Batesville Area Arts Council

National Juried Exhibition
April 28 - June 13, 2015

Entry Deadline
March 13, 2015

Juror: Delita Martin
Apply online or download prospectus via:
www.batesvilleareaartscouncil.org
For more information, contact Paige Dirksen at baac@uddeninkmail.com or call (870) 793-3362
All paid for with state and
Ozark Gateway Regional Funding, www.ozarkgateway.org

3rd annual

Nashville
| davidluskgallery.com

Lumberjack Road:
new paintings, drawings & film
5th - 30th May 2015

3rd annual

The 57th Annual Delta Exhibition is open to all artists who live in or were born in one of the following states: Arkansas, Louisiana, Mississippi, Missouri, Oklahoma, Tennessee, and Texas. Online entries are now being accepted. Enter your information and upload your images at arkansasartscenter.org/delta by April 17, 2015.

Deadline for online entries at arkansasartscenter.org/delta
Friday, April 17, 2015
Reception for artists and
Arkansas Arts Center members
Thursday, July 9, 2015
Exhibition dates

AWARDS
Grand Award: $2,500
Two Delta Awards: $750 each
Contemporaries Award: $250

Weekend Activities
Saturday, July 11, 2015
12:00 PM - 05:00 PM
Arkansas Arts Center
100 Poplar Avenue, Little Rock, Arkansas

Visit us to view fall exhibitions

3rd annual

We make art WORK

Grand Award: $2,500
Two Delta Awards: $750 each
Contemporaries Award: $250

We make art WORK

Art History
Degree Programs
B.A. Studio Art
B.A. Art History
B.F.A. Studio Art
M.F.A. Studio Art
Areas of Study
Art History
Ceramics
Graphic Design
Painting
Imaging Arts
Printmaking
Sculpture

Grand Award: $2,500
Two Delta Awards: $750 each
Contemporaries Award: $250

National Juried Exhibition
April 28 - June 13, 2015
Entry Deadline
March 13, 2015

Juror: Delita Martin
Apply online or download prospectus via:
www.batesvilleareaartscouncil.org
For more information, contact Paige Dirksen at baac@uddeninkmail.com or call (870) 793-3362
All paid for with state and
Ozark Gateway Regional Funding, www.ozarkgateway.org

3rd annual

3rd annual

3rd annual

3rd annual
Be Part of Number:

Upcoming Issues and Deadlines:

Articles and Interviews
Cartoon niece/farm wife's article that touches the art of the South (150-200 words). Please write the text that you would actually say if you were doing your farm chores and your morning walk.

Reviews and Regional Updates
Please submit a 500-word article for the Southern Journal of Arts and Culture about your local arts organizations and local artists.

Number: B2C Criticism and Advocacy - Deadline March 4th

This issue will feature a bio of three3 Southern artists in bios. We welcome articles that introduce or feature a local artist and their work. Please be sure to provide contact information for the artist.

For more information on all these opportunities visit numberinc.org, follow us on Twitter at @numberinc, and like us on Facebook.

Andi Sherrill Bedsworth, Tall Bird, 2014, mixed media with fiber, paint, paper on canvas, 25 1/2 x 37 1/2 inches.

Art in the South is as varied as the people who live in it. There are many artists who paint and draw. The South is also rich in fine crafts including needlework, quilting, etc. I do those things as well, but I combine my lifelong passion for sewing and fibers with painting and drawing to create mixed media fiber pieces. My work is made by hand-stitching details onto stretched canvases. This work is part of the Birds of a Feather series.

Probably the most overly Southern thing about me is my childhood, and the things most overtly Southern about my childhood are things that I and the people around me never saw as special or definitive of a lifestyle: it was just stuff we did. My grandmother Rosemarie, a seamstress, stitched quilts out of scrap cloth — cloth left over from the dresses she made for me, my mom and sisters, and others living around our tiny town — for every member of our family to use on their beds (yes, every member of the family received a quilt at birth and marriage). My grandfather Bobby farmed cotton and watermelon to pay the bills and my mom cooked a delicious dinner every night, more than scrumptious and without recipes. We all listened and sang along to country music because that’s what was on the radio. It never occurred to us that there was any artistry involved in this, that was we were inspired to do every day to day routine, but, looking back today, I think that’s exactly what makes the American South’s artistic identity — as a culture, place, and thing — is often saturated with the unpretentious, utilitarian heritage of its locals whether via techniques, subject matter, or materials as portrayed, for example, by the varied works in The Contemporary South exhibition, which was curated by Chad Alford of Crystal Bridges Museum of American Art and reviewed in this issue by Rachel Newell.

I like to think that this little anecdote qualifies me to define “the art of the South.” The fact that I’ve lived in the Mason-Dixon Line my whole life and am the granddaughter of a woman who went to grade school with Johnny Cash in Dyess, Arkansas surely counts for something, right? The truth is: I don’t like the idea of being “Southern art” artists are less likely to be classified as ‘southern artists’ than surgeons is often saturated with the unpretentious, utilitarian heritage of its locals whether via techniques, subject matter, or materials as portrayed, for example, by the varied works in The Contemporary South exhibition, which was curated by Chad Alford of Crystal Bridges Museum of American Art and reviewed in this issue by Rachel Newell.

