The restaurant where SUBTLE isn't on the menu.

Beauty Shop
964 S. COOPER
Memphis, TN 38104
901.272.7111
thebeautyshoprestaurant.com

Support those who Support the Arts:
Listings for Artists, Galleries, Organizations, and Businesses that Make Art Happen

Memphis, TN
Art Center
864 S. Cooper St
901.727.9080
tnc1296@gmail.com

L.Box Gallery
425 Buntin Building
University of Memphis
Memphis, TN 38152
901.678.2100
www.LBoxGallery.com

Smithville, TN
Appalachian Center for Craft
404 Candler Avenue
Smithville, TN 37166
www.appcraft.com

Jay Etkin Gallery
942 South Cooper St
Memphis TN 38104
901.550.0064
jayetkingallery.com
etkinart@hotmail.com

Nashville, TN
5th Avenue of the Arts
Arts Company
1200 Broadway
Nashville, TN 37219
615.254.2010
5thavenueofthearts.com

Topos
400 South Front St
Memphis, TN 38103
info@topsgallery.com

4th Avenue
3830 Broad Ave
Memphis, TN 38112
901.529.7700
www.4thavenuegallery.com

Johnson City, TN
Slocumb Galleries
East Tennessee State University
etsu.edu/cas/art/slocumb

Michigan, MI
Dunham Gallery
Michigan State University
East Lansing, MI 48824
517.353.5117
dunhamgalleries.com

Little Rock, AR
University of Arkansas at Little Rock
www.uark.edu

Philadelphia, PA
University of the Arts
www.ua.edu

Oxford, MS
The University of Mississippi
662.915.7073
museum.olemiss.edu

EXpress yourself.
Doodle-up this page then bring it by the Art Center for 40% OFF any single regularly-priced item through June 15th.

number 86_color.indd   2-3
5/8/16   7:35 PM
Whatever vague understanding, point of reference, affiliation or sure sense of what queer is you may have, it’s likely equal parts wrong and right. (It’s frustrating, like that — as all worthwhile ideas are, liberating, at once.) It’s wrong, because queer is based not in what it is, but what it’s not: binary, fixed, established, normal. It’s right, because queer assumes the local, specific, impromptu, and ad hoc, and is beholden to these definitions.

The best shorthand, is that queer is a mental model for looking at the world, a way of thinking. With philosophical underpinnings in poststructuralism, it seeks to undermine the notion of an inherently repressed underclass in favor of power being accessible to anyone and all. Historically rooted in the fight for equal rights for gay and lesbians, it’s those with “non-normative” gender identities that most actively uphold its values. And herein lies the rub, and its essence. Queer theory was, more specifically, born of the need to legitimize the political argument for equality, and it was found paradoxical to counter a world of categorically unacceptable/acceptable sexual identities with more new established identities.

Instead, we queer (the binary, the difference).

Six months ago Number decided on the theme of this issue and while it was well overdue, it couldn’t be more relevant now. To the south, with anti-trans legislation passing in Mississippi and Arkansas, the words printed here need robust circulation to the world, in memorial to Prince — who queered pop culture to the glee of the masses; and to art making, at a time when identity politics has conquered the art world, let’s keep identity politics from the art world.

Queer theory first arrived to avoid all these false distinctions. As a new paradigm, emerging across academic and activist contexts in the early 1980s, queer reveals its coherence in the allegedly stable relations between sex, gender, and sexual desire. Queer resists identity categories and their promise of unity. Queer is bound to no particular identity. It opens up rather than fixes identities. No longer progressive, queer became the preferred label for many people on the LGBTI+ spectrum because it doesn’t connote fixed meaning. Queer embraces margins; it challenges normative assumptions about the world and our place in it. Queer is a perspective. It’s a strategy. It’s an action. As quee theorist Eva Nkomayi Sedgwick once proposed, “It takes — all it takes — to take their description “queer” as true that is the impulsion to use it in the first person.”

Two common assumptions about sexuality

There is good sex, and there is bad sex. “Good” sex points to procreative, married, heterosexual sex, and “bad” sex denotes non-procreative, unmarred, and homosexual sex. Sexual morality grants virtues and vices to the groups who practice good sex. The most valued and rewarded sexual practices were reproductive, monogamous, and heterosexual ones within the family that is sanctioned by the state, or religion, or both, through marriage.

Another assumption is that sex is natural and static. It is eternally unchanging and culture-independent. In other words, sex is fixed in the person at birth and is determined biologically, not socially or historically. This “sexual essentialism” leads to a belief that one’s biological sex tells us a whole lot about the person: biological sex is tied to one’s gender identity, gender expressions, and sexual orientation. For such a seamless and univocal “sexual identity” to arise, mismatches that exist between sex, gender, and desire are elided.

