U of M 2008-2009 Theatre Season

- Louder.
- Faster.
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Talk Radio
by Eric Bogosian
October 24 and 27-29, 2008

Eurydice
by Sarah Ruhl
November 11-13 and 20-22, 2008

Brighton Beach Memoirs
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Cyrano
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February 21-23 and 28-March 1, 2009
A co-production at Theatre Memphis

The Spitfire Grill
Music and Book by James Valcq
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by Stephen Sachs
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The African Company Presents Richard III
by Carlyle Brown
April 16-18 and 23-25, 2009

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Small is the number of the man that set with their own eyes, and feel with their own hearts.

- Albert Einstein

Like many good things, this started with a party...

In Nashville, about a year and a half ago, I was at a celebration for a friend coming home for a visit. Down the street from my apartment on Belmont Boulevard, another acquaintance generously hosted a gathering in her honor: a lively night, a short walk, comrades, drinks and an interesting proposition.

One such comrade - Gadsby Creson - made the trip from Memphis. Her new husband - Memphis’ Own Dwayne Butcher - came along as well. Dwayne and I had met before, not often and never for long. We had been in contact mostly through our mutual association with Number.

Having a chance to get [properly] acquainted, the subject of the journal came up. It turned out that Dwayne had recently joined the board of directors at Number, and he and its fearless leader - Leslie Luebbers - had been conquering a change.

The simple ideas we spoke of that night transformed, multiplied and grew over time. Magical beansteaks, as we all know, can lead to humilation as surely as The Goose That Lays The Golden Egg, and one is wise to watch such vertant progress with an eye on hand.

In this case, the gamble paid off.

This is the first of four issues of Number: An Independent Journal of the Arts that will challenge assumptions about the publication’s range, depth, variety and voice, while serving as an undeniable, insightful, inspiring voice to the visual arts throughout the state. It is one-of-a-kind. Given the opportunity to re-imagine the journal, I began to focus on the second question.

This issue of Number primarily covers the Nashville art scene in a way that has never been possible. Traditionally, Number favors the goings-on in its backyard. It is due to logistics more than a lack of desire to fully cover the rest of the state. It is likely that these next issues will favor, if not spotlight, the locales of each of the guest editors. This is the first time that Number will be able to deeply involve itself in these particular frontiers, and one hopes that the treasures uncovered will be revelatory. In addition, the editors will be in the enviable position of transforming the journal to align it with their particular or peculiar understanding of the poetry, pathos, politics and people that make up their little visual arts world.

In the pages you are about to turn, birds take wing over the Giza Plateau as paint pours across a canvas to form a sun-abstruse geography. Yet, and we are at home, in our beds at night, the wind through the windows, the somber footsteps in the other room, a head filled with dreams half-realized, but broken. A clear, well-lighted place full of images and inspiration may be subsumed by the den revelations of The Spectacle, but the feathered tribes of beautiful children still make their joyful noise in the night.

See this city’s community through the eyes of the writers, artists, educators, photographers, grifters and street-knowers that have made this manuscript possible. I’m reminded of something a young (stal?) friend (ndst?) of mine recently wrote:

“...you get what you believe in...”

-Amen, little brother.

Don’t forget the graffiti on the wall, around the way, Daybreak Boulevard – The Street of Dreams — where our holy quest first began:

“Be brave.”

**We have no need for the rest of it.**
Death & Galleries

Galleries move, and they close. It’s a sad idea to get attached to them, and nearly impossible to avoid doing so.

When a place that you hold dear closes, four things can happen: 1) The place goes dark, and its shadows harbor vain hopes of rebirth; 2) The space gets reused, and when you go there you picture what occurred before; 3) The old structure goes down and a new one comes up, leaving you disoriented; or 4) The building gets flattened and nothing is left but gravel or asphalt; this tends to be the practice in Nashville.

Nashville lost two galleries this summer; Dangenart and TAG. That’s a lot for a town of this size, but new ones open all the time, and some well-polished ones get reused, and when you go there you picture what got attached to them, and nearly impossible to avoid doing so.

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We give you credit for helping to create a scene so well-polished; it seems that this is the only way to do it. The civic narrative, the narrative of death surpassed by growth, ignores what places mean to us and is of no use to our selfish finite human lives. These losses are like family deaths. Once gone, you miss them, and to insist that other places take their place with no regard to character is morbid.

