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Listings for Artists, Galleries, Organizations, and Businesses that Make Art Happen

Memphis, TN

- Beauty Shop Restaurant
  964 S. COOPER  •  5PM-3AM
  GLOBAL STREET FOOD • SPECIALTY LIBATIONS
  VINTAGE PHOTO BOOTH • MODERN MEMPHIS MUSIC

- Art Center
  1636 Union Avenue
  901.276.6321
  artcentermemphis.com

- The Beauty Shop Restaurant
  966 South Cooper
  Memphis, TN 38104
  901.272.7111
  thebeautyshoprestaurant.com

- Brg3s architects
  11 W Huling Ave
  Memphis, TN 38103
  901.260.9600
  brg3s.com

- Caritas Village
  2509 Harvard Avenue
  Memphis, TN 38112
  901.327.5246
  caritasvillage.org

- Circuitous Succession Gallery
  500 S 2nd Street
  Memphis, TN 38103
  901 229 1041
  director@circuitoussuccession.com

- Christian Brothers University
  Beverly & Sam Ross Gallery
  50 E Parkway
  Memphis, TN 38104
  901.321.3243
  cbu.edu/gallery
  rwerle@cbu.edu

- Crosstown Arts
  422-438 N. Cleveland
  Tuesday-Saturday, 10 am - 6 pm
  901.507.8030
  crosstownarts.org

- Flashback
  2304 Central Avenue
  Memphis, TN 38104
  901.272.2304
  flashbackmemphis.com

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

- L Ross Gallery
  5040 Sanderlin Ave, Suite 104
  Memphis, TN 38117
  901.767.2200
  lrossgallery.com

- Memphis Botanic Garden
  750 Cherry Road
  Memphis, TN 38117
  901.636.4100
  info@memphisbotanicgarden.com
  www.memphisbotanicgarden.com

- Memphis Brooks Museum of Art
  1934 Poplar Avenue
  901.544.6226
  brooksmuseum.org

- Memphis College of Art
  1930 Poplar Avenue
  901.272.5100
  mca.edu

- Main Gallery, Rust Hall at Memphis College of Art
  Gallery hours: Monday-Friday 8:30 am to 5pm, Saturday 9am to 4pm and Sunday 12 to 4 pm.

- Hyde Gallery at Memphis College of Art
  Gallery Hours: Wednesday-Saturday 12-5pm

- National Ornamental Metal Museum
  374 Metal Museum Drive
  Memphis, TN 38106
  901.774.6380
  metalmuseum.org

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

- University of Memphis
  Art Museum of the University of Memphis
  Communications and Fine Arts Bldg.
  901.678.2224
  amum.org

- The Martha and Robert Fogelman Galleries of Contemporary Art
  3715 Central Ave
  Memphis, TN 38152
  901.678.3052
  memphis.edu/fogelmangalleries

- Tennessee Arts Commission
  401 Charlotte Avenue
  615.741.1701
  arts.state.tn.us

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

- Smithville, TN
  Appalachian Center for Craft
  Tennessee Tech
  1560 Craft Center Drive
  Smithville, TN 37166
  tntech.edu/craftcenter

- Cleveland, MS
  Delta State University
  Wright Art Center Gallery
  1003 W. Sunflower Rd.
  662.846.4720
  dsuart.com

- Kappa Pi International Art Honor Society
  info@kappapiart.org

- Oxford, MS
  The University of Mississippi Department of Fine Arts
  662.915.7193
  art.olemiss.edu

- The University of Mississippi Museum and Historic Houses
  University Ave & 5th St
  Oxford, MS
  662.915.7073
  museum.olemiss.edu

- Jonesboro, AR
  Arkansas State University
  Fine Arts
  870.972.2567
  bradburyartmuseum.org

- Little Rock, AR
  University of Arkansas at Little Rock
  Department of Fine Arts
  501.985.6784
  uark.edu

- Philadelphia, PA
  University of the Arts
  MFA Book Arts + Printmaking
  Cynthia Nourse Thompson, Director
  215.717.6106
  cythompson@uarts.edu
  bookprintmfa.uarts.edu
  studioartmfa.uarts.edu

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I first became interested in the interplay of technology and art while studying at Alfred University in Alfred, N.Y., a school well known for its robust ceramics program and ceramics engineering courses. Collaborations between artists and engineers there led to fascinating innovations and new ways of working. The relationship of technology to art has continued to be a theme I’ve revisited in many aspects of my career.

