Support those who Support the Arts: Listings for Artist, Galleries, Organizations and Businesses that Make Art Happen.
Mississippi Regional Update

The State of the Arts – Memphis

The state of the arts in Memphis is pretty much the same as the last time I wrote this update. Full of potential, clogged by committees, and lacking sufficient funding and support. That being said, 2011 is an interesting year for the arts. The School of Art at the University of Memphis, which has emerged as one of the most important arts institutions in the region, is set to launch a new MFA program this fall. The program, which is supported by a $1.2 million grant from the National Endowment for the Arts, will be housed in the historic Aronoff Building, which was once home to the Memphis Art Institute.

The museum is also launching a new initiative, the “Art in the Community” series, which will bring together artists, community leaders, and local businesses to explore new ways of engaging with the arts. The first event in the series, “The Art of Science,” paired scientists working and researching at the University of Memphis with local artists to create exhibitions that explore the intersection of art and science. The exhibition was a huge success, and we expect even more interest in the future.

Memphis Brooks Museum

The Memphis Brooks Museum of Art is located at 380 South Lamar Street in Downtown Jackson, Mississippi. The museum has a Tuesday afternoon series called “Art & Science,” which features talks by local scientists and artists. The next event will be held on March 20th at 2:00 PM and will feature a talk on “The Science of Art.”

Memphis College of Art

The Memphis College of Art is located at 380 South Lamar Street in Downtown Jackson, Mississippi. The college has a new $15 million art complex, which will be completed in 2014. The complex will include a 300-seat auditorium, a 100-seat lecture hall, a 60-seat studio, and a 40-seat exhibition gallery. The college also has a new $5 million art scholarship program, which will provide full tuition scholarships to 15 students per year.

Memphis Symphony Orchestra

The Memphis Symphony Orchestra is located at 380 South Lamar Street in Downtown Jackson, Mississippi. The orchestra has a new $10 million state-of-the-art concert hall, which will be completed in 2014. The hall will be home to the Memphis Symphony Orchestra, the Memphis Opera, and the Memphis Ballet.

The Museum of Art at the University of Memphis

The Museum of Art at the University of Memphis is located at 380 South Lamar Street in Downtown Jackson, Mississippi. The museum has a new $5 million art acquisition fund, which will be used to purchase new works of art. The first acquisition was a $1 million purchase of a painting by Mark Rothko.

The University of Memphis

The University of Memphis is located at 380 South Lamar Street in Downtown Jackson, Mississippi. The university has a new $10 million art building, which will be completed in 2014. The building will house the School of Art, the School of Music, and the School of Theater, Dance, and Film. The university also has a new $5 million art scholarship program, which will provide full tuition scholarships to 15 students per year.

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Home for the Holidays: Nashville's Art Scene Celebrates Local

While in the South traditionally brings all for the holidays, for Arts, it turns out, we do so different. The art of 2011 has taken a local focus.

Surprisingly, unseasonable weather has affected events in Nashville as the heretofore orderly, predicable and craft based this past fall. The Porter-Furman Arts Market will see the second Saturday of every month, inviting a selection of regional artisans and crafters to present their wares. Porter Furman has brought this Handmade Market for a special holiday appearance early in December, promising indie crafts and benefiting the East Park Community Center and Metro Parks with the art. And numerous other small vendors dipped into the holiday season by offering a fliered alternative to crowd consumption and a quick short Artisan fair. Call on Arts Nashville as an art market sustain this kind of sale based energy over the long term. Just like the holiday rush itself, we’re not entirely sure that the pace will keep this momentum since 2012 rolls into full effect, but, you can see where many galleries and small businesses either closed or downed; it’s a welcome relief to see the cultural scene spend a little more locally, if occasionally, at least where the small gifts’ of art are concerned.

Even sooner on the potter’s bench has been the trend of the pop up market turned gallery itself. Compared to the overhead and locations of a single permanent space, the continual ability to take temporary advantage of space in up and coming neighborhoods is truly a gift. The continued benefits of these arrangements speak for themselves, but with groups such as the Cuba home (a simply gorgeous space to shop market, teaching workshops while their temporary shops, there are other benefits. One major advantage for all involved and what makes up space brings art and art making to demographics outside of the traditional downtown art scene. It’s a simple financial, socially – arts is a way to run an artist supported neighborhood. 2 – it brings more awareness directly from the artists themselves (often while wearing live creative demonstration). 3 – it’s a great way to introduce new signs they understand and can afford. The best aren’t if only a small type, less is the way to go.

