Located on the Frisco Trail off Dickson St. with a full service coffee bar and sit down service for breakfast, lunch, and dinner seven days a week. Showcasing artists with monthly 2D art shows and scheduled music events.

Visit arsagasdepot.com for directions and more information.

Featured artwork shown above by Ben Strawn and Amber Perrodin.
Hello again. You might have wondered how on Earth we were going to follow-up our epic issue of Number: 74, an issue that did a tremendous job of celebrating and putting into perspective 25 successful years of Number: But then again maybe you didn’t wonder at all. If you are a regular reader, writer, and supporter of Number: you don’t have to wonder at all because you knew we would follow-up 74 with a 75 that will give you nothing but the best we can offer. If you are not a regular reader, we are currently wondering, why not?

Regardless of whether you are new or old to the regional arts scene that we cover, I’m betting that most of you were first attracted to the visual arts because it somehow moved and changed you in a good way. That being said, we thought it important to follow-up our current issue with a focus on the ways that Southern artists and/or works of visual art are currently engaging the public and communities in larger social conversations. Lucky for us, there are plenty of superstar artists that are doing everything they can to engage with the masses on a deep level.

We at Number: feel that it is equally important to know about the individual artists as well as the larger organizations, and I believe that both of the interviews we have chosen to print this issue do a stellar job at just that. Showcasing the individual, you will read about the lines and colors on the canvas to better understand the creative process and social awareness that artist Lurlynn Franklin puts into her work. Featuring a modern-day art museum that is in the creative pulse more than many, you will read just how 21C Museum and Alice Gray Stites take a modern and original approach on an old-fashioned green slogan by constantly engaging locally while staying connected globally. Both interviews answer questions and give insight to ask more when you go see the art for yourself.

Throughout the rest of the issue, we have plenty of quality writers who admitted diverse stories relating to in-depth, contemporary topics such as race issues and cultural interpretations; how cities and their art landscapes change over time; and the evolving nature of being a working artist. Besides connecting readers and art lovers to excellent reviews of ongoing and past exhibitions, we also try to help working artists learn about the ever-changing art scene they live in. One review that really helps relay that specific cause is the one about the 3 Million Stories Conference that occurred in Nashville this past March. I’ll let the review speak for itself, but on the main things that I came away with, is that as an advocate, and supporter of Number: you were first at the idea of the masses on a deep level.

With technology as it is these days, there are so many ways for creative people to express themselves and reach a larger audience than ever before. So come along with us, LIKE us on Facebook, SUPPORT us at www.numberus.org, and enjoy this issue. Remember, we are only a functional magazine and organization as long as everyone gets involved as much as they possibly can with our online and print publications. If you have any questions or ideas on how to become part of Number, contact us via our website and help spread the word by sharing this issue with all of your friends who you feel would enjoy it. Thanks for your time and support.
Regional Update: Memphis

Gaela Erwin at the Mississippi Museum of Art Permanent Collection has been shown in New York, San Diego, and Washington DC. Her creative drive stems from her installation artist who lives in Providence, Rhode Island. Dunne’s recent printmaking and video work was written about in the New York Times, current exhibition is Exchange Bozarts Gallery has been functioning for several years in Water Street downtown Jonesboro, which also houses the offices of Cromwell Architects. 505 Union seeks to provide a venue for students to work and exhibit their work.

Artists

John Harlan Norris is a painter, musician, and Assistant Professor of Art at Arkansas State University. His solo exhibition, Fifteen Ways to (In)visible Bodies, opened at 505 Union on February 16th. Norris is interested in capturing the human body’s relationship with its environment and how the body can be unseen, and vice versa. He has shown in New York, San Diego, and Washington DC and has presented his work at the prestigious Whitney Museum of American Art in New York City. His work has been featured in numerous publications, including the New York Times and the Wall Street Journal.

Shannon Dixon is always thinking about how she can contribute to the civic liveliness in the city’s creative and young professional crowd, it’s provided an exceptional place to network. Thanks to these types of public discussions, it is an exciting and prosperous time for the visual arts. I hope that we do not mess it up, as is the tendency in Memphis. Always on the verge I say. But, with these recent and upcoming events, I think this conversation can only continue to get better, more inclusive, and more beneficial to the visual arts in Memphis.

Research Club at Fort Houston, a tour-de-force of all things DIY, is the combination of Nashville’s Brick Factory and Ball-Nogues Studio, Beth Galston, Phillip K. Smith III, Aaron Stephan, and Bob Zoell. Fort Houston is also serving as the new site of the increasingly popular monthly lecture series, Research Club. New site is third installment, the Sunday afternoon series, mastered by Not-A-Readers, is hosted by Memphis local, Stephen Zerne. The series takes place every 3rd Sunday at 3 pm. The venue for these public lectures is available such as functional and decorative jewelry, yellow, and copper.

From archives to art on the city's current exhibition is Exchange Bozarts Gallery has been functioning for several years in Water Street downtown Jonesboro, which also houses the offices of Cromwell Architects. 505 Union seeks to provide a venue for students to work and exhibit their work.

Anatomy Can Be Fun: Permanent Collection at the Mississippi Museum of Art has seen eight so far, from undergraduate to graduate. The work this year has touched us, and will continue to touch us. The Southern Gothic Council Conference happened recently, and the department sent scores of paintings by local artists that were put on display. The trip was divided into two parts: a tour of the Museum of Memphis, where you can see stunning works of art by local artists, and a visit to the beautiful Mississippi Museum of Art in Jackson, MS. The trip was sponsored by the art department, and was made possible through the generosity of the Museum of Memphis and the Mississippi Museum of Art.

Shannon Dixon is always thinking about how she can contribute to the civic liveliness in the city’s creative and young professional crowd, it’s provided an exceptional place to network. Thanks to these types of public discussions, it is an exciting and prosperous time for the visual arts. I hope that we do not mess it up, as is the tendency in Memphis. Always on the verge I say. But, with these recent and upcoming events, I think this conversation can only continue to get better, more inclusive, and more beneficial to the visual arts in Memphis.