Working at the Metal Museum, conversations about the intersection of technology and craft are fairly common. As an institution dedicated to the art and craft of fine metalworking, traditional techniques and processes collaborate with modern machinery and the latest technological advances. One has only to walk through the smorgasbord to see that the technological improvements of the past have been adapted to the point of being considered traditional. The power hammer, CAD designs, laser cut tools, and welders are old staples of the trades. At the same time, today’s cutting edge innovations are sometimes considered so industrial that they erase the hand made. Yet, as explored by Glenn Adamson in his book The Invention of Craft, the dichotomy of industrial vs. handmade is an illusion that can be traced to the industrial revolution. Adamson asserts, “We are used to the idea that artesan and machine are opposed. But the analogy of the two was widely current in the early nineteenth century.” Throughout his book he supports the claim that the role of the artisan developed as a counterpoint to industrial processes, each being defined as the opposite of the other, despite the reality that the line between machine and man-made has always and continues to be a blurry one.

One conversation that has been ongoing at the Metal Museum is the use of 3D printing in the field of metalworking. For some, 3D printing offers new opportunities to manipulate the materials, another tool for achieving the end goal, the mastery of the metal. Yet others question the role of the 3D printer in the creative process. At what point does an object cease for achieving the end goal, the mastery of the metal. Yet others question the role of the 3D printer in the creative process. At what point does an object cease to be hand-made? At what point is the artist giving up their creative control to the analytical processing of the machine? Artist conferences centered around this theme invite artists to engage in dialogue and explore the possibilities of this new technology as it becomes ever more accessible. As the Metal Museum acquits the arrival of 3D printer and plans and the 3rd Annual Foundry Invitation and River Exhibition (F.I.R.E.), a foundry conference that will focus on 3D printing next year, this conversation has become more prevalent. Technological advances have been impacting the metals field for many centuries. I am currently organizing an Iron for an Exhibition of 19th century German cast iron pew from the collection of Anthony J. Morris. This collection of 19th century German cast iron pew from the collection of Anthony J. Morris. This collection of 19th century German cast iron pew from the collection of Anthony J. Morris. Morris writes, “Through voices, Fahrnacht found the medium that could create and resolve inherent tensions, that could restart and repeat itself.” The exhibition The Power of Pictures: Early Soviet Photograph and Film touches on the topics of technology as well. Manipulations of photographic art were used in 1920s to create the work as the beginning of the exhibition. While the focus is on the changing relationship of form and content, we cannot ignore the innovative uses of technology in the creation of the works displayed. Because technology is always changing and new innovations with modern machinery and the concept of technology and art will continue to offer us new opportunities for discussions, examinations, and experiments. I wholeheartedly encourage Numin’s offer to a glimpse of these ongoing conversations.
Memphis Art Scene is deep in concrete plans for its move to the Crosstown Concourse building when renovations are complete, in the first quarter of 2017. In the meantime Crosstown Arts announced their purchase of an additional space on Summer Avenue where they will expand their Print Shop and programming capabilities. This, together with the curatorial vision for local artists to sell locally made work, along with a selection of handmade products from around the country and community workshops with an emphasis on socialization.

Emily Neff, new Executive Director of The Brooks Museum of Art is taking a strong hold of the organization. It is required this spring with the introduction of a new gallery called Inside Art, which is Tennesee’s only hands-on family art gallery, dedicated to visual literacy, and strong programming. Dye Day/Dye Night showcases the overwhelmingly rich collection of color through September 2015. Monograph in the随着 exhibit will be closing. Plutonic, a colorful, playful, educational exhibition highlighting some of the most meaningful ideas from around the world through the human eye of the artist. The annual OZ Arts Nashville’s Festival of Fools, screenings of new works, and a variety of cultural offerings will continue. Art and the senses are on full display in the city and surrounding countryside that allows you to visit studios of fine ceramic artists in the region. You can decide, all staged in the verdant landscape of Cheekwood’s gardens. Concurrently, Cheekwood’s Courtyard Gallery is filled with the work of 2016 artist-in-residence Kensuke Yamada. Yamada’s Séparation shows the otherworldly work of this local icon with its umbrella lumpy-skin surface, always whimsically painted and often with a final layer of signature glaze. The sculptures exude playful and subtle emotion, characterized by a beautifully formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion, characterized by a fabulously formed figurative ceramics that beautifully form the figurative ceramics exude playfulness and subtle emotion. The pieces are grouped and layered to create. The work features a type of movement that wonderfully reflects the larger picture in the city. Artist Bill McKeefry is helping to raise a new wave of city art with his series titled Maker Non-Maker where artists gather to view and share information. She recently attended the biennial New Orleans Contemporary at the New Orleans Museum of Art and was moved by a small number of works that impressed her deeply. The show is the perfect combination of art, history, and Indigenous peoples through this creative experience.

