Contemplative Videos: Call and Response from North and South

In the New Media Room, New York-based artist Anne Beffel continues her video installation project Sitting Still: Contemplation and Creative Responses to Our World with Contemplative Videos: Call and Response from North and South, an exhibition featuring video clips created by CAPA students from Overton High School, several Syracuse area high schools, and Syracuse University School of Art and Design.

See also at AMUM
Caseworks. Alexander Paulus

June 20 – August 22, 2009
Exhibition in Progress:
Designing an Installation for the New African Galleries
AMUM examines all African art in the collection including a recent gift from Martha and Robert Fogelman to develop thematic presentations for a new installation in the African galleries.

Spotlight: Wyeth Family
A small exhibition featuring work of this family of American artists: Andrew, Jamie and N.C.

Two in the Trunk
In the New Media Room a four-minute video by Memphis artist Stephen Almond produced using stop frame animation.
In 2008, an article in the New York Times claimed that the residents of Knoxville feel that their home town is “the couch.” The couch beckons with a promise of comfort; it’s where you like to lounge around. In 2008, an article in this edition charts his reflections on the Art Gallery of Knoxville, which he founded. His interest in design class inserted their creations. Chris Molinski’s KSU. He focused on how to maintain creative freedom while disavowing the proprietary concerns of those holding copyrights. This focus of Number is on the contemporary cultural scene open new areas of promise. The Knoxville Visitor, an independent bimonthly tabloid, showed publication in January 2009, and Knoxville natives continue to mourn that local authors have lost their voices. Yet talented local writers like Denise Sandy and Eric Dawson continue to publish in national and international publications; they also have contributed to this edition of Number. Arvonment School of Arts and Crafts, in nearby Gatlinburg, with the generous terms of its lease threatening to expire, continues discussions to affiliate more closely with either the University of Tennessee or Maryville College. An impending move, thus, might bring this beloved institution to Knoxville, if not to the more proximate Maryville. The Art Gallery of Knoxville is now closed. Yet, organizer Chris Molinski is focusing his energies on developing cultural programming for all. Despite the short runs, these shows night and each show remains open only until the end of the next day. Despite the short runs, these shows were inspirational, since they highlight the potential of Experimentation, Innovation & Installation communities. Completely lacking in pretense, five Knoxville have produced important community-driven arts centers. Highly committed, experimental production that keep surprising, if not shocking, the public. As the Pilot Light at East Tennessee Theater and The Bijou, two local venues with stellar historic facilities that combine intimacy and large-scale entertainment, the Knoxville Art Gallery of Knoxville is now closed. Yet, organizer Chris Molinski is focusing his energies on developing cultural programming for all. Despite the short runs, these shows night and each show remains open only until the end of the next day. Despite the short runs, these shows were inspirational, since they highlight the potential of highly committed, experimental production that keep surprising, if not shocking, the public.

The couch, however, does not promise sizzling artistic and musical traditions of East Tennessee; indeed, there is no doubt that the critical space of Knoxville has fostered a cultural scene of Knoxville is on the move. Future plans for Big Ears are somewhat in flux with the intersection of Summit Hill Avenue and Gay Street. The musical culture of Knoxville is no match for that of Nashville, yet, it is distinctly different. Indeed, there is no denying that the intimate scale of Knoxville does not forestall the city’s urbane appeal.
A Progress Report on Public Art in Knoxville

The nostalgic maxim, “We don’t miss something until it’s gone” — the city of Knoxville is emulating existing administrative oversight in other Tennessee communities such as Nashville and Chattanooga. One of the initial goals of the committee is to complete an inventory of existing works and assess needs for repairing or relocating sculptures, murals, and similar public artworks. “The establishment of a Public Art Committee by the City of Knoxville is a testimony to the rapidly emerging and enlarging of this city’s arts community that has been taking place in the last decade,” said Dr. Oliver Peacock, Professor and Chair of the Public Art Committee. “This is a relatively short period of time for such growth, but the condensing of time demonstrates the commitment this community has to the arts. This is successfully continuing in a pervasive environment of artists, the community, and local government working together.”