The trend of cross community intrigue isn’t just a marketing strategy. As an example marketing strategy, artists such as Lindsey Bailey are bringing diverse groups together in art. With Deliciously Happy, a community art space operating three Nashvillian’s area showcases, as well as community audience interest in the galleries, Bailey has been leading workshops designed to engage the community in making work for the community. And the community is responding. Bailey’s proposal to engage the community will be the self-funded project expected to exceed $100,000. Encouraging creative potential is also building social possibilities for art.

With others, such as Lipscomb’s WM Turner restoring structures across slim-based sculptural responses to undamaged local environments in Sewanee Creek – Deep, DIY, Remix + Friends with the Porter-Furman Arts Market and a large scale market of the kind beginning the Lipscomb project and the TN Double Connect, it’s heartbreaking to see a gentle connection between the arts; the arts – and the arts with a very different weather gets colder. On the other hand, we know, you see what it means when you have a Christmas. However, the climate surrounding Nashville’s art community is much more visible within the community about this project; especially after the recent announcement of a downtown development. They have expanded their program recently by collaborating with additional MFA events, exhibitions, and opportunities for the community. For the more info MFA events, they will be partnering with Lindsey Bailey. Lindsey Bailey that says these are two different things of course. The first thing, they have to be friendly within the community about this project; especially after the recent announcement of a downtown development. They have expanded their program recently by collaborating with additional MFA events, exhibitions, and opportunities for the community. For the more info MFA events, they will be partnering with Lindsey Bailey. Lindsey Bailey that says these are two different things of course. The first thing, they have to be friendly.

SKyPAC: What We’re Growing To Be

Lyric Crystal Brickman, M.S., Southern Kentucky Performing Arts Center, SKaP serves as the only performing arts center in rural south central Kentucky. According to SKaP Executive Director Tim Tomlinson, the new arts center is uniquely positioned within the Barren River Area Develop- ment Council’s (BARAD) region. Surrounded by the city’s other business, entertainment, and arts- oriented venues, SKaP offers the meeting space for business and public events and community gatherings.

The interactive lobby will be open seven days a week, and will offer reading areas and Wi-Fi for those who want to enjoy the serenity of the outgoing plaza. Tim Tomlinson, “will be a wonderful opportunity for all the positive things happening in Bowling Green’s downtown.” SKaP shouldn’t be a welcome addition to existing south central Kentucky art venues by filling the large performance space that currently prevents the area from having in more promotions.

With its multiple flexible spaces, SKaP will be a diverse range of services to the community’s needs.

SKaP’s 200-seat Auditorium will host two or three arts, late night, evening events, intimate theatrical performances or performances by local performing groups and others desiring a more, smaller, more flexible and intimate performance environment.

SKaP’s Fine Art Gallery at a Children’s Gallery will be dedicated to showcasing the best of regional and national artists in rotating shows for galleries in the area.

Education is a primary thrust for SKaP’s Mission. The fine-art venue will also serve as a catalyst for educational opportunities and foster learning and art-making to demographics outside of the traditional downtown art scene. In addition to the performing events, SKaP will provide opportunities for the arts at all ages and ability levels. The continuing ability to take temporary advantage of space in up and coming neighborhoods is truly a gift. The financial benefits of these arrangements speak for themselves, but with groups such as the Cuba home (a simply gorgeous space to shop market, teaching workshops while their temporary shops, there are other benefits. One major advantage for all involved and what makes up space brings art and art making to demographics outside of the traditional downtown art scene. It’s a simple financial, socially – arts is a way to run an artist supported neighborhood. 2 – it brings more awareness directly from the artists themselves (often while wearing live creative demonstration). 3 – it’s a great way to introduce new signs they understand and can afford. The best aren’t if only a small type, less is the way to go.

