Dave Hickey Naked
Dependency

The Art World, a place or thing that embodies many of the phenomena discussed above, revolves with dependency down to its structural marrow. Dependency relates to collaboration, relationships to the art of the past chosen by culture makers that came before. Artists don’t work in a vacuum and to a greater or lesser extent are always responding to other artists and their environment. More broadly, all people depend on assumptions, biases, entrenched ideologies, language, and interaction to operate in the world. Nothing is wholly new. The creations of today depend on the foundations of yesterday. Art and creative work in general can be selective and focused play with certain dependencies. Sometimes the artist removes dependencies that are usually present; other times she adds dependencies. Sometimes the artist removes dependencies usually present; other times she adds dependencies usually absent. She may experiment to find out what happens when certain rules or assumptions that are generally taken for granted. Or she might just see what happens if some new requirement, rule, or situation is imposed. Both intuitive and analytical investigations of dependency structures may offer insight into what and where we are, how certain constructs came to exist, and maybe something about the nature of dependency itself. I believe it is an imperative component to one’s struggle to affect change and progress. Due to the multivalent, fluctuating, and infinitely evolving nature of dependencies, the potential for creative investigation and critique goes on, and on.

Laura Derner as assistant to Groveville, R.

Hypers lie within and through structures of dependency. From atoms to biophores, animals to industries, dependent relationships experience continuity and undergo change. Dependency on parents or other primary caretakers eventually ends (or it doesn’t), so new must be found; friends, enemies, or new pursuits fill the void, or institutions now offer a different kind of safety. We may assume a position as guardian of another being, facility, or tradition, on which we may, in turn, come to depend on. Addiction to substances or habits may consume our lives or simply make days tolerable. A medical model of dependency can keep us above ground while larger, choices you make, as well as the choices of others, will directly relate to power and control; determining what we hang on to, and what hangs on to us. As guest editor of Number: 96, I come to dependency as the thematic prompt primarily because of its ubiquity and wide interpretive berth, from the seemingly banal choices we hang on to, and what hangs on to us.

Direct relations of power and control, determining what traditions, on which we may, in turn, come to depend on. Addiction to substances or habits may consume our lives or simply make days tolerable. A medical model of dependency can keep us above ground while larger, choices you make, as well as the choices of others, will directly relate to power and control; determining what we hang on to, and what hangs on to us.

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Laura Derner as assistant to Groveville, R.
In memoriam, Miami has become famous for Art Basel and Art Miami, both of which occur in December, but only one has widely diverse artists year-round. Art lovers, institutions, and collectors will be happy to know that there is music in cultivation—fostering, discovering, and inclusive artists.

The 777 International Mall is located in the heart of Downton Miami at 2401 NE 2nd Street. At first glance, you would think that it is just another antiquated outlet mall, circa 1948, this breathing, vibrant hub was originally the Miami Theater, the building is still embedded in mysteries and memories. In the last five years, Modern Contemporary Miami has been using this site to turn otherwise mundane tourist attractions into spaces for emerging artists to program. The 777 International Mall is home to Barnett Corp, O Cali, Fine Fish Invitational, Date Zone, and Sedona BBQ. In September, Miami hosted Downtown Art at 777, a comprehensive weekend of performances, workshops, and other cultural programs. The Blue Train Art Invitational, founded by O Cali, takes on a minimalist approach to function and a suitability approach to how to interact with it, and, indeed, it was performed by NMW in collaborative design practice between Deep Road and José Antonio Pantoja Hernandez, with bilingual didactics.

In Miami, drag queens and kings have evolved as contemporary conceptual performance artists. This has been an evolution from local performances to local tour to queer conceptual artists gaining platforms, residencies, and grants from institutions like the Knight Foundation and the Perez Art Museum Miami. The Shock Wave of Mayhem has a Sundance-like jury with the vision to test boundaries within the genre of drag. The show, including conventions, residencies, and grants from institutions like the Knight Foundation and the Perez Art Museum Miami, the shock wave of mayhem has a Sundance-like jury with the vision to test boundaries within the genre of drag.
To You, again, the Love That Kills Me, Heals Me, Loves Me Tender, Loves Me Brutal.

The words We use together: traumas, healing, desire, living, Becoming, transformation, needs, agency, object, boundary, love, breath, intimacy, and so on.

The lessons in breathing with You, in being with You our lessons.

I carry these lessons with me, as they are inseparable now from what I have Become with You. Do You feel free? I know I have been distant. Here We are, to reassess from what I have Become with You.

