The low-residency Master of Fine Arts in Studio Art at the University of the Arts is a highly selective professional graduate program that imparts a tradition of artistic and academic excellence through a distinctive pedagogical lens. This advanced focus carries the foundational and expansive concept of curator and critic as a vanguard.

The program acknowledges the internal and external associations of advanced learning through topical engagement and dialogue with leading individuals, artists, curators and critics garnered from substantial and comprehensive arenas to serve as visiting artists, professors, speakers, and mentors. Many of these include curators and critics: Chad Alligood, curator of Crystal Bridges Museum of American Art; Alice Gray Stites, chief curator of 21c Museum Hotels; Matthew Higgs, chief curator of White Columns and visiting artists; Anthony Comello, Jennie C. Jones, Chie Fueki, Alison Elizabeth Taylor, Dan Walsh, Garth Johnson, Michelle Grabner and Zoe Strauss.

The intensive program is a NASAD accredited, 60 credit program structured in a year-round format that can be completed within two-and-a-half years. Students are provided with a fully immersed campus experience during the eight-week summer session and an independent study experience during the fall and spring semesters with each student assigned an individual mentor to guide their studio and written work. The program is designed to meet the needs of artists working and living in the Philadelphia area, as well as artists who seek a distance-learning MFA degree. Benefits of the low-residency program include the flexibility to continue working while completing degree requirements and moreover, the opportunity to engage with a variety of renowned artists and curators.

For more information regarding the program please contact:
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studioartmfa.uarts.edu

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The restaurant where SUBTLE isn’t on the menu.

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The theme of a publication is at times purposefully broad. Let’s cast a net, it seems to say: What would be the response if we prompt something small? Like time, as we found out in our last issue. (As it happens, space, time’s cousin in all things, has not been done.) Of course for Number and other art-based publications, not everything space and time and under the sun is applicable, only everything filtered through “art,” which—scare quotes aside—is Number’s true north. Writers who may feel at odds dealing in such boundless topics, may begin by simply looking at the wall, where they’ll find art, or nothing at all.

But what happens when the issue theme is not space or time but the equally intangible art itself? The power of art cannot be measured, as Emily Neff, director of the Brooks Museum points out at the distinctive challenge facing art institutions when tasked to quantify their impact. When we asked the mid-south art community to speak to the power of art, we get everything but art...for art’s sake at least. Instead we saw testimonials questioning institutional authority and rejecting the relevance of fine art practice. Corina Cline calls us to “take back the creative power to design self-sustaining communities.” And he finds art as therapy; not in the detached way it’s commonly perceived, but to create art that extends beyond themselves. Cruz, who may feel at odds dealing in such boundless topics, finds art, or nothing at all.

I am constantly amazed by the ability of the arts to focus on the matters of importance including political challenges, economic constraints and the complexities facing the world. Artists use their skills to create art that extends beyond themselves. Cruz, Ellerbrook & Smith (2015) point out socially conscious art creates an atmosphere that fosters awareness and lowers barriers to understand the knowledge of the arts is a vital foundation for informed citizens in the world. The power of art can help solve problems, impact our emotions, change worldviews and encourage dialog. It can lead us to question our roles in society and to have a better way of understanding the world. I am optimistic that by discussing and engaging with works of art we can become more tolerant of differences. There is no better place to start than now and throughout this issue, the power of art is displayed through different means, ideas and locations. Elizabeth Murphy, President of the Artists’ Equal Opportunity Foundation (DAF) enables the reader a chance to think about the power of art through different snapshots and reminds them the power of art comes in various words. Cozza, author of a 30-year survey of the art cultural treasure trove.”

This past September, the Birmingham Museum of Art is reviewed by Jordan Anderson, the definition of art has only gotten more elusive. Elizabeth Murphy is Vice-Chair/Editor of Number.

Editorial:

Anderson and Milbrandt (2002) write that a primary function of art has been to tell human stories, to help us know who we are and what we believe. This can relate to the power of art by the feelings, issues and thoughts artists evoke through their works of art; it can encourage and inspire individuals and spark new ideas. The power of art is an ever-present force in society and may involve social change, creativity, or conflict. Art has the transformative power in the lives of individuals, communities and in society.