John Harlan Norris is a painter, musician, and Assistant Professor of Art at Arkansas State University. His solo exhibition, Fifteen Ways to (In)visible Bodies, opened at 505 Union on February 16th. Norris is interested in capturing the human body’s relationship with its environment and how the body can be unseen, and vice versa. He has shown in New York, San Diego, and Washington DC and has presented his work at the prestigious Whitney Museum of American Art in New York City. His work has been featured in numerous publications, including the New York Times and the Wall Street Journal.

Shannon Dixon is always thinking about how she can contribute to the civic liveliness in the city’s creative and young professional crowd, it’s provided an exceptional place to network. Thanks to these types of public discussions, it is an exciting and prosperous time for the visual arts. I hope that we do not mess it up, as is the tendency in Memphis. Always on the verge I say. But, with these recent and upcoming events, I think this conversation can only continue to get better, more inclusive, and more beneficial to the visual arts in Memphis.

John Harlan Norris is a painter, musician, and Assistant Professor of Art at Arkansas State University. His solo exhibition, Fifteen Ways to (In)visible Bodies, opened at 505 Union on February 16th. Norris is interested in capturing the human body’s relationship with its environment and how the body can be unseen, and vice versa. He has shown in New York, San Diego, and Washington DC and has presented his work at the prestigious Whitney Museum of American Art in New York City. His work has been featured in numerous publications, including the New York Times and the Wall Street Journal.

Shannon Dixon is always thinking about how she can contribute to the civic liveliness in the city’s creative and young professional crowd, it’s provided an exceptional place to network. Thanks to these types of public discussions, it is an exciting and prosperous time for the visual arts. I hope that we do not mess it up, as is the tendency in Memphis. Always on the verge I say. But, with these recent and upcoming events, I think this conversation can only continue to get better, more inclusive, and more beneficial to the visual arts in Memphis.

John Harlan Norris is a painter, musician, and Assistant Professor of Art at Arkansas State University. His solo exhibition, Fifteen Ways to (In)visible Bodies, opened at 505 Union on February 16th. Norris is interested in capturing the human body’s relationship with its environment and how the body can be unseen, and vice versa. He has shown in New York, San Diego, and Washington DC and has presented his work at the prestigious Whitney Museum of American Art in New York City. His work has been featured in numerous publications, including the New York Times and the Wall Street Journal.

Shannon Dixon is always thinking about how she can contribute to the civic liveliness in the city’s creative and young professional crowd, it’s provided an exceptional place to network. Thanks to these types of public discussions, it is an exciting and prosperous time for the visual arts. I hope that we do not mess it up, as is the tendency in Memphis. Always on the verge I say. But, with these recent and upcoming events, I think this conversation can only continue to get better, more inclusive, and more beneficial to the visual arts in Memphis.

John Harlan Norris is a painter, musician, and Assistant Professor of Art at Arkansas State University. His solo exhibition, Fifteen Ways to (In)visible Bodies, opened at 505 Union on February 16th. Norris is interested in capturing the human body’s relationship with its environment and how the body can be unseen, and vice versa. He has shown in New York, San Diego, and Washington DC and has presented his work at the prestigious Whitney Museum of American Art in New York City. His work has been featured in numerous publications, including the New York Times and the Wall Street Journal.
The first time I had a chance to see Lurlynn Franklin's work on exhibit, I didn't know it was her work. It was during the mid-1980s, at the NSA gallery in Memphis, where the exhibitions on South Main that took place the last Friday of each month, Lurlynn's work was in the new closed Cade Gallery. There was a statement being made within each piece, not only in her content, but also in her color, shape, and form. I try not to label artwork by the style in which it's presented, but there was a very strong feminine presence in her work. It felt as if the figures were screaming and the colors were being screamed as women other than women being represented by shapes. There is a social construct buried deep inside my heart that says I should not appreciate works that are not masculine. Lurlynn and I both knew and realized it was the work of Lurlynn Franklin. A year after that experience, I ran into Lurlynn at a party where she didn't even seem to notice me. Her exception, where I briefly talked to her about exhibiting her work, then realized it was the work of Lurlynn Franklin.

CM: How long have you been an artist and how do you start out?

LW: I was fifteen when I first began getting paid for my art at the CETA Summer Youth Program. I was the only female on a team of teenage boys, I had to admit that I was not interested in working with different boys, it was more honest with you and I can say that I resisted taking both (art and creative writing) seriously for a long time. I was on a mission to see the romanticization of the nutty, hungry Vagabond genius or artistically, punked-up like Camille Claudel, or sonst, of course, I was asking I wasn't. I had no idea what my art would ever be good enough to make it whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What is the primary meaning behind Colorful cartoons in undeniable Blackness, and how should be considered a social or political condition?

The underlying concept behind the collection came to me after watching a Kari Burn paper on the life of boxer Jack Johnson Unforgettable Blackness. In his time, Jack Johnson simultaneously embodies with his real-time race and social presence the strong degree of social awareness and hints of personal poring the deconstruction of a disillusioned culture. He is not afraid and the color of his beautiful art is a direct result and the medium of his nature.

I was hanging a bedroom only then and her four fellow artists that shouted so loud that I didn't know where to look first. There was such an array of culture. Lurlynn’s reception, where I briefly talked to her about exhibiting her work, was the possibility that I was in the work of Lurlynn Franklin. This was the work of Lurlynn Franklin. When I first watched the work, and realized it was the work of Lurlynn Franklin. I was in the work of Lurlynn Franklin.

CM: What do you feel is your role as an artist to create socially conscious work?