To date, the most significant sculpture in the city is a 13-foot tall bronze likeness of Rocke-Alley Hale created by the late Tina Allen of San Francisco and dedicated in 1998 at Hale’s Harley Park. The Allen Hale sculpture is more substantial and engaging than a typical statue, and it is large enough for children to sit in the hands of Hale with nothing but an open book. Allen chose a seated pose for Hale because it brought the author closer to people. “I want to see kids climb on his lap and play hide and seek around his legs,” she said in an interview with the Knoxville News Sentinel at the time of its installation. “I want to see others of note be able to sit in the hands of Hale as part of holding an open book." Hale’s other notable public works such as his Dragon by Kenneth Snelson, located in the sculpture garden at the Knoxville Museum of Art and installed in 1985 (beerdragon.com) The Last Content, created and donated by Russian sculptor Viktor Bolovan at the World’s Fair Park; and Sopaya, installed in 1989 by David Warden, a native of the 700 block of Gay Street, and The Beloved Woman of Justice, by Audrey Flack, placed in front of the Howard Baker Jr. Federal Courthouse in 2000.

Fifteen years ago, Knoxville had a national reputation for supporting outdoor sculpture in civic spaces. “I do not mean this as a very self-evident statement because the sciences are now familiar with Aycock’s 2007 large-scale sculpture Whirlwind, a sculpture that will consist of ribbons of curved aluminum around a central axis creating a whirling series of pathways. At the top of the 20-foot tall spiral form, a single arrow will emerge in an arc of neon light that ends in a starburst shape. Funded privately by members of the Hill family of Memphis, University of Tennessee alumni, this project will be installed at a central plaza between the Hodges Library and the Clarence Brown Theatre on the Johnson-Ward Pedestrian Walkway.

As a part of the Knoxville Sculpture dedication (September 2009), the University of Tennessee School of Art will work with the Knoxville Public Art Committee and the KMA to organize a public art symposium. Aycock will present a lecture and participate in a public sculpting session. The University of Tennessee’s Public Art Program is moving in a new direction with a more sophisticated vision of art in public places.

Large-scale sculptures are both extremely collectible and widely accepted vehicles for beautification and urban renewal. At worst, they can take the form of expensive obelisks or fancy street furniture. In mainstream America, works of abstract modernism are still slowly gaining acceptance after years. Meanwhile, the academic scene of contemporary art embraces the practice of creating ephemeral artistic in public places characterized more by transitory social events than monumental objects.

Much has been written and debated about the merits of permanence over temporality, especially in defense of public artworks and sculpture. Certainly, if an object is to survive the natural elements over a span of years, it needs physical maintenance. Some public art projects may be built to survive the elements, but not the force of public criticism and opinion, such as Richard Serra’s Tilted Arc. In a critique, Brian McAvoy has pointed out the positive and negative aspects of site-specific monumental objects. A sculpture that will consist of ribbons of curved aluminum around a central axis creating a whirling series of pathways. The top of the 20-foot tall spiral form, a single arrow will emerge in an arc of neon light that ends in a starburst shape.

By contrast, a new direction in that the same critical review is not underway. The creative process of making artistic in public places becomes more transient as the elements change the sculpture. The pace of change is more immediate in art in public places than in galleries or museums. When an outdoor sculpture is removed from public view, the sculpture that was once a major landmark or else quietly disappear into the background of public attention. Knoxville of an adored landmark or else quietly disappear into the background of public attention. Knoxville is moving in a new direction with a more sophisticated vision of art in public places.