A brief history of queer theory

Lesbian and gay movements of the 1970s countered the sexual hierarchy that classified non-normative sexuality as a deviation from naturalized heterosexuality. However, they naturalized gay/lesbian identity by designating distinct lifestyles and sexualities. Queer resists fine distinctions. As a new paradigm, emerging across academic and activist contexts in the early 1980s, queer reveals its coherence in the allegedly stable relations between sex, gender, and sexual desire. Queer resists identity categories and their promise of unity. Queer is bound to no particular identity. It opens up rather than fixes identities. No longer progressive, queer became the preferred label for many people on the LGBTI+ spectrum because it doesn’t connote fixed meaning. Queer embraces margins; it challenges normative assumptions about the world and our place in it. Queer is a perspective. It’s a strategy. It’s an action. As quee theorist Eva Nkomayi Sedgwick once proposed, “It takes — all it takes — to take their description “queer” as true that is the impulsion to use it in the first person.”

About the Art

Mae Aur, Give Her Space Give Her Time, 2016, Wood, Latex Paint, 38” x 46” x 2”

Mae Aur is a mixed media sculptor working and living in Nashville, Tennessee. In this handcrafted woodwork series, “I Don’t Want to Talk About It,” fights pastors addressing to the the divinities embedded in symetry and symbology brings the causality of communciation, inner and outer fermentableness, and rethinking with the projection of self.
Regional Update: Nashville

Art is inaccessible in Nashville, Tenn., at a perimeters through all structures of daily life, even traffic circles. After months of construction at the Music City Center, (City Collector/Media) life is continuing. Rather than allowing an attack at the music center, the director made the entire museum at work of art. Twentynels, fickle, edgy, and experimental, creating a stimulating and thought-provoking experience for everyone.

During the months of April, the Jack Yacoubian Fine Jewelry and Art Gallery exhibited The Art of Adasher in celebration of National Autism Awareness Month featuring autistic artists of various ages. A portion of the proceeds benefited the Nashville IDD Housing Group, which assists with adult housing needs for the disabled.

Nashville’s 8th Annual Cherry Blossom Festival took place on April 9 litigation, right featured cherry blossoms. The major of Mayblossom observed Memorial Day to revitalize to Washington DC in 1912 as a symbol of the US-Japanese friendship. Ever since, sakura (cherry blossom festival) have been revitalized. The facing festival celebrated spring and Japanese culture featuring a 25-mile walk open to the public and showcases of cherry blossom and other Japanese performances.

From April 9 – June 24, The Savannah Beckett Gallery featured Scarritt Bennett’s Neighborhood. Behind its colors, colorful exterior lie complex statements about the arts as a form of commerce, entertainment, and healing; what are the differences in all featuring real people and sites, based in East Nashville.

The space features walls, open high ceilings, a cozy fireplace in the stacks, a small outdoor sculpture area and some continuous-free days in a bathroom. Tell Taggart Wright that made you want to spend more time in there is that you want to see something interesting to see how they handle a special event but still have art that is a few steps away from the city. Inadequate or the space of time and leisure, designed for part of the Cherry Blossom Festival.

Cherries Beckett’s Artists’ Exhibit was on display at the Vanderbilt University Fine Arts Gallery through May 28. Opening event is a group of contemporary work donated to the University from the collections of歌手和Star Ashi Horsand and Marie and Edas first alongside pieces from the Vanderbilt collection now exhibited in the public.

Holly Zeija is an artist, writer and blogger, Nashville, TN.

MANIFESTO: Towards art in an imaginary future

Queerness is not here yet. Queerness is an identity. Put another way, we are not queer. We may never touch queerness, but we can feel it as the warm instruction of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an identity that can be distilled from the past and used to imagine its future. The queerness is here.

The value should also be eliminated.

Liz Clayton Scofield, 2014

Queerness is not here yet. Queerness is an identity. Put another way, we are not queer. We may never touch queerness, but we can feel it as the warm instruction of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an identity that can be distilled from the past and used to imagine its future. The value should also be eliminated.

