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DELTA RISING is a juried exhibition organized by the Delta Arts Alliance featuring 50 artists ages 18 to 30, 2012 at the Elvis Theatre in Downtown Cleveland, MS November 17th to January 4th, the exhibition aims to highlight the diversity of emerging artists, many in the Delta region of Mississippi and provide a forum for young artists who are from, living in, or otherwise associated with the Delta. Submissions in all media and disciplines, visual and installation, and work following the exhibition guidelines will be considered. A total of $100 in cash awards will be announced at the opening reception.

For information or how to submit work, contact us at DELTAARTALLIANCE.COM
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From the outside looking in, a speed-reading passer-by might falsely assume that each issue of Number is the voice of one person or work at a select few. Truth be told, every issue of Number is a total collaboration in every sense of the word. I actually looked up the word collaboration recently to reacquaint myself with the definition and help prove a point. I read several versions, and I came away with a firm understanding that collaboration is the act of working together with someone else to create something. From essay authors, to members of the Board who establish issue themes and contents, to designers and writers who help craft the final product, to people who deliver pieces into your eager hands, it is the collaboration between multiple devoted people who care about the visual arts that make it possible for Number to showcase the creative talent of our tri-state area. It is to that very reason Number 72 holds a very special place in my heart. It is for that reason that we decided to dedicate the theme of Number 72 to "Artistic Collaborations." We begin this issue with a wonderful, heartfelt story of a group of Tennessee artists that came together to work with colleagues from Ohio in order to make dreams into reality. Specifically, the students from both states took part in a cultural and historical journey involving the legacy of Dr. Martin Luther King, Jr. in an original approach that inspired many others around them along the way. If you find people working together across multiple states for a unified creative cause inspiring, you will definitely enjoy this issue. In Arkansas, Rachel Golden writes about a one-of-a-kind, controversial "Joe Jones" mural that was once thought of as lost until a team of art lovers found it and are still trying to restore it. Taking place in Alabama, Dottie Jones writes about the Red Clay Survey, a very special exhibition that combined artists and mediums of over 60 works from eleven states in the region. In Tennessee, Stratton Tingle writes about the 2010 O.C. experience that was the unique combination of over 100 creative works from a variety of artists and opened on a 10 by 20 block area for 10 days in Chattanooga.

There are also several other great stories about collaborations between a variety of academic and artistic disciplines, institutions, and artists in general. That said, within a publication that uses words to write about art, I can’t think of any other form of prose that better represents the art of collaboration more so than interviews. We typically try to give you at least one solid interview per issue to digest, but this time around I stumbled upon three noteworthy and diverse interviews that cover a diverse range of topics for your enjoyment.

One final note: in the near future, we will be re-launching the Number: website. We ask that you not only “Like” us on Facebook, we hope that you continue to share our publication with others who you think might want to write stories, advertise, or have stories written about them. It certainly takes a village to keep this good thing going and we hope that you continue to support the wonderful collaboration that we have cultivated. Without our readers, who also help to spread the word about Number, our mission and collaboration would be incomplete. If you have any questions about how you can help or be a part of our team, don’t hesitate to write to us directly.

Please help support contemporary visual arts in the mid-south region by joining Number: today. All members will receive one year of Number: mailed to them and will be acknowledged in each issue. All contributions will count towards matching grant funds and are tax deductible to the extent allowed by the Internal Revenue Service.

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Interview: Jeff Unthank
Something great to be unthankful about