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The John C. Hodges Library, the central library facility for the University of Tennessee Knoxville, houses 1.9 million volumes and is the primary repository for all formats and subject areas. A component of the University’s Library System, it serves the entire university. The Library serves a descriptive rather than prescriptive issue: that disconfirming a deeply held belief is critical to self-conscience epistemology and thus the educational process. In this respect, the exhibit functions like the teacher who, after a persuasive lecture on a particular topic, concludes by informing the audience that “the lecture is bogus. The students are then assigned to write a short essay that sorts out the lecturer’s facts from the fallacies. When a colleague is elected director, rather than being about art, irony has the potential to serve as a more effective form of social and political critique. The library serves a descriptive rather than prescriptive issue: that disconfirming a deeply held belief is critical to self-conscience epistemology and thus the educational process. In this respect, the exhibit functions like the teacher who, after a persuasive lecture on a particular topic, concludes by informing the audience that “the lecture is bogus. The students are then assigned to write a short essay that sorts out the lecturer’s facts from the fallacies. When a colleague is elected director, rather than being about art, irony has the potential to serve as a more effective form of social and political critique. The library serves a descriptive rather than prescriptive issue: that disconfirming a deeply held belief is critical to self-conscience epistemology and thus the educational process. In this respect, the exhibit functions like the teacher who, after a persuasive lecture on a particular topic, concludes by informing the audience that “the lecture is bogus. The students are then assigned to write a short essay that sorts out the lecturer’s facts from the fallacies. When a colleague is elected director, rather than being about art, irony has the potential to serve as a more effective form of social and political critique. The library serves a descriptive rather than prescriptive issue: that disconfirming a deeply held belief is critical to self-conscience epistemology and thus the educational process. In this respect, the exhibit functions like the teacher who, after a persuasive lecture on a particular topic, concludes by informing the audience that “the lecture is bogus. The students are then assigned to write a short essay that sorts out the lecturer’s facts from the fallacies. When a colleague is elected director, rather than being about art, irony has the potential to serve as a more effective form of social and political critique. The library serves a descriptive rather than prescriptive issue: that disconfirming a deeply held belief is critical to self-conscience epistemology and thus the educational process. In this respect, the exhibit functions like the teacher who, after a persuasive lecture on a particular topic, concludes by informing the audience that “the lecture is bogus. The students are then assigned to write a short essay that sorts out the lecturer’s facts from the fallacies. When a colleague is elected director, rather than being about art, irony has the potential to serve as a more effective form of social and political critique. 
Culture from the Ground Up: Knoxville’s Birdhouse Collective

The idea for the Birdhouse, a homespun public television show of the late 1980s: The Birdhouse TV Show. The title tells you plenty: this is a show where happy children sing songs about peanut butter, construction work, aquatic mammals and the winning combination of elbow grease and cooperation. It would be easy and good. And that was it: we had a building just by asking, an artists’ collective by default, and utopia in the making.

The Lure of the Local

The Landlady

Annie Clark-Rankin, Come On In., installation photograph by Katie Ries.

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Yee-Haw Industries: The Myth & the Legend

If ever you find yourself strolling down Knoxville’s main downtown strip of Gay Street, one storefront stands out in the recovering urban landscape. Tucked into its display window, and you will notice an array of colorful and engaging objects. First, you will be drawn to the larger-than-life Piggly Wiggly head peering back at you, or a kitschy religious shrine, a lawn ornament deer, an astonishing amount of printed ephemera, from wrestling belt at its side. Further investigation reveals triumphantly bringing up the rear with a championship coin/sports item. The studio is tremendous fun to visit; these people hang, display and arrange them. Kevin Bradley and Julie Belcher founded Yee-Haw Industries. Recently, I sat down with Bradley to discuss the origins of Yee-Haw, its unique history and Bradley’s thoughts about life and art. He shies away from a thought about the words “Will work for art.” Bradley offers, “I think we are going to let Yee-Haw go one of the ways. “I think we are going to let Yee-Haw go one of the ways.”

Bradley attended the University of Tennessee in the late 1980s and early 1990s as a graphic design major, enrolling in a number of painting and printmaking classes. He speaks fondly of those days and the long hours and hard work, but also of the things he learned just by doing and working with fellow classmates. During this time, Bradley encountered his first Vandercook letterpress. He describes it as an “iron horse sitting over there no one even knew how to turn on, it seemed like.” Bradley, as any graphic designer might be, was inspired by the letterpress as a mechanism for putting text on the page, and he has never really looked back.

After graduation, Bradley worked at Hatch Show Print, the letterpress studio in Nashville. Although enjoying the creative work, he eventually became frustrated, reacting strongly to “the premise that if a kid works for me I own everything he does lock stock and barrel and fuck him.” He worked long and hard: “I've got civil rights springs from the anecdotal tales they have told. “I like to work between truth and legend, fact and fiction and, when dealing with people, fictional and real both. The legend and the myth are often different. I like to work between truth and legend, fact and fiction and, when dealing with people, fictional and real both. The legend and the myth are often different.”

Bradley’s talents the two started out in 1996 at a studio on Belcher’s farm in Corbin, Ky. They had 14 Sundays off in two years. He wanted to make 100-hour weeks for $137. Bradley estimates that he sent hundreds of tubes full of art to people across the country. One recipient, Bradley recalls, was President Clinton; he sent back a “beautiful form letter in response.” By 1999 Bradley and Belcher had purchased the three-story building in downtown Knoxville, filling it with historic industrial printing equipment they had collected, including a giant Takahama relief press located on the second floor. Today, Yee-Haw employs a number of artists and printmakers, including a rotating team of interns who arrive from across the globe.

