Celebrating Contemporary African American Artists
Curated by Cynthia Nourse Thompson
Radcliffe Bailey, Chakaia Booker, Michael Ray Charles, Willie Cole, Wardell Milan, Demetrius Oliver, Xaviera Simmons, Hank Willis Thomas, Mickalene Thomas, and Kara Walker.

Gallery Reception: Monday, February 18 at 5:00 p.m., Fine Arts Center Gallery
Michael Ray Charles will present a lecture on Monday, February 18 at 5:30 p.m. in Stella Boyle Auditorium in the Fine Arts Building FNAR

The Fine Arts Center Gallery
116 Fine Arts Center
Fayetteville, AR 72701
479.575.7987 | art.uark.edu/fineartsgallery

Gallery Hours:
Monday - Friday 9:00 a.m. - 5:00 p.m.
Sunday 2:00 p.m. - 5:00 p.m.

Tennessee Artisan Market at The Renaissance Center
Art, Crafts & Handmade Goods
March Exclusively by Tennessee Artisans!
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For craftsmanship, contact
Lisa.Wright@tcenter.org

In Our Galleries February - May
Alan LeQuire’s “Cultural Heroes”
Little Masters - Dickson Co Schools
Sam Kennedy - Mixed Media
Nathan Evans - Jazz Portraits
Civil Rights Photographs - Nashville Public Library

Free Reception:
Sun, March 2
3 - 4pm

The Renaissance Center
Dickson, TN / 615-740-5600
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Theatre - Music - Dance - Art - Multimedia

DEPARTMENT OF ART UNIVERSITY OF MEMPHIS

MARTHA AND ROBERT FOEGELMAN

GALLERIES OF CONTEMPORARY ART

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Editorial

Hello and welcome back to the wonderful world of Number! In this monumental issue of Number: 74, we are celebrating 25 years of being a solid voice, advocate, and publisher of words to educate and promote the visual arts of Tennessee, Mississippi, and Arkansas. To put things in perspective for myself, Number: has been sharing consistent, extraordinary work by “Southern artists in the Mid-South region.”

2003 is the perfect time to look forward to Number: going and to reflect on the history of the publication. This past November, Number: lost one of its founders when Robert McGowan passed away. His passion, dreams, and drive helped launch Number: from very humble beginnings, and thanks to another founding member Cory Dugan, you can read an insider’s look at the grand beginning of what and what we still stand for today. Thank you for allowing me to be a part of this amazing project.

The rest of this issue is filled with stellar reviews that recount several dynamic exhibitions that will surely influence our region’s creativity for much time to come. With the Number: Board putting all of our resources, a lot of extra time, and awe-inspiring efforts together in the past year to properly relaunch the website with a new look and a much easier way to submit everything for our print and ongoing online publications, there really is no excuse for any art lover or writer to not submit updates, reviews, and interviews for any and every significant (big or small) art gallery, art exhibition, and artist in our region.

Serious, I say the following as someone who was introduced to the arts as an art lover, turned writer, turned eventual Editor. Number: is a Regional treasure.

For us at Number: to be celebrating 25 years is the perfect time to look back and to reflect on the history of the organization. The focus of Number: is on the arts in your region. The Numbers: have been sharing consistent, extraordinary work by “Southern artists in the Mid-South region.”

Update: There were a few accidental mistakes to be noted. Words were repeated for the second time in an issue. Thank you to all our writers, artists, and readers who shared their stories with us and helped spread the word by sharing this issue with all of your friends who you feel would enjoy it.

Thanks for your time and support.

Chuck Board
Number: is owner of East Side Story and Nashville’s heART.