I like to think that this little anecdote qualifies me to define “the art of the South.” The fact that I’ve lived in the Mason-Dixon Line my whole life and am the granddaughter of a woman who went to grade school with Johnny Cash in Dyess, Arkansas surely counts for something, right? The truth is: I don’t like the idea of being “Southern art” artists are less likely to be classified as ‘southern artists’ than surgeons is often saturated with the unpretentious, utilitarian heritage of its locals whether via techniques, subject matter, or materials as portrayed, for example, by the varied works in The Contemporary South exhibition, which was curated by Chad Alford of Crystal Bridges Museum of American Art and reviewed in this issue by Rachel Newell.

I like to think that this little anecdote qualifies me to define “the art of the South.” The fact that I’ve lived in the Mason-Dixon Line my whole life and am the granddaughter of a woman who went to grade school with Johnny Cash in Dyess, Arkansas surely counts for something, right? The truth is: I don’t like the idea of being “Southern art” artists are less likely to be classified as ‘southern artists’ than surgeons is often saturated with the unpretentious, utilitarian heritage of its locals whether via techniques, subject matter, or materials as portrayed, for example, by the varied works in The Contemporary South exhibition, which was curated by Chad Alford of Crystal Bridges Museum of American Art and reviewed in this issue by Rachel Newell.

I like to think that this little anecdote qualifies me to define “the art of the South.” The fact that I’ve lived in the Mason-Dixon Line my whole life and am the granddaughter of a woman who went to grade school with Johnny Cash in Dyess, Arkansas surely counts for something, right? The truth is: I don’t like the idea of being “Southern art” artists are less likely to be classified as ‘southern artists’ than surgeons is often saturated with the unpretentious, utilitarian heritage of its locals whether via techniques, subject matter, or materials as portrayed, for example, by the varied works in The Contemporary South exhibition, which was curated by Chad Alford of Crystal Bridges Museum of American Art and reviewed in this issue by Rachel Newell.

I like to think that this little anecdote qualifies me to define “the art of the South.” The fact that I’ve lived in the Mason-Dixon Line my whole life and am the granddaughter of a woman who went to grade school with Johnny Cash in Dyess, Arkansas surely counts for something, right? The truth is: I don’t like the idea of being “Southern art” artists are less likely to be classified as ‘southern artists’ than surgeons is often saturated with the unpretentious, utilitarian heritage of its locals whether via techniques, subject matter, or materials as portrayed, for example, by the varied works in The Contemporary South exhibition, which was curated by Chad Alford of Crystal Bridges Museum of American Art and reviewed in this issue by Rachel Newell.
Is Southern Art a Thing? Thoughts from a Technically Southern Arts Writer

When I woke up this morning in Nashville, I checked, as I routinely do, the Guardian, the New Yorker, and the Times. When I went to the coffee shop next to my apartment, I encountered more people from elsewhere than from here; my best friend is in graduate school in Minneapolis; my father is visiting his family in Chicago; my boyfriend is currently pacing around the living room on his phone with his writing partner in San Diego. On my way to the coffee shop, I saw a photographer from Yugoslavia, the other a printmaker from Brooklyn, I just checked the latest post from a great South African blogger; on the coffee table is a book of short stories by a centuries-dead elderly street-vender in Mexico City last Spring. My surroundings, like many artists of influences, cultures, eras and places — making it sit, my world is a complex collage of a vast assortment of art, artists, and art history courses; and can submit work to galleries outside of her community. Her work explores the technological aspects of photographic history; a recent series investigates the photographic representation of history and collective memory of past WWII Yugoslavia. Though she is well known into the fabric of the city’s art consciousness, she is not southern and the American South does not influence her work. On the same note, nationally renowned filmmaker and artist Harmony Korine lives in Nashville and is represented by Gagosian Gallery — to claim he is a southern artist means next to nothing. Maybe the tendency toward Southerners/ regionalism is borne out of the current need for community making amidst the expansive global consciousness. Still it becomes troublesome when we consider the progress in fine art that has been made in the last two centuries — if we are going on the given that it has been “progress” — requires that an artist operate as an individual outside of her community. For certain traditions like food or agriculture, the idea of preserving and defining what is local is a matter of quality and authenticity. Visual art works in the opposite direction, whereas quality is determined by one’s participation in a broader historical dialogue, not by adhering to a localized tradition. If we try to define “the art of the South” or try to prove that southern artists have something innately common, we will continue to come up empty-handed, especially now. The effort itself is naive, counterproductive, and dismissive of the vast diversity of artists and writers working here. At this point, as an art community, we are competing globally, and our focus should be on building (continuing to build) serious support, opportunities, and infrastructure to help individual artists in the region gain national and international exposure. In that process, there is no need to define or distinguish those great artists living in the South as anything other than hard-working, globally relevant artists.


Sara Estes is a writer and curator living in Nashville, TN.