Successful spaces contain detail within detail. There is always more to find. When we lose those spaces, we lose a focus for exercising close attention. And we see the damage that art as commodity does to our ability to live human lives, rich in stubborn details.

—Stewart Prout

Art knows something about commodities. Every art form has a market that shapes it and often deforms it. Books and music sells in mass markets, but visual art takes the opposite direction. Works of visual art are objects of financial speculation in ways that musical compositions are not; Sotheby’s does not auction poems.

The places we gravitate toward, and which we miss, are those that insist on being galleries in spite of the market. They combine physical space, art works, the character of the proprietor and staff, and hangers-on in ways where we recognize something essential. Things happen in those places that serve as reference points.

—David Maddox

Death & Galleries

After it is old and from things. Objects of daily use turn it into toiletries for sale. (TAG, 2008)

—Young Kim puts an image of an old woman on a pile of salt. (Dangenart, 2006)

—Rusty Johnston mixes materials into his pant so the surface of his paintings, fading and gaining in intensity as you move closer or farther away. (TAG, 2007)

—McKay Otto’s colors float like spirits under the surface of his paintings, fading and gaining in intensity as you move closer or farther away. (TAG, 2007)

These spaces nurture the city—polis—in its essence. City as polis is made up of relationships between people in their particularity and the particulars of place. Knowledge of the real flourishes. Observation is the essential skill (Charles Olson wrote “polis + eyes”).

—Anna Jaap embeds the wave forms of her own voice saying hope, love, compassion, forgiveness within streams of floral and plant forms. (TAG, 2007)

Because he does not know, he holds tenaciously to the image of a busy body, a gossip, a flatterer, he is after things so. “local,” heavy with particulars, to the point of seeming in the reach of his hands. And he is almost foolishly against us.

—Charles Olson, “Apollonius of Tyana”
Stacking Order
Christine Lee and Chris Fennell
University of Arkansas-Little Rock
Gallery One
July 28-October 9, 2008

A paradoxical frisson awaits the visitor to Stacking Order (2008), an installation at the University of Arkansas-Little Rock’s Gallery One. In the center of the space, along a yellow “I-beam” wall, scores of rough, splintery cedar shims, set one atop the other, form a jagged “U” of shims swings up on the right side into a curve, their ragged edges casting intriguing shadows against the surface, their wood emitting a gentle, almost subliminal perfume into the space. The shadows against the surface, their wood emitting a gentle, almost subliminal perfume into the space. The roomy, high-ceilinged university gallery. Stacking Order represents a collaboration between two artists brought together by Brad Cushman, UALR’s Gallery Director: Christine Lee, from Oakland, Ca., and Chris Fennell, of Birmingham, Ala. Corresponding only by phone and by e-mail before working together, the artists met in Little Rock and conceived the piece on site, accommodating the constraints of time, a week that extended into about 10 days, and the space, the roomy, high-ceilinged university gallery.

Lee, whose background is in furniture-making, had 650 pounds of red cedar shims shipped to Little Rock in advance, using about 7,000 of these in the structure. Fennell, who has revealed in making art from society’s detritus for the past decade, arrived with “a barn on [his] back,” that is, a truck loaded with a disassembled barn from Lynchburg, Tenn., together with doors and other materials from an apartment complex undergoing remodeling. Stacking Order is the coolest thing I’ve ever seen.”

Incorporating subtle allusions to more conventional sculptures of the adjacent wall. Actual pedestals, these forms refer not only to more conventional sculptures that they are designed to display, but to Constan tin Brancusi’s witty observation that a pedestal should be as interesting as the object it builds. Antithetical to the repetitive, restful rhythms of Lee’s shims, Fennell’s dynamic configuration on the opposite wall continues the theme of stacking shims. Rows of vertical and diagonal slats on the far wall allude in the artist’s mind to drawing. But in their oblique resemblance to Marcel Duchamp’s infamous Nude Descending a Staircase, the shims invoke the early history of 20th century Modernism, which opened the tradition to a radical evolution.