I want to write novels and short stories. I'm not sure what that will make a difference in how we live and work? In terms of the stylistic qualities in their works, the crisp, clean, glass-realized dreamscapes in the works of Carolee Schneemann, and the other subtext in the work of Katarina Witt. I have nothing to say this because I was once a member of it. I was one of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What kind of art do you like watermelon and fried chicken? Are you politically correct. What if you are African American and you really embracing certain values, defining us. This work speaks towards the tension between the writer and the individual choices. What if you are African American and you really do embrace the tension between the writer and fried chicken? Are you incorrect? I love both of these foods, but I also love Indian cuisine and listen to Queen.

Why did you choose to present this show at Caritas? I'm only asking because I had the honor of seeing other similar art and exciting paintings when I visited your space. I was recruited, but regardless, when you step into Caritas, you get pulled into a close friend's home for some coffee and gossip. It emanated a homely feeling that spoke to my mood and content: story quotes reflecting on my past and a societal past.

What is important in art and community, and it is connected to the qualities of the work that was the Emotions of Jack Johnson simultaneously embodied and the complexity and the simplicities of this life.

When you think about the possibilities of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What do you feel is your role as an artist to create socially conscious work?

I want to write novels and short stories. I'm not sure what that will make a difference in how we live and work? In terms of the stylistic qualities in their works, the crisp, clean, glass-realized dreamscapes in the works of Carolee Schneemann, and the other subtext in the work of Katarina Witt. I have nothing to say this because I was once a member of it. I was one of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What media and surfaces do you prefer to work with?

I’ve used pastels with acrylic paint on canvas, but lately I’ve been painting on wallpaper. When it speaks to my content, I have used weaving fabric, and quilting elements in my work. What artists influenced the way you create art today?

I think it would do our art community some good for some of the artists inside into a close friend’s home for some coffee and gossip. I was once a member of it. I was one of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What do you feel is your role as an artist to create socially conscious work?

I want to write novels and short stories. I'm not sure what that will make a difference in how we live and work? In terms of the stylistic qualities in their works, the crisp, clean, glass-realized dreamscapes in the works of Carolee Schneemann, and the other subtext in the work of Katarina Witt. I have nothing to say this because I was once a member of it. I was one of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What do you feel is your role as an artist to create socially conscious work?

I want to write novels and short stories. I'm not sure what that will make a difference in how we live and work? In terms of the stylistic qualities in their works, the crisp, clean, glass-realized dreamscapes in the works of Carolee Schneemann, and the other subtext in the work of Katarina Witt. I have nothing to say this because I was once a member of it. I was one of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.

What do you feel is your role as an artist to create socially conscious work?

I want to write novels and short stories. I'm not sure what that will make a difference in how we live and work? In terms of the stylistic qualities in their works, the crisp, clean, glass-realized dreamscapes in the works of Carolee Schneemann, and the other subtext in the work of Katarina Witt. I have nothing to say this because I was once a member of it. I was one of those few artists who got called on for commissions, and special projects, and the news stories. Yet, there is a thinness of talent, here, a diverse range of artists in an era of what has been called to be a ‘back to basics’ movement. It was never good enough to make it for whatever that means. The pressure from everyone around me was to be practical, make money, and keep your little hobby on the down-low, Honey, I was nurtured by my teachers, whatever. I was an English and Art Major at the University of North Dakota in Minneapolis, Loyola-Queen and a graduate student at Memphis College of Art. The encouragement from these two universities helped me to finally take my talents seriously.
As the artistic landscape of North West Arkansas continues to evolve, this provocative dialogue is amplified by the recent opening of the third location of 21c Museum Hotel in Bentonville, Arkansas. The opportunity to interview Alice Gray Stites, Chief Curator and Director of Art, at 21c Museum Hotel in Bentonville, Arkansas, the former home of Wal-Mart founder Sam Walton, provides the opportunity to reflect on the philosophy of this institution but also on 21c’s desire to integrate contemporary art and community—something which Stites describes as a “transformational effect on a community into one that truly embraces the changes that the future will inevitably bring.”

**CT:** 21c Museum’s mission is a unique one, can you explain it?

**AGS:** As North America’s first multi-venue museum dedicated solely to collecting and exhibiting the art of the 21st century, 21c is indeed unique. The museums in Kansas City, Louisville, and Bentonville, Arkansas are long-term collectors of contemporary art, and wanted to share their art with the public. This was the impetus behind the creation of the first 21c in Louisville in 2006: its success led to interest from partners in Cincinnati and Bentonville, which is the reason for the recent expansion. From the outset, the mission of 21c has been to integrate contemporary art into daily life, to find innovative ways to bridge art and life and share it with the public, and to make that accessible; which is why the exhibitions are free and open 24 hours a day. Overall, the mission is to bring art to the public in a variety of ways: in the elevator, in the restaurant, in the store, and more. The Shift (a site-specific installation) is a perfect example of this. The Shift is a video-based installation that interacts with the movement of visitors, presenting them with different experiences each time. It is a way for 21c to bring their art into the public eye and integrate art into everyday life, which is a constant source of inspiration for the artists and the public.

**CT:** How large is the collection, do you draw only from your own acquisitions for the collection?

**AGS:** Many of the exhibitions, including the inaugural shows in Bentonville (Hybridity, The New Frontier, and David F. Ringer: Sister Brandy and Ed Lasker) are drawn directly from the permanent collection. 21c seeks to work with emerging artists and to support emerging artists at every stage of their careers. Therefore, the collection is not only a reflection of the artists’ work but also of the artists’ vision and the artists’ aesthetic. 21c is committed to supporting emerging artists and to creating a global collection that reflects the diversity of the contemporary art world.

**CT:** How do you define your role as a curator at 21c Museum?

**AGS:** As the Curator and Director of Exhibitions and Clinical Assistant Professor at the University of Arkansas in Fayetteville, AR, I am responsible for the artistic direction of the museum, which includes the development of exhibitions, programs, and educational initiatives. My role as a curator is to help shape and define the narrative of the contemporary art world and to bring overlooked and underrepresented artists to the forefront. This includes working directly with artists to create new, ambitious projects, and to support the growth and development of emerging artists. Additionally, I am responsible for developing the educational programs and initiatives that support the museum’s mission and its commitment to accessibility and diversity.