In the gallery scene, David Lewis Gallery is focusing in its new locale. Director Robert Hollander is pleased with the new space, noting their needs and those of their artists. The always anticipated OZ Art Fest show, which is perfect for new and established artists. The opening of OZ Arts Nashville is the perfect moment for the visual arts in the city and surrounding countryside. Visual Arts Center of Richmond’s Annual Juried Show, which is perfect for new and established artists. The gallery is a favorite among Richmond’s art connoisseurs and is a must-see for anyone visiting the city.

At Richmond’s Gallery of Modern Art is an institution that not only exhibits works of art, but also presents works of art in the galleries of Richmond. The gallery is located in the heart of the city and is an integral part of the city’s cultural landscape. The gallery offers a range of exhibits that showcase a diverse range of contemporary art, including works by local and international artists. The gallery’s mission is to promote the understanding and appreciation of modern art and its role in society. The gallery is open to the public and is a great place to visit for art lovers, students, and anyone interested in contemporary art.

In addition to its permanent collection, the gallery hosts a range of temporary exhibitions that feature works by emerging and established artists. The exhibitions are carefully selected to reflect the diverse range of contemporary art and to provide a platform for artists to showcase their work. The gallery also offers a range of educational programs, including workshops, lectures, and tours, that are open to the public.

The gallery is located on a prominent corner of the city, and it is easy to reach by foot, bike, or car. The building is a beautiful example of modern architecture, with clean lines and large windows that allow natural light to flood the galleries. The galleries are spacious and well-lit, providing the ideal environment for viewing art. The gallery is open from 10 am to 5 pm, Monday to Saturday, and from 11 am to 5 pm on Sundays. It is closed on major holidays.

The gallery’s permanent collection includes works by many prominent artists, including Pablo Picasso, Jackson Pollock, and Andy Warhol. The collection is a testament to the gallery’s commitment to promoting modern art and to its desire to showcase the diversity of contemporary art. The gallery’s temporary exhibitions are carefully selected to complement the permanent collection and to provide a fresh perspective on the art of our time.

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Jason Stout, the winner of “Best in Show” in the 2016 University of Texas at San Antonio (UTSA) Annual Student Juried Exhibition, is a born-again artist who has transformed his life. His artistic ability was magical in his mind, and he has always felt as though he was an artist. He started painting when he was very young, and it became his passion. His mother would pass away in a nursing home a few months after he was born, and he had no idea what to do or how to react. His first job was working in an educational test center, and he was especially interested in painting and contemporary art. He has always been interested in the idea of creating something beautiful and inspiring. He has been working in this manner for the past two years, and he says that it is the most fulfilling thing he has ever done. His work is always about power. Who has it, who doesn’t have it, and how it is all connected. He says that he is a Southerner, and he is always thinking about the world, and how to vocalize it. He likes the way that his paintings are layered, and multicultural, so there were very different elements in his work. He says that he is always thinking about the state of mind, and how it is all connected. His work is always about power. Who has it, who doesn’t have it, and how it is all connected. His work is always about power. Who has it, who doesn’t have it, and how it is all connected.

5. Give back to your community. You can be the person who is always complaining about the way things are, or you can be the person who is improving the way things are. The South is a beautiful place, stay here, work hard, make it better, and be patient, good things are on the horizon.
The Moon is a Tomato
Visiting Dolph Smith at Tennarkippi

Before I knew Dolph Smith, I knew about his home. It’s named Tennarkippi, so called for Tennessee, Arkansas, and Mississippi, the tri-states where Smith has spent his life as a teacher, painter, paper-maker, bookmaker, and woodworker. Tennarkippi is located in Ripley, Tennessee. It is a slate-grey house with lots of books inside and a pond and a gravel drive, down the road from farmland and tomato stands.