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An exhibit in support of the ArtsAccelerator grant program works much like an agricultural CSA in that patrons purchase a “share” in supporting the arts. In return they receive five limited edition, commissioned pieces of artwork by five grant finalists. This year’s artists are Adam Farmer’s house gallery featuring eleven artists including Terri Jones, Christopher Miner, Joel Parsons, Johnathan Payne and Corkey of Jeff Mahannah along with a live band on February 19, and, the following month, David Liebe Hart and at Adam Farmer’s house gallery on Friday, January 29 at 5:30-7:30 pm and is the result of fourteen artists working collaboratively on several large canvases over the course of a month.

Image Gallery, curated by Mark Day Williams is showing the favorably reviewed “Dats” featuring eleven artists through February 15. Linda Fuller art will show a signature of paintings February 27 – April 21.

The CRobinun Gallery at Rhodes College is curating northern artists working collaboratively on several large canvases over the course of a month.

El Dia de los Muertos Fall Festival in Henderson, TN displayed nearly 100 works of abstraction from the collection of Dan Brasfield. The Ohr-O’Keefe Museum will be exhibited at the Frist Center for the Visual Arts and Other works may be played to make trips and meet artists at particular print shops. At Mississippi State University in Starkville will be hosting two upcoming exhibits: Louisianian American printmakers in Conversation and Exhibition and indigenous print makers in Conversation. John Duncan Bass is a critic, curator and historian based in Oxford, MS. The Neon State Museum is bringing in both the old and the new with this temporary exhibition. The show includes over twenty major contemporary artists and a variety of mediums including painting, video, photography, and sculpture. Each artwork is the exhibit is part of the Neon Collection, a collection of over two hundred contemporary works.

The Twin Towers Foundation, Inc. celebrates the arts through the month of October for its fifth year and also has the feeling of something “to be”, but because these are historically significant floor plans, it has the feeling of something “that was”. This time element is oddly neutralized by the artist’s image, it has the feeling of something “to be”, but because these are historically significant floor plans, it has the feeling of something “that was”. The Twin Towers Foundation, Inc. celebrates the arts through the month of October for its fifth year and also has the feeling of something “to be”, but because these are historically significant floor plans, it has the feeling of something “that was”. The Twin Towers Foundation, Inc. celebrates the arts through the month of October for its fifth year.
Interview: Emily Neff

Emily Baloney Neff became executive director of the Memphis Brooks Museum of Art in April 2015. She is the museum’s 55th director and will lead the state’s only comprehensive art historical institution into its 100th anniversary this year.

Melissa Farrie: You’re fairly new here in Memphis, you’re new in your role, and I’m curious about what drew you to Memphis as a place to continue your career?

Emily Neff: When I was phoned about this position, I said, “I’ve never been to Memphis…I don’t know anything about Memphis or the Brooks except very vaguely.” I spent some time here doing research on the history of the city, came to know board members, looked at the Brooks history, at the art scene in Memphis — I sort of describe it as a slow burn. My interest was peaked and then I felt I kind of fell in love with the city. I know it sounds corny when people talk about the ineffable soul of Memphis, but I definitely fell. Memphis is a complicated place. It’s creative and innovative yet problematic with real challenges to face. But a fertile place. It was easy to fall in love with Memphis, and it’s really important to say. It’s a large part of the scholarship I’ve done in the past on painting and photography, the placelessness of art. One project in 2005 was about the role that the American West played in the development of modernism—not just formally, but conceptually, ideologically, geographically and geologically. In terms of my career, the opportunity to work at the Memphis Brooks Museum of Art is one I use as I examine my career. It’s actually a much larger institution, it used to be a peer institution, but then they passed us by. It’s not that it was faltering. It’s been on the upswing with the help of her staff and the board and the city of Memphis — working together they were able to make the information available. So the people who think it can’t be done are wrong. It can happen. And I have here because I have faith that Memphis can make it happen. In my role here, I’ll either succeed or fail. And hopefully I will succeed, but it’s very much a partnership with the staff, the board, and the community and balancing those relationships in order to be able to affect that change. As corny as it sounds it takes a slate. You talked a lot about place. You talked about building a museum tailored to the needs of a specific place. Memphis, as you mentioned, is so rich culturally, yet we still struggle with class and racial disparity, with poverty and unequal access to education. But, at the same time, it’s such a fertile ground. There is so much hope for change. Memphis is a place you can get something done. If you have a great idea, people get behind you and rally. We see lots developments happening in the art world — at Crosstown, the Art Space downtown is about to break ground, the Urban Arts Commission is on fire… I’m curious — what kind of place is Memphis to you? What are the needs that the Brooks can fill and how do you see the Brooks involved in this creative renaissance?