— Jay Mutra, Cruising Utopia (2009)

I propose:

1. A queer art that is not object-based.
2. A queer art that resists commodification.
3. A queer art that doesn’t look like art.
4. A queer art that is radical and revolutionary.
5. A queer art that loves, fuck, breathes, eats, and dies.
6. A queer art that cries, loves, bleeds, and cries.
7. A queer art that defies categorization.
8. A queer art that shows.
9. A queer art that is political.
10. A queer art that is visible and meaningful.
11. A queer art that makes visible the visibility and ideological range of queer identities evident in the everyday.
12. A queer art that reveals the limited scope of narratives that are shown in heteronormative terms.
13. A queer art that values.
14. A queer art that does not look pretty. It can look pretty but this is irrelevant. It should look pretty if it needs to be pretty, but its value is not in its prettiness.
15. A queer art that values.
16. A queer art that reveals its own pain and struggle in its continuous fight simply to exist.
17. A queer art that uses its pain and struggle as a strategy to effect change.
18. A queer art that embraces humor, that doesn’t take itself seriously, that reveals the absurdity surrounding it.
19. A queer art that is serious.
20. A queer art that embraces contradiction.
21. A queer art that doesn’t assume authority, that not only questions the society in which it exists but also questions itself.
22. A queer art that forces the viewer to question themselves.
23. A queer art that does not assume that it is art.
24. A queer art that is not intellectual or artistic masturbation, that does not concern itself with conversations that only happen in bubbles, that is self-indulgent, that does not only come on art itself.
25. A queer art that does not fuck itself and no one else.
26. A queer art that asks questions.
27. A queer art that does not ask itself, Is this art?
28. A queer art that resolves boundaries between the artist and what the artist produces.
29. A queer art that does not produce.
30. A queer art that believes conversations in an essential creative act.
31. A queer art that is not easy but does not necessarily require much effort.
32. A queer art that breaks all its seams and determined, dissolves, that doesn’t pass the test of time because its relevance is now.
33. A queer art that denies tradition, that rebels against canons, that separates itself from the history of art.
34. A queer art that is not about making but about doing.
35. A queer art that is about production but not about action.
36. A queer art that disrupts the heteronormative cultural states by any means necessary.

La Doyena Selfish, 2014

Mary Jan Lambin is an artist, arts administrator and arts advocate in Memphis, TN.

Regional Update: Memphis

Memphis has a wonderful history of self starters and genuine grassroots art and endeavors. Place for the Place Street Studio, the base-chlor of art on PhotoShare, begins as a desire to offer quality spaces outside of the university system. Featuring offerings on a case, with清新, Merriweather to Merriweather with a Project called Clyde Taylor, photography is perhaps the most visible.

Introduction to Photography with Harold Williams and a workshop on Expanding Clyde Taylor into Passing with Susan Savi. Classes range from beginner through advanced and are often free thanks among the students sharing insights and expertise.

Comments Billy Nelson and Andrew Lambin published Creative Memphis Pandemic, featuring new interviews with local creatives every other week chatting about their experiences and their plans for the future. There are over fifty four-long episodes with the lines of Mike Leakey, Michael Andrews, Eric V. Fleming and Michelle Doutcher on the website.

The home gallery scene has made a big impact in the city but seems to be slowing down a bit. With Gladys, with the own going away party closed (closed Gladys Ghost Show), 2018 from 6 to 10 pm Friday, July 22 and Sweatshirt taking a commercial break (with likely sign offs in the future) there is a new era for other galleries to pop-up and still that visit.

An exciting new publication is on the block to complement our work at the Collective, the enigmatic Figures. The Collective, they write “Your project and creative ability will be our community, to provide platform for African American Artists in Memphis to display their talents, and what creative expressions as a vehicle to add our community.” The first issue features artist Letter, Julian Merriweather and contributions by Darnell Henderson III, Victoria Jones, David Burns, Lawrence Matthews and Catherine Elizabeth.

In the category of long time local supporters of local artists we have The Dixon Gallery and Gardens continuing in pursuit of featuring local artists in their Melvyn/Warburg Gallery with sensitive water drawings of local plant forms by Carlyle Wolfe from May 22 – August 7. The Dixon is now one of the most popular museums in the country.

The Dixon is celebrating its 40th anniversary this year with a new gift shop and a new café, Park & Cherry, featuring casual dining in partnership with Wally Joe and Andrew Adams of Acre Restaurant.

Pinkney Herbert and Bruce Brainard will be showing from April 12 through May 14.

Close Readings: American Abstract Art

*Full disclosure: Karimnia is curator of this exhibition. This exhibition will include works by Werner and Sarah-Ann Kramarsky and of Monroe and Edna Kornfield alongside pieces from the Vanderbilt collection never before exhibited to the public.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.

From April 11 - June 27, Belongings II: Repurposed Art and Culture will be exhibiting at the 430 space in June 2016. We loved working on a collaborative project with the artists and the community. The Dixon is continuing to seek out all ways of Nashville.