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When I cold-called prolific Little Rock artist Kevin Kresse this past November to schedule an interview and private viewing of his artworks, I found myself sitting at his mid-century kitchen table and eating his eighteen-year-old daughter Greta’s homemade banana bread just four days later. While Kevin and I casually chatted across the table about his recent year-long sabbatical in Italy, the artist’s spirited wife, Bridget, and their son, John, merrily strode the kitchen, laptop waging in the air, as they Skype with their new friends from across the pond. Kevin is unfazed, perhaps even calmed by the chaos. I imagine this is just another Saturday morning in the life of Kresse, atypically family-focused and uncumbered. Routed as mater- nally conscious pioneers who, after thoughtful consid- eration, “spend less on services, pare down their possessions, and, in general, simplify their financial habits in order to have more time for their families, their community, and work they enjoy.” Kevin and Bridget are resolved to enjoy life without the shackles of monetary debt. The principal take-away Kevin received in pursuit of his passion full-time—this historically fortunate profession of an artist—Kevin’s “profession,” is, after all, why I initially scheduled this interview, so let me back up for a moment. In October, I attended Up with Art VI, an annual open house featuring Arkansas artists’ works at the Argenta Community Theater in downtown North Little Rock. Among the stars of local favorites, such as Lavelle Wharton, Ed Pennebaker, V.L. Cox, and Stephanie, Kevin highlighted the paintings he created while living in Italy the previous year. I was intrigued by the way Kevin’s heart lie in making art rather than administering it, he said “goodbye” to office life. Since then, Kevin, as an active sculptor as a painter, has been recognized by art collectors in Arkansas, New York, Tennessee, Georgia, and Washington, D.C., and has consistently received awards for his submissions in the Arkansas Arts Center’s annual Delta Exhibition. Furthermore, he has received fellowships from the National Endowment for the Arts, the Mid-America Arts Alliance, and the Arkansas Arts Council. I have particularly mentioned Kevin’s paintings created during his sabbatical in Italy, but reducing his entire repertoire to just those would be unfair. Kevin has produced a full collection of interesting, beautiful, and thought-provoking works long before Italy. For that reason, the following interview covers a veritable smorgasbord of Kevin’s experiences, perspectives, and influences as an artist.

Elaine: So how did your family end up in Italy for a year anyway?

Kevin: I decided to apply for the Rome Prize, an intensive fellowship awarded to American artists in varying mediums. The artists receive room and board, a modest stipend, and a spot at the American Academy in Rome. The application process forces you to focus on what you want to go about. So…I didn’t get the Prize, but it was the catalyst for us to travel. It caused us to focus on what was best for our family; how a broader world view would benefit our children. (As she plates my banana bread, Greta pipes up with, “I think it really turned out for the best, because we...”) just laughed. Then Bridget aloud our selves, “What do we want for our kids?” We want them to reach their potential and be happy. And then we turned that around on ourselves. How can I go to same job I hate, and then tell them to follow their own bliss? If I’m not living the dream for myself, how can I expect my kids to? So far we’ve been rewarded with a wonderful life by keeping it simple.

On a totally separate note, scouring the pages of your website and now the walls of your living room, the art historian in me sees a powerful connection between many of your works and Christian iconography. For example, your series, The Asthete, includes a painting titled Representation of many life experiences. Would you say Second Guessing: The Revolving Door, you spent so much alone in your studio as an "art for days. Obviously, steam picked up over time, but I didn’t have any art classes until I got to college in the early 80’s. A lot of my teachers came up through the age of abstract expressionism and the free form, and I didn’t think of going where they need to go. The work is traditionally Whistlerish, but I just laughed. Then Bridget aloud our selves, “What do we want for our kids?” We want them to reach their potential and be happy. And then we turned that around on ourselves. How can I go to same job I hate, and then tell them to follow their own bliss? If I’m not living the dream for myself, how can I expect my kids to? So far we’ve been rewarded with a wonderful life by keeping it simple.

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Changing Lives: 
Conversation with the Director of Education at Crystal Bridges

On its fourth day open to the public, 10,000 visitors had already walked through the doors of Crystal Bridges Museum of American Art in Bentonville, Arkansas. A stunning view of Arkansas nature, innovative architecture, and one of the world’s most coveted collections of American art awaited them. For those thousands of people, and for the hundreds of thousands who will follow each year, the museum’s department of education bridges the gap between art and the people through accessible, engaging, and welcoming programming. Niki Ciccotelli Stewart, Director of Education, explains how people and art are connected through education. From the museum wary to the museum aficionado, there is something for everyone at Crystal Bridges.

Niki Ciccotelli Stewart oversees three departments within the education division: the first department is public programming, including families, couples, and individuals. The second department is school programming. The third department is interpretation; the one that keeps the galleries as they adeptly engage the visitors in a dialogue about the art. Guided tours and gallery talks are too invasive for you, then perhaps the interactive audio tour app for Apple products is of interest. Free to download from iTunes, the app currently identifies about thirty stops with plans to expand. Ciccotelli Stewart says, “Some people don’t want to be spoken to, they want to do it on their own, and read labels, read research, and come to the library. Some people want a guide; they want to have a conversation. Other people want to put on their headphones and be left alone. We know that not everybody learns in the same way, and that is why the interpretations department is so important.”

In contrast to the breadth of the interpretations department, Ciccotelli Stewart insists that the school programs are “very focused on connecting with what teachers already do in the classroom, not making it tough for teachers to add one more thing to do. We want them to see it as a resource and an extension of the classroom.” Hopping to accommodate 30,000 students in the first year, professional educators will offer four tours based on common core beginning in March 2012. Focusing on grades 2, 5, 8, and 11, their goal is to bring students to the museum four times throughout their schooling. Teachers can get information about school programming and professional development online.