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Dorothy M. Joiner is the Louis R. Cutler Professor of Art History at LaGrange College, LaGrange, Georgia.
Camels vs. Horses: Negation & Consumption Across Cultural Spheres

IMAFY
April 8- May 6, 2008
Palace of Fine Arts, Cairo, Egypt

Observations On Totalitarian-Arty Liberalism and New Media While Reading “The Society of the Spectacle” in Cairo

April 2001. In Zurich for an artist residency, I share a kitchen with Egyptian artist, Haytham Nawar. My first day, Haytham pays my bus fare and takes me to get groceries. One night out, we drink beer, talk about sex, Islam, and music. The next day, Haytham does (very) odd, morning prayers. My home, Tennessee, seems, land of whiskey and pork is clearly different from his. I want to know more, having assumed artists in my circles are all “progressive atheists.” His answers raise more questions. Later, thanks to Haytham, I would witness in Egypt, where John Wayne and French philosopher and filmmaker Guy Debord would make my circles all “progressive atheists.” His answers require artists and curators to be cautious. The censorship of the Fugitive’s videos was more stringent than usual due to a previous controversy, and -

In Cairo, on April 6 the police funnel cars and pedestrians into controlled bottlenecks. We tour a palace converted to museum, and I freeze on the patterned ceramic whose order is easier to discern than that of the streets. It is a mirror reflecting a challenge to our liberal democracy, which promises many virtues but may realize few. Our own declarations of openness, masking censorship, laziness and lack of thoughtful action, are not thoroughly upheld.

Filled with old men smoking hookahs and playing backgammon, Cairo’s sidewalk cafes resonate with heated discussions that can alarm those unaccustomed Egyptian ways of getting along. Despite the tone, occasional smiles and laughter show these contradictions are expected and accepted. One night, at the same cafe, a designer using laptops who show me elaborate 3D models for a Moroccan estate: 16 bedrooms, terraces, indoor gardens; uniquely Arab in design and well outside the currents of western culture, shares his place at the table with tradition.

Greg Pond is a sculptor and electronic media artist. He is a founding member of Fugitive Projects and a professor at the University of the South in Sewanee, Tennessee.

Nagla Samir — the exhibition’s curator — navigated her cultural standards and managed to restore several of the rejected videos. In place of each censored video, the artist’s name, title, and a web address for Sotion des Refusés appeared. This is the tightrope that Egypt’s cultural elite walks.

The IMAFY exhibition was international, but dominated by Middle Eastern and/or Arab artists, many of whom addressed broad themes: women in contemporary society, Islam in the modern world, conflicts in the region. A bottom-up social pressure requires artists and curators to be cautious. The censorship of the Fugitive’s videos was more stringent than usual due to a previous controversy, and -

In Cairo, a city without a locus for societal self-image, Spectacle corrupts modern society but seems absent on the streets. The notion of recording daily existence requires artists and curators to be cautious. The censorship of the Fugitive’s videos was more stringent than usual due to a previous controversy, and -

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Post-Painterly Pleasure

Color as Field
Frist Center for the Visual Arts
American Painting, 1950–1975
June 20–September 21, 2008

“Simply, a day comes when we feel a certain need to loosen the theory a bit, to shift the discourse, the idealist which repeats itself, becomes consistent, and to give it the shock of a question.”

Pleasure is this question. As a trivial, unworthy name (who today would call himself a hedonist without a straight face?), it can embarrass the text’s legitimacy. Yet Greenberg insisted on the separation of mediums as the progress of painting’s history. He brought attention to an artist’s subtle, formal decision making. He saw how an artist could distill the history of painting from any form of mimicry. With the need to reproduce the seeable world replaced by photography, the eye rotating around a loose structure of circles, the stain was able to keep a space (mentally) of negotiation, the place where meaning becomes a form of critical hegemony.

These paintings move me (physically) through a space (mentally) of negotiation, the place where meaning becomes a form of critical hegemony. Painting itself seemed to dictate the artist’s decisions. Paint itself seemed to dictate the artist’s decisions. It was hoped that this kept art from being co-opted by anything else, whether as political propaganda or as a program of the avant-garde. Clement Greenberg, a blue u-shaped expanse encircles a black oval and pinches a smaller, glowing red oval. A silver of raw canvas gleams between the black and blue like sunlight off the edge of the moon. There is no Cleopatra, and flesh is not depicted. The painting requires looking. As Olitski knew, the painting is experienced semantically before it is read mentally.

