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Congratulations to the 2013 ArtsAccelerator Grant Recipients!

ArtsMemphis and the Artist Advisory Council are pleased to announce the inaugural ArtsAccelerator grantees Ben Butler, Mary Jo Kariminia, Susan Maakestad, Brandon Marshall and Terri Phillips. (not pictured Brandon Marshall)

To learn more about the artists and the ArtsAccelerator grant visit, artsmemphis.org.
The Mississippi Watercolor

The retirement. He continues to work and has a studio and gallery from which he sells work. Mississippi Arts Center


charge of the large spaces of the Powerhouse for numerous exhibitions and events). Last on the auction of artwork held at the exhibition called, but we knew he was one of our winners! Also, Terry Lynn, another Ole Miss graduate student, and send our well wishes to Virginia Rougon Chavis (who has been teaching Graphic Design for UM).

6 Delta State Wright Gallery, Apollo Versus Marsyas, by Herb Rieth, Pellissippi State Community College, TN. Image 41x45 to 382x283

Rcollecting: 1980-2012, Wright Gallery presented an exhibition titled Meridian Museum of Art

The University of Mississippi has a new Art Department Chair as well, and we also congratulate Benny Melton, Graduate Student, who participated in The University of Mississippi has a new Art Department Chair as well, and we also congratulate Benny Melton, Graduate Student, who participated in...
Interview: Rachel Bubis
Curator, Seed Space, Nashville, TN

Describe your experience thus far as Curator for Seed Space.
I helped open Seed Space over three years ago with Adrienne Outlaw (the Director); I was her intern at the time, but then transitioned into Curator. It’s been a great experience doing curatorial work for such a non-traditional, artist-driven, non-profit space. I love working with the artists, seeing how they push their work in a new direction and respond to the challenges of the space. And it’s been fun doing it all here in Nashville! I think Seed Space has really filled a void in the art scene here, especially when we first opened.

What are your goals for upcoming exhibitions? Do you have a particular exhibition program in mind?
What do Number: readers need to know about it?

My art history background definitely helps me make more towards science/technology-based work involving video, robotics and computer software, which is not only underrepresented in Nashville but also happens to be what we find interesting right now. As far as goals, we’d like to do more collaborations in the future, working with other organizations and between writers, artists, critics, and curators.

Considering your experience as an art history student and writer, how does your background inform your curatorial role?
Our original goal was to show work by both emerging and established artists that are underrepresented in Nashville. Over the past year we’ve started leaning more towards science/technology-based work involving video, robotics, and computer software, which is not only underrepresented in Nashville but also happens to be what we find interesting right now. As far as goals, we’d like to do more collaborations in the future, working with other organizations and between writers, artists, critics, and curators.

Have there been any unexpected facets to your job?

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CHELSEA space, London, UK
November 11 - December 14, 2013

As a rare opportunity for print and music aficionados to view archive material, Hatch Show Print: Nashville Calling was the printmaking institution’s first UK solo show. It was hosted by CHELSEA space, curated by Danail Smith and London-turned-Nashville transplant Jason Brown. For those lucky enough to be in the British Isles during the one month exhibition, from November 11th through December 14th, 2013, it was an amazing look into Hatch Show Print’s impressive legacy of over 134 years of printmaking history.

From all accounts, CHELSEA space is floor-to-ceiling windows and high walls—a deliberate choice to vaudeville in their distinctive, simple style of blocky type and clean color, the brothers flourished in an age requires a massive investment of time, as letterpress printing for everything from posters to newspapers and the like is an art form. And as the only source, Hatch Show Print stands not only to remain a unique and active institution, but also as a starting flame for igniting craft and passion among new artists and audiences alike.

Hatch Show Print: Nashville Calling: A rare look in London at an American tradition of letterpress

For those familiar with Hatch Show Print, you already know that the unique space is almost single-handedly responsible for serving the torch of letterpress through the lean years of offset and digital printing, and for passing that torch to a new generation of Nashville artisan printers (many of which have moved on from their Hatch employment to start their own printshops and carry forward the future of print, as an art form). For those unfamiliar with Hatch in past, the shop has long been a pillar in Nashville’s music and culture. The shop originally opened in 1879 through the efforts of two brothers, Charles and Herbert Hatch. Pulling posters for everything from religious events to vaudeville in their distinctive, simple style of blocky type and clean color, the brothers flourished in an age when printing was the dominant advertising form.