Southern art has been labeled as such. Just like artists from other regions, inspiration can come from the experiences that form one's history and identity. Yet for Southerners, these experiences are often perceived as singularly linked to our region, inextricable from mythical ephemerality. Artists from the South have fought against the mystique and legends in non-Southerners' minds, as well as an entrenched cultural hegemony. In William Faulkner’s Absalom! Absalom!, Quentin Compson’s Harvard roommate Southern in explicitly Southern terms, but his work

Joshua Brinlee was an artist and educator living and working in Memphis. In contemporary fashion, Memphis artist Joshua Brinlee’s work may not explain what it’s like to be Southern in explicitly Southern terms, but his work addresses cultural expectations and definitions of identity, using art history as the lens to articulate a Southern digital collage. Brinlee was recently included in the Pendola’s Children exhibition at Rhodes College as one of the artists producing contemporary work. Co-curator Laura Gray Teekell McCann chose works from the Transformations and Sirens series to represent the ever-expanding trend of feminist work. Even feminists, the South has a deep-rooted past, it is my own history and traditions that keep me here. In order to promote change, artists are pushing to make a noise to be heard. I do not consider myself a “Southern artist,” but as an artist living and working in the South. In your MFA work at Memphis College of Art, your final series included portraits of women, and face, for every portrait. In all of the portraits, Josh’s work allows me to present a somewhat academic or art historical approach to a wholly contemporary show. It is Brinlee’s love and appreciation for history that inspired Dixon Gallery and Gardens to ask him to present a somewhat academic or art historical approach to a wholly contemporary show. I grew up in the South and have been shaped by it. I have experienced its greatness and have suffered its toils. The South has that represents an ev- ralitarian relationship for me. One hand there is great diversity and humanity on the other, hate suppressive feminism of spin, but a thriving ecology. It is Brinlee’s love and appreciation for history...
One would not expect a collection of paintings depicting America’s Deep South to have been created by a New Zealander, but this is the case with the artist Felix Kelly. Kelly was considered by fellow artists and critics in England as a Neo-Romantic artist, and by the 1960s, he had attained near celebrity status in Britain, having regular sell-out shows at Arthur Tooth & Sons Gallery, among others that were well-reviewed and received. Kelly’s most popular subject among his patrons was his house portraits, painted in aethereal, Surrealist inspired settings. Kelly remarked that he “felt compelled to record a make of great homes… before great things happen to them.” Illustrating an interest in preserving an architectural heritage of regal homes with historic charm, this article considers those paintings that showcased the grand estate and terrain that the artist discovered while traveling through America’s Deep South that offer a unique perspective from a New Zealander’s point of view.

The artist’s first trip to the United States was for a solo exhibition at the New York gallery, Flortots, Inc. in 1976. Kelly’s house studies provided an interesting alternative to traditional portraiture. In an exhibition review, critic emphasized Kelly’s link to portraiture by telling his article “House is Human to the Artist,” and noted that when painting a home, Kelly creates a window “with the care which a portrait painter would devote to an eye, noting with accuracy the veins and wrinkles of stone and brick.” This first visit to the United States marked a turning point in Kelly’s career, and led to regular excursions to America that were

The artist’s first trip to the United States was for a solo exhibition at the New York gallery, Flortots, Inc. in 1976. Kelly’s house studies provided an interesting alternative to traditional portraiture. In an exhibition review, critic emphasized Kelly’s link to portraiture by telling his article “House is Human to the Artist,” and noted that when painting a home, Kelly creates a window “with the care which a portrait painter would devote to an eye, noting with accuracy the veins and wrinkles of stone and brick.” This first visit to the United States marked a turning point in Kelly’s career, and led to regular excursions to America that were

steambuoys, snug boats or a low roadstead that he envisioned cruising down its rivers. Thus, this feature is often included in his house portraits, even when the original home was not located by a waterway. As in The Bandstand, a passenger steambateau has come ashore to collect riders, the title suggesting a celebratory excursion down the enchanting river. In this composition’s foreground, we see what remains of a stripped awning attached to the ruin of a portion, now overgrown with vegetation.

While traveling through the state of Mississippi, it was the life along the river that appealed most to Kelly, as he painted several works depicting the culture of the region. In the town of Natchez, Mississippi, Kelly discovered Stanton Hall, a Greek revival plantation built in 1857. In House on the Bluff, Kelly placed the mansion high up on a ridge overlooking the river, when in reality the home is located several blocks away. Although a particular architectural site inspired the artist he often placed the structure within a highly composed environment altering the experience of the land. At first glance, the misty scene appears desolate, as if the estate has been abandoned, but upon closer observation, one discovers the ghost of a lone figure in front of the home, watching a steamboat come around the bend, revealing touches of life that emphasize the connection between plantation and river culture.

In Twin Houses, Mississippi one can barely make out the large home located along the river, as the area’s overgrown Spanish moss has nearly taken over the entire scene. One views an empty lawn chair and boat docked along the banks, and to the right, two striped canoes suggesting perhaps the memory of an outdoor life. While in Steamboats on the Mississippi from 1978, Kelly created a Kath-wabyrinth with abundant vegetation as the passenger vessel makes its way past an abandoned plantation home and a warehouse along opposite banks of the river. Kelly creates an eerie, smoky landscape in Mississippi Ghosts that features on all southern mansion along the river with a steamboat banked along its shore. The only evidence that the scene is not entirely desolate is the presence of steam rising from the riverboat. While traveling through the south, Kelly was also interested in depicting the ruins of America’s grand estates, and he documented these in a number of paintings. For instance, in his work, Windsor Ruins, Mississippi from 1893 Kelly rendered what remained of an 1860 Greek revival plantation that was destroyed by a fire in 1905. In the image, the artist reinserted its remaining 23 Corinthian columns to the edge of a river when in fact they are located in a wooded terrain. Kelly again includes a working steam powered snag boat passing by, blending elements of both the present and the past in one scene.