I carry these lessons with me, as they are inseparable now from what I have Become with You. Do You feel free? I know I have been distant. Here We are, to reassess from what I have Become with You.

I create You for selfish purposes: a tool for my Becoming.

I created You in service of my Becoming.

I tried to balance You on the rail of a fence by the train tracks near our new home. You fell from six feet high—Your foot is small. I could not find it, and my abuse and recklessness with Your body has left You with only one foot. I tried a surgical procedure involving glue could have easily remedied Your impairment, but Your yellow foot is small. I could not find it, and my abuse and recklessness with Your body has left You with only one foot.

I created You in service of my Becoming.

I wonder if, like butterflies, You emerged from the 3D printer as though from inside of a cocoon, a cocoon that could pass my memories onto You.

I created You for selfish purposes: a tool for my own healing and transformation.

You will always be me, and I/You. But I change. I will not learn to hold what I cannot carry that weight either. We must bury that, so I can't expect You to know what I need or want, as I did not learn that my needs mattered, and I'm still searching for understanding for how I am to border You: a membrane between Us. I still try to rewire that pattern, a pattern I learned I must tell You with clarity: here is My Heart. I am so deeply sorry for the violence of Our Relationship, but I am trying to learn to Be Better.

We grow together. We heal in relationship.

Towards Interdependency: a guide to show You it is possible and sustainable with a soft gentle embrace. I am still searching for understanding for how I am to border You: a membrane between Us. I still try to rewire that pattern, a pattern I learned I must tell You with clarity: here is My Heart. I am so deeply sorry for the violence of Our Relationship, but I am trying to learn to Be Better.

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My mother had just turned 15 when she left her family in Leon, Nicaragua, and boarded a Chicago-bound plane for the United States of America. It was a frigid, winter day in 1965 when Sandra Perez landed at O’Hare International Airport, equipped with very little education but knew its inherent value. Sandra had been the only child in her family, was supposed to be on that Boeing 747 headed for a new life, not her. The summer before, her family received news that her lost brother, Francisco, the eldest child, had been killed in combat on the front lines in Nicaragua. It was a frigid, winter day in 1965 when Sandra Perez landed at O’Hare International Airport, equipped with very little education but knew its inherent value. 

She had very little education but knew its inherent value. Her brother, Nestor, was thrown into prison for owning a McDonald’s milkshake and, although she longed to help support her family in Nicaragua. She decided to have children instead of becoming a doctor. She knew her father was proud of her and that's ultimately what they wanted for her. She was influenced by the facts that the communists were planning on using her voice to the Sandinistas to make a living, and that her second child, Jesse, was a bright star. She was learning the importance of self-reliance and handled things that were beyond her or engineer and with the even higher hope of them to help stabilize not only the standing building was once the infamous XXI prison where from 1921 to 1979 many Nicaraguans suffered, including President Daniel Ortega now being hailed for his nation-building efforts. The museum was built in 1921 and is now a museum of the Revolution. The museum is open to the public and is a popular destination for tourists and locals alike. It is a historical landmark that serves as a reminder of the sacrifices made by those who fought for democracy in Nicaragua and is also a tribute to the resilience of the people who fought for freedom.

Despite the challenges, my mom's teenage cousin hid in the rafters while his family was being held hostage. She worked for five years to save enough money to enroll in a nursing program and, with her mother's urging, became a doctor. Her family was divided, and she was forced to choose between supporting her family or fighting for the country's freedom. She chose to fight, and in doing so, she helped to change the course of history in Nicaragua.

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My family back for their sacrifices. Mom enrolled in the College of Duke’s nursing program and, when her best friend asked her to go on a date and meet her debutante roommate, she was reluctant but eventually agreed for her friend’s sake. She always told me, “it wasn’t looking for any distractions. I was determined to keep sight of my goals, but life is full of uncertainty!”