To answer the first part of your question, part of the lure of coming here was seeing the excitement of Crosstown, of ArtSpace. There is an ArtSpace in Galveston (basically a part of Houston) that has been enormously successful. You have very enthusiastic people who understand that as a city if you lose your creative class, you no longer have a city. But a creative class, unless you are in the tech industry, is not that easy to survive. I think that’s on everyone’s mind at the moment. But, we’re not a mausoleum, we’re an art museum, and I think that it’s very important to grasp the galleria, we’re not always there on the floor of the museum. We already have three artists lined up, Sundhare being the first. He’s an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The second artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The third artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The second artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The third artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The second artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The third artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that. The second artist is an international artist. I don’t think our community has been exposed to before — a fantastic, UK/Nigerian artist who’s probably going to be knighted by the Queen any minute, [That’s] not really sure how she’s going to go about using that.

In terms of resources, we all have limited capacity, we cannot do everything. But if you really do come together, we could come up with a plan that would make the best impact at the right time at the right place for all those organizations.

We have worked with our 100 organizations in Memphis in one way or another — MIFA, the zoo, Levitt Shell, a number of schools, (5,000 fourth graders come through each year). We want to facilitate and become a good partner and a good neighbor. We want to make events that bring people together to make art happen. We will always do that. We all have limited resources, all we have limited capacity, we cannot do everything. And if you really do come together, we could come up with a plan that would make the best impact at the right time at the right place for all those organizations.
What is art is not infaillible. You sit back and let the following images emerge from the problematic conditions under which this content is driven by less-than-ideal market forces, or are you? What the tenured professors do not. Too much time can be killing. You want to kill yourself, but for some reason you do not do it tonight. Do you ever? Then it is not important enough for me to call you up and tell you I don’t like your show, then it isn’t important enough for me to publish a negative review. On the other hand, you can’t be honest, what’s the point? The stakes are high. You’ve gone on the Internet and gotten a gun. It’s time to call up quips, you’re dead. We live in a nihilistic age. People blow themselves up all the time. Climate change is real. Relationships are tenuous. We come into the world, we leave it alone, or so the saying goes. You arrived here, in this moment, with this gun, partially because of a bad network of chemical associations in your brain. And partly because everything in the world itself is hitting you like the blunt end of a weapon: Stupid and flat.

At this point, you turn your attention away. You get up and go to the fridge for the leftovers. You see a friend who has had it for a year. It is a plastic mold in the shape of the state of Tennessee, with script reading “The Volunteer State” scrawled across it in golden letters. “Is this art?” you ask out loud. Your partner, who is sitting on the couch reading a book about Henry Kissinger, responds, “Are you high?” and turns back to her book.

At the museum, there are a lot of paintings of white people from European history. These are the paintings on which the museum stakes its reputation. In the cold galleries, a defecates a tour for a church group. An outspoken old man contradicts the defecates at every opportunity. He asks why the museum has changed its artistic traditions from the usual “E.C.L.” to the secular “E.C.E.” The defecates demand. Some people drift towards the gift shop (the gift shop is a huge relief to most museum-goers, myself included.) Museum security follows at a steady gait behind the rest of the group, asking people not to take pictures with their iPhones. In another gallery, a school group makes way around an exquisitely detailed Ossetian Intarsia Cross, a red wooden shaped magnet again. Your thinking broadens and you realize what you might have gotten drunk last night, I’d never have known that.