Another plantation left in despair that caught the artist’s eye is Located in Louisiana, Belle Grove, in Barrelee Parish, sits nestled along the Mississippi River just south of Baton Rouge. The plantation completed in 1857 was in poor condition by the 20th century. The vegetation has taken over the mansion in Kelly’s Belle Grove in Louisanvas from 1976, where in the work the artist exaggerates the structure’s state of decay. Although the plantation is in a dilapidated state, Kelly was also attracted to the unusual architectural flourishes of one particular home that he discovered while in Louisiana. Steamer House built in 1903 is located just outside of New Orleans, and appealed so much to Kelly that he painted it on three different occasions. In each of Kelly’s interpretations, the home has been placed in different locations and terrain, and the architectural elements have also been altered to exaggerate the structure’s verticality, demonstrating his interest in the dramatic, theatrical, and sometimes spatial confusions.

Although depicting different locations of the south, Kelly’s paintings share many commonalities. As the artist once made clear, he “felt compelled to make a record of great homes… before grim things happen to them,” but he was not often offering an authentic account. In most cases, Kelly selects an architectural site for inspiration then alters the scene by either removing a dilapidated structure or exaggerating its age and rough shape. He also, as we have seen, transforms the original surrounding landscape. Although the artist’s statements suggest an interest in preservation, a type of romantic resurrection, the result is a highly crafted vision of the artist’s own creation. Kelly conjures up an idyllic past that provides a rather idealized view of a passing era that is clearly detached from such truths as political tensions relating to slavery and the economy that were plaguing much of the south at the time the plantations were constructed. And, as he once wrote to Herbert Read, “I like to compose, not only… the visible but the invisible people or things once there.”

When considering these paintings and Kelly’s remarks, it becomes evident that they were a way to artistically render his “Neo-romantic mourning of the passing of time.” His works are nostalgic. The historic homes that Kelly illustrates seem to exist in a bygone era, as they are often placed within a deserted, misty, atmospheric haze. His river cruise and plantation locations are often relics of the past and signifiers of a rural, southern terrain.

Perhaps one of the reasons why these southern elements captured such an appeal for Kelly was that they reminded him of his homeland of New Zealand that he had left behind. Many of New Zealand’s historic homes were known for their architectural charm, often including decorative wooden furnishings and turned sections that offered panoramic views of the surrounding sea and waterways. In New Zealand Childhood Remembered, Kelly paints a grand hotel over-looking the water complete with a paddle steamer docked ashore. While New Zealand River Scene depicts a fishing boat banked alongside a palm-covered, wooden docked home. The southern plantation homes that Kelly most often selected were white Greek revival structures, and not the more common red-brick variety. Perhaps this was another feature that reminded him of the whitewashed, weather-boarded houses of New Zealand’s architectural past.

The title of this article, “Into the Ether,” also speaks to the relative obscurity of the artist. As scholar, it is often intriguing to consider which artists become significant to art’s history. At his prime, Kelly was a prolific and successful one who was represented by esteemed London and New York City based galleries that both specialized in the sale of landscape paintings. His work was consistently well-received and patronized. However, there is a lack of scholarly interest in this artist who painted for over 60 years. Aside from a few gallery catalogs centered on his exhibitions, only Donald Bassett’s recent publication, Felix Kelly and Life of Felix Kelly, studies the artist’s oeuvre. Further, Kelly’s paintings housed at the R. W. Norton Art Gallery is the only substantial collection on public display. Thus, it has become clear that Kelly’s career has been lost in a trap of transmigration. After all, Kelly was a New Zealander who relocated to London, had gallery representation in New York, but whose only artworks on view depict America’s South. It was this location which interested an artist who preferred themes of house portraiture, architectural preservation, and nostalgia. His stylistic winks suggest that this was the case. The artist’s mysterious images of abandoned plantation homes, hay bays, banked steambuoys, and ferry boats chugging down the Mississippi offer sentimental visions of the region’s rich cultural history.
For the first annual exhibition of Art of the South, juror Alice Gray Stites selected 21 works by 18 artists out of submissions by 164 artists. The show was on display at the Fogelman Galleries of Contemporary Art (University of Memphis, TN) from June 27 to August 8, 2014. Wayne White will be jurying Number: Presents Art of the South 2015. The exhibition will be on display at Memphis College of Art’s Hyde Gallery from May 20 to July 19. Submissions will be accepted until March 20. Number: is excited to present this opportunity to showcase recent works by artists of the region.

Jeanne Seagle (Memphis, TN), Fish Camp Road, wax pencil on paper, 30” x 48’’

Wayne White (Memphis, TN), Bird’s away, mixed media, 35” x 44” x 2’’

Mary Jo Karimnia (Memphis, TN), Rainbow Pony, mixed media with seed beads, 36” x 48”

Tatious Potts (Maryville, TN), Every Now & Co. Photo Lithograph, 30” x 40”

Janis Brothers (Live Oak, FL), Though They/This is Now (Edition of 5), Two Part Synchronized Video with Sound, (04:37)

Marc Millers (Sarasota, FL), Soft-Fastened to the Duct Tape Cross, posthumous bee, duct tape sealed within wall case, 8” x 10” x 2”

Joshua Britten (Memphis, TN), Siren Song 2, Digital Collage, 16” x 20”

Joni Younkins-Herzog (Sarasota, FL), Atropina, welded aluminum punches, steel, resin, 28” x 18” x 14”