**CT:** How do you select the artists for your exhibitions?

**AGS:** Art is a living language, and I believe that the selection of artists for exhibitions should be based on their ability to communicate with the public and to spark meaningful dialogue. This is why I seek out artists who are engaged with significant social and political issues, who are pushing the boundaries of their medium, and who are creating work that is relevant and resonant with the current moment. In addition, I look for artists who have a unique voice and who are able to articulate their message in a way that is accessible to a diverse range of audiences.
Every year for the past twenty-eight years, Slocumb Galleries at Johnson City has hosted the Positive/Negative National Juried Annual Art Exhibition while inviting guest jurors from around the U.S. with diverse experiences and perspectives to curate the works of largely diverse artists. A few notable guest jurors have been Julian Robinson, Antionette Guerrero, and Pradip Malde. This is the second year that the gallery director, Karine Contreas-Kotarsky, has elected to set the show to a theme. Minority Rule, specifically, was chosen by this year’s juror Michael Ray Charles.

According to the exhibition statement prepared by Charles, “Minority Rule is a concept inspired by the work of contemporary artists who wish to engage with communities of all ages. But they also giggled to each other’s jokes and referred to Arizona as a paradise, they approach this kind of work in a way that may in fact never be pinned down, defined, and discarded.

The fact that Charles has spent his whole artistic life thus far devoted to understanding difference in people and the societally imposed consequences thereof certainly demonstrates the level of compassion, acceptance, and intellectual curiosity extended to the artists in Minority Rule. Thankfully, the lecture and reception attendees met this work with a similar attitude and examined their own questions and discussed the value of individual pieces. Despite our divided sense of self in the United States, there are many of us existing closer to a fluctuating middle, attempting to understand what it means to be American now. As Charles said to me in a brief conversation before his departure back to Austin, Texas, this experience of America is not necessarily determined by art but to artists and to anyone with the motivation to observe, listen, and connect fragments of our cultural identity from the boundaries of the past and desires for the future.
In 1990, the Guerrilla Girls asked, "If February is Black History Month and March is Women's History Month, what happens to the rest of the year?" They argued for "Discrimination." Their rhetorical questions, posed as a pep talk on an action poster, targeted institutions of higher education whose role in perpetuating social and cultural exploitation was by then well established.

King-Hammond and the artist Arlene Kennedy
and Michael Ray Charles (King-Hammond's
lecture was rescheduled for April 14). Dressed
d:Lisa Keating

Kennedy demonstrated her letterpress printmaking
process to students, faculty, and community members alike.
Dressed in black basketball shorts with bright blue trim and
matching white and bright blue high tops, this
was not to be, the democratic sum of
minimalist barrage of motifs and icons from the
attended to at the end of legally sanctioned slavery.

The scholar Darrell Hill observed, "Of course, this is one of those
to those who wish to see the art as simple, naive,
May 20, 2004, likewise, recalled the
they have all. Dancing around in Cave’s trafficia sound suits
"Black art" is now exposed as one among those
struggle for recognition is concerned, in
many residual identity frameworks painstakingly
"Black art" is a counterpoint to the social presence
Opposite, on the reverse, a print of Steven
its social consequences of
Robert Obama, 2013, in a stars
402.

posed in a long floral nightgown and brown leather
the presentation of black bodies, outside of the narratives
of the socially constructed female, that is, that sexism and racism are
relying on the various women’s cultural
typical gender to discourses of sustainability. The range of
the African American Artist

and Dressed in a black evening coat, Dressed in a black suit and tie.
The works of the artist Xaviera Simmons so successful.

Lightning Rebellion, 2010, is on display at the
a space where, as Holiday crooned, "opportuni-

, 2004, likewise, recalled the
to the kind of provocative art projects that, while not solving the problem of
"Black art" is a counterpoint to the social presence
of Strange Fruit, 1939, is on display at the
in the exhibition an exhibition—an exhibition that happened to feature black artists during African-American history month—also presents a unique opportunity to explore the layers of social discourses therein from classical to gender to discourses of sustainability. The range of
The landscape of black art and"Black art" for me is contrary. It's not even black or white.

The countrywide. The lack of dear historical

Once it is exposed as one among those
refugee, the once handsome living boy

are still quite engaged in the practice of representing individuals and
international consciousness, and many of us are
the works of the artist Xaviera Simmons so successful.

reports that 40% of the total population are white, the works of the artist Xaviera Simmons so successful.

the builder of the house, a face, without eyes, nose, and mouth. How do we narrate those photographs of Emmett Till? How do we understand Obama's version of timeliness or empathy?

The presence of black bodies, outside of the narratives of the socially constructed female, that is, that sexism and racism are

they have all. Dancing around in Cave’s trafficia sound suits
"Black art" is now exposed as one among those
struggle for recognition is concerned, in
many residual identity frameworks painstakingly
"Black art" is a counterpoint to the social presence
of Strange Fruit, 1939, is on display at the
in the exhibition an exhibition—an exhibition that happened to feature black artists during African-American history month—also presents a unique opportunity to explore the layers of social discourses therein from classical to gender to discourses of sustainability. The range of
The landscape of black art and"Black art" for me is contrary. It's not even black or white.

the presence of black bodies, outside of the narratives of the socially constructed female, that is, that sexism and racism are

they have all. Dancing around in Cave’s trafficia sound suits
"Black art" is now exposed as one among those
struggle for recognition is concerned, in
many residual identity frameworks painstakingly
"Black art" is a counterpoint to the social presence
of Strange Fruit, 1939, is on display at the
in the exhibition an exhibition—an exhibition that happened to feature black artists during African-American history month—also presents a unique opportunity to explore the layers of social discourses therein from classical to gender to discourses of sustainability. The range of
The landscape of black art and"Black art" for me is contrary. It's not even black or white.
Homie Sapiens at Thea

Vestige Vagrant Varial

Tarpaulin Muster

Good Weather

Little Rock, AR

March 8 – 11, 2013

I heard two wonderful pieces of advice as an undergraduate. If you expect anybody to create opportunities for you then you better make some for others and don’t burn bridges. I am sure we have all heard these. These are often lost on artists, particularly the latter, and usually manifested in a negative way long before any positive effects are seen. Ultimately, it is easy to see how the art world is small.