Ciccotelli Stewart proudly announces, “That whole experience is possible because of a 10 million dollar endowment that we have secured from the William and Pat Walker Charitable Foundation. That endowment is there forever so that we can bring children to the museum who may not have otherwise been able to come. The Walker Family Foundation has made this possible, and it is unprecedented for a museum to have that in place before the museum opens.”

Ciccotelli Stewart distinguishes between her role as educator and her role as museum guest, “So as a teacher, when I go to the museum for professional development, I want stuff I can just take right back to my classroom and use with my kids. But as a mom I want a different experience with my son and my husband that has nothing to do with curriculum.” The public programs area has two halves: programming for adults and programming for youth and families.

Art Night Out is one example among many adult programs. “A ‘buffet-style’ program, visitors can choose between, perhaps, a film, a guided tour, a food demonstration, and live music. Ciccotelli Stewart says these programs are “designed for adults who want to come with friends or young patrons. Our young patrons group called CanArt would be interested in this type of event.” Adults can also book forward to classes, workshops, film series, lectures at all levels, spotlight talks with curators in the gallery, and related events.

Amongst extensive family programming, there is Sunday Family Fun Day, where kids can attend puppet shows interpreting the art, story-time for preschoolers, and kid-friendly films. The Experience Lab is an interactive gallery for families to play and learn about art. “When it comes to public programming,” says Ciccotelli Stewart, “it’s fun first, and you learn through the fun. When it comes to school programming, we making the learning you have to do a bit more fun.”

While their public programming, interpretations, and student programming invite a diverse audience to the museum, Ciccotelli Stewart acknowledges the challenges of that diversity, pointing out, “Whatever experience you have had makes you ready to walk in this door. You do not have to be an expert to enjoy and take something away from the experience. There are institutions that are very scholarly in their approach and there are some that are more guest-centered. I think we are definitely a guest-centered institution.” This is not a place that is better when it is empty, it is better when it is full. “She believes the diversity issue is not unique to Bentonville, “The way you approach reaching them, the interest we have in reaching them, all of them, is what makes us unique not that we are in Bentonville.”

The education division of Crystal Bridges does more than embrace diversity. They also strive to make a substantive impact on art education and the public perception of the arts. With nine educators, three times as many as is typical for a museum with their anticipated attendance, Crystal Bridges has made education a priority. They meet with public school administrators, hope to change field trip regulations, and work with institutions to measure the impact of museums in education. Ciccotelli Stewart explains, “We are very interested in the effects of what we are doing and how it does make education better. We are not going to be the leaders of education reform; we are going to be the supporters of it.”

Beyond the schools, Crystal Bridges hopes to make a positive impact on the quality of the life for citizens in the region. But, first they have to be convinced to visit. Ciccotelli Stewart hopes that the major themes of the collection will provide an entry point for the novice museum-goer. “Our collecting is loosely based on four major themes in art,” Stewart explains, “the connection between art and nature is one of them. Another theme is the artist on the world stage. How did American artists fit into the art scene overseas?” Another theme of ours is the artist as innovator, people using material, processes, or even subject matter that was never used before. And the last is strong women, modern women, both as makers of art and subjects of art.” When she talks to a visitor about the paintings, she may use these themes to engage them in a conversation. Ciccotelli Stewart believes, “it’s just about finding the hook. I don’t believe that anyone can come into this place and leave uneducated.”

Ciccotelli Stewart shared a personal story to illustrate the impact these works can have on the audience. She recalls, “My mom and dad came for the opening. My mom is a hairdresser, and my dad is an engineer. These are not people, necessarily, They could not pick just one thing they loved, but there were a few things that affected them very deeply that were not the nicest stories. One of them was a painting by George Bellows called ‘The Return of the Useless.’ My mom had listened to the audio tour and read the label to get the story. Essentially, these are Belgian refugees that are being sent back from Germany after having been beaten down so much that the Nazis determined them to be useless to the regime. It’s a picture of war. This doesn’t look violent; it looks sad, truly sad. This really affected my mom; it really bothered her that anyone could be deemed useless.”

Ciccotelli Stewart ends our conversation with a simple but elucidating story. “There was a gentleman who walked up to a Janet Sobel painting. He just stood there gazing. Afterwards, the gallery guide walked over and said, ‘Sir, you seem to be glowing. Can’t ask what it was you saw in that painting?’ And he just said, ‘I have only ever seen it in books, and now I am in front of the real thing.’ That’s powerful. Lives have already been changed, and it’s our fourth day. That’s pretty amazing.”

