In the last editorial, I urged readers to get out of town, whatever the town, and see art elsewhere. I hope you have, though I can’t claim to have followed my own advice (Henna Biyani, no, Museum Sculpture Project (H Stern) 3 decades until the next one, no Island Biennale). The Euro has squashed the USD dollar under its heel, along with any travel aspirations.

However, art is where gas price 1, and while on business recently in Los Angeles, I saw the Clark Fleming retrospective, organized in 2006 by the National Gallery and DMA Foundation (Flemiscum! Blumiscum! Hager) forgot everything about the beautiful and the sublime, this exhibit rewrote the terms and reminded me, at least, about what art can be but rarely is. “(I say. It shouldn’t be missed, but the show closes on August 12 and that’s all).” Don’t bother to see it on line unless you have unusual imaginative capacities and can visualize yourself bathed in the nearly tactile chromatic atmospheres produced by the light sculptures.

Red, green, yellow, purple. Tomatoes, though not sublime, are in their season something to celebrate. Do you have any idea how many tomato festivals there are? The complete tomatophile could begin parading during May in Florida and, by moving north on this continent each weekend, keep it up well into October. (Some fairs have done this, I bet.) And those with check-proof bank accounts and an eye to the tomato boating for guscarrying even to Bangal, say, the last weekend in August for La Tomatina (www.spanish-fiestas.com) the festival that has inspired tomato wars around the planet (talk about a tactile chromatic atmosphere).

Almost all tomato festivals include battles and art, and the battles are usually more interesting. Nashville’s 4th Annual Tomato Art Festival, August 31, however, presents a multi-media experience that includes: the Tomato Art Show, a juxtaposition or a child’s tomato art, a sidewalk chalk tomato, tomato facsimiles (tomato sauce) dances and music, among dozens of events not including a tomato way, as far as I can tell. It’s title is “The Tomato... a center, not a division-keeping foods and vegetables.” (I won’t touch that.)

On the topic of Nashville, the Metropolitan Nashville Arts Commission (Metro Arts) on July 30 dedicated its first permanent public sculpture, the monumental “Ghost Ballet for the East Bank Machineworks,” by the famed New York artist, Alice Aycock, selected from a field of 155 proposals. Sit on a stool or on the back of the Gorgeous Takeoff (“Ghost Ball”), 120 feet high and long and 60 feet high, makes reference to the historic industrial character of the East Bank as well as contemporary technology and serves as a focal point for the entire area.

Also in Nashville, the Tennessee Arts League, an organization for middle Tennessee artists, is accepting applications from members for 2008 exhibitions in its gallery until the end of August. (Some tornado-watchers.org) Memphians’ Unbound Commission, which is preparing celebrations for its 10th anniversary next year, announced the 4th Annual First Tennessee Airshow, which offers artists in Shelby County the opportunity to exhibit work for one year in the FedEx Field. Selected artists receive a $2,000 honorarium. (Memphiancommission.org)

Good news (we think) in Memphis: Finally, finally, finally (as hope), a public architecture project produced as the result of an international competition may be worthy of attracting international attention. (I’m trying to prevent myself from erupting in a froth about the stupidly provincial architect public architecture in this town. If ever places like Cleveland and Kansas City generate excitement and tourists with their architecture, why the (I won’t touch that.)

Last month, after taking the Beale Street Landing project off the capital improvement hit list, the Memphis City Council put it back on, even though one of its members (a candidate for mayor, alas) was reported to have lamented that it “doesn’t look like Memphis.”' Right! Good images of the plans can be all over the web. Take a look. Maybe someday Memphians’ rearview can at least hold its own with Chattanooga’s. By the way, speaking of goo, what gives Chattanooga the gall to have a Mud Day (August 4)? We’re the ones with Mud Island!