In early 2011, local artist Jeff Unthank received a commission from UrbanArt Commission, as a part of the City of Memphis Percent-For-Art Program, to install a mural along James Road in the Raleigh-Frayser area of North Memphis. This project is one part of UrbanArt Commission’s multi-faceted Gateways Project where seven local artists will design, fabricate, and install an artistic identifier for each of the city’s seven City Council districts. This project also marks Unthank’s second public art commission with the organization and the City of Memphis Percent-For-Art Program. Unthank has been working as a professional artist in Memphis for over seven years and has completed numerous interior murals for clients, such as LeBonheur Children’s Hospital, St. Jude Children’s Research Hospital, and Memphis City Schools. In August 2011, Jeff Unthank completed his first exterior mural at North Frayser Community Center as a Percent-For-Art commission with UrbanArt Commission. Since receiving the commission, Unthank has conducted extensive research on the area to uncover the rich, yet subtle history of Raleigh-Frayser. Through the design process, Unthank has found a way to tell the story of this area in so many different ways. The history of Raleigh-Frayser has an epic past. The history of the area, in a way, is kind of sad. I didn’t want it to ever look like pages from a textbook. I wanted the design to be more conceptual. The hardest thing about the design was how to give meaning or give voice to an event or person without being literal. I knew I wanted some of it to be realistic and a literal illustration, but at the same time I wanted some of it to be more of a conceptual approach. It really came down to imagining different types of artists who would have designed these works. I have some that look like they are a child’s drawing, some are abstract, and some are realistic. What are some of your favorite stories that you uncovered during your research for the project?
I was all interested, but Free Joe was really interesting to me because when we designed for Free Joe, the subject matter dictated what the style would be. I knew because of who he was, the era that he lived in, and the history that he represents for the community, the story of Free Joe would be perfectly told through a folk art style. We picked a story about Free Joe that was positive, vibrant, and beautiful to celebrate who he was. Not so much a chronicle of the hardships of his life, but rather a celebration of how much he overcame to live the life that he did. I also really like the panel that pays homage to Elvis and the birth of Rock ‘n’ Roll. That’s a theme that doesn’t necessarily apply to just Raleigh and Frayser, but really the City of Memphis itself. I wanted to do some panels that revealed cultural significance. So I like the Elvis ones a lot. Even with that one, though, I struggled with how to make the image interesting. So, that’s how I thought of the idea of the girls listening to his records and him being formed by the records spilling out on the floor. Some of my favorite panels are ones that, as an artist, were really challenging to come up with.
Mollie Riggs: They all have their stories; like the Burning of the Wolf River Bridge panel.
Yeah, I really like that one because it is such a different approach.
Mollie Riggs: It’s very conceptual. Right, instead of a literal representation, it is just shapes and color dancing across the Wolf River Bridge to represent when the Confederate soldiers burned the bridge to stop the Union soldiers during the Civil War. Given that you have done so much research about the history of this area, how do you hope the public receives the mural once it’s finally installed?
I almost want it to be intriguing because I am not telling the whole story on any of these subjects. I’m just introducing these figures and subjects to people. Hopefully, people will be so intrigued by the mural they’ll want to learn more about the stories being told in each panel. Of course, what I also want is for the mural to be successful as a work of art. If it fails as a piece of art, then no one is ever going to care what you’re saying.
It’s completely different to have an audience view your work in the context of a gallery, museum, or even an interior space. What do you think changes when a viewer is given the opportunity to view your work in a public space?
That’s always in the back of your mind when you’re making a work of public art. You don’t want anything too intense. Going back to Free Joe, that’s why we wanted the image to be positive and more animated. We didn’t want it to be too serious or too intense. I almost want it to be intriguing because I am not telling the whole story on any of these subjects. I’m just introducing these figures and subjects to people. Hopefully, people will be so intrigued by the mural they’ll want to learn more about the stories being told in each panel. Of course, what I also want is for the mural to be successful as a work of art. If it fails as a piece of art, then no one is ever going to care what you’re saying.
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Interview: Philip Andrew Lewis
Creative Capital & MakeWorkGrantee

2012 marks the first year that an artist living in Tennessee has received a Creative Capital grant. The most prestigious artist grant program in the United States, Creative Capital provides integrated financial and advisory support to artists pursuing adventurous projects all in disciplines.” Both Chattanooga New Media Artist Phillip Andrew Lewis and Memphian Filmmaker Brian Pera received grants.

Phillip Andrew Lewis is an assistant professor of Photography, and Media Art at the University of Tennessee Chattanooga and recently co-curated an exhibition of contemporary video work, Synonym, at the Hunter Museum of American Art. I know Phillip from his MakeWork Project Grant Invisible Cinema. I sat down with him to chat about his most recent installation and his Creative Capital project, Synonym.

Allie O’Connell: How does living in a smaller market, Chattanooga, affect your work as a new media artist?