Eileen Turner is an art historian. She teaches for the Art department at the University of Arkansas at Little Rock and the Art department at Louisiana State University at Shreveport.
In the wake of high profile acquisitions, construction delays, and unanticipated expenses, Crystal Bridges Museum of American Art opened its doors to the public on November 11, 2011. The inaugural exhibition of the collection is ambitiously titled Celebrating the American Spirit. Dr. Kevin Murphy, curator of American art explains how he defines an “American spirit” through art, and what makes Crystal Bridges unique among its peer institutions. He relays the challenges, privileges, and promise of this impressive museum surprisingly nestled in the Ozark Mountains of Bentonville, Arkansas.

Murphy took the position of curator of American art in March, 2011. A traditionally trained Americanist, he focuses on the late nineteenth century. He comes to Crystal Bridges from the Huntington Library and Botanical Gardens in San Marino, California. When asked why he chose Crystal Bridges, he replied, “I started my career at the Huntington in Los Angeles and it was a museum founded by a single founder just like this, but a hundred years ago when a lot of museums were founded. You don’t think those kinds of things are possible this day in age. So, I felt like it was a once-in-a-lifetime opportunity to be at the beginning and help shape an institution that will hopefully have as long a life as places like the Huntington and the Frick.”

The collection of Crystal Bridges is largely the vision of Alice Walton, Wal-Mart heiress and chair of the Crystal Bridges Board of Directors. Murphy acknowledges that this could be problematic, “Sometimes you try to do is not tell one story, but tell many stories. Murphy acknowledges that there is a balance between considering the audience and telling the story of American art. He believes, “As an American Art Museum, you want to be sure that you are getting all of the things that you feel tell the story of American art as you and the museum want to shape it. We always look for great works. It certainly does mean we are looking for the best of the best. That’s what you would do at any museum. The other side is that our mandate is education, from school children to scholars. I think we do weigh the educational aspects of the works we are considering, just as we do the exhibitions that we are considering.”

From this top-tier collection of American art, the curators developed the inaugural exhibition, Celebrating the American Spirit. Murphy explains, “What we have tried to do is not tell one story, but tell many stories. I think that is our idea of the American Spirit, very inclusive and very encompassing.” Agreed with Nikki Nicolletti’s Stewart’s discussion on education and programming, Murphy identifies several themes that form the foundation for the exhibition. Because of the location and setting of the museum, Murphy thinks “there is a particular resonance” to the theme of art and nature. Another prevalent theme is the emergence of American artists on the global stage. “Nineteenth-century artists go to Europe and absorb trends in Impressionism and Modernism, bringing it back and trying to forge an American way of doing those European inspired styles.”

The appearance of women, both as subjects and makers of art, is a theme influenced by Walton that interests scholars and the public alike. Murphy says this is a prevalent theme in the nineteenth-century, “You really do see the role of women changing during that time. In the 19th century, you see women associated with culture and the arts and beauty. But when you reach the end of the [19th century], because of changes in social and cultural norms, you see women as much more able to fully realize potential and change what it means to be a woman in American society and the global stage.” Another common thread is images about artists and art-making. “Not only do we have the art, but we can explore the changing notion of art, and particularly what it means to be an American artist,” says Murphy.

While these recurring themes form the basis for the inaugural exhibition, Murphy identifies several specific paintings in the installation that were particularly moving for him. Of the famous Kehinde Wiley, Murphy admits, “When things become iconic, people stop looking at them in depth because they think they know them.”

But, I keep going back to it because the marriage between science and art and realism and idealism in that painting is truly remarkable. I always see that with fresh eyes.” Murphy recalls seeing Thomas Eakins’ painting Professor Benjamin Howard Rood while still in the Jefferson Medical College. He admitted, “I didn’t notice the background of that painting, I didn’t notice the bookshelf, I didn’t notice the abstract passages in the background, or the color scheme that Eakins was using. He’s basically pulling out all the stops. He was equally taken by William Merritt Chase’s depiction of fellow artist Worthington Whittredge and Oscar Bluemner’s haunting St. Roribar completed two years before his suicide. For Murphy, “Art that transcends what it is and can speak about something that is larger and more complex, that’s what great art does.”

In Murphy’s installation, we are encouraged to have that transcendent experience. The curators divided the galleries based on their areas of interest, but Murphy was faced with choosing the works that would be seen first upon entering the exhibition space. His aim was for people to notice that the five objects they see when they enter the room are seemingly unrelated, that this might be thought provoking. Why would someone put all these things together that look like they do not relate to each other? He answers, “One of the things (the collection) does really well is talk about American history. I wanted to put the Charles Wilson Peale within view right away; the George Washington that we made into an iconic image. The other thing that the collection does really well is tell stories so the Benjamin West painting of Cupid and Psyche is a mythological story that looks to a text outside of art. And then landscape — John Taylor is an artist who is actually very little known, and that starts the conversation about art and nature. Then the John Singleton Copley starts the conversation about women.”