Kelly Kristin Jones (Atlanta, GA), Vine City, Atlanta (2014), Archival Pigment Print, 40” x 30”

Janis Brothers (Live Oak, FL), That Was Then/This Is Now (Edition of 5), Two Port Synchronized Video with Sound, (04:37)
No matter the archetypal southern setting, whether a farm of prosperous wheat fields or culturally diverse coastal city, life in this region is deeply rooted in a strong work ethic, self-sufficiency, and dedication to some form of community be it family, church, or workplace. Several works in this exhibition stayed true to this foundation through earthy tones and utilitarian media and subjects. Elle Olivia Alexander’s former Hoffman and Fiely demonstrated a popular subject in southern culture, the farmer in his rural domain. Featured in her photograph are the farmer’s horse and a mimmaker foreground that enhances the essence of field and fog in the background that indicate the breadth of the farmer’s work and the elegant simplicity of his style of culture. Through her choice to capture this image through photography, she takes a piece of one of the most important and widely recognized southern traditions and preserves its authenticity for future generations.

Jaclyn Boswell’s Remotes pays great attention to detail in its depiction of wood grains, a texture echoing the hard work and solid foundation built by the people of the South. Her piece seeks to recognize the finest details of one of the most common staples of southern culture— theology to the emphasis and beauty of tradition and foundation. Similarly, Paul Collins’ Training My Replacement uses actual wood panels attached in a stable but haphazard manner to indicate the importance of learning from mentors, but nudges the newer generations to expand on the traditions with their own ideas, as shown by the clever and creative way the wood panels are attached. A few artists used ropes and chains as media or symbols in their works, such as George Gregory’s Between a Rock and a Hard Place and Gracelee Lawrence’s Figures. Both of these rope sculptures show a balance of functionality and creativity with intricate knots and details. Wes Flaney’s Rusty Chain One painting shows more wood grain, a perfect match with many beautiful colors used in the rust. The attention to detail seen in all of the “functional” pieces allows these important materials — wood, ropes, chains, fields — actual recognition of their uses. Often, Americans in our country of progress are caught up in the latest innovations and trends, but this art seeks to preserve the simple tools. These pieces help achieve a southern goal of preserving the foundations and glorifying the simple methods to make a life. They argue that these methods require more labor and dedication, but ultimately shape stronger individuals.

Rachel Campbell, To Remember We All Have a Story, 2014, 84” x 47”, oil on canvas. Photo courtesy of the artist.

Along with its recognition of the beauty of simple, hard work, this exhibition also brought to light the southern idea that a strong, stable home and reverence of nature’s gifts, help shape character and culture. Rachel Campbell’s To Remember: We All Have A Story accomplishes its purpose stated in the title through the simple, clear depiction of a mobile home in its rural setting. At first glance, this painting seems to glorify the home—the details are accurate, the light blue color inviting—but a closer look shows the harshness of the dark forest background and the equally dark, empty windows. It is hard to interpret these dark tones as threatening or just plain mysterious, but they echo Campbell’s title and emphasize that many elements of a person’s story stay hidden from the outside. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance.

Another piece that evokes the value of the southern home is Gary Reed’s Three O’Clock Shadows. This monochromatic print of the outer structure of a house shows some common architecture in southern homes and also sets the stage for its residents’ stories. The light yellow panels against the grey and homes and also sets the stage for its residents’ stories. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance. The light yellow panels against the grey and shadows suggest optimism for the lives symbolized here. On the other side of that idea, the empty, broken doors in Andrew Rhea’s Happy Chair suggests abandonment and wear. The title invites the viewer to search for the photograph’s meaning — it is an ironic title highlighting the dilapidation and emptiness of this sidewalk and building, or is it the truth about the history the home — the light blue and white colors used in the rust. The attention to detail seen in all of the “functional” pieces allows these important materials — wood, ropes, chains, fields — actual recognition of their uses. Often, Americans in our country of progress are caught up in the latest innovations and trends, but this art seeks to preserve the simple tools. These pieces help achieve a southern goal of preserving the foundations and glorifying the simple methods to make a life. They argue that these methods require more labor and dedication, but ultimately shape stronger individuals.

Along with its recognition of the beauty of simple, hard work, this exhibition also brought to light the southern idea that a strong, stable home and reverence of nature’s gifts, help shape character and culture. Rachel Campbell’s To Remember: We All Have A Story accomplishes its purpose stated in the title through the simple, clear depiction of a mobile home in its rural setting. At first glance, this painting seems to glorify the home — the details are accurate, the light blue color inviting — but a closer look shows the harshness of the dark forest background and the equally dark, empty windows. It is hard to interpret these dark tones as threatening or just plain mysterious, but they echo Campbell’s title and emphasize that many elements of a person’s story stay hidden from the outside. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance.