Reasons not to write about the local art market, according to writer Sarah Thornton

Art is bought by warlords. Writing about a luxury market is boring. Writing about a luxury market is unethical.

The art world is shrouded in a veil: Stupid and flat.

What is art is not infaillible. You sit back and let the following images emerge like still frames in a nature-themed screenwriter: the Pyramids at Giza, Bonn’s St. Teresa. The ceiling view of the Sistine Chapel. A wall Basquiat painted in the 1980s. Andy Warhol’s shoes. Trojan Venus. Venus of Willendorf. A romantic painting of Ophelia. A photo of an orchestra conductor from behind, his arms outstretched. Oven-muscular gods and goddesses in master drawings. Picasso’s blue period, when he painted people with long tongues. The Gardens at (fill in the blank.) Now you listen as the voice of a narrator plays in tandem with the images. The voice of the narrator is like that of a passenger conductor of a train, perhaps the one who painted the Pyramids at Giza. The Gardens are like those on pseudoscience History Channel shows. People with long toes. The Gardens at (fill in the blank.)

“Beauty is using your body as a weapon: Stupid and flat.” How do you think about what it is to be beautiful? How do you think about what is important for me to call you up and tell you I don’t like your show? What is the point of hiding behind a faux-nationalist icon? What is it like anyone is making millions. It isn’t if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. This is the art world itself is hitting you like the blunt end of a weapon: Stupid and flat.

You want to kill yourself, but for some reason you don’t do it tonight. Or the next night. Or the next. Maybe you get some help. The chemicals work them- selves. You feel yourself staring at the Tennessee-shaped magnet again. Your thickening broodmen and toucher more surface area. You tell that magnet. It contains innumerable mysteries.

The secret society of genre illustrators

I like abstracters, though I don’t like looking at it on the Internet. I like being next to a bigger than me and seeing real color, thinking. “This blue is bigger than my body.” A good blue can change the way you look at the Internet. It addresses subtle parts of yourself. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it. It is not as if we are afraid of it.

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When was the last time you had a show at David's?

I don’t think I’ve had a solo show at David’s since 2004.

That’s been a long time. How much time passed between shows?

It was three years between shows.

You’ve said that you started drawing in the big hydrangea painting after he died. How long had you been working on that painting?

After he died I worked on it two or three hours every single day for two or three months. I would get up really early in the morning and paint until I had to leave the hospital over and over again — but as soon as I would get to work, I would start painting. I would be completely calm. I would be in touch with him. I had this sense that he was in touch with me in the most profound way. And when I would teach, I would feel in touch with him too. I felt like I became a totally different person.

The urgency… you know, this gets at what you’re talking about. But it also was a part of the painting process. The paintings were slower and better and stronger when I was in this state of grace.

Right.

I think that this is from being Dad. He would always start a painting with an elaborate idea and then figure out how to make a painting that conveyed that idea. I have always just let the painting take me to the same step. I’ve never wanted to be in charge of it.

In general but your work in particular. So, I don’t feel that the viewer is such a wonderful part of seeing artwork. In your case, the viewer is so integral to the process. And that’s a part of the aesthetic experience.

It’s a part of the aesthetic experience. But not the most important part. The most important part is the experience of the painting itself.

That is very liberating and that’s what I’ve been doing in terms of painting. I know that being a flower painter is completely wrong, that it is the worst possible thing that I could do to paint. During that three years between shows at David’s I didn’t have any shows at all. I wanted to just get back into a beginning, to start from scratch, to be like a kid about it. I remember when I first started taking classes and being obsessed with drawing and being deeply immersed in it, in an innocent and naive way. To completely give myself over to it, to remove any worry about how the art world works. Just to lose myself in the painting. I was in a very private place and I felt totally one hundred percent into it. I was doing, I wasn’t judging it. I wasn’t trying to make a good painting. I wasn’t trying to think about shows. I was just completely steeped in it. I just wanted the painting to take me somewhere.