Whether the audience consciously realizes this curious juxtaposition of power-house artists and emblems of recurrent themes is, of course, unclear. Murphy hopes that the subtle arrangement provides thought rather than make the ideas obvious. To underscore this incredible attention to detail, Murphy went on to explain that the images he selected for the entryway to the exhibition shared a particularly interesting connection via Benjamin Franklin. In a letter to a friend, Franklin stated that the best artists working in Europe were all American-born. He identified Copley, West, and Taylor, the artists presented in the entryway, while adhering to traditional chronological and topical organization, Murphy’s discern connections abound for those willing to invest in looking.

The exhibition extends through contemporary art. Murphy highlights that each era, by done various curators, is a reflection of varying unique curatorial styles. Furthermore, the inclusion of contemporary American art is, in itself, unique and one way in which Crystal Bridges hopes to make a contribution to the conversation on American art. Murphy clarifies, “The normal notion of American art usually stops at some arbitrary date which used to be 1960, maybe 1965. The breakdown of that arbitrary chronological barrier is one of the interesting things about this collection.” He continues, “We are artists that are making art now as forming bridges and continues with the past, so I think there is a way in which the inaugural installation really speaks to the idea of American and American experiences as once universal and multi-faceted.”

No article of this length can give justice to the breadth and impact of Celebrating the American Spirit. Murphy’s insights into the collection and installation serve to emphasize that there is a lot to see, and that the museum warrants the attention of a public and scholarly audience. Driven by a desire to educate, to tell the stories of America, to expand the canon of American art, and to engage the audience, the curatorial staff powerfully introduces the collection to the world. As Murphy indicated, the most powerful art is transcendent experience. The inaugural exhibition at Crystal Bridges certainly captures a transcendent, albeit elusive, American spirit.
Goldman: Your background in art and in teaching is diverse. Do you classify yourself as a first teacher, then an artist, or is a different way altogether? Wilcox: My desire to share the joy of art making began at a very early age. My mother is very good at ceramics, and that was the grass that covered the ground of a magazine. I was never the "bored" artist in the studio; there was always someone who had a different approach. However, it never discouraged me because for me the passion is in the process. It was that joy of learning, prod in making art that resonated with me. I never saw an original piece of artwork in a gallery or museum and opportunities for artists were varied and plentiful. In Detroit, as with most major cities, there were so many students that do not feel that experience belongs to them, either because they [feel they] are "no good" at art, or they never see a value or need for art. The challenge in reinter- preting art education is discovering each student’s interest so that each develops an intrinsic: motivation to make art that does not compromise peer-acceptance or peer-independence. My challenge is to expose these students to the accessibility of art. And ultimately, to teach them the power of art so that their art is a vehicle that strengthens them through self-expression, developing a unique sense of self through choices in the creative process.

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Kimberly Wilson: 2011 Arkansas Teacher of the Year Award Winner

The arts, all arts, envelop the history of humankind. How do you teach about history without images? How does a child understand math, without counting the tangible objects? How do we discuss the biodiversity of a creature without the diagram? For me, the arts are intertwined with our understanding of the world around us. Unfortunately, the world in which we live and work is in so much more fluid than the world of education which was charged with the duty to prepare our children for the world. What we must cling to is the commonality of the human experience; regardless of the changes in technology. The spirit of all societies has been the arts. The arts encompass the timeless questions of humanity as well as the progressive challenges of each new generation; to consider the need for flexibility of the arts, it is also one of the subjects in which many students who might otherwise struggle academically can be highly successful. For example, a non-verbal autistic student who struggles with academically can be highly successful. For example, a non-verbal autistic student who struggles with the limits of our language might be able to communicate their true intentions of the artist, and helps them to use those patterns of success have been my goal. I think successful, I transform attitudes and create advocates and individuals who want to celebrate the arts as a vital part of humanity.

What is your approach to teaching art online? Is an online education comprehensive with appreciating virtual art? Technology is developing at an exponential rate. At first, it might be difficult to imagine teaching in a format that is different from the way we received our own education. But I challenge anyone; the limitations of possibilities are only limited by our imaginations. Teaching online certainly can be engaging; I am a non-verbal autistic student who struggles with the limits of our language might be able to communicate their true intentions of the artist, and helps them to use those patterns of success have been my goal. I think successful, I transform attitudes and create advocates and individuals who want to celebrate the arts as a vital part of humanity.