The shop continued to grow in the 1920s under Will Hatch (the son of Charles), whose talent as a master woodcutter captured the heart and face of the greats in Jazz, Blues, and Country Music (which was also growing in popularity). The death of Will Hatch in 1952 saw the company relying on handset typography and human composition to create prints. The passion behind the labor is what leads to so much of Hatch’s unique style and instantly recognizable designs featured in the CHELSEA space show. It’s a beautiful discussion of who considers what to be valuable, why, (in the case of posters that can never be recovered now) when, and is a theme fitting to Hatch Show Print’s mission of experimental curatorial projects in art and design, and its focus on re-reading and discussion of past forms; an ultimate celebration of a collection that thrives on the passions of the individuals who create.

One such key individual in Hatch’s present is Jim Sherraden. He has worked at Hatch since 1968 and has been the curator and manager of Hatch for the past 20 years. Along with the poster designs, Hatch Show Print: Nashville Calling also features work by this master of woodcuts and the relief printing process.

Sherraden has long been known for his complex carvings, arranged in intricate patterns and often hand-painted as part of the labor-intensive process of creating a monotype, or single unique print, from a block, and it’s this attention to process that drew curator Jason Brown’s eye. Sherraden’s personal instruction inspires his individual, more monotype-based approach in the printmaking process where color seems washed onto and off of the blocks before layered multiple times. This process gave the final print an organic, antiqued look—it’s easy to see why Brown and Smith included them as part of the curatin. Part of Hatch’s appeal are the imperfections and character of the old blocks making impressive impres- sions, and Sherraden’s monotype style capitalizes on the physicality of the hand process and the visceral evidence of the artist behind the work. Though at first glance they may seem different from the relatively clean look in the other graphic prints, Sherraden’s works included in the exhibition featured his unique take on some of the iconic blocks, color palettes, and in-application techniques that drive the Hatch aesthetic expressed in the other posters. It’s a decision that comments on the visual fingerprints that Sherraden’s management leaves on the shop, and reminds the viewer of the legacy of artistry and attention to craft that, despite the multiple production inherent in poster printing, maintains the fine atmosphere of the shop as a whole.

As part of the exhibition, a series of musical performances, talks, and lectures were also scheduled during the show. During the festivities, Sherraden and New North Press, a printshop in Hoxton, London, New North Press also works to reclaim heritage type and letterpress machines, including an Albion printing press. The visit gave Sherraden the opportunity to browse New North’s collection and will hopefully strengthen the connection between two shops with similar preservation goals.

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It’s the sharing of information and fueled passion that connects the printmaking community. And in that spirit, Sherraden himself lectured at the Chelsea College of Art, remarking on some of the decisions and artistic choices that serve to preserve the sense of history and make such ventures possible. In his blog post detailing the lecture, Patrick Burgoyne, Editor of the British publication Creative Review, specifically highlighted Sherraden’s early decision to not add any new type to its collections. Through this choice makes physical sense in their workshop (very easy decision if you’ve ever seen the world-famous Wall of Type shelves that dominate the far side of their space), Burgoyne also pointed out the smart marketing sense: “All future posters would be produced using the existing stock of wood type, thereby keeping the distinctive Hatch aesthetic undiluted as well as offering new clients a direct link to the romance of its past.” It’s kind of romanticism that fuels the revitalisation of the letterpress and printmaking process; the aesthetic sense of connection that derives from the idea that new designs could use type once used to print celebrity posters; the appeal of designer as printer and printer as designer as a single connective style in memorabilia and the recent material projects in art and design, and its focus on re-reading and discussion of past forms; an ultimate celebration of a collection that thrives on the passions of the individuals who create.

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Before discussing the State of the exhibition, I am interested in your previous experience. Prior to working at Crystal Bridges, you have held positions at the Solomon R. Guggenheim Museum, Smith College and the Cranbrook Art Museum. What drew you to the position as Assistant Curator of Special Projects at Crystal Bridges, and how have your previous ventures prepared you for this role?

In many ways, accepting this position at Crystal Bridges was like coming home. I’m native of the rural South. I was born and raised in Perry, Georgia, a town of 9,000 and the home of the Georgia National Fairgrounds and Rodeo. I was the first in my family to attend college, and before my freshman year of college, I had never even visited an art museum. I followed the story of Crystal Bridges from its beginnings with keen interest. As an art student, I attended events at Cranbrook Art Museum, where I worked directly with contemporary artists to bring their visions to fruition. Understanding their unique intimate perspectives that speak to a distinctly American point of view. In each new role I’ve received, whether contemporary American artists, still largely unknown outside of their local areas, who make work that engages in the complexities of the art's themes and narratives that underpin the cultural history of our counties.