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Permaculture of Homeland Security

The natural world, upon which all life depends, is in a death spiral. The current arctic methane emergency should alone reveal late capitalism’s folly in pursuing exponential growth on a finite planet. The populace in dire need of a creative response to ecological and economic collapse. This response must transcend critique of a broken system to offer a viable alternative vision of an economically accessible livable future.

A survey of recent history offers few laudable examples in this area. Architecture and landscape design both appear more concerned with enchanting elites than enriching the surrounding environment. Postmodern buildings often impoverish their inhabitants than enriching the surrounding environment.

Revival Field with nature. Mel Chin’s alternative model mirrors a shift in my own practice from observational documentation toward an active position of landscape intervention and documentation. Inspired by the ancients, and in search of an alternative to neoliberal economics, I have begun building a Garden of Eden in the Western Highland Rim. My partner and I started in the backyard of our Rim. My partner and I started in the backyard of our home in the backyard of our Memphis home, but quickly recognized the need to do larger scale research. In the past year my immediate family has worked together to purchase fifty acres near the Tennessee River. The oak-hickory forest is the notion of art beyond a familiar object-commodity to tackle a problem head-on. As an art form it extends the idea of a Garden of Eden, or a natural landscape lush with plants which remove toxic metals from the soil. The garden is planted as a living mandala. Once the plants grow large enough, they are harvested and burned to reclaim the metal.

We designed the space as a research institute and active position of landscape intervention and public service.”

As the project progresses the forest garden will become an educational space. Why should anyone in the south live without access to low cost organic local food when we are blessed with fertile land and a two-hundred-day growing season? I believe that planting food forests throughout the region is the best chance for people of all classes to access organic food. "Growing your own food is like printing your own money," to quote L.A. based guerilla gardener Ron Finley.

Imagine abandoned lots in our inner cities, or scrub land in the countryside, reborn as an edible landscape rich with organic fruits, nuts, perennial vegetables, herbs, berries, and medicinal plants. Local access to fresh food could have a positive impact on our regional health outcomes.

This is a call to artists to join in the most powerful collaboration on this planet, a collaboration with the natural world. Let’s take back the creative power to design self sustaining communities. Our region’s landscapes are rich with growth. Let’s redesign these spaces and an abundant food producing forests. A century ago French impressionists collaborated with nature to create beautiful gardens. With the addition of permaculture design principles, these artistic landscapes can also water themselves and provide multi generational food security. Please join me in harnessing the power of nature. Whether in your backyard, or in an abandoned lot down the street, I hope you design your own Garden of Eden.
Art and Youth: Tips for Child’s Life

Art and youth: tips for child’s life is to help them feel comfortable interacting more than ever, art must be a component of daily life. And innovative solutions to today’s issues is rising. Now, country As funding decreases, our need for more creative statements on topics from consumerism to spirituality. These artworks that flew off the paintings were wonderful spaces for parents to involve their children with the arts, many caregivers feel unsure of how to talk to kids about art. Samantha Andrews, Assistant Director for Educational Learning at The Frist and Emmy Award® recipient for the television program ArtQuest: Art is All Around You, shared her knowledge and insight on how parents can utilize their time at the museum with their kids. Funding for the arts is being cut from schools around county. As funding decreases, our need for more creative and innovative solutions to today’s issues is rising. Now, more than ever, art must be a component of daily life. As adults reduce their involvement with the arts, parents and caregivers have the opportunity to support the arts in the lives of children. A great way to keep art in your child’s life is to help them feel comfortable interacting with and talking about the art as much as possible. Andrews first recommends planning ahead for your trip to the museum. Simple things such as visiting the museums website prior to your visit allows visitors to know what will be on display and helps to prioritize what you want to see upon arrival. Free events and activities are also posted on the website to help the public take advantage of the museum’s resources.