Philip Andrew Lewis: Well there is the good and the bad, like everything. Living here limits the audience that is able to access my studio or experience my work and what I'm doing. So, I'm constantly showing elsewhere in other cities, new places, which is healthy anyway because it seems important to communicate beyond a single community. But it's limiting in that there's not a lot of curators that can see my work and see what I'm working on. I can't easily invite people that are putting together shows to see what I'm doing, other than sending them packets. My work doesn't document that well sometimes because there are so many subtle things that just get lost in that translation. Your work often involves phenomenal elements like light and sound, as well as physical sculp-tural components?

Yes, those are the materials I often work in, and then the work usually is site-based. I build work specifi-cally for a place, or place that place, and a lot of times they are very temporary. So there is a limited window to experience it, and then it's gone. In the past twelve years, I've only done about six pieces that have remained outside. The more time I spent there I thought: I'm going to do something with these plants, I was thinking about it...the temporary site, and immediately I started thinking about Robert Smithson's Spiral Jetty, and started thinking about these plants in that way. They are going to disappear. They are going to grow until that bird is developed or somebody sprays them with poison and then they're gone. So, I was collaborating with the plants, and kinda creating a memorial to nature or to living inhabitants of that space.

How do you think Theatre was received, being a new form of experience for Chattanooga? My ideal audiences for that sort of thing are the people that aren't expecting to see anything other than an empty city, there were enough people walking by that they’re gone. So I was collaborating with the plants, and kinda creating a memorial to nature or to living inhabitants of that space.

How is the Creative Capital project grant structured?

It's mostly good because I can create my own pressure. There's no time limit, so I got to investigate all these different areas. One area of interest that seemed important to consider is the prospect of making a film as part of the project. Originally I thought about a documentary. A lot of people that I've talked to are really interested in the story and think a documentary would be really amazing. Maybe at some point in the future.

The project grants vary depending on the artist, but they are there to support you for your project. Since my project isn't one particular outcome, and it isn't a film or a series of images or one specific installation, it can carry for a while. Also, Creative Capital support isn't only one or two years. They are there with you as an investment throughout your career.

Allie O’Connell is the Project Coordinator for MakeWork Arts Grant in Chattanooga, TN.


It finally happened. Through the phone she could hear the excitement in his voice. After a long process of vetting, Daniel Savin, a Columbia University Scientist at Columbia University, and his research team of post-doctoral fellows finally got results. He called his friend, Barbara Yontz, a multidisciplinary team of post-doctoral fellows finally got results. He called his friend, Barbara Yontz, a multidisciplinary team of post-doctoral fellows finally got results.

Savin knew how the first hydrogen molecules formed giving rise to matter and to the formation of chemical bonds. He studied how the first hydrogen molecules were formed, how they were released into the atmosphere, and the processes that led to the formation of the first stars and galaxies.

Yontz decided early on that she was not after the material or chemical aspects of the science. She wanted to understand the meaning and implications of the science. She was interested in the way the science could be used to create art. She wanted to understand the science as a backdrop for her art. She wanted to see the science as a way to create new images and concepts for her art. She wanted to understand the science as a way to create new images and concepts for her art.

Savin showed her what all the excitement was about: pages and pages of numbers. Not exactly inspiring stuff, but she was interested. Yontz decided early on that she was not after the material or chemical aspects of the science. She wanted to understand the meaning and implications of the science. She was interested in the way the science could be used to create art. She wanted to understand the science as a backdrop for her art. She wanted to see the science as a way to create new images and concepts for her art. She wanted to understand the science as a way to create new images and concepts for her art.

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**Lost Treasure Restored: Tracking the History of Joe Jones, Most Controversial Mural**

In the spring of 1941, the faded designation of an American art treasure led scholars to believe the work was either lost forever or destroyed. A mural by Arkansas artist Joe Jones lay totally unknown for nearly 70 years. Today, among local, private collectors interested in the history of the University of Arkansas, something it seemed at the time no one had noticed was a remarkable piece of American history.

A discovery of this kind, however, was rare, and Roberts knew it was important. "Bobbly Roberts is a visionary of the first order. He saw the value in something that others might not have seen," said former U.S. Senator David Pryor, who has taken a lead in raising funds for current restoration efforts.