Tennarkippi is a house, but it is more: it is a mythic origin-ground, a place created and re-created in the cosmos of Smith’s art. It turns up in his watercolors and hard-bound daybooks, in sculptures and in fiction. Tennarkippi is Dolph’s headwaters, the place where all the stories in the world are born.

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McLean Fahnestock: Over the Horizon

Video and digital media artist McLean Fahnestock is a prodigiousdaughter of Tennesseewho spent a decade in California before her return in 2014. She began her career as artist producing sculpturesof found objects. She created installations of asphalt slabs supported by champagne flutes to generate a tension in which the viewer senses that the work will defy itself, that the glass will break and the slabs will fall. The fact that the materials were designed to be sure in the duration of the exhibition made works like this unfilmbly for McLean because there was no resolution for the viewer, who senses the conflict between materials was feigned. The surviving material retained the precariousness that she was struggling against. A path to resolving this challenge occurred in 2008 in her MFA thesis exhibition for which she created a steel armature representing the contours of a wingback chair. The collapsible structure was suspended in the gallery and daily dipped into a vat of glycerin to generate a chair shaped bubble that would pop and destroy itself. But the nature of the material allowed the form to be recreated daily, and redone. The resolved tension appealed to McLean, but a new problem presented itself because the work was very performative in that it required the artist, or a proxy, to manipulate the pulley system lowering the armature into the glycerin. The work was further limited by space, duration, and labor. But McLean flanked the bubble chair with two looped videos of manipulated found footage of Hilary Clinton speaking about her husband’s affairs in 1998 and a mostly silent portion of David Frost’s 1979 interview with the Shah of Iran. Through video, McLean found the medium that could create and resolve inherent tensions that could restart and repeat itself. Shortly after beginning her work with video, she became a studio assistant to noted multimedia artist, Bill Viola. Working with Viola, his contracts, and his collectors, McLean became well versed in the collector’s concern about reproduction and conservation the medium. Knowing that the media players (i.e. a DVD player or VCR) are likely to become obsolete and unworkable in the future, sales of McLean’s work often include more than one player and two digital copies of the video. Her contracts often specify that additional formats of the video require permission of the artist. Such concerns are specific to her medium as paintings and sculptures resultat in a physical object whose care and preservation fall on the collector who is unable to duplicate the purchased object.

In 2012, McLean created St. Clare of Burbank for which she retrofitted a 1960s-era television so that the glass would break and the slabs would fall. The fact that the materials were designed to sure in the duration of the exhibition made works like this unfilmbly for McLean because there was no resolution for the viewer, who senses the conflict between materials was feigned. The surviving materials retained the precariousness that she was struggling against. A path to resolving this challenge occurred in 2008 in her MFA thesis exhibition for which she created a steel armature representing the contours of a wingback chair. The collapsible structure was suspended in the gallery and daily dipped into a vat of glycerin to generate a chair shaped bubble that would pop and destroy itself. But the nature of the material allowed the form to be recreated daily, and redone. The resolved tension appealed to McLean, but a new problem presented itself because the work was very performative in that it required the artist, or a proxy, to manipulate the pulley system lowering the armature into the glycerin. The work was further limited by space, duration, and labor. But McLean flanked the bubble chair with two looped videos of manipulated found footage of Hilary Clinton speaking about her husband’s affairs in 1998 and a mostly silent portion of David Frost’s 1979 interview with the Shah of Iran. Through video, McLean found the medium that could create and resolve inherent tensions that could restart and repeat itself. Shortly after beginning her work with video, she became a studio assistant to noted multimedia artist, Bill Viola. Working with Viola, his contracts, and his collectors, McLean became well versed in the collector’s concern about reproduction and conservation the medium. Knowing that the media players (i.e. a DVD player or VCR) are likely to become obsolete and unworkable in the future, sales of McLean’s work often include more than one player and two digital copies of the video. Her contracts often specify that additional formats of the video require permission of the artist. Such concerns are specific to her medium as paintings and sculptures resultat in a physical object whose care and preservation fall on the collector who is unable to duplicate the purchased object.