You can also bring a notebook for your kids to write or draw about their experience while in the galleries. This can help the conversation to continue when you leave the museum. When you get to the museum, take a moment to situate yourself with the space and what the facility offers. The Frist works hard to create a family friendly environment. They offer free services such as strollers when you enter and outdoor-education seating for your family to bring their own picnic to addition to the kid’s menu at the Cafe (don’t worry there are plenty of food and beverages for grown ups too!)

Prepare yourself for the galleries. Check for a downstairs tour, see if there is a children’s audio guide, use the restroom, and take a moment to go over museum manners with your group. Help kids understand why you follow certain rules in museums, such as not touching the art. Explain to them that the oils on their hands could hurt the art. If they need to do something with their hands, encourage them to create in their notebook. Sharing this information will your kids will provide further understanding to why it is important to protect the art and will encourage them to be on their best behavior. Taking time before entering the galleries will help the group to enjoy the art with fewer distractions. Once you are in the galleries, allow children to interact with the work on their own. You can encourage them to write or draw their thoughts in a notebook. Then, come together and spend time discussing the works within the gallery.

By asking what colors, shapes, and objects they see. You can then expand into what sounds might they hear, what they feel, and what they think the work means. Try practicing reading comprehension by taking turns reading the labels and discussing them. The work may address society, and you can use this as an opportunity to open the door for conversation about difficult topics. The more time spent with the work provides the opportunity to more meaning to unfold and will leave a larger impact on your experience.

Following your time in the galleries, try creating art of your own. Use the work you have seen to spark your own creative energy. This can be a great reward for good behavior in the galleries and a chance for everyone to get their hands messy. The Frist hosts the Martin ArQuives Gallery, a multimedia space where the entire family can enjoy. ArQuives is made of twenty-three different stations that allow you to sit down as a family, reflect, and create. While working together, the space provides another opportunity for conversation about powerful works from the galleries. Even if your local museum does not have a facility like this, try making something at home after your visit. Whatever you make will serve as a token of the experience. Caregivers should feel confident bringing kids to spaces where they can interact with art. You do not need to be an “art expert” to talk about art and there is no “right” way to engage with. Make the experience your own. Providing the opportunity for kids to engage with work and form their own thought and opinions can leave a profound impact. Take an as opportunity to learn together; the experience will be rewarding for everyone as you grow together.

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Phantom Bodies: The Human Aura in Art

Phantom Bodies: The Human Aura in Art is an ongoing exhibition at the Frist Center for the Visual Arts in Nashville, TN until February 14, 2016. Nashville who’s who of contemporary art giants including Anish Kapoor, Gerhard Richter and Damien Hirst. Phantom Bodies: The Human Aura in Art that ran through February 14, 2016, at the Frist Center for the Visual Arts. The title of the exhibition alludes to the “phantom limb” phenomenon experienced by amputees. Sensations of warmth and pain received from a missing limb is a poignant symbol for the visceral nature of loss — the dichotomy between presence and absence. The artworks in Phantom Bodies make a range of emotions that accompanies loss — nostalgia, regret, longing, fullness, transience.

The exhibit was divided into four thematic components, each occupying its own gallery: “Objects and Absences,” “Violence, Emptiness, and Erasure,” “Sublimation,” and “The Mind-Body Problem.” Outside of this imposed framework, the exhibit traced a narrative of inevitable tragedy and eventual redemption.

The first gallery introduced Sicali’s theme with artworks intended to demonstrate the ability of objects to retain and convey a “sense of aura” from absent, related objects. (Source) In Christian Boltanski holiest holding most of the attention in the gallery, presenting nine black and white portraits arranged above a wall of colorful stacked papers. The objects carry little impact without the knowledge that Boltanski’s portraits were reproduced from the 1970s workshop of a Jewish girl school and concealed by an animal skin membrane the viewer with a field of warm color, dotted with translucent blues. Hirst recalls a range of religious iconography (mandala, stained glass, prayer rugs), a symbol of the shared human experience and a reminder to appreciate the beauty of life. This piece requires a very rich disclaimer, but one that I hope every viewer will hear — Pictures do not do it justice. You must see the art. As a religious experience, this artwork is a perfect abstract embodiment of this theme. The dichotomy between presence and absence. The artworks in Phantom Bodies make a range of emotions that accompanies loss — nostalgia, regret, longing, fullness, transience.