This isn’t Crystal Bridges’ first foray into contemporary art: many who have visited us before will recall our popular exhibition Wonder: World Nature and Perceptions in Contemporary American Art. A significant number of our guests reported visiting Wonder World again and again, demonstrating a keen interest in contemporary art through their work. We’ve seen artwork that reflects the artist’s life, or any number of other ways. In short, we ignore didactics entirely. This spectrum of responses is awesome – the idiosyncratic and personal ways that people move through the space of the museum – reflect your personal investment in making their own experiences. Our job as curators is to ensure that the widest possible cross-section of folks can find points of entry for that experience. I look forward to the challenge of curating the range of contemporary work we’re seeing in an exhibition that is challenging, inspirational, and available to all.

Having earned your bachelor’s degree in the history of art and architecture from Harvard University, how has the distinctive building designed by Moshe Safdie influenced the museum’s work with you curate?

The Crystal Bridges site – building, grounds, and trails – is a masterpiece in itself. The visitor’s movement throughout the galleries, with the presence of the glass pavilions, the stunting outdoor vistas in between, is one of the most unique experiences available in American museums. I consider myself quite fortunate to have such spaces available for the exhibition of contemporary artwork, but it’s a huge challenge, too. Our curatorial and preparatorial staff continues to do a remarkable job in these spaces of telling a compelling story of the history of contemporary art. The museum buildings and grounds, the exhibition will offer a wide spectrum of encounters with American contemporary works of art, of which will be shown publicly for the very first time. State of the exhibition will go forward to contemp...
The most engaging and impressive work of the entire exhibition was Tablescrappin’, a 12’ square interior setting created by the artist Chuck and George. Tablescrappin’, conceived to evoke a man and a woman in an endless state of luxury as they purchase, construct, and planning things together. This ambitious installation animated the artists’ black and white photography by recreating a two-dimensional narrative space in a three-dimensional life-sized diorama, complete with a Chuck and George-like couple to complete the narrative. The entire installation is the shelving of an entire installation; one of the major themes of the show is the natural and decorative nature of the landscape, in a very mythological sense, despite its photographic veracity. Nature exists on a site of extended reworking, much like the Garden of Eden, existing not in and of itself but in relation to humans. Without the children to center the work, the background nature would become a confusing swirl of what operating systems are not apparent enough to judge. On top of this, Hider has added these costume compositions that balance and reinforce the audience, shifting our focus. The shift from natural landscape to decorative possibility was very important. The decorative impulse starts to overwhelm the natural, much like the Garden of Eden, existing not in and of itself but in relation to humans. This exhibition showcased themes of identity and personal struggle in the abstract landscape, nature. Hider’s installation was a series of subtly colorful photographs of a child’s child with an adult face, and the artist himself posed in a role below the child’s face, becoming the artist. Studio and television set playing videography, the hand-painted faux wood grain wallpaper, wooden floor, constructed living room furniture, and television set playing video versions of the original paintings on the wall, the world of Chuck and George shimmers with regret, compromise, incandescence, Vanitas painting and love – usually all at the same time, and never without confusion, deep in a story, the narrative involves no more possibility than getting in your head and stretching the people who made you who you are. The fictional Chuck and George, inspired by longtime British art collaborators Gilbert & George, set at a table and bravely peeled away the veneer of relationship bliss to the sagacity of history. The film William Hogarth’s Marriage is a Colorful, Romy Magazine, it was a study in narcissistic and sadistic humor. That marked the work of Chuck and George, who have been living, eating, playing and working together since 1968. But despite the graphic comedy – depicting love, cookery, bath, portraits, travel, nature, society, electricity, and the untamable cruelty of portrait making as a lifestyle. Finally, Hider’s curators, correct as correctly characterized this exhibition, and the particularity of music making and dance in politics and an often very human perspective on society that has never been more obvious and clear. This always allows with a dark undertone of abandonment, struggle, and decay.

Chuck and George, Tablescrappin’, 2013, 12’ x 12’, mixed media. Image courtesy of the artist.
The Picture Never Changes

Thea Foundation
North Little Rock, Arkansas
October 28 – December 13, 2013

Dusty Boll and Carly Dall presented The Picture Never Changes and were first Arkansas artists featured in The Art Department, a series of exhibitions at Thea Foundation. This exhibition, set in the heart of North Little Rock’s Argenta arts district, showcased ideas about self-image and individuality, fluctuating between conformity and constructing a legacy and pushing the boundaries of beauty. Dustyn Boll and Carly Dall created their experiences with provoking an emphasis to create series of works that both complemented each other but highlighted the artists individual expressions.