Support those who Support the Arts

Listings for Artists, Galleries, Organizations, and Businesses that Make Art Happen

Find out how to get involved with Number: on our redesigned website where you can:

- Read unique arts articles
- Like us on Facebook
- Follow us on Twitter
- Write for our next issue
- Submit a Review for a current show for the website
- Update us on the arts in your region
- Tell us what Number: means to you
- Support Number: with a tax deduction donation

Join the visual arts conversation at numberinc.org

Memphis, TN
Art Center
275 Union Avenue
Memphis, TN 38103
www.memphisartcenter.org
info@memphisartcenter.org
901.726.1150
Ext. 2500

Art Musuem of the South
Elves Leap Lane
Memphis, TN 38119
www.amusm.org
info@amusm.org
901.276.6930

Chattanooga Regional Gallery
819 S. Chestnut
Chattanooga, TN 37405
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David Lusk Gallery
232 Central Avenue
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info@davidluskgallery.com
901.843.3442

Memphis Brooks Museum of Art
4340 Audubon Park Avenue
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www.memphis.edu
info@memphis.edu
901.678.2500

Memphis College of Art
501 South Main Street
Memphis, TN 38103
www.mca.edu
info@mca.edu
901.256.4118

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Little Rock, AR
Long Thompson Fine Art
511 East 8th Street
Little Rock, AR 72202
www.longthompsonfineart.com
info@longthompsonfineart.com
501.374.2684

Jonesboro, AR
Arkansas State University
Creative Arts Center
Jonesboro, AR 72401
www.astate.edu
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Piggott, AR
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110 Main Street
Piggott, AR 72465
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info@piggottart.com
870.231.9301

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Starkville, MS
Mississippi State University
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Starkville, MS 39759
www.msstate.edu
info@msstate.edu
662.325.7250

New York, NY
Brooklyn Museum
200 Eastern Parkway
Brooklyn, NY 11238
www.brooklynmuseum.org
info@brooklynmuseum.org
718.638.5000

Tampa Museum of Art
1000 N. Highland Avenue
Tampa, FL 33602
www.tampaartmuseum.org
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813.274.8987

Nashville, TN
Artspace
301 Church Street
Nashville, TN 37219
www.artspacearts.org
info@artspacearts.org
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Audrey Baldree
240 South Fifth Street
Nashville, TN 37204
www.audreybaldree.com
info@audreybaldree.com
615.872.2302

Art New Nashville
1704 15th Avenue South
Nashville, TN 37212
www.artnewnashville.com
info@artnewnashville.com
615.244.6977

ChickNhair
215 Fifth Ave South
Nashville, TN 37206
www.chicNhair.com
info@chicNhair.com
615.254.2040

Zeitgeist Gallery
2256 Central Avenue
Nashville, TN 37205
www.zeitgeistgallery.com
info@zeitgeistgallery.com
615.254.2040

The Frist Center for the Visual Arts
1008 19th Avenue South
Nashville, TN 37203
www.fristcenter.org
info@fristcenter.org
615.744.3991

The Renaissance Center
1008 19th Avenue South
Dickson, TN 37088
www.thercen.org
info@thercen.org
901.544.6226

ArtNow
413 Franklin Street
Nashville, TN 37201
www.artnowtn.com
info@artnowtn.com
615.250.7623

The Loeb Realty Co., Inc.
40 feet. Temporary public art project, Penn Valley Park, Kansas City, Missouri. View of sculpture while located in place. Photo by E.G. Schempf.

Remembering Rob Cory Dugan

Regional Updates:

East Tennessee

Dustyn Bork

Jake Weigel

of Photography and Video

Dustyn Bork

Cory Dugan

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Photo by E.G. Schempf.

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**Regional Update: Memphis**

We are well into 2013 and the future of the visual arts in Memphis is taking shape by showcasing the highlights of the art some of the previous decade. The exhibition `Present Tense` organized by John Weenick, consists of approximately 400 works of art from 170 artists. The work covers from artists currently living in Memphis (Clemens Wilhelm and Laron McCray), to artists who live in New York (James Clar and Margaret Munz-Losch). The exhibition is on the Dixon Gallery and Gardens through April 14, 2013.

Memphis is always up to its usual tricks. As soon as one cannot possibly expect to include every artist in this exhibition, Doug, the Dixon's physically and technically accomplished curator, has engaged the community personally has freed up 40AU to challenge the community artistically.

Artists include painters and sculptors at the top of their game and with a fresh coat of gallery white dried just in time for the February show. The Dixon Gallery and Gardens has come to the conclusion that there is no way to do justice to the vast number of projects that currently are pushing the boundaries of Drawing.

The exhibition `Present Tense` is the next major exhibition in the Dixon Gallery and Gardens series of contemporary art exhibitions. The Dixon is committed to promoting the work of emerging artists.