Leslie Loomers

Editorial Nº58

Director, Office of the University of Memphis
Brady Worsham
Commission Gallery titled
still was every reason to do something wonderful with her
told how many days she had to live, and perhaps there
cope with her disease in part by realizing that no one could
pregnancy with their son Daniel. Erin states that she came to
ALS and approximately three years to live. Her emotional
classic of the interface between Erin’s self-image and her computer so she can acti-
selects colors that reflect certain command changes. When Erin moves
the mouse, the muscles engage the switch to stop at that
particular point to choose the option and administer the
action. “Digital paintings.” Erin constructs can take 60 to 200
hours to complete. This level of involvement requires
limited speaking or motor skills to better communi-
cate with others. The software MDP creates the interface
between Erin’s illustrated work and her computer to
resemble the self-image to “work that is informed
by disability.”
A process Erin utilizes to create each piece is
shaped in a “zigzag” which is demonstrated in “Cosmic
Home” or “stepped diamond” or the “fan”, the “stepped diamond”
exist between this block language and Erin’s illustrated pix-
and glass resulting in stepped rectilinear forms. Similarities
exist between this block language and Erin’s illustrated pix-
for painting in our everyday discussions on art. Worsham goes even so
as creating a sense of elevation. Monks elaborately decorated books of texts and often
braille to the larger public is an
collection about her identity to the larger public is an
judgments could be made by trying to mentally detach the
art from the personal story and reject my own empathetic or
emotionless faces. In her artist’s statement Erin writes how
wasn’t linked to the longing for personal physical height.
and most importantly provides us with needed alternative
disabled community began to advocate for a direct involve-
mental gatherings lead to social gatherings,
the disabled, there remained
funds to provide basic rights such as access for all persons
articulate the goals of “Disability Culture.” Disability Culture
and most importantly provides us with needed alternative
disabled, there remained
funds to provide basic rights such as access for all persons
articulate the goals of “Disability Culture.” Disability Culture
emotive tendencies. In her artist’s statement Erin writes how
artistic passions most her life. After several success-
fills her life. Her emotional
tility, monks elaborately decorated books of texts and often
signifying contents.
frame, tripling her effort to supply a protective boundary for
the signifying contents.
It is difficult to look at Worsham’s work and ignore the
predominant orientation of the work in the gallery
reflects an energetic “zigzag” which is demonstrated in “Cosmic
works, unless by Erin herself. “Mona” (2005), she
indicates that social “switch” is taped between Erin’s eyebrows and then the
lightning shoot from the subject’s tilted forehead and are
Erin Brady Worsham’s keen use of color, line and form
reflects our artistic rigidity. However beyond her actual paintings
in our everyday discussions on art. Worsham goes even so
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Reverberating Echoes: The Art of M.R. Renjan

University of Tennessee Downtown Gallery, Knoxville, Tennessee
January 5 - February 24, 2007

“dancing on the fire with bleeding skulls as they stroked...”

Dancers undergo hints that these works question the dichotomies and the antagonisms that are presumed to exist between humans and animals. In the midst of the frenzied conflict, some of the legs are connected to hybridized warrior figures whose central claw-hoofed beasts rendered in tan ink. Other works use exclusively black ink to capture shadows of whirling martial artists whose legs and limbs protrude in all directions as animals join with the humans in a tumultuously orchestrated fight. Given the implicit impact these works have on the mind, it is necessary to inquire why Renjan’s works are so compelling.

Perhaps one is awed by the perfect balance of chaos and control in Renjan’s forms. As in Kalaripayattu, the traditional martial art tradition also stages unarmed performances in which the dancers adopt both the fierce energy and the graceful beauty of the animals. It is claimed that the Indian Buddhist monk who sparked the development of the Zen martial arts such as Kalaripayattu had once studied Kalaripayattu. One cannot claim that Renjan’s figures lack the artistry of Kalaripayattu. The artist avoids specific iconography, particularly since his own interests span Buddhism, Hinduism, and Sufism. Some Hindu artistic traditions nonetheless furnish a context in which to situate Renjan’s work. The numerous limbs of Renjan’s figures call to mind the role of Shiva, usually depicted with multiple arms, as both avenger and restorer. Yet, the artist does not specifically depict this deity. Furthermore, some of Renjan’s figures hold implements that bear a trace of Vishnu, the Hindu deity who often holds the attribute of a disc. To be sure, none of Renjan’s figures depict Vishnu per se. Rather, Renjan proffers a reinterpretation of Indian traditions on his own terms to create an innovative graphic language.

Renjan’s premise is that shadows open up the complexity and ambiguity inherent in the seen and the unseen in what he paints. The viewer’s first glance at Renjan’s work reveals figures engaging in a chaotic, violent struggle; while closer inspection makes it clear that these figures pursue an ordered form of dance. Careful investigation also reveals that the moves to which Renjan has applied ink erosions and sections that are precisely delineated so that the viewer is comforted by the constraints placed upon this chaos.

Marchalonis and Cindy Spangler of the Gallery together with University of Tennessee faculty and staff members Lee Marchalonis and Beauvais Lyons, visited Renjan to produce a fascinating video about M.R. Renjan that was based on an interview this delegation conducted in the artist’s New Delhi studio in November 2006.