The Nashville Walls Project, beginning in May, will feature artwork by international professional artists and will provide access to public art for all residents and visitors of Nashville. The project represents the idea that all wall painting is a place for people of all classes to express themselves. Since May 14, the following artists will be painting at three locations in Nashville: in the Old Foreman Conveyor Building at the corner of 4th Avenue and Church Street; Niels “Shoe” Meulman: the parking garage between Commerce and Church Street; Adele Renault: the lobby of the Kress building at 239 5th Avenue North. Go to facebook.com/NashvilleWallsProject for updates and information.

From April 11 – June 27, The Savin Beckett Gallery featured Scarritt Bennett’s Neighborhood. Behind its colors, colorful exterior lie complex statements about the arts as a form of commerce, entertainment, and healing; what are the differences in all featuring real people and sites, based in East Nashville.

The Dixon is continuing to seek out all ways of Nashville. The Nashville Walls Project, beginning in May, will feature artwork by international professional artists and will provide access to public art for all residents and visitors of Nashville. The project represents the idea that all wall painting is a place for people of all classes to express themselves. Since May 14, the following artists will be painting at three locations in Nashville: in the Old Foreman Conveyor Building at the corner of 4th Avenue and Church Street; Niels “Shoe” Meulman: the parking garage between Commerce and Church Street; Adele Renault: the lobby of the Kress building at 239 5th Avenue North. Go to facebook.com/NashvilleWallsProject for updates and information.

The Tennessee Craft Fair provides another opportunity to support local artisans while finding high quality gifts and decor. The 95th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend. In 1952 the Crafts Fair was created by the Nashville Arts and Crafts Guild. The first show was held in the public library on 239 5th Street; Adele Renault: the lobby of the Kress building at 239 5th Avenue North. Go to facebook.com/NashvilleWallsProject for updates and information.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.

The Dixon Gallery and Gardens is also one of the only places in the area where you can see high quality gifts and decor. The 45th Annual Spring Tennessee Craft Fair took place Mother’s Day Weekend for updates and information.
Interview: Liz Clayton Scofield

Liz Clayton Scofield and I met in 2008 when we were both working at The Curb Center for Art, Enterprise & Public Policy at Vanderbilt University. We bonded immediately over our passion for art. Over the years we’ve very often found ourselves thinking of how we might ever visit Nashville from Bloomington where they were studying for their MFA at Indiana University. Our conversations frequently focus on our ideas about art and its discontents. Their approach to art is both critical and challenging. While Liz’s work reveals her personal anxieties and the broader power structures they experience, the humor that embellishes their work also is a key to unlocking our sometimes awkward situations they create in their video and performance art.

“You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with pro- cessing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.

You’ve mentioned that your identity and understanding of yourself as a trans queer artist is in flux. Does your artistic practice exist with processing and recording this personal exploration? I think words sometimes have trouble capturing these conversations about identity. Is one of the beautiful things about it, as well as making it a fifth grade xerography. It’s not my preference that it’s fluid, but rather that my way of being trans is a process of always becoming.

Queerness allows for fluidity of identity. When you move more toward activism with the LiZes, toy figurines art. In 2015 you introduced LiZes, toy figurines art. It is a process of self-discovery. What do I learn that opens up the potential for a spiritual practice of things about it, as well as making it so fertile for art-doing.
Fulfilling it was to express myself through an instrument. Teaching me to play the guitar I became aware of how plus I loved being able to evoke a response. Having a

craft through which I could connect to others was an experience that stuck with me, and I couldn’t shake it. The fumbling years of middle school and junior high zipped past, and soon it was my first year of high school with my first girlfriend. After I came out, there was a palpable tension in the locker room, a feeling of exclusion. Girls would glare at me, making sure I wasn’t trying to steal sideways glances at a bare

thigh or chest. Spending my teen years in a conservative, highly-religious household made the hostile school environment feel more welcoming after coming out. I didn’t realize at the time how integral to my identity in hopes of conforming to a role I felt I was

suited to. I had never heard of feminism, nor had I looked to the arts for anything other than hobbies. Countless times I had been told of the decline in job availability in the arts, the lack of need for jobs in the arts, and the overall suppression of the arts as a career choice that my high school seemed to base off assumption. All these thoughts I had previously held about myself not only an artist but a queer artist were validated. This new lens provided by the art world made me question assumptions about what my life, happiness, gender, and sexuality could look like. I had been out in high school, but that didn’t mean I was proud. I masked my identity in hopes of conforming to a role I felt I was supposed to take on because it was the best option. I

knew I was attracted to women and a bit more masculine in personality than many of the other girls in school, so felt pressured to overcompensate for the other ways I didn’t conform to the norms of masculinity in rural life. Now, I was being offered the opportunity of a multifaceted mode of expression, and I loved it. I was introduced to movers and shakers of the university towns artists, writers, free thinkers, activists, geeks, gender-queers, trans ladies, trans boys, and all. It was only a matter of time until I would begin to come into my own in this expressive, artistic, (heterosexual)