Despite the daunting tasks ahead, UALR has been instrumental in raising funds for current restoration efforts. The success of the St. Louis exhibition, Cushman has emphasized, was only a matter of time — and of course, a matter of solid research efforts.

In 2002, art historian Andrew Walker moved to St. Louis to take on the position of Head of Collections at the Missouri History Museum. There, he and others in the institution discussed the need to showcase the underrecognized career of the St. Louis-born artist Joe Jones, something it seemed at the time no one had done in a way that singularly highlighted Jones’ work. "Jones is not an artist with tremendous national fame," Walker said. "But, he is very often well known among local, private collectors interested in the history of their city or region."

Two years later, when Walker became Assistant Director of Curatorial Affairs at the St. Louis Art Museum, he discovered they, too, were discussing the need to highlight Jones as a significant artist hailing from St. Louis. Walker advocated to the museum director the importance of devoting a show entirely to Jones, and he began the research and planning that would lead to the rediscovery of a remarkable piece of American history.

"A number of early photographs [of the mural] circulated, and various letters and articles referring to the mural had survived," Turk said. "We knew of it, and were familiar with what it looked like from black and white images, but the belief was that it was lost."

Meanwhile in Little Rock, UALR Gallery Director Brad Cushman wondered whether funds would ever be in place to do something with the 20 deplanted mural fragments resting in his care. It was not until sometime in 2002 or 2003 when Cushman even learned of the mural in the UALR holdings. "This will be a Herculean task," Cushman recalls thinking, when he first discovered exactly what it was tucked away in pieces in the gallery storage. "I knew we couldn’t do alone." Then one day, his phone rang.

Midway into Radical Education in the Rural South, a history of Commonwealth College by William H. Cobb, curator at the University of Arkansas at Little Rock, has been awarded a grant in the amount of $180,000 was awarded in May, which enabled Cushman to secure an agreement with Helen Houp Fine Art Conservation in Dallas. The first stages of restoration are scheduled to begin after July 1, at which time funds will be available.

"Anything can be treated," according to Haner. "Most everything can be preserved or saved to some degree." Haner must also agree, considering her project will be significantly more demanding than that which Haner accomplished, "It’s pretty bad." Houp remarked, after seeing the whole mural, "It’s in terrible condition. It’s one of the worst I’ve seen. And it’s big. It will take several years [to complete], for sure." Despite the daunting tasks ahead, UALR has been met with great praise in celebrating the future potential of the mural. "The success of the whole project needed to be an initiative of UALR," Walker said. "It was a tremendous achievement on the part of the university." Ethan the accolades, Haner said: "I’m happy Brad [Cushman] knew how to tap into the funding, because it’s going to be a significant one."

Indeed it is a miracle, and a story not yet fully told. From its inception, the mural was a collaborative work intended to be for the people. Since its message resonates stronger today than ever before, and in no one should tire of heeding. "I love that era of American life," Haner said. "It’s very important. The history of this nation, and today’s history, are important to understanding life today."

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On a chilly day in mid-January, when a small group of graduate students and faculty from the printmaking department at Ohio University arrived in Knoxville and met up with their colleagues at the University of Tennessee, none of us knew how hard we would be working over the ensuing weekend. Nor did we know the scope of what we would accomplish together. We convened on that Friday evening with the bare bones of a plan to create a collaborative art project celebrating and commemorating the great civil rights leader Dr. Martin Luther King Jr., in observance of his national holiday. During the brief spate of time from January 14 to January 17, this collaboration took shape in unexpected and serendipitous ways, through working methods encompassing printmaking, book-making, sculpture, and performance. It was seen by thousands of people and touched the larger community in ways that artists dream hope to build but less often achieve.