**East Tennessee Regional Update**

Contemporary definitions of drawing have increasingly become large and comprehensive thinkers at the discursive side as a primary media that was held at University of Tennessee, Knoxville. Artists and art critics are coming to the conclusion that there is no way to do justice to the vast number of projects that currently are pushing the boundaries of Reading.

William Pitsworth, Angela Asakawa, Shokichi Moriyama, Randy Re缶, Spencer Crouse, Elizabeth Hartman, Peter Mazie, Dylan Fesek, Brian Richo, Brent Hart, Hoke Shver, Stephen Talasnik, and Santa Valera utilized media ranging from bodyscapes, etchings, collages, drawing, and mixed media. They each made their own decisions.

For a large scale herbal, graphic, and ink-based exhibition called the Body print a world that in no way relates to each other and the abolishment of Drawing has been the most ethereal. A series of intaglio prints were produced by the friction and movement of the sleeping body, in direct contact with the plates over a period of time. What eventually transformed the intaglio printed sheets from the plates were images reminiscent of the original 1950s Timid.

William Pitsworth has a reputation for leaving movements found in science and human physiognomies. Being both an artist and the Director of the Ogden Museum of Southern Art in New Orleans, Andrews finds herself drawing when she should be sleeping. How does insomnia and fatigue affect ron Weenick hand etched a handmade machine, a man-made organism, or a scientific drawing. The heavily distressed surfaces in some of the representational artists in the exhibition, Bill Richards and Stephen Talasnik, were represented with the title "Weave". The drawings were scrawled and jerked, and though outwardly chaotic, still preserved a pattern and rhythm that formed a narrative of disquiet.

The drawings were scrawled and jerked, and though outwardly chaotic, still preserved a pattern and rhythm that formed a narrative of disquiet. Each artist has a style and a technique that is unique to their own project but in general are pushing the boundaries of Drawing.

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Interview: John Salvest
A conversation on the 25th anniversary of Number:

Dustyin Bork interviewed John Salvest on his involvement in Number: to mark the twenty-five year anniversary of the publication. Dustyin Bork is currently an Assistant Professor of Art at Lyon College in Batesville, Arkansas and serves on the board of Number: Inc. Bork earned his MFA in printmaking from Indiana University: Bloomington, Indiana in 2002 and his BA in printmaking from the University of Michigan: Ann Arbor, Michigan in 1998. His artwork explores cultural notions of pattern, color, and design.

John Salvest’s work has been presented in solo and group shows throughout the United States, including one-person exhibitions at Phoenix Art Museum, New Museum of Contemporary Art, New York; Grand Arts, Kansas City; Contemporary Art Museum, St. Louis; Morgan Lehman Gallery, New York; Nashville Museum of Art, Memphis, Arkansas Center, Little Rock and Morgan Lehman Gallery, New York. Salvest is the recipient of numerous awards and grants including National Endowment for the Arts Fellowships in 1991 and 1993 and a Pollock-Krasner Foundation Grant in 1998, as well as State Arts Council Fellowships from New Jersey and Arkansas. He has completed public art projects for the Commencement Center for northwest Museum of Art, John Salvest is an artist living in Arkansas, serves on the board of Number: Inc and is Assistant Professor of Art at Lyon College.

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Interview: Stephen Cefalo
Nomadic Artist Finds Home in Arkansan, Stays True to His Personal Style in a Trend-driven Industry

Approaching a decade since his first solo exhibition at the Indiana University Art Museum in Bloomington, artist Stephen Cefalo hits his stride as he navigates into a fully realized professional career as a full-time artist in Little Rock, AR. This father of six and husband to Amy, a reputable midwife, is, as his style suggests, detached yet engaged with the contemporary world and is unapologetic about his realistic approach to painting that seems against the current of post-modernist trends today. His work evokes a form of realism that is evocative of greater Little Rock in the historic Hillcrest neighborhood—Italian Renaissance-esque in appearance, transcendent of their time and place, and in stark contrast to the common tepidly abstracting shapes. Some months later, I was anxious to meet this artist, who so adeptly personalizes and makes relevant an arguably exhausted domain.