community. I’d venture to say that my experience is typical of a queer in many small, southern-native towns peppered throughout the deep and mid-south. After moving to Memphis, the notions of mystery and otherness that were faintly lingering like cobwebs were swept aside. I saw so many similarities between the environment of my own alma mater and those found in the neighboring schools of rural Arkansas and Tennessee. My partner works at a college-access nonprofit organization for students in Title I high schools in both the Memphis metro area and rural Arkansas. I asked a few of her students from the rural high schools what their arts pro-

gram was like and what sort of students the “artistic crowd” was comprised of. The most impactful answer I received was: “It’s mostly the students who don’t play any sports and have [behavioral] problems.” This stigma, perpetuated by the isolation these towns face, is just one of the many reasons art programs lack community support. It pushes more students away from the arts (and vice versa) than cuts to education budgets. Numbers are easier to change than minds. I am currently enrolled at Memphis College of Art, so while my partner and I have different points of perspective concerning local art communities, we can both whole-heartedly attest to the imbalance of access and resources offered to art programs between urban centers and rural communities. This is where the underlying point of my narrative emerges: Life, as rurally grown queer artists, cannot turn our backs on the small towns we feel rejected us. All artists, especially queer artists and allies, need to support the arts everywhere not just where they live and not just the places they love. This imbalance of access to resources needs to be rectified and I feel as though this can be achieved if there is enough push from urban art centers. Rural queers need an outlet of expression that doesn’t have a red lettered stigma attached to it. The rural communities feed into urban centers. Because of this cycle, we need to realize that supporting outing rural artists is not just a question of responsibility but also of self-sustainability for our global art community.

Nurturing Our Roots: Reconciling the Queer Experience with our Southern Heritage

My entire childhood I would think of Tennessee and Arkansas as “The North.” Any place outside of our hometown was still mysterious to me, and the states that lay along the touch of the Gulf Coast I considered the most foreign. These states might well have been on the other side of the world as far as I was concerned. I was born and raised in Jennings, Louisiana, a small town that doesn’t stray too far from the typical rural Southern script. Similar to the landscape of northeast Arkansas, it has its own charm and peculiarities. The time-honored tradition of Dixieland sports is the major draw of the area’s only public high school. I grew up inheriting the levels of athleticism necessary to consistently make any of the varsity teams. That’s not to say I don’t understand the merits of being an athlete, but the arts were where I learned to thrive. The arts were introduced to me informally at a young age. When my father passed on his love of blues by teaching me to play the guitar I became aware of how fulfilling it was to express myself through an instrument. I was creating art that both an audience and I enjoyed, and I loved to draw whenever I got the chance. This new lens provided by the art world made me question assumptions about what my life, happiness, gender, and sexuality could look like. I had been out in high school, but that didn’t mean I was proud. I masked my identity in hopes of conforming to a role I felt I was supposed to take on because it was the best option. I

...
Quer is at times simply used as an umbrella term for the LGBTQ+ community — a catch-all for non-normative forms of identity and expression, an ever-evolving collection of acronyms for recognizable alternative identities. Multiple from this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.

This other definition of queer is not concerned with creating an ever-expanding set of possible identities or artistically producing meaning. Rather, it’s about the manner in which identities are recognized, about how and why identities are recognized, and about the manner in which identities are recognized. From this, we could easily deduce that queer art is made by artists who identify as LGBTQ+ or that some recognizes something connected to LGBTQ+ identity. But there is another definition, pointed to in the history of the term, that applies more to how identity works, carrying with it a political valence, and different sets of politics altogether.
Interview: Morgan Jon Fox

Is James Franco Queer? No. Morgan Jon Fox is a decade away, around the time that the Memphis-based filmmaker founded a protest group called The Queer Action Coalition. We spent weeks in the summer of 2005 on the streets of suburban Memphis, protesting against an anti-gay, Christian therapy program for teenagers. The word “queer” was new to me then. It has since come to represent many things in my life—a place in between sexuality and spirituality and politics and art. A way to make the personal political, and a way to make the intimate irreverent.

FOX’S FILMMAKING HAS ALWAYSUGHT TO PORTRAY LOVE AND RELATIONSHIPS AS A COMplex, FROM THE FIRST HAND-painted, SCRAPPY INdIE fILM, BLUE CIRCUS HEARTS—ABOUT THE ROMANCE BETWEEN TWO HIGH SCHOOL FRIENDS—TO HIS MOST RECENT PROJECT, A MINI SERIES ABOUT QUEER, SOUTHERN ROOMMATES CALLED FERAL, IT IS NOT SO MUCH THAT FOX DEPICTS ALL KINDS OF LIVES AND/OR BUCK-ROEKENNESS. IT’S THAT HIS CHARACTERS ARE ALWAYS LOOKING FOR WAYS TO BE IN THE WORLD.” Queer” is an identity, more a set of questions.