Big beautiful, abstract painting is being made today by artists like David Reed, Mary Heilmann and Peter Halley, painters who reinvented post-painterly abstraction through photography, film and video, stealing their pleasure from the medium that have come to dominate and displace painting. Painting becomes a celebratory decoherence when it lost its necessity as a form of documentation or mirages. The question became how to make it necessary, but its very lack of efficiency and practicality proved to be a form of power and fuel, as paintings began to act as a rut in a system of meaning.

These paintings move me (physically) through a space (mentally) of negotiation, the place where meaning becomes a form of critical hegemony. The beautiful can be seen as the desire for a better world within a brutalized reality. One could argue that the artists in Color on Field did not turn a blind eye to the political turmoil they found themselves in the ‘50s and ‘60s, retreating into the studio and museum. This is readily evident in the shock of their titles. In Jules Olitski’s painting Cleopatra’s Flesh, a blue u-shaped expanse encircles a black oval and pinches a smaller, glowing red oval. A silver of raw canvas gleams between the black and blue like sunlight off the edge of the moon. There is no Cleopatra, and flesh is not depicted. The painting requires looking. As Olitski knew, the painting is experienced semantically before it is read mentally.

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At the Frist Center for the Visual Arts, Nashvillians have the chance to see touring exhibitions that everyone should see, but local film buffs have little chance of seeing, say, an intriguingly perverse Intimate Confessions of a Chinese Courtesan or the esoteric weaknesses of Hidetaka Takimoto in Makio Naruse’s When Women Assume the Stars.

Japanese actress Naruse and Hong Kong’s mighty Shaw Brothers studio were the subjects of major theatrical retrospectives in recent years, touring packages that brought attention and acclaim to undervalued obscure films, but Nashvillians who wanted to see them were forced to travel to Chicago or New York. However, there are signs of hope for local cinephiles who might well be ready to gather a few more viewers to their side.

The recent Film Noir Festival scored strongly with audiences, and this is not the first time the Belcourt has been successful with a series of its own. The recent Film Noir Festival was a two-month gamble on a single retrospective: the massive “50 Years of Cannes” film series that includes 150 films on a single retrospective: the massive “50 Years of Cannes” film series that includes 150 films.

The Belcourt’s program director, Toby Leonard, has been devising series of his own. The recent Film Noir Festival was a two-month gamble on a single retrospective: the massive “50 Years of Cannes” film series that includes 150 films, but Nashvillians who wanted to see them were forced to travel to Chicago or New York. However, there are signs of hope for local cinephiles who might well be ready to gather a few more viewers to their side.

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In the last 20 years, Nashville’s visual art community has grown tremendously, prompted in the past decade by an increasingly active student community and the opening of the Frist Center for the Visual Arts. And yet, for every upbeat observation about the city’s cultural health, there are just as many criticisms that Nashville has a long way to go before it emerges as a viable center for contemporary art. Members of Nashville’s visual art community feel themselves in a new medium, turning over the same old questions: What, ultimately, do we want for our city, and how do we make it happen?

Each of the following Nashvillians serves a critical role in providing us with some insights into where we stand as a city, and in promoting local visual art. Together, their observations offer some insights into where we stand as a city, and where we might be headed.

Jonathan Marx at Zeitgeist Gallery. (Courtesy of Joe Nolan) Julie Roberts at Tennessee Arts Commission. (Courtesy Julie Roberts) Jodi Hays Gresham at TSU. (Courtesy of Joe Nolan)

Lain York at Zeitgeist. (Courtesy of Joe Nolan) Julie Roberts at Tennessee Arts Commission. (Courtesy Julie Roberts) Jodi Hays Gresham at TSU. (Courtesy of Joe Nolan)

Lain York is one of Nashville’s best-known and most tireless advocates for contemporary art. A lifelong Nashvillian, he has witnessed the upward trajectory of the city’s art scene, but he has felt every victory, every setback just as keenly.