In 2012, McLean created St. Clare of Burbank for which she retrofitted a 1960s-era television so that it would play a DVD containing footage of the moon landing. McLean then recorded a video of the footage playing on the television. The DVD player was designed to go inside the television, but in order to capture the flickering bands characteristic of tuning on a tubes television, McLean needed to manipulate the DVD player from behind. This left her visible in the footage she shot of the television. In post-production, she blacked out the background so that she would not be visible. The final video is just under two minutes, and it starts with the TV turning on, followed by the footage, and ending with the TV picture condensing into a white spot that dissipates as the TV is turned off. This allows the footage to be seamlessly looped during exhibition because the TV looks the same at the start and end points of the video, McLean maintains control over the scale of the work, a condition of digital work that is not necessary for artists making physical objects. A painting has definite dimensions that do not change upon installation, but scale can mean much more flexible as projected light if the artist is not specific regarding her vision. In the case of St. Clare of Burbank, the projected image was to be the size of a 1960s-era television, and positioned so that the projected legs of the TV were virtually touching the floor of the gallery. This allowed visitors to sit on a bench before the video, and imagine watching the 1969 broadcast at home. McLean’s grandfather has become a vital source of inspiration for her recent work. Part of the success of her earlier bubble chair was that its content came from familial relationships. McLean recalls her step-grandfather who sat in a wingback chair when he had been drinking. Under these circumstances, she and her sister often found themselves waiting for “the bubble to pop.” Her work since 1993 has been largely inspired by her grandfather, Captain John Sheridan Fahnestock, a famed explorer of the South Pacific and captain of the British “Director I.” While Fahnestock was below decks, the “Director I” hit a sandbar close to shore near Gladstone, Australia. In the Cefnbgia is a video collage that speaks to the explorer’s desire to see what is beyond the horizon. McLean sampled footage from Jewel, an Australian mountain climbing expedition in the South Pacific during her grandfather’s career (1933-1965), and placed them together. The video consists of two or three overlapping rectangles whose primary content is a moving horizon line. In the film clips, the horizon line moves up and down the screen and is rarely parallel with the top and bottom border of the screen. McLean manipulated the overlaid rectangles so that at all times the horizon line of both images is aligned and the horizon line is truly horizontal. Rarely do the borders of the rectangles run parallel to one another and the size of the rectangles changes frequently to accommodate the vertical shift where ocean meets sky. The horizon line becomes the dominant element of the composition, and the viewer is hypnotized by it gently rocks. The images are paired with music sampled from the films, and recomposed by the artist. The quick tempo excites the viewer mirroring the anticipation of an explorer to see what is beyond the horizon.

In 2004, McLean returned to Tennessee from California, residing for a year in rural Sango just outside of Clarksville. Shortly after relocating, she considered how place and regionality could be incorporated into her work. She started to see connections between the deadly delamination and the horizontal corrugations that repeat across landscapes. The sound accompanying the video includes the crickets and frogs that are heard at sunset, giving way to crickets and frogs after dark. Occasional noise from passing traffic reminds the viewer of the rural road that is only viable at the beginning of the video. McLean describes this project as an ongoing one. She has recently moved to a suburb of Nashville, and has plans to extend this concept from her new home.

During the summer of 2016, McLean travelled to Queensland, Australia to further research the conflicting reports of her grandfather’s history and explorations. She discovered that alcohol played a significant role in the crash of the “Director I,” and that the stories she had been told that they crashed into the Great Barrier Reef with inaccurate maps could not have been true based on the location of the crash and the inventory of maps aboard. She discovered that her grandfather’s tale that the ship could not be repaired and that when the ocean broke it apart, was also untrue. The ship was blocking trade routes, so it was dismantled. The mythology of her grandfather seemed an inevitable outcome of exploration and exposed “truth” and “reality” as subjective choices made by the authors of the history. While in Australia, McLean began a series of videos combining found footage with her own to create a diptych of sorts in which two videos of water create a false horizon line with no footage of sky. In Filigree, an excerpt of a video clip for example, the quartz horizon of the ocean from a distance is visible below waves crashing onto shore and either image can be read by the viewer as sky. McLean sees the falsehood of the seascape as a metaphor not only of her grandfather’s untruths, but of the human instinct to err and rationalize events. McLean envisions these Strageters as acts to reversible screen savers. Essentially, the collector is permitted to choose the orientation, or rather which water will act as sky. This is also related to her grandfather’s mythology, because through the competing stories, people chose which ones they accepted as the “true” events, but realities cannot be reappropriated, only interpretation. They also signify the disorientation of travel, especially by sea in which place in the world can be marked through navigation of stars, but not by landscape.