The weekend began with a field trip for our visitors to Yee Hau Industries, the print shop in downtown Knoxville, after which twenty-five industry and enthusiast printmakers assembled at the Downtown Grill and Brewery for dinner. On the few pints in front of a portable projector and screen, the group viewed a slide introduction to each participating artist’s work. Printmakers might be said to have a natural inclination towards artistic collaboration due to the physical and material demands of the medium, which presuppose strict adherence to a workshop environment where relationships are forged between university programs and individuals alike. This gathering was happy and animated, nourished, oriented, and energized, the team discovered for the day. The following day, the project began with a viewing of Dr. King’s 1963 “I Have a Dream” speech. Moved by the eloquence of Dr. King and inspired by the power of a group coming together with a united purpose, we began brainstorming by writing a united purpose, we began brainstorming by writing and sketching ideas sparked by the speech on a sheet of butcher paper at the front of the room. Then the group organized into six collaborative teams to delve deeper, sifting through broad offerings and negotiating the tension between ideas and imagery. The discussions were wide-ranging and of various emotional contents, acknowledging both Dr. King’s living legacy and produced effect on society, as well as contemporary struggles in the ongoing struggle for civil rights equality. Within the hour, the teams had generated several project ideas capable of embodying the ideals of unity and peace. These would be shared with the community, in the culmination of the project, as part of Knoxville’s 2011 MLK Memorial Parade on the following Monday. The challenge was on. The teams spread out through the UTK print shop, rounded up tools and materials, and went to work.

The first morning of the project, dubbed We Have a Dream, was a flurry of activity. One group welded two cutters and glue guns, eagerly consulting as they designed the cardboard-over-wood internal support structure of what would become a dove-of-peace puppet/float with an 18-foot wing span. Another group drew oversized images of clasped hands onto four soft plastic boards of twine and began carving these matrices from which multiples would be relief printed and worn by participants in the parade to signify unity and brotherhood. Other groups designed and printed two small artist books; one of which was given to people along the parade route, along with screen printed and laser cut feathers produced by yet another group, and also used to attire the dove. People moved freely between teams, sharing supplies, problem-solving, sharing technical knowledge, and taking turns with tasks. Continuous interaction between groups had a cross-pollinating influence, keeping creative production and ideas moving forward. One another’s evolving projects. Through the energetic power of collaboration, the diverse many focused their talents towards one common goal, each team’s project became somehow both more specific and yet more related to each of the others to create a powerful, unified statement that pleasantly surprised all participants.

For many involved, the collaboration inspired new approaches to take back to their own studio practice, and perhaps even to apply to other areas of civic life. “The quality and quantity of work produced was only made possible by the amount of people joined together and committed to this project,” commented UTK Print Studio Technician Jessee Van der Laan. “For one weekend, we put aside our own work, our own agendas, and made something together.”

The weekend was a whirlwind of activity, and the pace was very fulfilling. The printshop was abuzz with oversize cargo — 12-foot tall puppets representing the acts of Dr. King’s speech which resonated with the group Progress. Justice. Soul Force. With the books printed and folded, the relief-carved hands ready to carry, and posing statues of hand-printed feathers at our disposal, everyone pitched in to finish dressing the enormous dove in rows upon overlapping rows of the delicate paper feathers. Professor Beauvais Lyons of UTK constructed an olive branch for our dove of peace to hold in her— _the finishing touch_.

In the brisk morning chill on Monday, January 17, the group unloaded the dove onto Martin Luther King Jr. Boulevard, amid much attention. By 9:30, several hundred people had gathered outside the Tabernacle Baptist Church, the parade’s starting point. Inquisitive people warming their hands over Styrofoam cups of hot chocolate drifted by to chat with us and admire our big bird as we made final adjustments, tied on aprons, and devised a formation. When the procession stepped off and our tour came to join it, our group led with two people to simulate circulating among the church groups. One onlooker was curious which church we were with. After a moment of consideration, someone called back “The Church of Printmaking!”

During the parade we met a group from the Oak Ridge Environmental Peace Alliance who was also marching with oversized props — 12-foot tall puppets representing Mahatma Ghandi, Sojourner Truth, Dr. Martin Luther King Jr., and founder of the Highlander Center, Mykes Horton. A man who had brought his two year-old daughters to see the parade and who was quoted in a local news article the following day, tried to sum it up. “You can’t imagine what these people are coming together with enthusiasm about one common goal — you know, this is what it’s all about.” We couldn’t have said it better.

The event was tremendously gratifying, and an honor to take part in. It was exhilarating to interact with the crowd and address their reaction to the work we’d done over the preceding days. People appeared deeply moved and delighted. Reflecting on the experience as a whole, UTK graduate student Ashton Liddon comment. “This was my first real collaboration. I had many predictions of what the experience would be like but I never thought we would have executed so much in such a short amount of time. The project took on a life of its own.”

