporary African American artists address issues of race and racism in their work (and indeed there seems to be an expectation that they must do so in order to be “authentic” to black artists). But not many white artists are willing to address the subject. As a young white painter, why did you feel a responsibility to address this issue? For me it’s hard to not to want to make something that is a bit of a book. I wanted very fast that most people have self-imposed isolation when it comes to racial and class identities. Racism is still a very real issue in our society. I knew this country and the South have come a long way since the end of the civil rights movement, but there still needs to be an ongoing dialogue for us to keep moving toward equal rights and opportunity. You seem to be working in mode that is related to some European artists – for example Gerhard Richter or Anselm Kiefer – whose work also has addressed darker episodes in history (for example German Fascism) and the questions of how to interpret that legacy. What have you learned from these artists? Do you see other artists to particular that you are looking at recently, and what are you getting from them? I think I’ve mentioned how history painting seems to be a lost genre for most American artists. I don’t know if it is market driven or what but even with the huge impact Richter has had in the last few years in the US, I still don’t see much in the way of history being a big subject in painting. But yeah, Richter has been a big influence, especially after seeing his retrospective at the Museum of Modern Art in New York couple of years back. I think what struck me most was how beautifully he could represent such somber subjects. But I look at a lot of painting. With the work I have been making I have definitely been paying more attention to artists such as Gerhard Richter, Luc Tuymans and even Sargs – artists who have more politically charged motives. With that said, I am still very indebted to abstract artists such as Barnett Newman, Brice Marden, Ad Reinhardt and Robert Ryman – painters who really pushed the experience of painting and the experience of seeing paintings. What are you reading now? Last I finished reading Walker Percy’s The Moviegoer. A family friend recommended it after seeing my show and reading my statement which mentioned the influences of Flannery O’Connor, William Faulkner and Eudora Welty. Percy creates the most beautiful and touching descriptions of mundane, everyday moments and all the while he is having an existential wrestling match with his Southern Catholic upbringing. You have recently taken on the responsibility of curating the gallery at Marshall Arts with Cedar Nordbye. How do you think this will change the way that you have been working as an artist? I’m too new to the job to really tell. What’s next for you? Hopefully graduate school, but we will see. I am up for whatever comes along.

Bill Anthes

Art critic, professor of art history at the University of Memphis.
An Interview with Amy Hutcheson

Amy Hutcheson is an artist living and working in Memphis. She is a graduate of the Memphis College of Art with a degree in Illustration. She has worked extensively as a number of design projects in Memphis, Lansing, Michigan, and Atlanta, Georgia. In addition, she is also an instructor of art at the Art House in Cordova.

Jeremy Houston: I met you in 2002 while you were working on a mural for a charity event between the Ronald McDonald House of Memphis and Starbucks Coffee Company. Have you continued to pursue mural work?

Amy Hutcheson: Yes. Since we first met I have created several murals both commercially and personally. I started out as a great way for school and to do something that I love. Every mural has its own life. I have been fortunate that all my clients have given creative freedom and have trusted me to create something that they envision—with my style and technique. I always learn a little something about myself and about painting with each mural.

Have you found any surprises while working on a mural or clients/circumstances?

Well, my experience painting clouds on a thirty foot high ceiling was a bit interesting. I was basically creating the illusion that the ceiling was absent and you could just look up and see outside. Of course, outside seemed to include a beautiful, expensive chandelier that I had to maneuver around. There was a lot of climbing involved that job, a lot of climbing. The scaffolding that I set up was at this weird height, if it was more any higher I would have had to work sitting right on the ceiling. So I chose a lower height and came up with interesting ways to stretch and reach tough areas without changing the integrity of the piece. You appear to do pretty versatile with your subject matter. How important is versatility in your subject matter and or craft?

Well, my degree is in Illustration so I feel that versatility is very important. I do a lot of freelance work with deadlines that don’t always lend themselves to long, involved processes. I feel that I need to look at what the clients want and figure out a way to do it. First, how to best communicate what they want and second, get it done in the time frame. My versatility in subject matter probably stems from that, but I also love making art.

Tell me about your inspirations.

Different things inspire my personal work. Sometimes I will see a color or make a line. Sometimes I read something in a book that just sets my mind going with ideas, and I like to see those things through. The greatest thing about being an artist and creating personal pieces is that there are no rules. What’s most successful and fulfilling for one artist is entirely different for another. Sometimes I let my materials dictate what I want to create. For instance, my “Seven Deadly Sins” piece. I was working in pencil and became really involved in all the intricate detailing. I started the piece because it allowed me to do that. Tell me about the “Seven Deadly Sins.” What’s the piece for?