“In past 10 years,” York said, “we’ve been getting more focused on working local artists into the commercial gallery system. To be an artist now, you don’t have to go to New York City or Miami, because we’re seeing the action moving out from the art centers and being absorbed into second, third- and fourth-tier cities. So I believe that as universities churn out more and more artists and administrators leaving town because there aren’t enough jobs here. We could keep qualified people into second-, third- and fourth-tier cities. So I believe...”

“I love the fact that I get to work closely with artists,” said Jodi Hays Gresham, a TSU instructor and the school’s gallery director, hopes to change that.

“Something that’s been exciting for me are the community partnerships we’ve initiated,” she said. “We’ve had a historic precedent of demonstrating a commitment to the communities around them in inventive ways, which TSU has allowed us to combine high-level initiatives with an effort to engage students at nearby public schools.”

Particularly exciting for Hays is the launch, in 2009, of TSU’s Space for New Media, which will be dedicated to video installation and emerging technologies in visual art. “Especially in this economic environment, it’s great to have latitude to work with new media, which isn’t very saleable. So my goal is to create a space where artists can use the facilities to make work they wouldn’t be able to otherwise make.”

Making a Scene: Considering Contemporary Art in Nashville

Sarah Childress runs a non-profit, Pluto’s Boat, in Nashville, Tenn., is a publication manager at the Nashville Symphony.

The Belcourt Theatre May 16 - 29, 2010

Say what you will about its films, Harmony Korine has a keen knowledge of cinema and a near-savant sensibility about his own work. This dynamic combination was on display in May when the non-profit Belcourt Theatre in Nashville invited Korine to bring a film series in conjunction with its Southeastern-premiere screening of his latest feature film, Mister Lonely, and its showing of the earlier feature films, Gummo and Mauvais Sang. Korine chose four films that represented major influences on his work — Werner Herzog’s Land of Silence and Darkness, John Cassavetes’ Husbands, Leos Carax’s Mauvais Sang and Rainer Werner Fassbinder’s All Fear Eats the Soul. The aims of Mauvais Sang and the themes of Land of Silence and Darkness, the emotional volatility of Husbands and the lyrical paths of All Fear Eats the Soul all deepened Korine’s films.

Gummo, a collection of sketches that occurred in a depressed rust-belt town, appears born out of the southern gothic tradition of outsiders who stumble and plow their way through a long process of days. The unhygienic film of his how it’s outsized of improbable composer with garbage, surreal images that combine the disgusting and the beautiful. These devastating visuals come from Korine’s partnership with cinematographer Jean-Yves Escoffier, who also worked on Carax’s Mauvais Sang. Carax and Escoffier helped found the “cinéma du look” movement that stressed real or what they have lost. Korine’s films share this interspersing of violence with vulnerability and explored similar mixed emotions. The desperate desire to connect with others may be deployed into aggression or alienation, but it also shows up in shared loneliness, tender caresses and unspoken alienation.

Perhaps finding connection and togetherness is the theme that unites all of the films in Korine’s series, but connection, but isolation remains more than a person can bear. The Belcourt Theatre continues to expand its excellent programming options, which bring people together to talk about film, and it hopes to repeat these guest curatorial turns along with other community outreach events in the future. Keep an eye on the Belcourt website (http://www.belcourt.org) for these events.

Sarah Childress is a non-profit, Pluto’s Boat, in Nashville, Tenn., is a publication manager at the Nashville Symphony.

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“ Directions: A Small Collection of Films Curated by Harmony Korine”

Sarah Childress is a non-profit, Pluto’s Boat, in Nashville, Tenn., is a publication manager at the Nashville Symphony.

The Belcourt Theatre May 16 - 29, 2010

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Collections Agency: A 19 Piece Set

Public Collectors
July 1 – August 30
The Art Gallery of Knoxville

ART: The Art Gallery of Knoxville showcases the art found in the humble collections of common people, and we play a collecting game called Set.

HISTORY: The naturalist was one of the first to endear again to their heart the Benjaminian notion of the public or bourgeois man, the ultimate gatherer of culture. The Arcades Project on, reifies, breaks-through the collective of spirits. The spectator is the keystone of the collective activity, but the collector/an affair of the collective: it is the collective thing. Spirits regret, from behind the pleasurable slide-show, the spectator in a cooperative fashion. The spectator is the keystone of the collective activity, only in the capacity of spectator. As consumer he impinges on, refines, breaks-through the collective of spirits.