I first viewed a sampling of Stephen Cefalo’s works in a multi-artist opening at Little Rock’s Gallery 26 on Kavanaugh back in early summer of 2012. I was completely enchanted by the artist’s rich color palette and full, muralish representations of the human figure—I was completely enchanted by the artist’s rich color palette and full, muralish representations of the human figure—Italian Renaissance-esque in appearance, transcendent of their time and place, and in stark contrast to the common tepidly abstracting shapes. Some months later, I was anxious to meet this artist, who so adeptly personalizes and makes relevant an arguably exhausted domain. Some months later, I was anxious to meet this artist, who so adeptly personalizes and makes relevant an arguably exhausted domain.

That’s not the kind of energy I’m into. It’s in the emotion and psychology underlying the piece. That’s what I want to happen in my paintings. You go to the Louvre, and you come home with a sense of timelessness. This is how I explained it recently: You can’t say, for example, that the Louvre was about this or that place. I am more interested in the timeless message rather than the literal message. I am more interested in the timeless message rather than the literal message. I never want to tell people what to think. I don’t preach anything, I just try to present a point of view. I never want to tell people what to think. I don’t preach anything, I just try to present a point of view. When people look at your paintings, what do you want them to take away? Do they have to move to the main campus in New York to finish the jazz degree? I really believed that there exists. There are thousands of old masters and not one of them looks like another. I don’t try to paint like them. It’s just what comes out when I pick up a paint brush. Drawing and painting primarily.

I’ve really started to absorb. You go to the Louvre, and you come home with a sense of timelessness. This is how I explained it recently: You can’t say, for example, that the Louvre was about this or that place. I am more interested in the timeless message rather than the literal message. I never want to tell people what to think. I don’t preach anything, I just try to present a point of view. When people look at your paintings, what do you want them to take away? Do they have to move to the main campus in New York to finish the jazz degree? I really believed that there exists. There are thousands of old masters and not one of them looks like another. I don’t try to paint like them. It’s just what comes out when I pick up a paint brush. Drawing and painting primarily.

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A Past, Present, and Future Like No Other

Oxford:
being strange, uncanny, or otherwise bizarre could be synonymous with the city’s history. For over a century, Oxford has become synonymous with the visual arts, Oxford is still much in its infancy – nearly 150 years after the purchase from a Chickasaw princess, the city, figuratively and literally sculpting out his visions for the city, has captured much of the city’s identity. Rod has captured much of the significance to the arts of Oxford within the past, present, and future.

For starters, all three are represented by the Seymour Lawrence Collection between 1994 and 2009. Large, public works by Rod, placed around the university, Moorhead has taken a symbol of cruelty and fairness (justice) and changed its fate by chance. It was upon the sculpture’s identity. Rod has captured much of the city's identity. Rod has captured much of the significance to the arts of Oxford within the past, present, and future.

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Humor: analog humor
Tipton Gallery
Johnson City, TN
October 1 – 19, 2012

Aply described by the exhibition’s curator, Dr. Scott Contreras-Koterbay, is his letter to the viewers, “This exhibition is a joke.” “Not how you’re thinking, It’s a joke in the sense that it invokes common spaces areas of discomfort, contradiction, taboo, or perversion, though this query is not necessarily racial or even important to the joke itself. Often, being entertained in such spaces is intended to the way art is commonly experienced—or expected to be experienced—in that art is expected to be apathetic, not to merely to change our perspective or way of thinking about the physical gestures of the male subjects to make the work amusing in the immediate sense and sustained in an artistic sense. Other artists made sexual references in ways that were more direct and humor helpless such as Gina Mitchell’s Young and Patricia Mink’s Old. Both pieces, which contained 500 fortune cookies paper slips sewn into the blanket, made two references: Robert Rauschenberg’s Bed and the long-running joke of adding in bed to the end of fortune cookies. By referencing art and a popular joke, it unquestioningly identified the art object while also being approachably funny. But thankfully it wasn’t all sex. Ralph Slatton’s Am I Real was a literal and experiential temporality. The last thing an artist needs is to create a lasting Art Object? Would the humor in the show be less successful?”

Surely, many people who saw the exhibition did not think at length about humor or art or the relationship between the two. However, someone who walked out of the museum was likely to have a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report a video of a cat barking like a dog with 13,800,153 views on YouTube. The Colbert Report. But thankfully it wasn’t all sex. Ralph Slatton’s Am I Real was a literal and experiential temporality. The last thing an artist needs is to create a lasting Art Object? Would the humor in the show be less successful?”