Another piece that evokes the value of the southern home is Gary Reed’s Three O’Clock Shadows. This monochromatic print of the outer structure of a house shows some common architecture in southern homes and also sets the stage for its residents’ stories. The light yellow panels against the grey and homes and also sets the stage for its residents’ stories. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance. The light yellow panels against the grey and shadows suggest optimism for the lives symbolized here. On the other side of that idea, the empty, broken doors in Andrew Rhea’s Happy Chair suggests abandonment and wear. The title invites the viewer to search for the photograph’s meaning — it is an ironic title highlighting the dilapidation and emptiness of this sidewalk and building, or is it the truth about the history the home — the light blue and white colors used in the rust. The attention to detail seen in all of the “functional” pieces allows these important materials — wood, ropes, chains, fields — actual recognition of their uses. Often, Americans in our country of progress are caught up in the latest innovations and trends, but this art seeks to preserve the simple tools. These pieces help achieve a southern goal of preserving the foundations and glorifying the simple methods to make a life. They argue that these methods require more labor and dedication, but ultimately shape stronger individuals.

Along with its recognition of the beauty of simple, hard work, this exhibition also brought to light the southern idea that a strong, stable home and reverence of nature’s gifts, help shape character and culture. Rachel Campbell’s To Remember: We All Have A Story accomplishes its purpose stated in the title through the simple, clear depiction of a mobile home in its rural setting. At first glance, this painting seems to glorify the home — the details are accurate, the light blue color inviting — but a closer look shows the harshness of the dark forest background and the equally dark, empty windows. It is hard to interpret these dark tones as threatening or just plain mysterious, but they echo Campbell’s title and emphasize that many elements of a person’s story stay hidden from the outside. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance. The light yellow panels against the grey and homes and also sets the stage for its residents’ stories. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance. The light yellow panels against the grey and shadows suggest optimism for the lives symbolized here. On the other side of that idea, the empty, broken doors in Andrew Rhea’s Happy Chair suggests abandonment and wear. The title invites the viewer to search for the photograph’s meaning — it is an ironic title highlighting the dilapidation and emptiness of this sidewalk and building, or is it the truth about the history the home — the light blue and white colors used in the rust. The attention to detail seen in all of the “functional” pieces allows these important materials — wood, ropes, chains, fields — actual recognition of their uses. Often, Americans in our country of progress are caught up in the latest innovations and trends, but this art seeks to preserve the simple tools. These pieces help achieve a southern goal of preserving the foundations and glorifying the simple methods to make a life. They argue that these methods require more labor and dedication, but ultimately shape stronger individuals.

Along with its recognition of the beauty of simple, hard work, this exhibition also brought to light the southern idea that a strong, stable home and reverence of nature’s gifts, help shape character and culture. Rachel Campbell’s To Remember: We All Have A Story accomplishes its purpose stated in the title through the simple, clear depiction of a mobile home in its rural setting. At first glance, this painting seems to glorify the home — the details are accurate, the light blue color inviting — but a closer look shows the harshness of the dark forest background and the equally dark, empty windows. It is hard to interpret these dark tones as threatening or just plain mysterious, but they echo Campbell’s title and emphasize that many elements of a person’s story stay hidden from the outside. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance. The light yellow panels against the grey and homes and also sets the stage for its residents’ stories. This painting marks the importance of home and life experiences and calls for a universal understanding and acceptance. The light yellow panels against the grey and shadows suggest optimism for the lives symbolized here. On the other side of that idea, the empty, broken doors in Andrew Rhea’s Happy Chair suggests abandonment and wear. The title invites the viewer to search for the photograph’s meaning — it is an ironic title highlighting the dilapidation and emptiness of this sidewalk and building, or is it the truth about the history the home — the light blue and white colors used in the rust. The attention to detail seen in all of the “functional” pieces allows these important materials — wood, ropes, chains, fields — actual recognition of their uses. Often, Americans in our country of progress are caught up in the latest innovations and trends, but this art seeks to preserve the simple tools. These pieces help achieve a southern goal of preserving the foundations and glorifying the simple methods to make a life. They argue that these methods require more labor and dedication, but ultimately shape stronger individuals.
found in comic books, illustrate influences of graphic design. Moore's personality is quiet, non-assuming, and non-confrontational. His art assumes a similar guise as it confronts social issues and situations such as the killing of young Black males like Amadou Diallo, a first generation immigrant American mistaken for a serial rapist and shot dead at age 23 in 1999, by three plain clothed police. Long before deaths of Michael Brown, Trayvon Martin, and Eric Garner and dating back to frequent lynchings of slaves, unverified killing of Black men and women have been subjects in Southern and American life.

The painting Justified Hermoine of Amedeo Dallio resembles a graphic still that might be viewed as an impactful or high impact comic book illustration complete with rapid action and movement as multiple and varied sized circles representing bullets and blood spattered randomly spot the canvas. Without the title, the narrative is unclear as a gun prominently protrudes from its center just above a lone square black object outlined in red paint and resembling a die in a dice game. On the die's surface, three red drops represent three policemen. While the shape maybe mistaken for a die, it also represents Diallo's wallet mistaken for a gun and used as evidence to justify lethal force. This painting documents an individual historical event; places Diallo's death strategically on a timeline highlighting the deaths of multiple young African Diaspora men and continues longstanding dialogues about deaths of unarmed ethnic youth while simultaneously indicting judicial systems and law enforcement for gambling with the lives of American citizens.

American Dream opened with an Am Man depicting a square shaped box-like figure pointing to a flag on his uniform's left shoulder. The “I Am Man” slogan is outlined in red paint and resembling a die in a dice game. The die's surface, three red drops represent three policemen. While the shape maybe mistaken for a die, it also represents Diallo's wallet mistaken for a gun and used as evidence to justify lethal force. This painting documents an individual historical event; places Diallo's death strategically on a timeline highlighting the deaths of multiple young African Diaspora men and continues longstanding dialogues about deaths of unarmed ethnic youth while simultaneously indicting judicial systems and law enforcement for gambling with the lives of American citizens.