MONEY: Collections often present themselves not as an aggregate plurality but in the form of an agency that makes its business in the collecting of others’ resources. These collections seem to conflate a deviant economy and an orthodox one. One thinks of the cosmic meeting of two warriors, of church “collections” and bill collections. One wields a little tin bell, the other a great steel bell. Certainly, both cutters would be better than a bell, one imagines.

ART: With the everywhere-disputed demise of cultural activity, the archivehalls and collectors have come around. They defry the accountants concerning the murderous nature of archives, of records, of files. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest. They did not kill Derrida while yet he lived, they contest.

THEORY: The collection is more than an affair of self-storage since 1995. There are approximately 6.260 square feet of storage space for every US citizen, making it possible that every citizen could contain a copy of himself or herself in rented storage unit (statistics: SSA Industry fact sheet 01/31/98).

ART: Everyone is an artist.

HISTORY: We left N. at 10:40 AM Saturday the th of ___ and headed out on ____. While we drove I took pictures: bridges, factories, Amanda. We arrived early. The line of the road pulled us out of the green curtains into the city of the volunteers — the only city named for the infamous Bostonian war-monger; now a coppery ball watched from the sky all aliens coming and going.

HISTORY: We made it to the off-ramp, negotiated the Cordian Knot, landed in the middle of a dozen empty parking spots on N. Gay St. and ditched the car. The address was supposed to be around that area. It was still early in the day. There on the street building that said “copy shop,” maybe some kind of “hand-drawn,” “animals,” “violent.” Best of all, it was free.

ART: On the way out, a shelf held stacks of Public Collector’s auction publications: collections inventories of various spaces: artists’ periodicals in the Subspace Archive of De Pree, Wisconsin; Artists’ books owned by Anthony Elms and vinyl records owned by Marc Fisch; and Chicago’s and a book of “temporary services,” a collection of booklets of instruction, information and interest from 1998-2006 published by Temporary Services. You could imagine a worldwide network of such catalogs with lists and lists of item names and details in 9-point font, reams and reams of culture.

More projects on: 
http://www.publiccollectors.com
http://www.adbusters.org/magazine/74/Nothing_to_Do_But_Shop.htm

Matthew Carver has an MFA in San Francisco Art Institute. He lives with his wife Amanda in Nashville, where he works as an artist and animator.

CULTURE: There has been a 65% increase in the use of self-storage since 1995. There are approximately 6.260 square feet of storage space for every US citizen, making it possible that every citizen could contain a copy of himself or herself in rented storage unit (statistics: SSA Industry fact sheet 01/31/98).

ART: Everyone is an artist.

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http://www.adbusters.org/magazine/74/Nothing_to_Do_But_Shop.htm
How Zeitgeist Spent Its Summer Vacation

Dialogues (I-IV)

Zeitgeist Gallery
March 15 – September 20, 2008

Zeitgeist Gallery, under the curatorial supervision of Lain York and Janice Zeitlin, has been hosting nearly a full season of forums for the lonely intellects of art-attuned Nashvillians with its activities devoted to the exploration of each medium. Discussions have been thoroughly engaging affairs, producing moments of heroic artspeak rhetoric for which the assembled Nashvillians had been thirsting. The shows that York and Zeitlin have put together have been remarkably solid, and one is hard-pressed to recall stronger groupings on view in town in the recent past. In addition, the accompanying formal exhibitions have been thoroughly engaging affairs, performing as models of heroic artworld rhetoric for which the assembled Nashvillians had been thirsting.