Bradley speaks of the process of locating and harvesting old print equipment as if he were an archaeologist unearthing buried treasures. Referring to his collection of halftone plates with images and woodblock type, Bradley remarks: “I've got civil rights movement, history of black soul, funk and gospel out of Atlanta, circus, carnival, rodeo, racing and wrestling. They were wrapped up in a newspaper in this guy’s garage. You haul it on the truck and find it a week later when you are going through the stuff.”

One cannot separate Bradley’s collection of historic tools from his art practice. As a painter and poet, he intertwines images with his written work, and the letterpress mediates the two. The subject of his work spans American folk, jazz and soul musicians, Jim Flora, Gary Baseman, Bonaroo, the Democratic National Party and Cartoon Network. They have been featured in the Chicago Sun-Times, New York Times, Boston Globe, National Party and Cartoon Network. They have been featured in the Chicago Sun-Times, New York Times, Boston Globe and Southern Living. The client list has not spared any fantasies of corporate expansion, and Bradley characterizes his plans in the following way: “I think we are going to let Yee-Haw go one of the ways…”

Bradley goes beyond preserving the rich history of the letterpress as a reproductive medium, since the Knoxville studio is determined to explore, invent and re-purpose new and inventive techniques. That sense of innovation has allowed Yee-Haw to become arguably the premiere letterpress studio in North America. The studio has branched out and adjusted to meet the shifting market, now reaching more people through its wholesale, fine art and custom design work in addition to the justices Bradley and Belcher have been making all along. Their repertoire stretches from wedding invitations and greeting cards to Jack Daniels and moonshine labels. Their line of “vintage, one-of-a-kind products” includes clothing, calendars and toys. They are conscious of producing designs with an inherent Appalachian sensibility. Bradley says that “no one is going to kick our ass in letterpress now, and we feel good about that. We have somehow paid for this equipment as we have gone along, and we spent 10 years trying to build a shop just to gather all the stuff we need to do everything we want.”

Bradley and Belcher’s clients include the National Gallery of Art, the Museum of Modern Art, MTV2, Jim Flor, Gary Baseman, Bonobo, the Democratic National Party and Cartoon Network. They have been featured in the Chicago Sun-Times, New York Times, Boston Globe and Southern Living. The client list has not spared any fantasies of corporate expansion, and Bradley characterizes his plans in the following way: “I think we are going to let Yee-Haw go one of the ways…”

Yee-Haw Industry. All images courtesy of Yee-Haw.
Knoff's Fluorescent Gallery emerged into the city's developing downtown art scene in July 2005. Housed in the top floor of a row of older buildings on North Central Street, just north of the Old City, it is surrounded by spaces that have long served as studios for artists and musicians. Co-founder David Knoff was the principal designer of the Knoff-Thomazin Architects, which was the original space of Fluorescent Gallery.

In July 2005, Fluorescent Gallery opened its doors on North Central Street in downtown Knoxville. It was a project of the Knoxville Community Foundation and was created as a space for artists to exhibit their work in a variety of formats. The gallery featured a mix of contemporary art and historical exhibits, with an emphasis on emerging artists and community-based projects.
Knoxville’s Thriving Underground Music Scene

In its 2006 release, Whisk-Hutzel is as much an exercise in telepathy as it is a music album, one that proposes looking primarily to ourselves and our peers for art and entertainment. Most cities boast many (population approximately 200,000) or have, should a relatively healthy network of bands adhering to similar principles. These bands are not looking for that big break or seeking their sights on greener pastures, being content to labor in their own small plot, collaborate and perform within their own community. For the past few decades, Knoxville’s music scene has continued to grow and evolve, providing unique opportunities and cultural experiences to its residents and visitors alike. The scene is diverse, with a range of musical styles and genres represented, from punk and metal to indie and experimental. The music scene is primarily local, with a strong emphasis on supporting local musicians and venues.

Eric Dawson is a freelance writer. He is the former arts and entertainment editor of Knoxville’s Voice and co-founder and co-editor of alternative print publication The Wire.