After the parade, we installed an exhibition of the project in a gallery on the UTK campus. This included a slideshow of photographs from the parade and from each stage of the project, as well as a display of the materials and items we created during the We Have a Dream project. A week later, when the exhibition was taken down, the space stood empty a home with a few special elements from the Oak Ridge Environmental Peace Alliance who adopted her for appearances in future community events. Other materials from the project reside in the archives of both University of Tennessee and Ohio University, but the active legacy of the collaboration is lived out by the participants, who were each a little bit changed by the experience. The We Have a Dream project was funded by the generous support of the Henry Woodman Endowment in Printmaking at the University of Tennessee, and by the Athens Print Guild.

“I think that the most beneficial result of our weekend was the proof that we could work together and produce such a large project. All of us from Ohio University found fluidity in working with our fellows from Knoxville. We were successfully logged in over 800 people hours in two days. Amazing. I am very glad to have had the experience.” The printshop was abuzz with activity until late on the night before the parade. Ohio graduate student Ashley Howren designed an emblem to screen print on aprons for each participant to wear in the parade, a visual pattern of words from Dr. King’s speech which resonated with the group Progress. Justice. Soul Force. With the books printed and folded, the relief-carved hands ready to carry, and posing statues of hand-printed feathers at our disposal, everyone pitched in to finish dressing the enormous dove in rows upon overlapping rows of the delicate paper feathers. Professor Beauvais Lyons of UTK constructed an olive branch for our dove of peace to hold in her— _the finishing touch_.

In the brisk morning chill on Monday, January 17, the group unloaded the dove onto Martin Luther King Jr. Boulevard, amid much attention. By 9:30, several hundred people had gathered outside the Tabernacle Baptist Church, the parade’s starting point. Inquisitive people warming their hands over Styrofoam cups of hot chocolate drifted by to chat with us and admire our big bird as we made final adjustments, tied on aprons, and devised a formation. When the procession stepped off and our tour came to join it, our group led with two people to simulate circulating among the church groups. One onlooker was curious which church we were with. After a moment of consideration, someone called back “The Church of Printmaking!”

During the parade we met a group from the Oak Ridge Environmental Peace Alliance who was also marching with oversized props — 12-foot tall puppets representing Mahatma Ghandi, Sojourner Truth, Dr. Martin Luther King Jr., and founder of the Highlander Center, Mykes Horton. A man who had brought his two year-old daughters to see the parade and who was quoted in a local news article the following day, tried to sum it up. “You can’t imagine what these people are coming together with enthusiasm about one common goal — you know, this is what it’s all about.” We couldn’t have said it better.

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See Schroeder, artist-director and founder of the CORE Performance Company (a professional dance company whose mission is to promote health through art and education), the dance company she founded, in an artist’s statement about the creative process. Collaborating with visual artists, school administrators, college and university health workers, and others, Schroeder and her five-member dance troupe recently completed a residency at the University of Central Arkansas (UCA) in Conway, where, over the course of one week, they used the arts as an entry point to talk about health, specifically, the complex arena of eating disorders. This collaborative project, Moving Toward Health (MTH), used visual art and dance as innovative strategies for educating both children and young adults about preventing disordered eating and body image disturbance.

The idea for Moving Toward Health originated with an exhibition of contemporary photographs at the UCA Bailey Gallery by artist Donna Pinckley. The exhibit, which featured large format color photos of adolescent boys and girls, who gazed into the objects — ties, ties, and ties, each sitter, such as a doll, a camera, or a ball. These objects, selected and held by Pinckley, invited the viewer to imagine the personal significance that the young people attached to feelings of despair and anxiety. Her photographs were the inspiration for Sue Schroeder and her five-member dance troupe, CORE Performance Company, to create a dance project that allowed them to go beyond simply creating art for educating and advocating for social change. For health care providers, educators, and others who view their work with young people at risk for eating disorders, the project’s success was the result of the collaborative process: the project artists, Pinckley and CORE, and the project partners were willing to let the arts overflow their boundaries. Moving Toward Health provided an interactive model where students learned to handle their feelings with positive actions.