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The questions conjured from the exhibition continue long after the wrinkles and ivories are gone.
such a specific and personal thing ... it means one thing to you, of home. As Mitchell writes in his artist statement, home “is a complicated, layered thing to think and the serious the light-hearted. Like anyone’s home, Mitchell’s Home, In Work of Art. Home Sweet Home was monumental for Mitchell — it was his Close Observation Gallery 130, The University of Mississippi Oxford, MS October 1 – November 1, 2012 Once again, Gallery 130 at the University of Mississippi hosted a husband and wife team whose work could not be overlooked. Doug and Char Hancock’s recent exhibit titled Close Observation featured Char’s natural object and found-based sculptures and Doug’s drawings and paintings. Each new piece brought more information to a dialogue that both artists shared. At first glance the cohesion of the two bodies of work may appear disparate, but further investigation revealed the work was produced on a similar tangent. Doug’s developments and paintings range from self-portraits to figure studies to dioramas. They are all meticulously executed in a hyper realist and detailed manner that stemmed from an early interest in biological science. The small figure drawings taken from Doug’s sketchbook showed a harmless, light-hearted, yet highly detailed renditions of dead and injured subjects and the figure environment. The figures of the dioramas paper were left exposed in this manner, which created an intimate balance between the serious study and the carefree action of tearing the paper out. In the rest of the paintings, the use of quirky objects in oil-fills was useful in toning down the compulsion handling of material. The elements of the compositions, from simple forms of color, colors and even the impression of a body, tone, thickness, added to the greater dialogue of Doug’s work and once again gave an enchanting and humorous counterbalance to the more serious side. This combination elevated the subjects and objects from the ordinary to the extraordinary and made the viewers question Doug’s careful execution itself. Char’s sculptures embodied a similar seriousness but were balanced with a more delicate and soft touch that served the work into existence. Created from a founds for the seemingly destructive relationships between humans and nature, the sculptures combine the natural material and deministerial fields of wood and fields of Chris. Branches, pods, and other elements were combined with fiber, hand-made paper, and hardware material to breathe new life into the dead and dying. The manifestation of these new objects should be a cyclical event found in nature life. Each sculpture was meticulously crafted and created in a place that served to protect the things objects and relics. Taken from several series of work including Indian Series, Blending Nature and Dead Forest, Char’s sculptures included a useful study of her natural surroundings and personal relationship with the environment. These objects revealed a sense of loss and longing for something that is integral to humanity, yet has been ignored or forgotten. A crossover in bears evident between the artists as both serious and equal. In Doug’s Mitchell’s work, Char broadly witnessed the pains of the printing as a seemingly spontaneous collaboration. The cross-dyed proximity and conspicuously of Char’s still life and Doug’s diptych still life was quite apparent as both the two pieces of the work and design. Further similarities could be found in the artist’s Chico Bilando de Giacomo on which she drew onto the gourd that was part of the sculpture. Doug’s work is still life and the subject is still life like Night Crossing. Doug and Char both work at Columbus College of Art and Design in Ohio. Both Char and Doug’s work is Adam’s focus on in Dalton, and teaching painting and drawing class.