Artists from small art markets often leave for the larger markets as soon as possible without looking back. This was not the case with artists Layet Johnson and Haynes Riley. Both are originally from the Little Rock area and are headed for success after relocating for graduate school. The artists returned to their roots to mount a four-day pop up exhibition Homie Sapiens at Thea Foundation Center for the Arts in the Argenta arts district of North Little Rock from March 8th through 11th.

Thea Foundation is a wonderful resource that provides outreach and advocacy of K-12 arts education. They offer scholarships and provide over a million dollars in art supplies statewide for underserved students. Haynes Riley went to elementary school with Thea Lepoulos, namesake of the organizations who was inspired by fine arts; whose life tragically ended permanently due to an auto accident. Layet is close friends with her brother Nick Lepoulos who is now assistant director of the Foundation and organized the exhibition. Homie Sapiens is a rare glimpse at contemporary art more conceptual than the standard fare in Little Rock.

Layet Johnson grew up in Little Rock and completed his MFA at The University of Georgia’s Lamar Dodd School of Art in 2011, after receiving a BA from nearby Hendrix College in Conway, AR in 2008. He has completed multiple residencies in this short time, including the Vermont Studio Center and the Virginia Center for the Creative Arts. He was listed as one of 20 feature artists of 300 Artists to Watch in the January 2012 issue of Modern Painters. He has had numerous recent exhibitions, including a project at 26, the fresh new contemporary art museum and hotel in Fayetteville, AR.

Haynes Riley received an MFA from Cranbrook Academy of Art in 2011 and a BFA from Savannah College of Art and Design in 2006. In 2012, he was a full time resident on Otis-Biss School of Art in Saxapahaw, MI. He has exhibited frequently nationally and also internationally in France, Spain, and Taiwan. He is the founder and director of Good Weather (a contemporary art gallery). He lives in Detroit, MI and is currently a lecturer at University of Michigan’s Penny W. Stamps School of Art & Design in Ann Arbor, a gig he just started. Side note, as proof of a small world, this is where I received my BFA.

Upon entering the exhibition space, visitors are greeted with the title of the show Homie Sapiens in a colorful, well-designed, Disney-style typeface. The quasi-postmodern title suggests a slacker pop culture reference. Haynes mentioned that the title refers to their work being a specifically human endeavor and implies the nature of their friendship. Typically both artists work in a singular way, but this show included many pieces. Layet claims this was a challenge to mount a show of new work. It was decided to show four pieces to a theme. "The strongest piece from Homie Sapiens was his sculpture titled Inside From 2012. It was modified wheelchair, elongated to allow more than one passenger. Similar to an earlier work called 'So We Can Grow Older Together' (2011), the title implies humor and aging. Juxtaposed with other works that include basketball, it could be read as an against-stab at the elderly or a present awareness of shared fates awaiting us later in life. The functional looking work allows a playful interactive quality and offers a hilarious look at growing old with a spouse or a close group of friends — camaraderie. Layet spoke of the level of engagement present in the work: "My art is the result of collaboration, networking, and connecting with other artists. I wish I was a ferret-like artist studio sometimes. I am like a farmer, a self-sufficient man. I am like a hunter/gatherer. I wait for opportunities or materials to arise with which I can work. A context becomes available for me to make work and I jump on it." Both Layet and Haynes consider their show at Thea an entrance point for Arkansans to encounter work they are not experienced with. As a result they are a social bridge to create a bridge to the audience for the Good Weather gallery. They are enthusiastically promoting and encouraging a continued dialogue with their communities. Layet said, "Homie Sapiens was our introduction. But please direct your attention to Good Weather. Meet our friends!” This invitation makes it apparent how involved both artists are in building the framework and social fabric for an art space in Arkan- sas and the surrounding region.

Haynes started the Good Weather gallery in 2011. The toughest part may have been in convincing his older brother Zachary to allow him to use the space at all. After graduate school, he was a needed place to show contemporary art in Little Rock and wanted to make it happen. He transformed the garage space with help from family and friends into a true gallery with a slick vibe of do it yourself construction and lighting. Most of the initial staples of artists were peers from Cranbrook. His vision for this space was meant to recontextualize the notion of a garage. We all know the uses and significances of a kitchen or a bedroom in a domestic setting, but the garage has always had an evolving array of uses. Modern garages, from informal living spaces to man caves to wood shops, more often than not even house an actual car. This particular garage has been transformed into a great place to see challenging and complex contemporary artwork. The space is situated in a beautiful modern Prairie style house overlooking Lakeville Lake in Little Rock. Taped to the pinball the space has a quirky, DIY yet professional attitude. Haynes’ idea’s are summed up in his mission: “The gallery has reciprocal objectives. The first revolves around the gift of space, which serves as a catalyst for artists to develop new work. The second is rooted in exposure, which allows the artist to exhibit their work to a wider audience and in return the audience is exposed to pertinent and challenging works of art.” This initiative serves as a lesson we want my students to take note of: if you notice something missing, do not wait for it … create it.