I am curious to know your frame of mind while you’re creating. For instance, my “Seven Deadly Sins” piece. I love detailing; I started the piece because it allowed me to do that. What’s it about? What is the piece for?

The sins were originally part of an assignment for my illustration class at MCA. We were asked to create a series of related images, at least three. I have always been interested in artists like Gustave Doré, Albrecht Durer and Hieronymous Bosch. I wanted to create something in the idea of this realm—a world that encompasses the viewer. So much of their work is based in religion and the theme of sin is so open and full of imagery that it just worked for me. The assignment began to take on a life of its own, and it actually took me close to two semesters to finish. But I had a great professor, Joie Priddy, who understood what I was doing and allowed me to continue and not rush through something like this.

Along with the pencil work, I experimented with other unrelatable images as a juxtaposition and eventually, I would like to create a book that ties it all together.

You recently started painting nudes this year. An, in my opinion, the work you are doing now is older and more haunting.

What caused you to explore things less easy to digest?

“I think it is great that you say I just started painting nudes—it isn’t that I recently started painting them—I think it is true to say that I have recently become more comfortable showing them to people. I have always loved working from the figure. I took my first figure class when I was fifteen. There is so much possibility, emotion and experience when it comes to the figure. I was able to explore the subject further when I got to MCA. With the help and presence of Fred Burton, I really see how endless the idea of the figure was for me. I am sure the possibility is the same for someone who paints landscapes. But for me the human form is endless in its possibilities, and that is what inspires me. A series of paintings you’ve created says “Bolivar,” “Translate” and “Anticipate.” Do you think you’re trying to tell your audience something about yourself through the art?

With my last pieces, I definitely think I am trying to tell the audience something about my experience creating art. Although it may sound odd, I love putting my own work sometimes more for the marks of the letters than the meanings of the words. I guess you could say that these pieces are less image-driven and more about color and emotion. So yes…at the time I was making the work I was trying to evoke what I was doing. Translate what I saw in my head and anticipate perhaps what a response might be to this path.

Metaphorically speaking, let’s say that the Memphis art scene is its own canvas. You have a paintbrush in your hand, and you can leave a symbol of self-expression. What might that be?

A symbol of self-expression for the Memphis art scene…the piece would be called “Appreciation.” I’m so fortunate to be able to find a living here in Memphis doing something that I love.

Jeremy K. Houston

Editor-in-Chief of the journal of the University of Memphis.
With Bits of Cloth and Bits of Clay: Looking at the Edge of Art

But the Duende - where is the Duende? Through the empy air each enters a mental air blowing insistently over the heads of the dead, seeking new landscapes and unfamiliar accents... the veil of Medusa announcing the unending baptism of all newly-created things.*

Typically, these works of art are unframed, unsettling beauty of things unconventional, imperfect and impermanent. Spanish poet Garcia Lorca described as “duende”* and what I sometimes come across bits of clay, scraps of material and unfinished edges. For example, in Keren Kroul’s “To Fly of chaos, obsession and irreverence peeking though their barbed wire (untitled), traced bare bones (“Fossil”) and places” that housed, fed, clothed and gently rocked our ancestors. The vivacious (art installation, May, 2004), when toy planes and tanks attacked the abundant and warm. The duck’s jig-saw puzzle face and cracked chest of Artforms at Grace Place. Her body and clothing resemble an empy air, a post 9/11 world no one is invulnerable to. Schnitzel was left outside. The once beautiful woman still had a look of assurance and that all art and all performance possess an enraptured Sufi master who knows to realize that in a post 51 world no one is invulnerable. In a February, 2005, group show at Delta Axis @ Marshall Arts, Kurt Herr’s woodcuts (Fortune Dancer) sought to group both the rush of life in goods and its decay. A routed model of an American automobile sat beneath a small oil portrait of a woman who had burned her candle at both ends. This once beautiful woman still had a look of assurance and pleasure on her face which created the impression that her deterioration was occurring miraculously. “May I have that framed sequence in a horror film. “Endorphine” made the skin crawl and lingered in the minds of viewers, all of us pleasure seekers and members of a fast-paced society that consumes both the body and the brought. With a series of circus performers, carnival paintings and exiled Sufi spinners, Sandra Ehrenkranz explores “duende” and “wabi sabi” as forces that shat out their affirmination of life. Look at “Fortune Dancer” (clay/mixed media) at Artforms at Grace Place. Her body and clothing resemble an enchanted Sufi spinners, Sandra Ehrenkranz explores “duende” and “wabi sabi” as forces that shat out their affirmination of life. Look at “Fortune Dancer” (clay/mixed media) at Artforms at Grace Place. Her body and clothing resemble an enchanted Sufi spinners, Sandra Ehrenkranz explores “duende” and “wabi sabi” as forces that shat out their affirmination of life. Look at “Fortune Dancer” (clay/mixed media) at Artforms at Grace Place. Her body and clothing resemble an enchanted Sufi spinners, Sandra Ehrenkranz explores “duende” and “wabi sabi” as forces that shat out their affirmination of life. Look at “Fortune Dancer” (clay/mixed media) at Artforms at Grace Place. Her body and clothing resemble an enchanted Sufi spinners, Sandra Ehrenkranz explores “duende” and “wabi sabi” as forces that shat out their affirmination of life. Look at “Fortune Dancer” (clay/mixed media) at Artforms at Grace Place. 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Lantana Projects: An Interview with John Weeden