While continuing to work on the Stageters, McLean has begun gathering footage of the sites of shipwrecks. In these videos she will digitally extract the contour of the ship that crashed, leaving a void to be collaged in the footage. This will require near frame-by-frame animation, a craft and skill set that McLean is mastering as she embarks on this project. She has been invited back to Australia in the summer of 2017 to continue research about her grandfather, to collect more narratives, and more footage.

Interview: John Powers

When you entered the Knoxville Museum of Art’s main entrance during the exhibition Contemporary Focus 2016, you must have been impressed by the scale of the installation. Powers’ installation consisted of kinetic sculpture, Omphalos (2015), made from oak, poplar, aspen, steel, brass, plastic and electronic elements, photographs, Omphalos (2015), carved marble and feathers. Locus inhabits the front-center gallery space, with several plates playing in a loop on the wall behind it. Omphalos stood sentinel in the rear of the gallery. Although the piece appeared to be video, it was in fact an animated accumulation of multiple pinhole photographs. It was projected in mirror images by two projectors. How was this made?

This whole piece is in modular sections, right? Yeah (laughs). I read both. I grew up taking things apart. My father took apart things, and I’ve hybridized those two things.

“I’m most interested in the time-based work, is the way it looks back and points back to the viewer. My sculpture is a separation between the viewer and the object that is a video feed, and maybe one other, and before anything like rotational speed or range, and I generally have an idea of how much torque I’ll need, so I order one made to those specifications.”

Do they ever fail? Well, they are machines, so things wear out, but for the most part they are fairly robust. I think I’ve had only one motor burn out over the last several years, but they are made to do much more work than run my sculpture.

When you build these mechanized sculptures, do you intend them to be some kind of living, breathing mechanical creature?

I wouldn’t go so far as to say that that is the “want” of the viewer, and is a blank slate for a child’s imagination — I’d say, for one, that you should never make anything that doesn’t fit through a standard size door. And there are all these separate arms coming out that you count the reeds, into over 1,000 pieces. The main ring disassembles, all the spokes come out, the motor detach, it goes into six or five refrigerator size crates. Are they numbered and everything so you don’t screw them up?

The main pieces are numbered because they fit together nicely in a very specific way, and it’s less a headache to keep them organized rather than puzzle it out. I’ve seen videos to be a video, but it is actually an animation of a mausoleum angel backed with dark, scudding clouds, projected on the wall with two projectors. How was this made?

It is a two and a half minute loop of individual pinhole camera images — I don’t remember how many, it’s about a dozen frames per second. It’s an animation made of pinhole photographs; done with a digital SLR camera with a pinhole lens on a body cap with the ISO set to very high virtual film speed so you can have very short exposures, which is not possible with analog photography. This particular animation was done in New Orleans when I was down at the Joan Mitchell Center for a residency a few years ago. They were shot in St. Louis Cemetery No. 3 over the course of a week of going out there for the better part of each day and shooting — it’s all done manually. I had a metronome setting on my iPhone that I was shooting from so the spacing would be more or less consistent.

How does the stone and feather sculpture Omphalos, which stands at the back of the gallery, relate to the other two pieces? I like that this is the only one of the three that isn’t a quiet piece in a lot of ways. I like that the quiet piece is the anchor and introduction to this show. You can read it again at the end.

What are you working on now, especially since you have a year to go off from teaching at the University of Tennessee/Knoxville since you received a Guggenheim grant?

(Shrug) Oh, pretty much lots of beer and pizza! No, there’s lots of work on the drawing board and it’s nice to know that having this window of time is such a luxury, and not to feel frantic for once. So the work on the drawing board can, for once, work through slowly, but still keep the pedal to the metal because then this deadline coming up with just some light obliga- tions in between. I can just combine studio and family for a little while.

For the three pieces in this installation connect each other?