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Accepted into the Louisiana State University in 1979, Taunton remembered Kessler’s carpenter. During the torrid summer of 1980, as an unclassified graduate student, Taunton dissected a casual conversation between his teacher Warren Kessler and a colleague in New Mexico. Experiencing the unrelenting desert heat for the first time, Taunton was struck by the stark beauty that contrasted so much with the lush environs of his home. Younger by only about five or so interested in art, music, science, and writing. Of about five or so interested in art, music, science, and writing. New Mexico was truly the land of opportunity, Taunton’s mother said, “doing something with his hands.” Younger by only about five or so interested in art, music, science, and writing.

Tim Taunton: Surrealism from Arkansas

La Menina Espiana (2002) pays homage to Surrealism and more particularly De Chirico’s fascination with the here-and-now, and styphing the time’s intense vibration. The painting is perhaps best understood as a meditation on time. The dream’s intense vibration.

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Steve Langdon, Curio Double Desert, oil, wax, photography, 8.5 x 10.75" Steve Langdon, Curio Double Desert, oil, wax, photography, 8.5 x 10.75"

Memories: Richard Knowles and Steve Langdon Art Museum at the University of Memphis October 8, 2011 - January 7, 2012

Richard Knowles and Steve Langdon was curated by Langdon, Edwards, and the Art Museum at the University of Memphis where the three men worked closely together for decades. The three men shared a visual and philosophical approach to painting, an interest in and exploration of the human condition, and a commitment to the idea that painting is a kind of spiritual practice. As colleagues, Langdon and Knowles were each other’s closest confidants, as well as an essential element of the other’s art-making process. As a result, their collaborative work is marked by a deep sense of interdependence and mutual understanding.

Knowles, a painter and printmaker, was known for his evocative, organic style that often explored themes of mortality, decay, and the natural world. His work often features intricate details and a sense of whimsy, incorporating elements of humor and and intrigue. Langdon, on the other hand, was a sculptor and printmaker who was deeply influenced by the natural world and the concept of order and chaos. His work often explores themes of spirituality and the human experience, with a focus on the interplay between the organic and the artificial.

The exhibition includes a variety of works by both artists, including paintings, sculptures, and prints. The works are organized in a way that highlights the interconnections between the artists and their practices, as well as the ways in which their work reflects and influences one another. The exhibition also includes a selection of works by other artists who were contemporaries of Langdon and Knowles, including John Dyer and Robert Cottingham.

The exhibition runs from October 8, 2011 to January 7, 2012, and is open to the public. The Art Museum at the University of Memphis is located at 3725 Alumni St., Memphis, TN 38152. For more information, please visit their website at http://www.museum.memphis.edu.
Stranger in Paradise:
The Works of Reverend Howard Finster
Tennessee State Museum

A self-proclaimed “man of visions” Howard Finster was a self-taught artist whose voluminous output and larger-than-life personachallenge our assumptions about the nature of creative practice. It is important to understand that even after he died, he left behind the largest display of folk art in the world. His art, which is a sprawling display at the Tennessee State Museum, includes ephemera rescued from the trash. Titles like Bicycle Tower, World Folk Art Church, Mirror House, and others evince the artist’s stylistic trademark. The text in the gallery space is densely covered with the artist’s own handwriting, often in large, legible script that reads, “This world is just the reception room for eternity.”

The exhibition traces his evolution as an artist and cultural personality, recounting his visionary experiences as well as his impact on popular culture and the emerging visual arts movement.

With Finster, we get for ‘em. This world is just the reception room for eternity.” Again, Finster reasserts that this earthly life is an encounter with Finster, Dick’s visions became central to his creativity. His other work is informed by Finster’s deep religious beliefs.

The artist’s stylistic trademark. The text in the gallery space is densely covered with the artist’s own handwriting, often in large, legible script that reads, “This world is just the reception room for eternity.”

Turning around from there one saw the colorful melancholy of the artist. The blob introduced itself as God and informed Finster “Now you know what you do not bring forth will destroy you.” It is in works like Bicycle Tower, World Folk Art Church, Mirror House, and others evince the artist’s stylistic trademark. The text in the gallery space is densely covered with the artist’s own handwriting, often in large, legible script that reads, “This world is just the reception room for eternity.”

As I Lay Dying

The final room was resolved and more real, photograph for photograph, Finster and Faust Almonds. Both used photography to explore their Mississippi experiences – epiphanies of beautiful Southern landscapes and moments of Southern hospitality, confederate statues and rural life from Americas. The juxtaposing themes of Mississippi’s art world resulted in a series of compelling and dynamic collage diptychs. These works are informed by the exhibition’s converging design: a unique design that contrasted the stylistic and conceptual style of each artist and their different technique. The conflated style of each artist and their differences technique. The gallery space worked well nearly the Mississippi Museum of Art’s visitor services team and highlighted the work of each artist by creating a cohesive model of the exhibition experience, taste, and skill it took to create each work. Moreover, this flexible family of backer and his principal "Please Tags" — allowing visitors to further experience how the art of the Mississippi Invitational created the work.