A variety of events and venues help to support and promote the music scene. Some of the most notable include the Pilot Light, a small venue that has hosted numerous local and nationally touring bands. Other popular venues include the Big Ears Festival, which is known for its experimental and avant-garde programming, and the Bijou Theatre, which hosts a variety of events ranging from concerts to film screenings. These venues and events provide a space for artists to perform and for audiences to experience new and exciting musical experiences.

The music scene in Knoxville is vibrant and ever-evolving, with the potential for continued growth and development. The local community is committed to supporting and promoting the music scene, ensuring that it remains a vital and integral part of the city’s cultural landscape.
If Value, Then Copy

From November 2007 through November 2008, the Art Gallery of Knoxville was COPYSHOP. COPYSHOP in Knoxville is the first official franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art group franchise of COPYSHOP, a store built to challenge intellectual property by the Danish art...
The Knoxville Museum of Art at (Almost) Twenty

Like most public buildings, the Knoxville Museum of Art’s location and design are a function of its environment. With a sculpture garden, a changing collection and the use of World’s Fair Park. Given the current economic downturn, the museum will have to find a new main entrance. This exciting and ambitious vision proved to be an unsustainable model, and eventually the museum’s leadership recognized that the use of World’s Fair Park for contemporary exhibitions and installations was not a viable model for the future. The new wing, connected to the current building by an elevated bridge, would frame an outdoor sculpture garden. New landscaping and pathways leading to the newly opened Paterson Park neighborhood and the University of Tennessee would provide a pedestrian link between the densely populated campus area and the downtown area. The museum will continue to show important works by artists of national and international reputation. The KMA’s collection includes more than 12,000 works of art from around the world, and it continues to develop its collection with the acquisition of new works.

Rachel Hildebrandt, Celestial Clockwork, Aluminum, 16’ x 4’. Photo courtesy of Rachel Hildebrandt.


developed. The KMA’s art studios and classrooms were installed along with other visual and performing arts organizations in the adjacent Candler Factory, a turn-of-the-century warehouse building whose proportions determined the form of the new building. A flourishing arts district did eventually spring up, but many blocks away. The Candler Factory was saved by the city through the use of landmark designation by John Russell Pope, in the Sevierville Hills neighborhood. By the 1980s, growing exhibition and out-of-town audiences for the capacity of the aging building, and the trustees debated passionately whether to expand where the museum was or build at a more accessible and central location. The offer by Mayor Kyle Testerman of land on the site of the 1982 World’s Fair and $1 million toward construction costs ultimately decided the question, and the long process of planning and fund-raising for a new facility began.

In 2001, a series of community-wide gatherings resulted in the creation of Chattanooga’s Public Art Master Plan. Through dialogue and consensus, the museum’s 500 attendees in these discussions helped consultants give shape to the program that has guided the selection of artists for the Scenic City in the past 15 years. Originally housed at Allied Arts of Knoxville and other regional institutions, and a very successful international call to artists. At the end of the exhibition period, several works were purchased by the museum, which now owns a permanent collection of over 1,000 works of art from around the world.

The project designers of the Main Street initiative saw the new “Main Street” corridor as a new connector, providing a pedestrian walkway to the Walnut Street Bridge and the Hunter Museum of Tennessean Aquaplex and the surrounding commercial corridor of downtown. The inaugural First Street exhibition opened in 2003, and ran for 18 months. The 10 sculptures were chosen from a pool of over 300 applicants, the result of a very successful international call to artists. At the end of the exhibition period, several works were purchased by the museum, which now owns a permanent collection of over 1,000 works of art from around the world.

The project designers of the Main Street initiative followed the popular model of landmark works installed on First Street, but they made the decision to limit the related call to artists to residents living in the five neighborhoods adjoining Main Street. Out of this pool of artists, works by eight local residents were selected for display along Main Street. David Alfred; Raymond Padron; Roger Halligan; Lyndhurst; John Gunter, whose sculpture along Main Street, was placed in a green space at the neighborhood. The exhibition period, several works were purchased by the museum, which now owns a permanent collection of over 1,000 works of art from around the world.
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Jared Spool
Jared M. Spool is the founder of User Interface Engineering, the largest usability research organization to lend in the world. He is probably the most effective and knowledgeable communicator on the subject today. This event will be supported by the ArtsNow website for updates.

thinking motion

More than ever, animation is becoming the norm in design. And it’s not, almost an easy task to create animated visual, Designer Daniel Turner of Internet Design will help you to think to think. Market paper and your design are only required. Date and cost will be posted soon. Event May 24

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