Gregor Kalas

Gregor Kalas is a historian of art and architecture who teaches in the College of Architecture and Design at the University of Tennessee, Knoxville.
The Outsider Art Fair, held in New York every year since 1998, has become one of the most important events in the world of self-taught art. The fair is a necessity for anyone who enjoys socializing, but, naturally, everyone manages to slip away from the main event to see new work. Outsider Art is a term for art created by people who are not typically considered to be artists, and the fair is a showcase for this unique and diverse art form. The fair’s “discovery” aspect is the main attraction for collectors who wish to discover new artists and new works of art. The Outsider Art Fair has been instrumental in bringing attention to the work of many self-taught artists, and many works that were once considered to be outsider art have now become part of the mainstream art world. The fair is a place where collectors can meet with the artists themselves and gain insight into their lives and work. The fair also provides a platform for self-taught artists to share their work with the world and gain recognition for their unique talents. The Outsider Art Fair is a celebration of art that transcends traditional boundaries and challenges the conventional expectations of what art can be.
George Rivers, “Hippoceros” (detail)
The exhibition celebrated the first major survey of French women in art presented in the United States since the taking of the Gulf Coast after Katrina was a gift by the French to the people of Louisiana. A delegation headed by Renaud Donnedieu de Vabres, French Minister of Culture and Communications, visited the beleaguered state during the fall of 2005 and almost immediately began organizing an art exhibition to aid the city in its economic and cultural rehabilitation. Titled "Paintings of Women in French Society from Daumier to Picasso," the show featured 83 paintings from the Museums of France, including 25 works by Impressionist artists. A delegation of industrialists, art dealers, and leaders from museums throughout France visited the New Orleans Museum of Art last spring, reopening of the New Orleans Museum of Art. The exhibition juxtaposed works by the final decades of the nineteenth century and the beginning of the twentieth, the exhibits juxtaposed works by artists who were not just those approved by contemporary salon juries, but also those who were not. The exhibition was seen in the United States as a "brilliant testimony to the strength of Franco-American friendship."
In March, 2007, in her spacious, elegant installation, “... from the Corners,” David Lusk, Terri Jones pushed back the boundaries of art. She got us off the gallery walls into the corners of the room, on the ceiling, behind the reception desk, on the floor and into the sunlight streaming through the windows.

Jones’ exhibition was about mortality in its subtlest, two sheets of translucent vellum titled “Thread” hung from the ceiling, white threads next to the floor in the far right corner disappeared into white walls, and two thin graphite lines titled “Reach” and “Pause” ended with, respectively, a fresh slab of translucent wax and a clear glass ball.

We began to look for signs and symbols, some Rosetta Stone that might decode Jones’ space, enigmatic art. On the back wall, in a work entitled “Fair,” a black thread draped over the sides of the 9-foot-rods. This cleft of frames was held in place by golden bottles that hung behind the reception desk from the ends of the thread. This golden thread (the only touch of color in the show) suggested layered mourning and special significance.

It was in two of the most metaphorically loaded artworks in the show, a long swathe of soft-gray felt unwound from the ceiling, white frames next to the floor in the far right corner disappeared into white walls, and two thin graphite lines titled “Reach” and “Pause” ended with, respectively, a fresh slab of translucent wax and a clear glass ball.

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Inhale… from the Corners

Inherently small community of artists, and connections tend to

Labor later, Rauschenberg reduced the drawing to a
drawing that Willem de Kooning allowed Robert

In the spirit of the West Coast minimalists, especially the California Light and Space Coast minimalists, especially the California Light and Space

Erasing a de Kooning, she erased an entire gallery and took

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Bolotin’s knack for visual narrative makes his leap to moving imagery a natural choice. However, the first try in realizing the film involved tracing his intricate work into its most elemental parts. The Scenic at the Old Gym

At the Vanderbilt Fine Arts Gallery’s unique display space, for the first time, these images, up until this current work, have subsequently been interpreted into paintings, sculpture, set design, etc. in the case of Lobanov, irrepressible for his mechanical and human acts (a piece of music by the Open Theater of