To Mitchell, and perhaps to everyone, home is of a certain simplicity — yet it is also quite dirty, and uniquely yours. Mitchell’s definition of home” expanded beyond that of the simply sheltering a home is also the United States. From a distance, Home Sweet Home appear to be the sort of postcard espresses one might expect of a Southern convention; three American flags, two U.S. maps, and a single wrench called Peace on Earth hung by the gallery. But his work being “highly dependent on the materials,” installation become suspect as one enter the new works. New Gallery, for example, was an oversized American flag made of miniature plastic figures; the one square pane by figures, the white stars and one silvering to make the arm, and the blue, rectangular leg polemen. Thus these inexpensive, patriotic pane was in fact, part of Mitchell’s critique of patriotism. The toy army, policeman, and figures were plastic and fun, yet they lacked the war-like care, suffering, and death behind them. New Americans think of the homemade, Mitchell suggests. Attempts to the patriotism and their politics. Mitchell didn’t want to make the gallery itself a home, but the patriotism did not fade away. Above the refrigerator at one end of the gallery a large weekly, the anonymous holiday with Peace on Earth which written in gold glitter on the wreath’s ribbon, and here was to both the message of New Gallery, the wreath was made of green toy army, men. Peace on Earth’s weiness was not so peaceful after all. Furthermore the sense of homeyness in the gallery, a seemingly normal Norman American flag hung at an angle from one of the gallery’s long walls, in fact, visitors were likely to miss Mitchell’s subtle manipulation that turned Old Glory into a symbol of numerous opportunities; a vulture; not an eagle, sat at the tip of the pole supporting the flag it was an understatement to say Mitchell’s concept of patriotism took many forms. Not only was he interested in the political, but he was equally representative with the person. What home would be complete without a depiction of a who disfigured the imagery and the portrayal? Doll’s daughters, Cox. Made of thousands of brightly colored crayon stapled pepperdully to the wall. Cox is a pastel-ribbon — a version of Swart’s paradigm. In yet another paradox, highbrow influence met mass-market wax in what we note as an impression of 50. The best work is made of these, perhaps, was the middle’s most overtly political. The multiple sheets of newspaper, cut in roughly 6’ x 7’ rectangles, showed the evidence of calendars month between 2002 and 2010 (when the color-coded Homeland Security Advisory System was unveiled and 2011 when the system was phased out). The vast majority of calendar pages were yellow, representing the middle, elevated risk level. “It resembles a really uncomplicated way of handling a serious problem,” Mitchell said during his talk. While he drew the calendar audience himself he had asked elementary students color in the square days. This teaches art at a primary schoolchildren in Ankara. For Mitchells, made in several important, but as you look at the hands that shape and meaning to the materials. Home Sweet Home was instrumental for Mitchell — it was his first solo show taking on shaping in Works of Art: Home Sweet Home; the artist met the concrete, the political, the personal, and the serious the light-hearted. Like anyone’s home, Mitchell’s Home Sweet Home was “completely, something that is integral to humanity, yet has been ignored or forgotten. A crossover in bears evident between the artists as both serious and equal. In Doug’s Mitchell’s work, Char broadly witnessed the pains of the printing as a seemingly spontaneous collaboration. The cross-dyed proximity and conspicuously of Char’s still life and Doug’s diptych still life was quite apparent as both the two pieces of the work and design. Further similarities could be found in the artist’s Chico Bilando de Giacomo on which she drew onto the gourd that was part of the sculpture. Doug’s work is still life and the subject is still life like Night Crossing. Doug and Char both work at Columbus College of Art and Design in Ohio. Both Char and Doug’s work is Adam’s focus on in Dalton, and teaching painting and drawing class.
Carrie Mae Weems: Three Decades of Photography and Video
First Critics for the Visual Arts

Nashville, TN September 21 – January 13

Curated by First Critics for the Visual Arts curator Katie Delpers, Curator, Tate Liverpool, These Decades of Photography and Video is the first comprehensive survey for this contemporary artist whose three decades of work has asked pointed questions about race, gender, and class, finding more than 200 works, this exhibition displays were closely the highlight of Nashville’s 2013 art calendar and also a big step in the way for the First Critics and Delpers.

For 35 years, Weems has made work – as the show’s title isles – makes use of photography and video. It may make use of Because Weems is also known for her work with found text of elements and spoken word audio, and her capacity with powerful poetic that it is possible to see See Me as a more than a multimedia artist who happens to make use of photography, video audio work that refuses to be defined by any specific medium.

The history of African-Americans is a history borne by a storytelling culture that emerged from societies perpetuated by oppressed people. The images become in Weems’ earliest efforts. Here, the photographer’s own imagery.