A discussion held the evening of April 8 — devoted to painting and paneling by artists and educators Rocky Horton, Terry Thacker and Kelly Williams in addition to York — offered assurance that Nashvillians in a town that can fill a good-sized room with individuals willing to sit rapt as a jury of rather defensive and eagerly outmoded attempts at intriguing banality that can fill a good-sized room with individuals willing to sit rapt as a jury of rather defensive and eager to sit rapt as a jury of rather defensive as well. Mr. Roberts also has a keen eye for bizarre humor, a trait which they are being presented. John Folsom, Nancy Rhodes and Hans Schmidt-Matzen’s works in particular seem largely meditations on the act of taking a photograph. Mr. Schmidt-Matzen, a painter, is represented by pieces from his very interesting Loop series, a drop and screw mashup collaboration with photographer Geves Anderson which seems absurdly well suited to this exhibition’s specific intent. Also especially of note is the Dialogue II: Painting exhibition which they are being presented. John Folsom, Nancy Rhodes and Hans Schmidt-Matzen’s works in particular seem largely meditations on the act of taking a photograph. Mr. Schmidt-Matzen, a painter, is represented by pieces from his very interesting Loop series, a drop and screw mashup collaboration with photographer Geves Anderson which seems absurdly well suited to this exhibition’s specific intent.

The temptation to fill a show exploring the medium of photography, presented a number of images in line with this attention to works subtly addressing the medium in which they are being presented. John Folsom, Nancy Rhodes and Hans Schmidt-Matzen’s works in particular seem largely meditations on the act of taking a photograph. Mr. Schmidt-Matzen, a painter, is represented by pieces from his very interesting Loop series, a drop and screw mashup collaboration with photographer Geves Anderson which seems absurdly well suited to this exhibition’s specific intent.

The translucent, dense black and white works are the result of photo developer being printed onto photo paper in fluid, graceful movements. These images, by virtue of being processed applied to the materials of a medium more commonly associated with documentation then expression, become studies concerning the record of a gesture more than displays of a gesture itself. The translucent, dense black and white works are the result of photo developer being printed onto photo paper in fluid, graceful movements. These images, by virtue of being processed applied to the materials of a medium more commonly associated with documentation then expression, become studies concerning the record of a gesture more than displays of a gesture itself.

The paintings that this discussion played upon was the first in the Dialogue series, and a slightly safer offering than the subsequent shows devoted to other mediums. Split fairly down the middle between abstraction and the figurative, the work was predominantly tight and technically precise. The temptation to fill a show exploring the medium of painting with dramatic painterly canvases was thankfully overcome, as York and Zeitlin are blissfully amiable among the curators in town who recognize that it is not, in fact, 1966.

Mr. Horton’s work from his Liminal series was certainly the most painterly and gestural on display. The translucent, dense black and white works are the result of photo developer being printed onto photo paper in fluid, graceful movements. These images, by virtue of being processed applied to the materials of a medium more commonly associated with documentation then expression, become studies concerning the record of a gesture more than displays of a gesture itself. The translucent, dense black and white works are the result of photo developer being printed onto photo paper in fluid, graceful movements. These images, by virtue of being processed applied to the materials of a medium more commonly associated with documentation then expression, become studies concerning the record of a gesture more than displays of a gesture itself.

Allison’s exhibition were works by Caroline Allison and Simon Roberts. The formerly masterful photographs of Ms. Allison’s interior Dialogue series, depict residences whose interior design schemes sway playfully between the mid-order catalog-organisms, and the puzzlingly creepy. Engshman, Mr. Roberts’ Vatomized series of photographs, were culled from his travels in Russia between 2004 and 2005. The country presented in the photographs lacks the grimness, the drizzle, and the ghastly, belittling drawbacks of the Russia that is commonly portrayed, and instead, reveals a bright, optimistic and well-humored place. A quality Mr. Roberts’ images clearly extend to the Russian citizens as well. Mr. Roberts also has a keen eye for bizarre nuances which don’t immediately register as such. Combined with the alien-ness of Russian society to westerners, this attention to detail makes for a set of highly engaging and beautiful photographs.

The third offering in the series, dealing with sculpture, seemed only a shade lighter in cumulative effect than its predecessors, but nonetheless contains some interesting work. Gallery-goers, upon walking through the front door, found themselves immediately perturbed by Michael Baggarly’s Eva Hesse piece which was a vastly well-rehearsed, and the puzzlingly creepy. Engshman, Mr. Roberts’ Vatomized series of photographs, were culled from his travels in Russia between 2004 and 2005. The country presented in the photographs lacks the grimness, the drizzle, and the ghastly, belittling drawbacks of the Russia that is commonly portrayed, and instead, reveals a bright, optimistic and well-humored place. A quality Mr. Roberts’ images clearly extend to the Russian citizens as well. Mr. Roberts also has a keen eye for bizarre nuances which don’t immediately register as such. Combined with the alien-ness of Russian society to westerners, this attention to detail makes for a set of highly engaging and beautiful photographs.