The Jackleg Testament. Crowns, theaters, clocks, jaws, torsos, legs, feet and hands became the basic module for the film’s digital landscape—are rendered in the medium of the film they were colored and animated using digital software. Bolotin works wonders with technology, creating 3D space, light and shadow effects and even uses effects that have worn prints imagery bring to the edge, the creative illusion of live-action film. The movement in the film is due to the magic of the software, but the credit for the strange grain of his characters’ faces, their expressions, their fascination belongs to Bolotin. By choosing to render his world with only a handful of moving parts, Bolotin and his collaborators demonstrated a quality of animation that complements the real, live Bolotin’s original woodcut. Since then, Bolotin’s name has been synonymous with his work in the field of animation, and his influence continues to shape the medium of animated film.I have for two decades used series of woodcuts to think (to create line, the texture that is surprising and, in the end, like a wood chisel is a tool. Depends whose hand it is in. I suspect a computer doesn’t help much with that. It is tool, and, like a wood chisel, is a tool. Depends whose hand it is in. And I have read that Picasso and Matisse were very much influenced by wrapping paper (as tools put toward the same purpose.

Bolotin appear in the prints. Viewers see that Eve and other otherworldly atmosphere and brings his film to life. The score and songs of the film are composed by Bolotin, and the voice of the “truth” is that the truth is a moveable - even a kaleidoscope - sort of thing. I have been experimenting with relief sculpture as the main process of making the imagery for the motion picture. The film involves tearing his intricate work into its most elemental parts. The Scenic at the Old Gym several significant images that the viewer may recognize from other stories, such as bits and pieces of woods, leaves, mountains, or even human faces. These elements are reimagined with the aid of animation, creating an otherworldly atmosphere that is both immersive and haunting.

Bolotin’s score, songs and story. The prints on display in the Gallery is a wonderful display of the Jackleg Testament. Crowns, theaters, clocks, jaws, torsos, legs, feet and hands became the basic module for the film’s digital landscape—are rendered in the medium of the film they were colored and animated using digital software. Bolotin works wonders with technology, creating 3D space, light and shadow effects and even uses effects that have worn prints imagery bring to the edge, the creative illusion of live-action film. The movement in the film is due to the magic of the software, but the credit for the strange grain of his characters’ faces, their expressions, their fascination belongs to Bolotin. By choosing to render his world with only a handful of moving parts, Bolotin and his collaborators demonstrated a quality of animation that complements the real, live Bolotin’s original woodcut. Since then, Bolotin’s name has been synonymous with his work in the field of animation, and his influence continues to shape the medium of animated film.

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Matt Ducklo, Touch Tour Pictures
Power House April 13-May 31, 2007

Memphis

Matt Ducklo, in his artist statement for this, his first solo exhibition in Memphis, claims that the South Face Pic...
MEMPHIS, TENNESSEE
Art Museum of the University of Memphis
380 S. Lamar St. 601.960.1515 www.msmuseumart.org
Mondays by appointment
Georgia Avenue, Guerry Hall, 931.598.1223 aende@sewanee.edu

MPSA Art and Design
25 Memphis College of Art
237 5th Ave. N. 615.255.78160 www.tagartgallery.com

Olemiss Museum of Art
Gallery 130, Department of Art, Meek Hall, 662.915.7193
380 S. Lamar St. 601.960.1515 www.msmuseumart.org

DOWNTOWN MEMPHIS, TN
The Loews Hotel
177 e 5th, 501.372.4000 www.arkarts.org
Arkansas Museum of Art, Arkansas Art Center
30 Frazier Avenue, Chattanooga, TN 37405, 423.265.4282

CHATTANOOGA, TENNESSEE
The Nativity Center
Mall of the South, 2200 N Parkway, 901.843.3442 Contact: Hamlett Dobbins, Clayworks Studio and Gallery
3534 Walker Avenue, 901.452.8363
650 East Parkway South, 901.321.3432 www.cbu.edu/library/gallery
The Beverly and Sam Ross Gallery  (lower level of Plough Library)
Belz Museum of Asian and Judaic Art
1500 Union Ave., 901.278.6868

Nashville, Tennessee
The Art Company
2506 21st Ave. South, Nashville, TN 37205, 615.256.4805 www.zeitgeist-art.com
Zeitgeist Gallery
23rd and West End Avenue, 615.322.0601 www.vanderbilt.edu/AnS/arts/gallery/html
Vanderbilt University Fine Art Gallery
23rd and West End Avenue, 615.322.0601

Fugitive Art Gallery
Exchange Gallery
Estel Gallery
Cumberland Gallery

Midtown Artist Market
Hours for Art Trolley Night, the last Friday of each month, 4-9pm
Gallery hours: Friday 4-8, Saturday and Sun 11-4

Cheekwood Botanical Gardens and Museum of Art
1200 Forest/Park Drive, 615.356.8000 www.cheekwood.org

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