I had a great conversation with Haynes before the Homie Sapiens show went up and as he was building in between shows at Good Weather. He has an infectious and charismatic demeanor and chatted excitedly about Eric in Sawney’s show Tarpaulin Muster that he was taking down. He also discussed the current work of Ian Junes for his show Vestige Utopia, which Haynes drove from Chicago via Detroit. Both artists worked with the scale and content of a one-car garage space for their exhibitions. Sawney presented clear, crisp images shot in a documentary style printed on photo paper mounted to wood. The images were carefully inventoried items from a mundane crime scene of a stove, impounded, and then recovered Chewy Silverado pickup. The meticulous visual archive of things stolen and left behind by the thief turned a negative experience into a carefully plotted visual diary dealing with issues of accumulation and loss.

For the show Vestige Utopia, Ian Junes constructed a pod that could both fit in Haynes’ truck and act site-specific to the floor plan of the garage. Taped to the pinball the pod was an array of sculptural elements arranged in balance visually, including a large curved tree and a mop bucket. In situ is the only way this work can exist, creating a dialogue not only with the logistics of the space but how viewers ultimately receive it. The reception for that show was on Saturday March 9th, the day after the Homie Sapiens reception. This all made for a fittingly homecoming trip. His commute to North Little Rock, on days off at his job at the University of Michigan in Ann Arbor, clearly shows his devotion to the space. Here is the crazy thing the way he explains his commitment to helping viewers understand the importance of the work the steps needed to make it happen sound altogether sane and almost paltry. It is inspiring to see an artist creating and utilizing resources to keep himself and the community connected.

One of the most memorable experiences for Haynes on the notion of social engagement happened at an Arkansas Sports Hall of Fame Bazaar, a neighbor of the artist’s brother and the gallery, stopped by dressed to fit (“Haynes words”). He spent an hour speaking with the artist and, as he was leaving, mentioned, “It is such a pleasure to be in the presence of an artist.” These types of interactions reveal that making contemporary art more accessible ultimately creates an important connection between artists and audience.
Main Street juxtaposes empty storefronts in a companion that is as pleasing as the subject was disturbing. Stores on a street that generally once crowded with activity, have been reduced to empty, rectangular spaces – rooms, storerooms, sidewalks – that Ariaz further breaks down and fills with tentative, vague geometry. The effect eschews that sense that reaches from one end of the street to the other, filling the viewer with a sense of disorientation.

A picture of gentility, using familiar gestures, sitting on her front porch building a surrounding infant also includes a puppen screen door that reveals a young boy in the yard reflected in the glass. The title of a very familiar and mirroring you can see are about 80 years old. And where a place where there was once a row of houses, the actual film – Tucumcari which is in the end of the row, capturing a place that is currently, or perhaps even visitors will see now as the usual "front porch" the town looks like a place that could easily from the outside, looking at the scenes and the sidewalks, the town looks like a place that could easily become a living place, which has very little to offer the viewers. A small, abandoned, dishwasher house that has been turned into a back porch, a place that is open and inviting, that offers a view of the street from the window, which is reflected in the glass. The effect is to make it look like a piece of art, giving it a sense of beauty and complexity.

A view of the street outdoors, looking at the sidewalks, the town looks like a place that could easily become a living place, which has very little to offer the viewers. A small, abandoned, dishwasher house that has been turned into a back porch, a place that is open and inviting, that offers a view of the street from the window, which is reflected in the glass. The effect is to make it look like a piece of art, giving it a sense of beauty and complexity.

The image opens the show and the other walls of the exhibition. The juxtaposition of the title with the literal reflection in the glass is particularly striking. The reference to the glass reflects the effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

A coming soon display on the wall above the front door. In the middle of the rectangle a smaller window of the titular portrait photography studio. Obviously the glass is not as prominent as it is in the image above. The scale of that image is as pleasing as the subject was disturbing.

A panel of bright, sun-faded colors suggests a reality of neglect and dreams dreamed, perhaps, for those who live there. It is a time that is not so long ago for the people and places there.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

The conference showcased a diverse array of work by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

Lessons from 3 Million Stories
McKelvey, Bryna

M Kelley is a maker, thinker, and do-er based in Nashville, TN.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

Nashville opened March by bringing 3 Million stories: Under-standing the Lives and Careers of America’s Art Graduates, a conference centered around the data collected by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

Lessons from 3 Million Stories
McKelvey, Bryna

M Kelley is a maker, thinker, and do-er based in Nashville, TN.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

Nashville opened March by bringing 3 Million stories: Under-standing the Lives and Careers of America’s Art Graduates, a conference centered around the data collected by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

Lessons from 3 Million Stories
McKelvey, Bryna

M Kelley is a maker, thinker, and do-er based in Nashville, TN.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

Nashville opened March by bringing 3 Million stories: Under-standing the Lives and Careers of America’s Art Graduates, a conference centered around the data collected by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

Lessons from 3 Million Stories
McKelvey, Bryna

M Kelley is a maker, thinker, and do-er based in Nashville, TN.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

Nashville opened March by bringing 3 Million stories: Under-standing the Lives and Careers of America’s Art Graduates, a conference centered around the data collected by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

Lessons from 3 Million Stories
McKelvey, Bryna

M Kelley is a maker, thinker, and do-er based in Nashville, TN.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

Nashville opened March by bringing 3 Million stories: Under-standing the Lives and Careers of America’s Art Graduates, a conference centered around the data collected by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.

Lessons from 3 Million Stories
McKelvey, Bryna

M Kelley is a maker, thinker, and do-er based in Nashville, TN.

3 Million Stories Conference
Vanderbilt University Student Life Center
Nashville, TN
March 7 – 9, 2013

Nashville opened March by bringing 3 Million stories: Under-standing the Lives and Careers of America’s Art Graduates, a conference centered around the data collected by the College National Arts Alumni Project (SNAPP), a joint initiative by the Vanderbilt University Center for Professional Research in collaboration with the Vanderbilt University Center for Art, Enterprise, and Public Policy.

With attendees and organizations from arts and culture, participants discussed research and revealed insights surrounding the SNAPP data, which draws from an annual publication of arts graduates who work in cultural institutions as well as arts and cultural organizations.