John Weeden graduated from Rhodes College with a B.A. in Art History in 1995. Upon graduation he moved to the Netherlands as an apprentice at the National Gallery of Art. After discovering this work, he returned to Tennessee to pursue a career in contemporary art studies as an instructor at the University of the South. When he joined the Board of Directors of the Contemporary Art Center in downtown Memphis, he soon realized the Memphis Brooks Museum of Art.
In January and February, the Clough-Hanson Gallery at Rhodes College featured a fantastic installation by Minnesota-based artist Bruce Tapola. The show joined two distinct bodies of Tapola’s work in a meticulously constructed painted environment. One series, a set of small square panels, feature acrylic paintings based on film stills found in Thessos Fench’s 1970’s textbook, Films On The Campus. The second, larger-sized group consists of 38 x 50” acrylic paintings on paper.

What is unique about this show is the environment in which the viewers are invited to consider the paintings where even customary labels are excluded in order to prevent visual disruption. (A gallery guide with a list of titles and dates was available.) Such environmentally encompassing and well-composed shows are rare, making The Velvety Cloak of Twilight an experience not to be missed. The space is more than just a gallery with pictures on the wall. It becomes instead a totally painted, prudently constructed environment in which the viewers are invited to consider the artist’s clever juxtapositions. In the perfectly symmetrical layout of the gallery, the paintings have a dialogue with one another that fluctuates between the figurative and the abstract, the rapidly created and the carefully controlled, and reality and the surreal. The meticulousness of this kind of installation plan creates an almost meditational space to experience the paintings where even customary labels are excluded in order to prevent visual disruption. (A gallery guide with a list of titles and dates was available.)

January 21-February 19
Clough-Hanson Gallery at Rhodes College
Bruce Tapola
The Velvety Cloak of Twilight

More appealing than the specific subjects of the paintings is the total effect of the combination of individual elements. The space is more than just a gallery with pictures on the wall. It becomes instead a totally painted, prudently constructed environment in which the viewers are invited to consider the artist’s clever juxtapositions. In the perfectly symmetrical layout of the gallery, the paintings have a dialogue with one another that fluctuates between the figurative and the abstract, the rapidly created and the carefully controlled, and reality and the surreal. The meticulousness of this kind of installation plan creates an almost meditational space to experience the paintings where even customary labels are excluded in order to prevent visual disruption. (A gallery guide with a list of titles and dates was available.) Such environmentally encompassing and well-composed shows are rare, making The Velvety Cloak of Twilight an experience not to be missed. Bruce Tapola received his BFA from the University of Utah in Salt Lake City and his MFA from Montana State University in Bozeman. His work has been featured in exhibitions at the Milwaukee Art Institute of Art, CSPS in Cedar Rapids, and the Minneapolis Institute of Art, as well as many others. His recent exhibitions include “The 3-D Color Pen Show” in Milan, and “New Paintings” at Franklin Artworks in Minneapolis. In 1999/2000 he received a Midcity Foundation Visual Arts Fellowship, and currently works as an Assistant Professor at St. Cloud University in Minnesota.

Jennifer L. Bassman
Researcher in a graduate student of art history at the University of Memphis.
What Happened Here?
Kathryn Jill Johnson at Christian Brothers University
January 7–February 18

Kathryn Jill Johnson’s new body of work, exhibited in the CBU Gallery, could not be more appropriately titled. Upon entering into the space, the viewer is immediately struck with the entire that the artist has watched too many. 1970s horror movies a la Texas Chainsaw Massacre or spent too many hours watching Detective Cooper’s journey into the Black Lodge on the series finale of Twin Peaks. The works are nightmarish confections that juxtapose the format of religious diptychs and triptychs with scenes from a cinematic gore horrifically wrong. They are disturbing, to say the least, and one to the point of distraction. However, they provide a kind of catharsis that one can only liken to rubbernecking at a roadside accident. What happened here? It would appear that the artist has successfully tapped into humanity’s general kind of curiosity that one can only liken to rubbernecking at a roadside accident. What happened here? It would appear that the artist has successfully tapped into humanity’s general obsession with the macabre.