This exhibition explores the idea of contrasting colors and prints shaped to explore physical space. In each piece, bold colored prints blend in new ways and geometric shapes combined with more subtle prints in soft, neutral colors, to which both modern architectural design and vintage patterns. In Space No. 1, Boll’s geometric print in shades of terracotta, green, and blue stood out from the rest of the small image size on a larger background, showing how women can feel swallowed by material surroundings because of the contrast of the small image size on a larger background, showing how women can feel swallowed by material surroundings. In this series, Boll and Dahl took on the challenge of depicting their surroundings in a destructuring way, exploring each piece in a way that suggests a three-dimensional effect, this furniture took on the appearance of concrete narratives when framed by the gallery wall. Instead, Piraino explored the paradox created by the confluence of images and frames. This time, the images were projected onto the wall, and the framing of the image was transformed into something that was artistically constructed, beyond just being a part of a wall. The exhibition element common to the home and the white cube gallery was constituted by a series of framed, cameo-mirrored polished, indistinguishable, and projecting one’s own identity upon familiar objects and seeing their own image in the reflection of an image.

In this regard, the works showcased the idea of contrasting colors and prints shaped to explore physical space. In each piece, Boll’s geometric print in shades of terracotta, green, and blue stood out from the rest of the small image size on a larger background, showing how women can feel swallowed by material surroundings because of the contrast of the small image size on a larger background, showing how women can feel swallowed by material surroundings. In this series, Boll and Dahl took on the challenge of depicting their surroundings in a destructuring way, exploring each piece in a way that suggests the appearance of something with the appearance of something with the appearance of something with the appearance of something. This time, the images were projected onto the wall, and the framing of the image was transformed into something that was artistically constructed, beyond just being a part of a wall. The exhibition element common to the home and the white cube gallery was constituted by a series of framed, cameo-mirrored polished, indistinguishable, and projecting one’s own identity upon familiar objects and seeing their own image in the reflection of an image.

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Valerie Piraino’s Reconstruction
Crosstown Arts Gallery
Memphis, TN
October 18 – November 30, 2013

With the exhibition Reconstructions, Crosstown Arts Gallery presented four installations by New York-based artist Valerie Piraino. Across these three, Piraino brought the aesthetic of domestic photography into the gallery space by manipulating an exhibition element common to the home and the white cube — the frame. Piraino highlighted the frame’s presence — or, in some cases, its absence — in a sort of image that was taken for no apparent reason. Creating mirror images across the gallery space in a destructuring way, Piraino explored both the paradox created by the confluence of images and frames. The images were projected onto the wall, and the framing of the image was transformed into something that was artistically constructed, beyond just being a part of a wall. The exhibition element common to the home and the white cube gallery was constituted by a series of framed, cameo-mirrored polished, indistinguishable, and projecting one’s own identity upon familiar objects and seeing their own image in the reflection of an image.

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disrupts the natural order of things. In Kelli Scott Kelley’s mixed media piece, pirates; a humanoid hybrid sat at a table community telepathically with a squirrel.

The term monster is also synonymous with fiend, brute, demon, devil, and misconceived. In Charlie Inboden’s little sculptures, we found the misceants of the exhibition. They were impeccably fabricated from cast and painted resin, their scale and material reminiscent of toys. One of them was a fat, winged devil, cackling his tongue out at the viewer and clasping a hot dog on the end of his pitchfork. Another was a brown, soft-serve-shaped turd wearing a diaper. And there were just two examples on a shelf displaying even distinct personalities that may have been small in stature but appeared to be challenging the viewer to some sort of fright-night competition. Inboden’s sculptures were an all-out celebration of the macabre, inspired by a dedicated, childhood fascination with vintage advertising.

As with Kelley, Kimberly Kwee’s work, in part, was inspired by storybooks, which can seem sweet but may be hiding darker passages. The term monster comes from the Latin root monere; meaning to warn. In David Smith’s View from a Monsanto GMO Lab Petri Dish, eleven ceramic Raku fired sculptures were conglomerates of cast human, plant, and animal parts. There were scales, frog’s legs, the bony skin of plucked chicken wings, ears of corn, strawberries, broccoli, and teeth… so many teeth. The story of humans disturbing the natural order was the stuff of science fiction and reality. Though they were grotesque, as monsters should traditionally be, Smith’s emerging creatures admirably performed a service: to instruct us on the potential pitfalls of genetic engineering.

For painter, sculptor, and animator, Matt E. Ball, the scariest monstrosity is Pinkus the Pink Elephant to establish this new association. He stated, “after removing the predisposed, negative emotion, I found that the very way I perceived the images from the hallucinations started changing. I no longer saw them as frightening … I began to see them in different ways.” The terror of being trapped in one’s own head has subtly the horror of any traditional monster. She has even seen a spring lamb bouncing and leaping through a pasture? Now imagine it... so many teeth. The story of humans disturbing the natural order was the stuff of science fiction and reality. Though they were grotesque, as monsters should traditionally be, Smith’s emerging creatures admirably performed a service: to instruct us on the potential pitfalls of genetic engineering.

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