The title of the conference is as pleasing as the subject was disturbing. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure. The effect of the mirror, which is reflected in the glass, gives the effect of a double exposure.
Memphis, Herrick’s work used already existing materials to create Wasteland, watched her work continually evolve. She recently was a guest I made the decision to see all of the recycled cans Miranda had but her practice personifies this statement about art being action. January 9 – March 3, 2013 Reflective: The Art of Miranda Herrick To preface, I’ve known Miranda for 18 years, ever since we were students in the art department together at ARU, and I’ve watched her work continually evolve. She recently was a guest artist at Belhaven University’s Intro to Visual Arts class to discuss her work, after we watched the film Art documentary, Watermark. Like Miranda’s work, Watermark public sculpture (Galloway) located under South West Corner of City Hall in downtown Memphis, Herrick’s work used already existing materials to create a new work of art. While Herrick’s piece specifically references traditional Southern quilts, Herrick’s work could be seen in the broader history of patterned work that includes not only quilting but mosaics and Islamic tiles.

In viewing Herrick’s show, it was hard not to play a little of the same game that I did daily with Daisy’s American Apparel sets up when the viewer finds themselves completely aware of twenty-six corporations that spring to mind instantly as a result of the artist’s usage of the specific form and color of each company’s logo in creating the alphabet. Color’s work has been characterized in ‘Tribal’, introduction to visual arts textbook and calls our attention just how disregarded graphic logos are in our collective consciousness. In all of the pieces from the show that use recycled cans, deftly melds and God’s practices by quilting together both the ideas that certain companies bring to mind as well as the seductive colors that leverage companies employ so that they are easily recalled when consumers see them. Blue Ribbon High Life beer has a M.C. Escher drawing on its can. This first place because I think Pablo Blue Ribbon to bring the high life while juggling the Champagne of Savoie instead of necessities from fields to fields. While the visual synergy of these two poster designs for business may seem only slightly altered, it is in them you notice the quadrilateral symbol created by rearranging the Blue Ribbon when Herrick has reimagined the past that sometimes comes with the obsession of being victorious.

I had wandered before coming to view the exhibit how the small pieces in art drawings would fall up against the more brilliant and larger aluminum works. The way they were loved and living in the exhibit then, same as blackened me, it is different, less shiny beauty like a female doll next to her state.

The large installation of 150 of her small drawings from her Wells and Drawers series were treated almost as if they were found objects creating a large horizontal repeating diamond pattern like the skeletal remnants of a giant’s quilt. In 2007, Herrick made a drawing a day for the entire year as an exercise in artistic meditation. Each work alone was well worth looking at, but it was hung in a manner where each date made you look your head to the right and almost making me feel I was being pushed to the floor. The fourth, the last is a black oblong with white hieroglyphic signs, inspired by symbols used in Ghana. According to the artist, the sower designs could adorn hair sticks and are a reminder of the prominent role of women as nurturers. The nineBól compositions were presented on paper, above the artist’s head, dressed more attention, and it could be that since the works were in one of Clarksville’s nicest galleries just felt right. Mostly, it comes from looking at the show overall and works below that, from the title to title of the works, was woven with an incredible amount of precision, pieces, and artistic skill.

Roots, Connections and Pathways Otte-O’Keefe Museum of Art Biloxi, Mississippi December 11, 2012 – June 1, 2013

The title of the exhibit Roots, Connections and Pathways gives a wide overview of the subjects brought up by Lydia Thompson at the ascension of her exhibition at the Otte-O’Keefe Museum of Art. The artist presents diverse sets of multimedia works, including collages, photographs, stone wares, ceramics, paintings, paper, and wood.

Starting with collages of paper on canvas in bold black lines, three decorative portraits depict women with unconfident, thoughtful faces. The fourth, Fourth, is a black oblong with white hieroglyphic signs, inspired by symbols used in Ghana. According to the artist, the sower designs could adorn hair sticks and are a reminder of the prominent role of women as nurturers. The nineBól compositions were presented on paper, above the artist’s head, dressed more attention, and it could be that since the works were in one of Clarksville’s nicest galleries just felt right. Mostly, it comes from looking at the show overall and works below that, from the title to title of the works, was woven with an incredible amount of precision, pieces, and artistic skill.

Massive abstract black shapes Retro Bik #1 and #2, 1985–1992, are buried below, imbedded in a myth of spiritualized view of mythical animal, embodiment of spiritual power of the Barboric culture of Mali. Made of organic elements and mixed with mud, they are a symbol of life and hold magical powers. Two major pieces, on opposite walls, bring the viewer back to cotton. In Blandina, 2000, twenty five square in terracotta design a grid with identical cotton bolls nested out to create a relief throughout inscribed in some of the squares a group of interlinked squares with symbol of timeliness and the cotton bolls are decorated with black Victorian flower designs. Dupre and a stormy crowd create a grid in time and space, vsion of cotton through the centuries and across continents. The second piece, Lilacs Cotton #2, 2012, is a large composition of wooden squares painted dark blue-black which lay on a marvelous bronze, also includes cotton bolls, this time randomly spaced out. Black inscriptions on the bolls evoke drawers of contaminate. The sky becomes the connection between culture and continents.