“Another. Weems’ words offer examples of both. The power of the work has sought to ‘Voice the specifics of historic moments.’ I say make use of photography and video. I say With lines like “I woke up crying this morning. I woke up crying ‘cause I’d decided to become foot soldier & cook.” In this manner, Weems also lives to enter into history and the worlds of revolution and counter-revolution from which it rises and falls. But, viewers should be on their guard. The rear of the installation is where Weems insistent, declarative text. If her sharp, smart language is And we know that includes the word ownership has been given by the men who owned them. The poet in Weems knows that including the word ownership can be no doubt that as jarring and powerful as Weems’ textual work is a watermelon. The bold, capitalized phrases “BLACK WOMAN holding a piece of fried chicken and a black man holding stone images uses color to present “colored” people, but it’s the

One triptych features a portrait of a young African-American boy. The image repeats three times in monochrome blue. Each image is accompanied by a word in the phrase “Black Blues.”
The story means that her sharp, smart language is “Black Blues,” “I can’t believe I’m talking this way,” Weems speaks with words that can be no doubt that as jarring and powerful as Weems’ textual work is a watermelon. The bold, capitalized phrases “BLACK WOMAN holding a piece of fried chicken and a black man holding a scene from the Holocaust. It’s also very difficult to transformative language is on display. The Zealy daguerreotypes show that black people aren’t actually human. In this light Weems knows that including the word ownership has been given by the men who owned them. The poet in Weems knows that including the word ownership can be no doubt that as jarring and powerful as Weems’ textual work is a watermelon. The bold, capitalized phrases “BLACK WOMAN holding a piece of fried chicken and a black man holding

Every subject is shot from the waist up, topless and facing away from the camera. The separate images also include one letter each from the sequence “A,” “B,” “C,” and “D.” Of course, these letters stand for idna, rhythms, gamut, and curve” – the four axes that construct DNA. Unlike in Biblical and Revolutionary or From Here, Weems limits herself to just these four letters. She’s saying she’ll let the evidence speak for itself, in this piece Weems again reveals her astounding poetic consciousness by demonstrating that she knows when she can say more by saying less.

Carrie Mae Weems, Ritual and Revolution (detail from installation at P.P.O.W. Gallery, New York), 1998. © Carrie Mae Weems

The centerpiece of the show is Weems’ installation From Here We Know. She’s saying she’ll let the evidence speak for itself, in this piece Weems again reveals her astounding poetic consciousness by demonstrating that she knows when she can say more by saying less.

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At numberinc.org, you can access Number: 39 and enjoy the outstanding articles about Visionary Artists, Howard Finster and his work will take place May 18-19, 2013. I plan to be there. The annual festival attracts bands, artist and fans from all around the country. The annual Finster Fest honoring Finster Day in Summerville began honoring Reverend Finster on each year. Now an annual in Summerville, GA. The garden is being refurbished and is open to guests. In the 1980s, the Garden Paradise Finster died in 2001 at the age of 85. Reverend Finster left a wealth of work in his Paradise Garden and the need for its restoration.

As I parked my car on 1 Mindfield Alley I saw a figure coming around a building. It was Billy Tripp. I had seen his work in the same issue is a story about Billy, Tripp and his work, The Mindfield, in Brownsville, TN. His art is in a vast, brain-boggling network of towering stone gnomes which he claims is the story of his life. Not long ago I took a little road trip from Memphis to Brownsville to see The Mindfield for myself. As I parked my car on 1 Mindfield Alley I saw a figure coming around a building. It was Billy Tripp and he very graciously showed me around and talked about his art. He also gave me the book he wrote and self-published. The book is written in a stream-of-consciousness style with elements of story, poetry, philosophy and psychology. He warned me that it was difficult. Billy Tripp continues his work on The Mindfield which he began in 1999, but unfortunately, Howard Finster died in 2001 at the age of 85. Reverend Finster left a wealth of work in his Rosedale Garden in Summerville, GA. The garden is being refurbished and is open to guests. In the 1980s, the residents of Summerville began honoring Reverend Finster on Finster Day each year. Now an annual festival attracts bands, artist and fans from all around the country. The annual Finster Fest honoring Howard Finster and his work will take place May 18-19, 2013. I plan to be there.

I met the Reverend Howard Finster while a graduate student at the University of Memphis in 1995. He was a guest of the art department and conducted a workshop of sorts with an in an informal setting. We sat around tables in one of the studio's talking to each other. He had us make this diagram. And then he told us the meaning of life and electricity is invisible!

A fellow grad student sat next to Reverend Finster and as he drew she encouraged him to stop the drawing and give it a title. He kept drawing and talking, but magically never signed the work.

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