The three pieces all have a schematic point of connection. When I first talked with Stephen Wicks, curator, Knoxville Museum of Art about what pieces he was interested in, he immediately understood how important empty space was for the work, and he requested one of the big moving objects and some video feed, and maybe one other, and before anything was even in the museum he knew it was the right amount of work. Thematically, I think of the words “centering,” or “the center” and the idea of unseen forces are present in all three pieces. This is a center of all these spokes, you have a stacked pyramid of circular wood. Is there something significant about that?

Yes, small structure of that piece is working from the idea of the lineage of the field of grain, and thinking about also the idea of air currents or ocean currents and how life moves under the water. Taking those ideas of motion and then looking at historical archi- tectural structures like burial mounds, the stack of disks you see in the middle is a very direct reference to architectural structure of a Buddhist stupa (funeral structure containing relics and remains).

When you build these mechanized sculptures, do you intend them to be some kind of living, breathing mechanical creature?

I couldn’t go far enough to say that that is the “want” when I’m making them, but I like that people respond to them that way. I’m most interested in doing with these pieces is seeing how a time based element points back at the viewer, maybe subliminally or subconsciously. When you look at a static object there is a separation between the viewer and the object that gives a suspension of belief. This works with a static object but works differently with a moving object that is physically occupying the same space as you. It is kind of defamiliarizing back at you, so you are moving side by side with it, as it is mirroring your temporal reality: where a carved stone piece exists separately from you. That is what I’m most interested in with the time based work, is the way it looks back and points back at the viewer.

Your kinetic sculptures are always run by these simple- looking motors. What are they?

Most of them now are from a company in Chicago that I work with a lot where I’ll special order one, and they are typically the type made for industrial…. something, but I’m looking for something fairly specific like rotational speed or range and I generally have an idea of how much torque I’ll need, so I order one made to those specifications.

What are you working on now, especially since you have a year to go off from teaching at the University of Tennessee/Knoxville since you received a Guggenheim grant?

(Shrug) Oh, pretty much lots of beer and pizza! No, there’s lots of work on the drawing board and it’s nice to know that having this window of time is such a luxury, and not to feel frantic for once. So the work on the drawing board can, for once, work through slowly, but still keep the pedal to the metal because then this deadline coming up with just some light obliga- tions in between. I can just combine studio and family for a little while.
A picture (or painting) is worth a thousand words and countless images have been produced through the eyes of white men in the Western world. The “reality” portrayed is only capable of telling tales from the eyes of white men in the Western world. The body of work entitled The World Stage represents parts of the world that typically have a history of colonization and “hybrid” populations. Each portrait from the region is composed of poses and compositions that reflect each country's culture. Regions covered include China (2006), Lagos and Dakar (2008), Brazil (2008-9), India and Sri Lanka (2010), Israel (2011), France (2012), Jamaica (2015), and Haiti (2016). One of the biggest jumps in Wiley's career was when he began including women into his portraiture in Ecomony of Grace (2012). While men in street casting wore casual clothes, Wiley had custom designer dresses made and hair and make-up design provided for the women. Ensuring that the women were treated as well as his art work, Wiley was able to portray African women as heroines and demonstrated their worthiness of fine art.

Wiley expands his work beyond the African-American community, opening up complex conversations on race, power, and the politics of representation to a global scale through The World Stage. The body of work entitled The World Stage represents parts of the world that typically have a history of colonization and “hybrid” populations. Each portrait from the region is composed of poses and compositions that reflect each country’s culture. Regions covered include China (2006), Lagos and Dakar (2008), Brazil (2008-9), India and Sri Lanka (2010), Israel (2011), France (2012), Jamaica (2015), and Haiti (2016). One of the biggest jumps in Wiley's career was when he began including women into his portraiture in Economy of Grace (2012). While men in street casting wore casual clothes, Wiley had custom designer dresses made and hair and make-up design provided for the women. Ensuring that the women were treated as well as his art work, Wiley was able to portray African women as heroines and demonstrated their worthiness of fine art.

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In Time We Shall Know Ourselves: Raymond Smith and the Absurdity of Stacking Turtles

Raymond Smith set out from New Haven, Connecticut on a cross-country road trip, inspired by the iconic work of photographers Walker Evans and Robert Frank. Smith intended to capture a visual record of American culture. The “74-road trip ended with car trouble in Kansas City, but four years later Smith’s project found new life when he decided to publish a selection of images from the excursion.