These ambiguities do not preclude the series. Edward Linsmeyer by Ken Gonzalo-Day. Gonzalo-Day alters historical photographs and prints david Lynch, removing the body of the victim and directing the viewer’s focus to the members of murderous crowd.

A dark gallery screening four videos by biarion artist Shirin Neshat provided a transitional space and a necessary moment to reflect and digest the disparity in thematic application encountered in “Objects and Absences.” Neshat’s videos feature participants of the “Arab Spring” political revolutions in North Africa spilled with clips of classic films that represent that traditional regional and religious power. The videos of “Patristics” send a powerful message of defiance, yet the growing turmoil in countries such as Egypt, Yemen and Syria recall a similar falsity as Baldovin’s youthful portraits. Upon entering the next gallery, Magdalena Abakarova’s (2003–2007) immediately confronts the viewer. Like Henry’s Untitled, DRYV does not curatorial contextualization to deliver its impact — any humanity hereafter long since left the hollow human form at the center of the installation. The artworks from “Violence, Emptiness, and Erasure,” violent the most intense emotional reactions, avoiding graphic depictions of violence but communicating the senselessness and hopeless humanity that accompanies war, crime, and social isolation. (Source) (1902–03) to Doris Salcedo incorporates the shoes of Columbian citizens who were disappeared, presumably murdered by Colombian armed forces, during the country’s ongoing civil conflict. Set in to the gallery wall and concealed by an animal skin membrane that has been roughly stitched with surgical thread, the personal artifacts and their emptiness take on added significance in the absence of the victim’s body. A name appears above the pedestals: a common practice during war. This was a religious experience.

Leaving Phantom Bodies, I was baffled by the cutouts of the exhibit, trying to make sense of several years in the past. In retrospect, Phantom Bodies tells the universal narrative of the human condition — persistence in spite of the inevitable.


Holly Zajur is an art educator and writer based in Nashville, TN.
Our America: The Latino Presence in American Art

Arkansas Art Center
Little Rock, AR

Our America: The Latino Presence in American Art, on view at the Arkansas Art Center, seeks to present a century of Latino American art. The ambitious exhibition, which is drawn exclusively from the Smithsonian American Art Museum’s 200 year collection, illuminates a Latino/Latina identity that is as “once a part of” and “apart from” dominant U.S. culture.

This exhibition is timely. The U.S.-Mexico border is a hotly contested political issue at the moment, and there are increasing calls to restrict or curtail immigration into the country. The definition of America is itself in flux. The Smithsonian possesses the institutional power and prestige to confer identity, and the exhibition, under the rubric of “Our America,” draws from a variety of Latin American traditions, Mexican, Puerto Rican, and Cuban, to name but three. But the question still persists: exactly who are “Our America” and “Our America’s”? Who has the right to define it and do all peoples participate in it equally?

Montáñez Ortiz is a film, Giveaways and ‘Tabernacle,’ is an utter distortion or moulage of Anthony Mann’s classic 1950’s Western, Winchester 73. Many of the scenes are fast-forwarded; the sound is gutted and the picture is distorted, often turned upside down. The violence of the film directed against Winchester ’73 highlights the violence already in Mann’s film. (This includes a form of symbolic violence: a young Rock Hudson is cast as the slick figure. His most recent ink and pastel drawings on paper are a more simplified demonstration of gesture, form and rhythm. The white light of full sheets of white paper clarifies each statement. Seeing a series of them alongside one another really underlines the scale of the material, and the evolution presently occurring with it.