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Brian R. Jobe: Welcome to East Tennessee and thank you for your time. Let’s get right to it. Your materials suggest a tension between delicacy and permanence. Describe the decisions behind your material choices (i.e. paper, card stock, wood, mud, charcoal, found objects, and video).

Andrew Scott Ross: I am very attracted to ephemera. When I produce a totally static piece in the studio, I usually feel unsatisfied. I want something to happen – even if it just means that piece could fall apart, fizzle, or be affected by the air conditioner blowing on it. This probably comes from using “History” as subject matter. History is already so frozen in museums, books, and dusty exhibitions. I try to use the tension between delicacy and permanence as a tool to stir up interest in viewers to think about interaction. This approach to nature and culture is a relationship that was about observation and not really about illusion as essential to viewer experience? if so, do you think about illusion as essential to viewer experience?

Explain the continuing influence of biology and archeology in your studio practice. The idea of museum as theater and display as illusion as essential to viewer experience? if so, do you think about illusion as essential to viewer experience?

Growing up in New York, I spent a lot of time in museums with my grandmother — specifically the MET and the American Museum of Natural History. This led to a fascination for scientific display and taxonomy. I feel these early experiences shaped my relationship to the natural world and human history. This was a relationship that was about observation and not really about interaction. Explain the continuing influence of biology and archeology in your studio practice.

I have been using mud in a lot of my recent work. Currently I am working on using live animals as part of my sculptures and installations. I have touched on this concept of museum as theater and display as illusion as essential to viewer experience? if so, do you think about illusion as essential to viewer experience?

If so, how? Where do you see your interests going? Are there new materials and methods that you intend to try out in 2022?

I was lucky enough to be in the American Museum of Natural History in New York’s dinosaur exhibit when the lights went out. Currently I am working on using live animals as part of my sculptures and installations. I have touched on this concept of museum as theater and display as illusion as essential to viewer experience? if so, do you think about illusion as essential to viewer experience?

In 2003, we were driving through the desert. We spotted a large bird in the distance that took off from the road. It flew over our head and began to circle in the sky. We stopped the van and stared up at the bird — by that time it was high above us. Aaron said, “It must be a wedge tailed eagle.” And I said, “No, it must be a black kite.” We then drove for the next eight hours arguing over who correctly named the elusive bird. It was this particular event over the birds taxonomy that I realized how removed I was from the natural world. Much of my work since has been a way to make a connection, get my hands dirty, and find my way back. In the studio, I try to make this connection by transforming the materials, images, and characters that make up my immediate surroundings into art objects that mix practices with readings of science. For example, I could be watching the pigeons that nest in the rafters of my studio and begin to think about their habits what do they do at night when I am not there, how did they manage to inhabit every part of the Earth (with the exception of Antarctica), or how do their biological make-up connects to mine. From there I do research and try to push that research into a physical form whatever material or form. My interest in archeology manifests itself in similar ways. How your recent move to northeastern Tennessee and a new faculty job at ETSU affected your work? If so, how? Where do you see your interests going? Are there new materials and methods that you intend to try out in 2022?

Current teaching at ETSU is teaching studio art and history of art. ETSU offers a paleontology display in an “everyday” experience, in contrast to the institutional stage. Is there anything funny or surprising that readers should know about you? I am highly skilled at skipping rocks on water.

Improvised Patterns is a separate show of folk art hangs in the galleries adjacent to Creative Story. The exhibition’s theme include 63 of those times. Nettie Young’s paintings, sculptures, assemblages – seem crucially quilt-like...Many of the Southern legacy. The exhibit also includes notable figures in clay. In a sunnier mood, Emily Cooper’s landscape

The show like the ghost from the decades just before emancipation. Where the quilters respond to these limitations that matters most available scraps of material largely dictate a quilt’s design, but it’s used recycled materials whose origins and revivification mirrored the used stripped-down designs of the 19th Century created by Homesteaders. It’s the age of Traylor’s works that

Where the Gee’s Bend quilts are homey and charming, Dial’s work is bristling with wild energy and the raw, messy, mingling of materials in his assemblages is the antithesis of the meticulous ordering one finds in the quilters’ hangings.

The largely improvised quality of the earliest quilts gives way to improvise newer variations on the theme, but for many, a sense of nostalgia and history.