Consisting of line drawings on planks of roughly hewn wood, the 14 works in this exhibition appear finished only to certain degrees. Some forms and figures are fully realized, others exist only as ghosts. They lurk half formed in the background like bad dreams waiting for sleep. The interesting combination of carnival and medical figures has little grounding in real space. The compositions consist of charcoal and graphite on the wood, although the 14 works in this exhibition appear finished only to present, demand examination. One work in particular is a kind of curiosity that one can only liken to rubbernecking at a roadside accident. What happened here? It would appear that the artist has successfully tapped into humanity’s general obsession with the macabre.

In the statement provided by the artist, the text proclaims, “We are creatures of damage.” This body of work definitely reflects this belief. The most disturbing aspect of it is the interaction with the viewer. The works, by their disjoined presentation, demand examination. One work in particular is actually meant to shock, which might be the case. In the information provided, the artist states, “I need to evoke both self-evaluation and empathy.” To be sure, the work does evoke self-evaluation in the sense that it forces the viewer to wonder why these images are so fascinating, however, it falls far short of provoking empathy, situating the viewer more in the place of the victim than the artist intended.

Natalie Harris is a graduate student in art history at The University of Memphis.

CBU Gallery, Kathryn Jill Johnson, “Eeny Meeny Miney Moe,” Mixed Media, 60” x 85”, 2004

The Quilts of Gee’s Bend
Organized by the Museum of Fine Arts, Houston and Trice/Alliance, Atlanta
Presenting Sponsor: First Tennessee Bravo
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Upcoming Gee’s Bend events:
Friday, February 10
Day of school tours at Gee’s Bend quilts!

Saturday, February 19
10am - 4pm
Family Day and Panel Discussion with the quilters
Free admission!

Sunday, February 27
2pm
Dine Dine Dine Lecture at the Museum of Fine Arts

Thursday, March 9
7pm

Tuesday, March 15
1:30 – 3:30pm
Tea and Tour for Seniors

Sunday, March 20
2pm
Jane Livingston Lecture at the Museum of Fine Arts

April 2–May 2, 2005
"Images of Racial Uplift: Charles Keck’s 'Booker T. Washington Monument'"

Thursday, April 21
7pm

Friday, April 22
Free admission!

Thursday, April 28
7pm

Friday, April 29
Free admission!

Saturday, April 30
"Hear This and Hands Hear This! The Quilts and the Art of the South" Jane Livingston Lecture at the Museum of Fine Arts

Sunday, May 1
7pm

Sunday, May 8
7pm

Sunday, May 1
7pm

Sunday, May 8
7pm

Relative dates to a previous edition are shown by the following of months.

Kathryn Jill Johnson, ‘Eeny Meeny Miney Moe’, Mixed Media, 60” x 85”, 2004

Loretta Pettway (b. 1942). Medallion, ca. 1960 Synthetic knit and cotton sacking material. 87 x 70 inches. The Collection of the Tinwood Alliance.
A Tribute to Hawkins Bolden, A Self-Taught Memphis Master

Hawkins Bolden, one of Memphis’ most celebrated artists, died on January 17, although the Commercial Appeal published a rather lengthy obituary on January 23, surprisingly few members of the Memphis art community knew about Bolden’s death. The conventional obituary noted that Bolden was a self-taught artist, and that in his lifetime he created more than 2,500 works of art. There was no mention of the numerous exhibitions in which his work was included, nor of his close relationship with the Memphis-based art critic and writer, Mary Kay VanGieson.

In an article about Bolden that appeared in the January 25 issue of the Commercial Appeal, VanGieson wrote: “He was a remarkable man and an even more remarkable artist. He lived for more than 80 years and had an almost uncanny ability to create art out of the most ordinary objects. He was a true visionary artist, someone who was able to transform the mundane into something extraordinary.”

VanGieson’s obituary was remarkable in another way. It was written by a woman, which is unusual in the world of art, and it was written in the first person. The obituary was not a standard one in which the author simply lists the artist’s achievements, but rather a personal account of the artist’s life and work.

VanGieson’s obituary was a fitting tribute to a man who was known for his ability to create art out of ordinary objects. It was also a reminder of the importance of recognizing the contributions of self-taught artists, whose work often goes unrecognized.

VanGieson’s obituary was also a testament to the power of art to bring people together. In the final paragraph, she wrote: “Hawkins was a man who brought people together, who created beauty out of nothing, who gave us all a reason to believe in the power of creativity.”

The obituary was a fitting tribute to a man who was known for his ability to create art out of ordinary objects. It was also a reminder of the importance of recognizing the contributions of self-taught artists, whose work often goes unrecognized.

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