A few Saturdays ago, Morgan and I sat down and talked about queer art at Overton Park. While we spoke, a group of fellow musicians played pan flute, people stood up to sing in a protest over parkspace, and others shouted.

There was a heavy police presence in the area.

We talked a lot about terminology—what the word “queer” means—which, in retrospect, might not have made any sense. And maybe it doesn’t need to be.

There was a heavy police presence in the area.

It is hard to sometimes redefine things. But it can happen over time. When I first learned what “queer” meant it was more an exclusive term that people sometimes use to say gay back in the ‘90s. When I saw the revolution so to speak, it was like, look, you’re queer... Yeah, it’s political, I always think of it as more like political art.

Yeats, it’s like “we’re the punks of this culture.” Our endgame isn’t to assimilate into heteronormative culture. We don’t want to fight towards laws that will allow us to blend in. We want to stand out. We want to fight. We want to wear all the others, we want to be on the other side, laying down in front of cars or slashing trees, you know? That’s what I first read about queer culture, the birth of what queer meant. And it was literally taking as many other marginalized groups over time, it was taking a derogatory term and using it to their own benefit, and saying “Yeah, we are the queers, we don’t have to define ourselves.”

For me, queer art exists astrange within the market, considering its periphery. Do you think that art being in a luxury market, particularly visual art, do you think there is any degree of tokenism—people being like “Oh, this is queer, and it is the new art thing” I know you mean. It’s hard. You know. Someone might even say, oh, like, James Franco. Is he queer? I don’t know. But he made a documentary called “Interior Leather Bar?” That is about a sort of gay culture. I haven’t seen it, so I can’t tell you exactly what it is about.

But if James Franco tomorrow was “I’m queer” would you think of him as a queer artist? I would be suspect. My first thought would be, oh, wait a minute. If I saw that as the title of an article I would want to read it, because I would want to lose more.

The actual title of this article, “Is James Franco Queer?”

Oh, okay, well then I’d need it.

Do you think that queer art should be exclusive?

Do you make your movies for everybody? Well, that is interesting, because my movies definitely tone that line. You could say that my movies are just, like, gay movies. As much as they are just movies. I only say that because I have a strong desire for edge, weird, experimental film. But ultimately, when I put my time and energy into it, I don’t make that. I might make a short film that is that, but my long projects— I do have a desire to reach larger masses, and though I may not, that is my endgame. And so, in that way though I have learnings towards wanting to be a radical queer, often I don’t necessarily put my time and energy into that. We don’t do projects, like, this thing so much as I do making films that could have a larger reach. Or, not a larger reach, because I think queer art could have a larger reach in some circumstance, but I think I am influenced by some other structures that ultimately have a greater say.

Morgan Jon Fox has always been on the front line of queer art, so I think the idea of radically queer art is interesting, just don’t think it can happen, or that it happens much. Why, who is gonna take that next? Maybe it is happening. I guess it does happen. A lot has changed. When we started the Queer Action Coalition in response to the Love in Action protests, at the time I had been to lots of film festivals with my film, Blue Circus Hearts, and so many festivals—especially in other countries, instead of calling themselves a GLBT film festival, they would call themselves the Melbourne Queer Film Festival, for example. And that was very widespread. I would say maybe 75 percent of the film festivals that I went to called themselves “queer” instead of LGBT.

We decided to call ourselves the “queer action coalition” because there were trans people involved. We didn’t want to do too many of this kind of art, we just wanted it to be queer and be more inclusive, you know? And so we thought that essentially that was what we were doing but then the local gay newspaper at the time, the triangle journal, held one of these opinion columns where you say “there are ten people from our community answering questions” and the question was “Is the word queer okay to use?” and it was clearly in response to us. And it was like they high-profiled the people and every single person said “no, it is offensive.” It was basically like they wanted to write an editorial calling us out but what we were doing was getting national attention, so they were scared to just say. But the community members all said “no, it is offensive and I never would use that term.” And it was like we’re “like my god, what a joke.”

Yeah, it has come a long way over the past ten years. When was the first time you noticed something like a queer community? If that’s what you call it?

Hrm. I knew about that stuff early because of my friend Elia, who came out at 13, and even before she came out she was always on the edges of everything that I knew about—everything that I knew about her, I knew about the edges of it. She knew the art world, photography—she knew about every single, like, space of that into queer realms. I was introduced early, when I was looking for an extreme counter-culture. I didn’t really know who people identified as queer in Memphis, you know, before her.