The resulting volume, In Time We Shall Know Ourselves: Raymond Smith’s 1974 journey including his notebooks and two groups of modern motherhood. The exhibit also contains seven group portraits featuring sitters from different generations. If Smith’s individual portraits act as short stories then these images depict family sagas, extending the embedded narratives deep into the past and presenting the promise of new protagonists. In Time We Shall Know Ourselves: Raymond Smith, Three Generations, near Culpeper, Virginia, 1974, 6.25” x 6.25”, Silver Gelatin Print. Photo courtesy of the author.

In Time We Shall Know Ourselves: Photographs by Raymond Smith Ogden Museum of Southern Art New Orleans June 12 – September 18, 2016

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Much of the drama of The Power of Pictures inheres in its exploration of the complex and changing relations between content and form, and the crucial decision to present photographs in thematic groupings within a chronological narrative deftly facilitated. Works dated pre- and post-1930 — before and after the Stalinist betrayal of the revolution — are placed side by side, which invites comparative analysis. A powerful 1929/1930 photograph Stairs by Alexander Rodchenko, for example, features a woman ascending dramatically shadowed stairs. Form and content seem mutually reinforcing. The diagonal composition and the sharp geometric lines suggest a degree of aesthetic abstraction, yet the representational content of the image remains intact, even if the figure is unidentified.

Georgy Petrusov’s early Stalin-era, New Building from Above, reimagines the diagonal birds-eye-view perspective and black line shadows of Rodchenko’s, Stairs. In many ways it seems to be an aesthetic corollary to Rodchenko’s, Stairs, but it suggests a somewhat different relation between form and content. It makes us question what we are supposed to address: social content or aesthetic form? — the skyscraper, the soaring Soviet economic system, or the formal elegance of the photograph?

As you progress through the exhibition, the sacrifice of form to content becomes more apparent. Arkady Shulgin’s 1938 photograph Express, for example, seems an unabashed celebration of technological progress: a train bounded toward the viewer, dramatically emerging from the clouds of steam that seem to reflect the clouds of the sky. If it weren’t for the wall label, it would be nearly impossible to know that content within the photograph, in this case the clouds, was a result of aesthetic manipulation.

“Constructiveness” of Liubetina’s early images is obvious; Shulgin’s image is no less staged, yet it purports to be only a transparent representation of the “real.” In one of the final rooms of the exhibition, we encounter a fully realized image of “socialist realism,” a 1936 photograph by Rodchenko of female athletes marching in a parade. The photograph could easily be mistaken for an image of a Nazi rally. The only aesthetic similarity to Rodchenko’s photographs, Stairs from just six years previous, is the slight diagonal composition. The sports parade is openly acknowledged as choreographed, but the photograph itself, must seem a transparent reproduction of social reality.

The exhibition concludes with a series of early avant-garde Soviet films, which both recall and reinforce the aesthetics of early Soviet photography, Sergei Eisenstein’s Battleship Potemkin (1925), for example, is celebrated for its use of montage. Classic Hollywood cinema was given to “invisible” editing, the camera attempting only to register a world that is external to it. Eisenstein, however, openly acknowledges film for what it is: a series of discontinuous images that are woven together in order to produce the illusion of seamless continuity. Here, at the conclusion of the exhibition, film itself is presented as a “constructivist” aesthetic.

The Power of Pictures is indeed powerful, both in terms of the individual images it contains and in its ability to challenge our conventional notions of the relation between the politically and the aesthetically radical. Sadly, the great promise, political and aesthetic, of the Bolshevik revolution issued in the nightmare of Stalinism, but the Soviet experiment itself suggests that it might have been “constructed” otherwise. At the very least, The Power of Pictures reminds us that so much of what is innovative in modernist art had its origins in a revolutionary politics.

For much of the Southern creative community finding allies engaged in similarly intensive studio curatorial, research, and production can be exceedingly difficult. Of course, these metrics are subjective and some, they are wrong in my opinion, would claim that the South is teeming with artists tensoring the lines of their field. Tennessee, a true bastion of certain political and aesthetic radicalism, yet the representational content of the image remains intact, even if the figure is unidentified...
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