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…in the best possible sense, of course. Mr. Brigg’s work is a marvel of craft and precision. The pieces on display, Circe, and Rest, are remarkably intriguing. You will want to touch them, because their stone body so jarringly distorts what they bring to mind — namely big wads of discarded nappies and textiles and clotrices (clitori?) and cartilage and public hairs and the easily breakable toes of the hands and feet. If these pieces fail to elicit even a slight shudder, I do apologize.

The fourth and final installment of the series, focusing on works on paper, will be on view as of the writing of this article and will host the largest number of artists. Among the featured will be the gracefully excavated remnant drawings of Kristi Hargrove, the grotesque sensual figure-scapes of Jacqueline Meeks and several other artists vital to this community, including Patrick DeGuira, Rebecca Rothfus and Erin Flew.
Thursday & Friday 12-6PM, Saturday 10-6, and Sunday 1-6PM.

David Lusk Gallery
Director
dobbins@rhodes.edu
650 East Parkway South, 901.321.3432
cbu.edu/library/gallery
Christian Brothers University
119 S. Main, 901.523.2787
belzmuseum.org
Askew Nixon Ferguson Architects
Communications and Fine Arts Bldg, 901.678.2224
amum.org

January 25, 2009 – March 22, 2009
The New Deal Holiday Greeting Cards from Indiana State
In a Barbizon Mood: Paintings from the Dixon’s Permanent
Jed Jackson: Toujours L ’ Audace

February 3-28, 2009
Twin: New Paintings
Maysey Craddock: pieces of the sky
Demetrius Oliver
February 27, 2009 – March 23, 2009
Blount Auditorium
John Tallman: Contingent Engagement: A Recent
Through December 10, 2008
Samuel Nichols
Jan 16, 2009 – Feb. 27, 2009
Furniture Guild
BFA Senior Show – Jones Hall Gallery
MFA Thesis Exhibitin: Yijun Liao, Robert G. McCarrol,
November 8, 2008 – January 10, 2009
Memphis Brooks Museum of Art
750 Cherry Rd, 901.576.4100
memphisbotanicgarden.com
Memphis Botanic Gardens
2553 Broad Avenue, 901.219.1943
Levy Gallery at the Buckman Performing
5040 Sanderlin Ave., 901.683.6200
lrossgallery.com
46 Huling, 901.543.0505
Artists on Central
201 N. Main, 901.764.3611
artcentralmemphis.com
MFA Thesis Exhibition: Christopher McCaslin
November 28, 2008 – December 6, 2008
BFA Thesis Exhibition
A Painter’s Odyssey: The Art of Marshall Bouldin III
John James Audubon: American Artist and Naturalist

William Hogarth: Master of Satire
Through March 15, 2009
Guest Curated by David Horan
Through December 14, 2008
Photographs from the Memphis World, 1949-1964
Auditorium at Rhodes College
Opening Friday, November 7 6-8PM
November 7-29, 2008
Wanda Denoti: Always Look Again
January 9, 2009 – February 12, 2009
Lana Chu and Jana Travis
November 14 – December 18, 2008
Holiday Group Exhibition
Laura Phillips
Jennings, Anton Weiss, Nancy White, Carl Moore, and
November 7-30, 2008
A collaboration of Nathaniel Hein and Leandra Urrutia
January 8 – February 7, 2009
Dwayne Butcher, Jason Cole, Melinda Eckley
MFA Thesis Exhibition
Professor, University of Memphis, 5.30 – 6.00 pm
Curated by Jennifer Sargent and Robert Hollingsworth
Collectors
January 5 – 30, 2009
Young Tennessee Artists
November 26, 2008 – January 19, 2009
Through January 19, 2009
Through November 15, 2008
Through January 3, 2009
November 6, 2008 – December 12, 2008
William Rosen: A Katrina Room
Space for New Media Grand Opening
January 15, 2009 – March 2, 2009
Meek Hall, Gallery 130 662.915.7193
olemiss.edu/depts/art/
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