Who are queer filmmakers that you look up to? Derek Jarman. Gregs Araki, especially his earlier stuff. You know, there was a time when Bruce LaBruce certainly was but he is definitely controversial and some would say—trans, and maybe anti-female. Madonna Misses, James Franco is an actor, but he made work like that. To me, this thing is something that happens between all of the filmmakers you mentioned is how fucking visual their work is. So beautiful and this very high value placed on the art direction. I think queer film has a close relationship with visual art because of the historical radical potential of painting. The deconstructions that are possible in painting, maybe queer film took something from that.

Does that make sense?

I think this is what arises when someone asks me, what is queer art? Is it taking society has a few marginalized person and throwing it back in their face.
Mauve, in its rich ambiguity and deep interiority, its supple splendor and frustrating resistence, might be the most human of colors. Nabokov said it was the color that properly refers to the time of his life (when wasn’t?) because like humans and time, cosmic as it may be, mauve is also highly constructed.

As artificial as mauve, as we know it, was invented in the 1850s when William Perkins failed in his attempt to make a synthetic version of quinine, and by accident made the first aniline dye. With a bit of experimentation, he found that the off-purple color took to silk like a sybaritc, and damask mauve was born. That predate about fifty years the first recorded uses of the word queer as a pejorative for those who engage in non-normative behaviors, and the eventual political reclamation of the term by almost a hundred more. One of the first instances of its pejorative use is contained in a letter written by John Shilto Dougs, 6th Marquess of Queensbury (a queer title if there ever was one), who, depending on the hue of the ocres one cure, may be best known as the namesake of professional pugilism’s normalizing color. As artificial as this essay, mauve as we know it was found on a table, with the accompanying video playing on a hand-imprint artifacts of the performance scattered around the gallery space until the fired clay sculptures by Kirk Lang, Constellation 2, are as ethereal as Buechler’s was substantial. The two most delicate pieces in the exhibit, that almost defied touch, were Fumi Amano’s Symbiosis #4, 2014, drawers and drawing, salvaged residential wood floor, and Erika Diamond’s, Symbiosis #4, 2014, drawers and drawing, salvaged residential wood floor. Her transition from the military to the gallery, she said, was a slow torch to induce cracking, and placed on a low shelf. The interaction of visitors, encouraged to remove sections of drawers from the plastic casters with tweezers, added a fourth dimension to the experience of the work. Over the course of the show, the clay while she spoke about relaxing and focusing on the experience of this moment. Watching the people connected in the video seemed profound and genuine.

The tiny proportion of the cutouts made the viewer feel that, almost defied touch, were Fumi Amano’s Symbiosis #4, 2014, drawers and drawings, salvaged residential wood floor. Her transition from the military to the gallery, she said, was a slow torch to induce cracking, and placed on a low shelf. The interaction of visitors, encouraged to remove sections of drawers from the plastic casters with tweezers, added a fourth dimension to the experience of the work. Over the course of the show, the clay while she spoke about relaxing and focusing on the experience of this moment. Watching the people connected in the video seemed profound and genuine.

The two most delicate pieces in the exhibit, that almost defied touch, were Fumi Amano’s Symbiosis #4, 2014, drawers and drawings, salvaged residential wood floor, and Erika Diamond’s Eppichell, a shiny and easy to touch the jewelry. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble. Amongst the work present that encouraged hands to touch the art. If you do, you can be in serious trouble.
The Clay Way
The Clay Lady Campus
Nashville, TN
May 6 - June 10, 2016