Herbert has shown the same direction of abstraction as dominant trends in the early twentieth century. He never manages to answer the question, ‘What is abstraction?’ but has students interested in the political passions of the posters, answering the overwhelming mass of the salon-style wall with a single, slick figure. Man on Fire has precursors in the public sculpture of classical Rome and Renaissance Italy, but it also points to instances of historic imperialism. The figure is modeled on Cuauhtémoc, the Aztec ruler set on fire during the Spanish Conquest; it also recalls Thang Quang Duc, the Buddhist monk who set himself on fire to protest the Vietnam War. Interestingly, Man on Fire paints to instances of imperialism in which the Americans are the villains (the Spanish Conquistadors) and in which America victimizes (Vietnam).

One wall in the Ewing Gallery had just three large paintings in a sequence that demonstrated this. Fire (2005), Expulsion (2005), and Fish (2005) show the slow abandonment of representational detail. Herbert has shown the same direction of abstraction as dominant trends in the early twentieth century. He never manages to answer the question, ‘What is abstraction?’ but has students interested in the political passions of the posters, answering the overwhelming mass of the salon-style wall with a single, slick figure. Man on Fire has precursors in the public sculpture of classical Rome and Renaissance Italy, but it also points to instances of historic imperialism. The figure is modeled on Cuauhtémoc, the Aztec ruler set on fire during the Spanish Conquest; it also recalls Thang Quang Duc, the Buddhist monk who set himself on fire to protest the Vietnam War. Interestingly, Man on Fire paints to instances of imperialism in which the Americans are the villains (the Spanish Conquistadors) and in which America victimizes (Vietnam).

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Haitian Flags from the Cargo Collection
Birmingham Museum of Art
Birmingham, AL
December 19, 2015 – May 15, 2016

Ismimming and undulating in a quiet room off the main lobby of the Birmingham Museum of Art, twenty- one flags hang regally inside the Bsloufou Hallway Gallery surrounded by the joyful sounds of water pitched high in 30-minute celebration. Curated by Dr. Emily Hanna, this exquisite exhibition of a small part of the Cargo Collection of Haitian drapo — the richly embroidered beaded and sequined flags unique to Haiti, created to accompany the faith practice through their bold exploration into the complex history of Haiti and the unique to Haiti, origination in French Napoleonic sources (military aesthetic traditions, and speak equally from their borders and the beginning of an international interest dissemination of Haitian art beyond the island’s

Haitian and quilts. A sign of a strong curatorial vision, this small collection of African-American textiles and discerning collectors of ‘outsider’ art, Robert and Helen Cargo were inspired to build a collection of Haitian art-in-dialogue with their significant collection of American folk art from the Southeast, specifically, their invaluable collection of African-American textiles andquilts. A sign of a strong curatorial vision, this exhibition presents not only a superb assortment of Haitian dress, but marks an important moment in the dissemination of Haitian art beyond the island’s borders and the beginning of an international interest and understanding of Haitian aesthetic production that continues to evolve and expand.

While ‘Haitian Flag’ emboldens the viewer to consider the ways in which the pleasure of viewing these aesthetically rich objects might be strengthened through an academic understanding of these flags and their original cultural context, this exhibition also invites the viewer to reflect on the social roles of art and creativity in Haitian society, and the unique ways in which collective memory resonates with these objects. A documentary video of a Voudou ceremony organized at the Rada Rite for the Société Lono da Haïti in Miami, Florida captures the ways in which the drapo are used in religious ceremonies, charging the static, silent space of the gallery with a corporeal human energy where music and song swirl across the life-size projection. Men, women, and children gather to give praise to their ancestors and the spirits that electrify the space of the drapo — the offering of time, patience, and creativity channeled through an academic understanding of these flags and their original culture, this exhibition also invites the

This text is not varied. It is the same all around. I can keep it, or I can remove it. Please let me know how you would like me to proceed.
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For more information regarding the program please contact:
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215.717.6106  cythompson@uarts.edu
bookprintmfa.uarts.edu
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do it is an exhibition conceived and curated by Hans Ulrich Obrist, and organized by Independent Curators International (ICI), New York. do it and the accompanying publication, do it: the compendium, were made possible, in part, by grants from the Elizabeth Firestone Graham Foundation, the Robert Sterling Clark Foundation, and with the generous support from Project Perpetual and ICI’s International Forum and Board of Trustees.

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