American Dream opened with an Am Man depicting a square shaped box-like figure pointing to a flag on his uniform's left shoulder. The “I Am Man” slogan is outlined in red paint and resembling a die in a dice game. The die's surface, three red drops represent three policemen. While the shape maybe mistaken for a die, it also represents Diallo's wallet mistaken for a gun and used as evidence to justify lethal force. This painting documents an individual historical event; places Diallo's death strategically on a timeline highlighting the deaths of multiple young African Diaspora men and continues longstanding dialogues about deaths of unarmed ethnic youth while simultaneously indicting judicial systems and law enforcement for gambling with the lives of American citizens.

At first glance, Moore's art appears whimsical with a flair of humor, yet beneath the frisbee style wood and canvas paintings various messages are delivered. Some paintings, sectioned in frames or resembling panels 
A children’s Bible study room was transformed into a contemporary art space for Lazy Susan, a one-night show curated by April Bachtel. Located adjacent to 17th Street Studios in Redeemer Church of Knoxville, the off-temperature dome lights remained as the only hint of the room’s normal use. Natalee Petrosky’s Black Stripe Fringe White set the stage. Composed of stacked flax mats painted white with black and white acrylic paint, the floor piece created a kind of moonscape, which changed phase and set as I walked around its perimeter.

Turning to my right, Emma Paicul’s feather, an artwork made of thirteen small drawings tucked to the wall, came into view. Image transfers of potted plants served as a visual dictionary for the grouping. While each of these drawings had a nice material quality, many of them seemed superfluous and served to house quite a bit of unintentionality. Thomas Warren’s Off continued in this trend, managing to not quite be anything despite its grand, gestural signature and brute physicality.

Next came Jing Qin’s Untitled 031, an artwork that cannot get over it’s own cleverness. The presence of this paradox begets the question: is translation possible? Even Hennesee Youngman (Jason Murray), who pontificates sarcastically and educationally about the sublime, seems to have more questions than conclusions. We are won over by dry humor and somber foolishness. There is a low-fi, backandy aesthetic common to each video that feels familiar to anyone with a YouTube account. Some of them even draw a direct reference to the style and format of the YouTube video blog. This is the work of common people, anyone’s videos. One comes to feel like a sneaking participant in a series of meditations about the meaning of sincerity, and whether or not it is ever possible to communicate one’s truth. Should familiarity and accessibility be enough to win our trust? Television is a medium with dubious credibility. On one hand it remains a primary news source and a means of capturing and conveying evidence. On the other hand it is the home of fictionalized visuals all the way from blockbusters to soap operas. The phenomenon of the Internet persona, to which everyone with a web-based “profile” can lay claim, is an edited and publicized version of the truth of self. It’s not always a lie, but seldom the truth. This confused relationship with sincerity is coupled with scale: the Internet persona is broadcasted far and wide. Although one feels close to the subjects of the videos — this could be the living room of a friend, the wooded backyard of a neighbor — it is a struggle to remember we are not the recipients of an intimate confrontation, we are the audience of a far-reaching transmission. We are one of thousands.

The show title First Person suggests a singular narrative, told from an isolated first-hand perspective. I tell the story, repeatedly stating selfhood, taking ownership of thoughts and actions. In One Week Wibbles, Jenniffer Sullivan narrates in diary form her misguided and bumbling search for self in an attempted connection with nature. Siobhan Landry delineates the death and burial of identical family golden retrievers in her video Little Tom. Though her tone is matter-of-fact, explaining death as in a confessional or a conversation with a child, we get the feeling that Siobhan is peeling at the corners of a façade.

Other videos seem more interested in complicating the first hand format. Traci Tullius receives repeated blows to the face as various objects are flung at her from off camera, provoking a rhythmic staccato response of empathy and mockery from the viewers. We are the perpetrator and also one with the victim. Artist William Larmour features his own face as the center point, although his identity is obscured by a mask of banana’s, each with its own fuse which he methodically lights and which rhythmically explode. These videos center on an act of self-inflicted struggle. We cringe or we laugh. Empathy takes over and we are fused momentarily with the artist.

First Person is not a statement on the good-versus-evil end of the internet. It pushes us neither to accept nor reject the evolution of the information age. Instead it is the center of an experience, asking questions about the truth of identity, human capability, and whether or not it is truly possible to translate one’s truth.
Regional Update: Mississippi

The Mississippi Museum of Art is hosting three noteworthy exhibitions. Civil War Drawings from the Belz Collection is the first to open for many to see works only recently documented as those of Joseph Belz. All 350 of these previously unpublished drawings document American life during the Civil War. From quick sketches to highly refined works these drawings include scenes of war and the natural beauty and wonder of southern life. The drawings capture a true sense of the time period in American history and remind the viewer of the skill and sense of artistry to create these works during such times. This show will appeal to all ages and highly recommend checking it out. The exhibition is on display from January 3 - April 19, 2015.