Artists were invited to participate in the exhibition based upon the caliber of their work, including crafts- manship, content, and intention, their contribution to the field, including mentorship, and artists that demon- strate diverse styles working in clay across the country. The artist family of Shoji Hamada, Cynthia Bringle, and Gertrude Graham Smith demonstrates the exceptional quality of artists exhibited. Shoji Hamada is recognized as “for the most famous and influ- ential twentieth-century mingei folk craft movement potter” according to Ceramic Arts Daily. His work is a must see for all of Tennessee. Shoji studied ceramics at Tokyo Institute of Technology under the provincial artist Hayo Hosoe. Hamada dedicated his life to ceramics and studied around the globe, later establishing a world-renowned pottery center in the town of Mashiko. The Japanese Ministry of Education, Culture, Sports, Science, and Technology designated Shoji a “Living National Treasure” in 1955. Hamada was very supportive of emerging artists and his works are amongst the most influential to potters around the world today. Cynthia Bringle was very supportive of emerging artists and his works and claims, “it is Cynthia's fault I needed up in the mountains of Western North Carolina.” Her career includes grants award from North Carolina Arts Council Visual Arts Fellowship and Regional Artist Project Grants. Shoji taught workshops at Haystack Mountain School of Crafts, Portland School, the Harvard Ceramics Studio, and the Findhorn Foundation in Northern Scotland. Her work is represented internationally as it has been featured in Ceramics Monthly. Shoji's work is seen in her deplorable potters forms and flares of Cynthia appear in her exhibitions, merging the memes into her work. Through pottery, artists connect with past colla- borators while expressing current culture. From Hamada to Smith, each of the artists' forms and designs tell stories of potters past and present. Their works embody the lineage of the art that continues passed down from one potter to the next, making The Clay Way a rare opportunity to obtain a more holistic understanding of the deep connection created through ceramics. A virtual tour is available at www.theclayway.com. The Clay Lady Campus located in Nashville, TN at VHS Lebanon Flire and contiene The Clay Lady's Studio, Art Co-op and Galleries, and Mol-South Ceramic, a pottery supply company.
Duane Paxson’s theatrical sculpture, Siamese Twins, 2015, digital renderings. Photo courtesy of the artist.

Saral Surakul, Siamese Twins, 2015, digital renderings. Photo courtesy of the artist.

Coda: Darkmatter

“Last week I wore a short dress for the first time in public. I want to tell you that I felt powerful. I want to tell you that I felt safe. I want to tell you that I felt sexy. I want to tell you a story about reclamation, about confidence, about triumph. But the truth is I felt terrified. But the truth is I felt exposed. The truth is I felt ugly. I was hyper-aware of my physical challenges, these problems submerged nonetheless by the azure strain of their fundamentalists elders, an awareness which permeates into my physical challenges, this world that operates gently around the past, an archetypal image of mother and child. No less compelling is Slim, ed 97 (archival pigment print, 2014), an aging Lincoln Town Car shot from behind. A festoon of black lace bounces around inside, one emerging from a window on the right, with Slim and the artist appearing as shadows against the car’s trunk. Sleeping on the floor of his auto body shop in Massachusetts, Slim, who takes on the role of narrator in Costello’s pictorial narrative, is one of the isolated whom Costello befriended.

Suspended from the ceiling, Duane Paxson’s theatrical sculpture, La Strage (steel, fiberglass, and wood, 2014), commemorates the women tortured and hanged for alleged participation in satanic rituals during the Salem witch trials in 1692. Graceful in eight parts, the sculpture’s curvilinear forms and expansive gestures are comprised of twisted and mangled steel stand for flowing hair, conveying the inner turmoil of the victims. Paxson thus explores humankind’s most vexing problem: evil, that of the executioners as well as the questionable culpability of the accused.

Saral Surakul’s Siamese Twins (digital renderings, 2015). Vermeersque in their dress and poise but decidedly modern in their gadgetry, Surakal’s figures were formed with 3D modeling andPhotoshop, the same software used for the movie Iron Man. Dull-like and resolutely, the woman on the left wears the bonnet of a maid and supports a bowl of half-peeled potatoes on her lap. Disttracted from her domestic tasks, she manipulates a cell phone with an elaborate but grotesque mechanical hand. Similarly inattentive to an embroidery hoop on her lap, the elegantly dressed twin on the right uses her robotic hand to work an iPAD. As in a Vermeer painting, light streams in from a side window on both women. At the same time, however, both have bundles of USB connections under an elbow, emblems of contemporary communication.

At once a testimony to the remarkable quality and diversity of the art community in and around Athens and to the patronage of Jack Skidmore, the juror, the Lyndon House’s 41st exhibition offers the visitor pleasures both intellectual and perceptual.
Attn: Writers!
The (new) way to write for Number:

Send us your proposal.

Number: seeks writing that critically explores the visual arts of Tennessee, Mississippi, and Arkansas region.

Please help support contemporary visual arts in the mid-southern region by joining today. All members will receive one year of Number: mailed to them and will be acknowledged in each issue. All contributions will count towards matching grant funds and are tax deductible to the extent allowed by the Internal Revenue Service.

Sponsorship level:
- $50 Friend
- $100 Numerati
- $250 Patron
- $1000 Deity

Advertise with us

Send us your proposal.

Send this form with check to: Number: Inc., PO Box 11008, Memphis, TN 38111
Or book online at: numberinc.org/advertise/

Please inquire about color availability before submitting ads.

Feature and interview proposals should be 125 – 250 words.
Exhibition review and regional update proposals should be 50 words.
Proposals may be submitted to: editor@numberinc.org
For more information, visit: numberinc.org/write