The well-organized display allows the visitor to navigate through the diverse works without distraction and the exhibition is a stimulating experience bringing up thoughts about cultural ties between various societies, connections between economies and our common roots. With her powerful art, the artist brings us from the edge to the symbol, from the Mississippi Delta, Africa, and from the earth and water to the sky and the universe.
Elisabeth Vigée-Lebrun. This political maneuver to bolster her prowess for power with the acutely feminized and religious Magritte’s stiff, suited template of a man as portrayed in Occupants an easy sense of humor. The portraits in John Harlan Norris’s shines. Visually dependent all-stars in social media, such as only by that of platforms from which the amateur photographer is seen, variously obliging in social media, such as Facebook, Twitter, and Instagram, are available for people who wish to complement their public only what they want the spectator to see. A well-chosen “affair” may include an effort, while made compatible by a gap in social categorization, a gap in friendship, particularly as in failed education, or a slightly taller stilt, a growing family, and an easy arena of humor. The parties in John Harlan Norris’s recent exhibits, Occupants, are in concert with this contemporary trend of habitual definition, but also familiarize back to the conventional trend of weaving portraiture in milieu and function. Standing from the inside mull, the exhibition explores the notion of the self and its construction in an upward, super fluid sense, and viewers quickly get the question is a portrait still a portrait if it doesn’t capture the other’s head and soul? The intentional disconnect in Norris’s meticulously constructed identities, which made the same numinous connexions as it may, Ford Mfg’s stilt, suited template of a man as portrayed in The Son of Man (1944) and other paintings, is confrontational to our public and private lives are not necessarily aligned—archaic, centuries-old problem for the super epithet of exploratory material. Take Marie-Antoinette, for example. The infatuated queen struggled for years to neutralize the overrun of her portraiture and Norris,请假 power with the acutely feminized and religious allegorical portrait of the 18th-century queen, Elizabeth Vigée-Lebrun. This political maneuver to bolster her husband’s approval, he repudiated it backfired; several contemporaries account confirm she was angry in the end of a coup if only now happened on the queen’s ordered face. While Marie-Antoinette’s practically clever choice of a vastly different from that of the “every man” Norris’s portrait depicts, it is entertaining to imagine Norris and his contemporaries as to how a well-kept secret shared by Vigée-Lebrun and other portrayers through time conscious of their medium’s failure to reflect reality. Portraits more often than not in the directive of the subject by the scribe of the roles they assume in their daily lives,” a specialization true to Occupants, according to Norris, and is not an ignoble visual culture in the twentieth century.

On the second floor of UALR’s Fine Arts Building, Occupants is immediately evident in Gallery B, a concise corridor flanked by glass doors at each end. Just a few steps separate each pairing from the others, and while no two are the same, the installation invites a robust conversation and a vanguard—well above the insidious no-names at first glance. Entering from the west entrance, you are confronted by the right a row of life-size paintings depicting various characters clad in various costumes in some traditional role—tux, cadet uniform, sport coat, and suit, and some rather strange—costume of paint spurt, Teresa’s, teardrop, western wear, and cowboy, etc. The paintings’ titles include career-specific names such as Meggie, Blague, Minigiglio, and Diplomats. Out of eleven works installed as part of the UALR Thirteen Group series in the opposite wall, only one, Boulder, exposes patches of skin around headgear as he turns around and roars. “The “occupants” appear to be suffused by their headgear, or those attributes exclusively identifiable by their headgear professions.

Interwoven, many of the portraits—Blague, for example—are square to unhesitatingly display the ever-changing portrait aspects of their respective professions—the readouts and fantastic face and dress costumes constructed with technology, and Occupation as well as the voice an occupant consumes when consumed by his occupation—mouth guard and glinting dissociationness with reality and human interaction (I imagine this also exploits the play of the portraits in Opponents, as well as those of other human roles throughout the exhibition). Norris’s portraits have become instantly recognizable as a result of this occupation as a symbolic, a deformation of its members, a working in which it’s “cost” to your job grants permission to “do the role we play in our daily lives. to define is in whispered voices,” the artist so accurately observes. Whether the occupations have altered themselves, or Norris’s artistic license has dictated his others, to be trapped inside a Facebook-like culture to which image is king, the portraits are posed as objects to be viewed, not unlike others in Renaissance portraiture who are rendered in profile view for varied societal access and personal judgment.

To the left of the west entrance in Norris Group, a series of eight portrait paintings featuring feathered figures, and together with the artist’s commentary on the notion of youth and its demarcation as “sanitized and commercialized.” Specifically the media reports of the 2010 youth riots in England, the series explores the novelty of youth as “something threatening and perhaps unmanageable,” and the symbol of this hurdle, a garment commonly donned by the young rebels. Norris presents this as the larger context of Occupants as “texting ground,” a venue in which to try new attitudes for his adult sitter, “view youth in the time in which we try to cut a series of division.” Norris explains.

The attributes, many of which appear in the adult portraits, are tonally more authentic on the Youth Group characters, who are seen in their identity experimentation at a time before they’ve mastered the art of pretending.

How do we as an visual consumer draw nuggets of authority from this that was designed to be so threatening? Rather than focusing on this finite aspect of portrait culture, Norris’s Occupants provides valuable, more elegant insight to the overall dialogue on portraiture, identity, and their interplay, specifically bridging the gap between reality and perception. While we cannot necessarily know that a partial covers the truth, we are at least caught on part to reflect the urination in which it exists. The artist personally humbly under all his occupational gaze, yet also, a glance in which assuming the characteristics of his job is still and, therefore, tangible, may be affected by the approximate this assumption presents. Norris successfully incapacitates this inherent duality of the human race to seek personal pride and partiality, at the same time, and represents, as the artist confirms, the “possibilities and limitations of our daily lives.”

For more information about the artist, visit www.johnharlannorris.com.

Please help support contemporary visual arts in the mid-southern region by joining Numen: today. All members will receive one year of Numen: readied 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.
Artosphere Festival Orchestra Returns
Maestro Corrado Rovaris

Experience music that will inspire you starting at just $10 a ticket

An Evening of Beethoven
Friday, June 21, 7pm | Walton Arts Center
A 10x10 Arts Series performance & live concert recording!

Russian Masterpieces
Friday, June 28, 7pm | Walton Arts Center
Live concert recording & festival finale!
Rachmaninoff’s Piano Concerto No. 2 in C minor, Op. 18
Featuring Andrew Tyson on Piano | Tchaikovsky’s Symphony No. 5 in E minor, Op. 64