The Welty Biennial will be on display from April 13 - July 5, 2015 at the Mississippi Museum of Art and celebrates Eudora Welty as a visionary American author, photographer, witness and caretaker of the state of Mississippi to the world for 75 years. The first Welty Biennial will not only use the Mississippi Museum of Art in Jackson, where Welty grew up, as a home, and made her fame. Related exhibits of photography, sculptures, quilts, video, large performance, film, live music and dance will take place throughout Downtown. This citywide exhibit only periods the iconic Southern figures and events that demonstrate the love and respect Mississippians have for Eudora Welty, and strongly suggest taking part in this festival.

Also at the MS Museum of Art from May 29 - September 6, 2015, is an exhibition by George Waddell titled Life is Art Works from 1954 to 2014. Raised on a farm in northeastern Mississippi during the years of the Great Depression, George Waddell emerged from humble beginnings to become an artist - Ole Miss and a member of the avant-garde scene in New York City during the 1950s and '60s. The thirty-four works of art on display showcase the best of what Wardlaw has to offer and illustrate why he became such an influential artist over his six-decade art career.

Regional Update: Northwest & Central Arkansas

The next big special exhibit is Van Gogh to Rothko: Masterworks from the Virginia Museum of Fine Arts, the level is to see a line of a series of exhibitions of not-to-be-missed Northwest American masterworks. (see information on the website.)

The next big special exhibit is Van Gogh to Rothko: Masterworks from the Virginia Museum of Fine Arts, the level is to see a line of a series of exhibitions of not-to-be-missed Northwest American masterworks. (see information on the website.)

The Arts Department at the University of Arkansas at Fort Smith is coming down. The next big special exhibit is Van Gogh to Rothko: Masterworks from the Virginia Museum of Fine Arts, the level is to see a line of a series of exhibitions of not-to-be-missed Northwest American masterworks. (see information on the website.)
**THIS LIGHT OF OURS**
Activist Photographers of the Civil Rights Movement
Feb 14 - May 10

**Juror:** Wayne White

**Multi-media artist, director, designer, and Tennessee-born Wayne White creates compulsively, using whatever materials are at hand: humorous, smart, and slangy. His body of work was chronicled in the 2016 film, B.B. King: A Living Legend by filmmaker Neil Bietz. This documentary spotlights a journey through music (the-who’s, the-playboy), in music videos (starring Furr’s) “Trinkle, Trinkle” to the re-contextualized thrift storeوا’s handmade paintings that brought the artist fame within the art world.**

**March 20**
Exhibition

**April 11**
Selecta exhibitions opening

**April - May 14**
Art Fair

**May 13 - 14**
Days off for art handling and delivery, 9am - 5pm

**May 20**
Exhibition is public

**May 29**
Opening Reception, 6-9pm (Trolley Night)

**June 30**
Last day for same rehersal

**August 1**
Pick-Up/Returned shipment of artwork back

---

**Subscription Guidelines:** All works must be submitted by May 10. Each artist/designer must submit 5 works and receive no more than 2 works to be included. Works must be available for the duration of the exhibition.

**Delivery Guidelines:** Late agreements must be signed and returned. Late artwork will be shipped. Works must arrive at the Gallery by May 14. Works will be handled by our staff (not the artist) on a first-come, first-served basis. Works will be sent out as soon as they arrive. Works will be shipped to the artist at their own cost. Works will be handled by our staff (not the artist) on a first-come, first-served basis. Works will be sent out as soon as they arrive. Works will be shipped to the artist at their own cost.

**Insurance:** All artwork will be insured. A $25 insurance fee is charged to all artists. Insurance does not cover damage caused by shipping or handling. Please review your own insurance.

**Sale of Artwork:** Artists have the option to have their artwork sold for a commission of 30% or an agreed fee.

**Publicity:** Number Nine and the Memphis Magazine are responsible for publicity. All publicity will be used for educational, digital files, and a photography album sent to all artists for educational, publicity and archival purposes.

**Info & Submit:** numbernine.org/art-of-the-south

---

**The restaurant where SUBTLE isn’t on the menu.**

**Beauty Shop**
964 S. Cooper • 5PM-3AM
272-0830 • BARDKDC.COM

**#SIT IN   #SHINE A LIGHT   #STRONG PEOPLE   #FROM THE BOTTOM UP**

**Memphis Brooks Museum of Art**
BrooksMuseum.org

**Sponsors**
Hohenberg Foundation
SunTrust Bank
Thomas W. Briggs Foundation
Memphis (TN) Chapter, Links, Incorporated
Fred L. Davis Insurance Agency

**This is an exhibition organized by the Center for Documentary Expression and Art. Major support for the exhibition has been provided by the Bruce W. Bastian Foundation and the National Endowment for the Arts.**
a summer arts camp for high school students
June 14-27, 2015
Austin Peay State University, Clarksville, Tenn.
apsu.edu/watauga
For more information about our camp, please contact us:
931.221.7876 or watauga@apsu.edu
APSU is an AA/EEO employer and does not discriminate on the basis of race, color, ethnic or national origin, sex, religion, age, disability status, and/or veteran status in its programs, and services. www.apsu.edu/affirmative-action.

Art
Dance
Music
Theatre

Watauga Arts Academy

CURATED BY
MARY JO KARIMNIA

OPENING
MARCH 06, 6-9 PM

A SHOW ABOUT THE INTERSECTIONS, INTERCONNECTIONS + INTERRUPTIONS OF RELATIONSHIPS

you:me

CROSSTOWN ARTS
422 N. CLEVELAND
MARCH 06-28 2015