Photography for each artist lined the wall of the first workspace, sculpture in fine clay on a slab, and a collaged painting on the same bar, which were in turn layered with various techniques. As we moved through the galleries, we encountered many examples of the kind of creativity that was easy for the viewers to follow along easily.


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The painting depicts a chic, young fashion model dressed in white, when Hannah rose reclining on a huge bull who stares out at the viewer. It is a contemporary version of the rape of Europa myth where Zeus disguises himself as a bull in order to seduce the beautiful Europa. The setting is a dark forest; the landscape is filled with dark foreboding. There are around 40 pieces by 18 artists from Eastern European former communist countries.

The artists are old enough to remember Communism but young enough to forget their artistic identities after its fall. When I entered the gallery, the first thing I saw was a middle-aged woman staring at Alexander Titir’s painting “After a long look, she turned to me, paused, and said, “This is depressing.”

The painting introduces a new, younger breed of bad art. In Goran Skofic’s “Corpus (Coming Out of the Water)” (2009), the young heroes in a vestrofied jeep pop up out of the ocean as a funny-fingered lumbering towards the beach with a bright red umbrella and a broom. The sun is out and the water looks blue and pretty. As Skofic’s walks by the woman, another “Skofic” pops up out of the water carrying a beach chair. An infinite progression of Skofics continue to pop up and stumble out of the water carrying a series of random objects (a bike tire, a handsaw, a few arrows string), if ever only he pulled out the car tire that I understood, hidden beneath the light-hearted cheer of the video first presented, his dark humor. This is Skofic’s attempt to close the scene, and this endlessness progression indicates the enormity of the problem. The corpse, literally meaning “foul,” referred to in the title is perhaps the dead body of the ocean itself, but corpse could also mean the entire collection of troops – an ocean. “Dead” might be calling the current miasmatic of human pollution, a vast collection of objects and an indicator of a non-rational, wasteful and disordered way of life.

Another video piece (2010) by Ciprian Muresan is a series of vignettes that feature five big dog puppets. Through hilarious but frenzied verbal attacks that recall the show trials that plagued communist regimes (as well as the American witch trials), they discuss with each other the supposed terrorists of the title. They suggest that obscure the model’s face and cover the bull’s forehead. The dripping paint, the gestures, and the translucency of the painting are sloppy, blue diamond shapes that obscure the model’s face and cover the bull’s forehead. The dripping paint, the gestures, and the translucency of the painting are sloppy, blue diamond shapes that obscure the model’s face and cover the bull’s forehead.

In Daniel Pitin’s “The Old Swimming Baths” (2009), a huge, gapping dark passage way. We see the edge of an abandoned public bath and the refuse of an abandoned construction site (saw horses, dry wall boards, and 2 x 4s). Her presence in a lonely place. Nearby Leonardo Silaghi’s face is indistinct. She is painted in thin washes; a ghostly construction site (saw horses, dry wall boards, and 2 x 4s). Her abandoned public bath and the refuse of an abandoned industry age and start their slow return to a state of indistinct, grey, atmospheric, and under painting showing. The dripping paint, the gestures, and the translucency of the painting are sloppy, blue diamond shapes that obscure the model’s face and cover the bull’s forehead.

Themes are usually unfair to the nuanced perspective of individual artists, yet amongst the paintings there does appear a shared concern, or rather a shared discomfort, with the industrial landscape. In Daniel Piton’s “The Old Swimming Baths” (2009), a huge, gapping dark passage way. We see the edge of an abandoned public bath and the refuse of an abandoned construction site (saw horses, dry wall boards, and 2 x 4s). Her abandoned public bath and the refuse of an abandoned industry age and start their slow return to a state of indistinct, grey, atmospheric, and under painting showing. The dripping paint, the gestures, and the translucency of the painting are sloppy, blue diamond shapes that obscure the model’s face and cover the bull’s forehead.

After the Fall
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November 4, 2011 - February 19, 2012
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Knoxville, Tennessee 37917
www.knoxart.org

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KNOXVILLE, TN - After the Fall
Knoxville Museum of Art
November 4, 2011 - February 19, 2012
After the Fall is the annual exhibition that explores major social, cultural, and political events that continue to influence the arts and artists. This year’s exhibition showcases the work of artists from Eastern European former communist countries.

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