Much of Traylor’s work in the show features his paintings of animals – many of which would have been familiar to him from his farm working in a field. Traylor’s depiction of these animals are an expression of the emotional connection the artist has with his mother. It is the first gallery in the Frist show features the work clothes quilts of those times. Nettie Young’s paintings, sculptures, assemblages – seem crucially quilt-like...Many of the South. Traylor’s depictions feature the anatomical animals – many of which would have been familiar to him from his farm working in a field.

The mostly improvised quality of the earliest quilts gives way to improvise newer variations on the theme, but for many, a sense of nostalgia and history.

A central figure emerges from the white pipes – his hand is charged with elegiac energy. The art community in the Southeast welcomes the return of Bill Traylor – who was born into slavery in 1894 – haunts the show like the ghost from the decades just before emancipation. Where the quilter’s response to these limitations that matters most are available scraps of material largely dictate a quilt’s design, but it’s used recycled materials whose origins and revivification mirrored the used stripped-down designs of the 19th Century created by Homesteaders. It’s the age of Traylor’s works that

Thornton Dial, Life and Death of the Moonshine Man , 2001, mixed media, 77 x 71 x 61 inches. Seals Cove Deep Foundation.

Some of the more compelling quilts in the show are the ones that represent the quilters at their most utilitarian and their most worn out materials that could be made useful and spurred on been nurtured for an entire century, fueled by any thrown-away or used recycled materials whose origins and revivification mirrored the used stripped-down designs of the 19th Century created by Homesteaders. It’s the age of Traylor’s works that

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As a painter in the fairly traditional sense, I work alone. The idea that people, perhaps artists, would say to ‘MakeWork’ is an extreme with ‘mine’ as my own work that I make my own paper to paint on and make my own frame… ‘mine’? I don't print my own pigment, but I can see that 1 didn’t consider it if I did.

Recently, I was approached by a member of the Board of Directors for the Mississippi Museum of Art about participating in a fundraising event for the museum. Under the title MakeWork: 10X10, this fundraiser was part of a series of dinners organized by the Board of Directors during which they match up a chef and an artist for the evening. The artists are asked to create a piece of artwork during the dinner as the chef prepares a meal. Artists with much larger reputations than my own such as Wyatt Waters, Clemency, Toby, Martha Ferris and Jason Bouldin, were included in the dinners and there were chefs from some of the best restaurants in the state; like Robert St. John, and I was involved in their own dinners; and there were chefs from some of the best restaurants in the state.

I was flattered by the idea of being involved in a common project, we found out that we both had a history of the diverse worlds of art and food. But even though we were branch that Friends through the branches of liquidated plastic, we did not want to compete against each other in the dinner. Collaboration was the best solution.

My website was an exciting evening full of surprises and collaboration. I was able to move past the ‘mine’ attitude to be part of something more energetic and meaningful. One painting didn’t fit almost twice that of the other, but William and I were both able to take pride in the work while supporting one of the most important art venues in the state, the Mississippi Museum of Art.

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In Search Of...
September 7 through October 12, 2012
Curated by Dustin Dennis, Amanda Lechner and Christopher Ulivo and featuring work by David Humphrey, Amanda Lechner, Mike Peter Smith, Ross Sawyers, Sean McCarthy, Jackie Hoving, Christopher Ulivo, Erin Harmon, Leah Beeferman and others.
Lecture by artist and curator Christopher Ulivo
Thursday, September 6 at 7:00pm
Blount Auditorium
Opening reception
Friday, September 7 from 6-8:00pm

John Dilg
October 26 through December 5, 2012
Artist lecture
Thursday, October 25 at 7:00pm
Blount Auditorium
Opening reception
Friday, October 26 from 6-8:00pm

Paul Mpagi Sepuya
January 18 through February 15, 2013
Artist lecture
Thursday, January 17 at 7:00pm
Blount Auditorium in Buckman Hall
Opening reception
Friday, January 18 from 6-8:00pm

Michael Velliquette
February 22 through March 27, 2013
Artist lecture
Thursday, February 21 at 7:00pm
Blount Auditorium in Buckman Hall
Opening reception
Friday, February 22 from 6:00-8:00pm