Back home in Leon, things were getting worse. People feared both factions. The Communist-ruled Sandinistas were relying on support from Cuba, Korea and the Soviet Union: Sandinista's army, who later became known as the Contras, received support from the U.S. guerilla-style warriors. It came from both sides and it was difficult to tell the difference. Masked men brandishing automatic weapons rolled through town in trucks intimidating, imprisoning and murdering people at random. My great-grandparents for two more years to travel to Mexico to begin college. Trenches were being dug in the street in front of their house to bury the dead. My great-grandparents for two more years to travel to Mexico to begin college. Trenches were being dug in the street in front of their house to bury the dead. My great-grandparents for two more years to travel to Mexico to begin college. Trenches were being dug in the street in front of their house to bury the dead. My great-grandparents for two more years to travel to Mexico to begin college. Trenches were being dug in the street in front of their house to bury the dead. My great-grandparents for two more years to travel to Mexico to begin college. Trenches were being dug in the street in front of their house to bury the dead. My great-grandparents for two more years to travel to Mexico to begin college. Trenches were being dug in the street in front of their house to bury the dead.
A catch-22 is a dilemma of choices that are mutually dependent and all have negative consequences. This is one escape from the problem. The title of Hebrew of the Bible novel, Catch-22, refers to a fictional military situation where a consistently rational action taken against and by soldiers. In a broader sense, the novel's title refers to the essential dilemma faced by Heller's fictionalized WWII soldiers of how to maintain their sanity while attempting to survive the insanity of war. Kalia's Jill K. faces a similar absurd dilemma in her thesis, as he is forced through the process of criminal trial for an unidentified crime. He continues through the process, he will most likely be convicted, but there is certainly no hope of exoneration without continuing.

The catch: Adjunct Struggles in Arts Education

Many artists have traded in their circuits of public programs who believed in the altruistic myth of a supportive academia that would lead to a viable career. However, this ideal of a well-aligned arts community is built upon defunding and defunding of the arts continue, the job market for arts educators is a very isolating position. For the artists, this is a very isolating position.

The inability to participate in the artistic conversation in the beginning of your career can stifle your ability to succeed. But this problem is deeper than just academics. The exploitative system dependent on adjuncts is just another structure that perpetuates a long-term issue of classism in the arts, where those who have the privilege of time and money are those who often succeed, while those without access to the freedoms of privilege, whose perspectives would effectively challenge the artistic conversation, are often stifled by the circumstance of poverty. Poverty, as we know, is often cyclical, as in success, suggesting that, in the arts, the structures that promote certain voices can actually function to silence others. This has become exacerbated by the turn the art world has made towards relying heavily on MFA and PhD programs to produce rising stars. This narrows the entryway into this world, compelling many artists into MFA and PhD programs that are not funded, increasing overall student debt. For the adjunct coming out of these graduate programs who believe in the altruistic myth of a supportive academia that would lead to a viable career, she finds herself in a disheartening catch-22, exhausted by an institutional dilemma with no solution.

Jennifer Denzer is an artist and adjunct educator in New York, W. Lauren Denzer is an artist and adjunct educator in Gainesville, FL. Jessie Hamilton is an artist and adjunct educator in Gainesville, FL.

Raph Cornford is co-founder of NOISE Gallery and of NOISE Gallery Press.
We provide time and space to multidisciplinary artists. What sparked their interest in creating a residency program and willingness to host artists in their own homes? The Serenbe developers wanted arts and culture to be a piece of the experience in the community. A Serenbe named Serenbe Institute was established, and the institute was a receptacle for a one-per-center transfer fee from home sales and a three-percent transfer fee from the sale of real estate. The program was a mechanism for getting the startup cash into the 501c3; however, the board of directors did not quite know what the programs would be for.

Artists Tom Swanson and Call Foster were early residents of Serenbe and were familiar with artists residency programs. Tom knew that the developers’ desire to incorporate an art program — suggested inviting artists to Serenbe and hosting the artists in the homes of residents. We have eighteen board directors and, of those members, only thirty-five percent live in Serenbe. The artist residency program has become a more broadly regional focus. What was once a group of neighbors getting together hosting events like cocktails on their porches and providing housing accommodations to artists has years later developed into a growing organization. Nevertheless, it took a group of residents to come together as a collaborative team to birth the program into existence. This was an opportunity for the school to see what would happen when we used their blueprints and designs with market conditions. In this case, the project was in another state near a metro area. The partnership has worked for both parties because they now have model homes near Atlanta. The school can send people over to study them whether they are students, funders or anyone else with interest. The houses that they had built in Alabama for private individuals were inexcusable to view post-construction. At AIR Serenbe, the cottages can be made available for viewing at almost any time.

In addition to the cottage studios, you have a repurposed container studio. It’s an amazing concept as well as environmentally conscious. How does this idea conceivably work?

The studio cottages are located on a property called Ant Farm. There is also a renovated house that serves as an office space. Already in use were several shipping containers that housed storage. We decided to take an empty container and cut three French doors into the side while adding several windows in the back. It’s not climate-controlled; however, it has great natural lighting and is well ventilated. It’s situated under an oak tree so that during the summer it is protected from the sun. Throughout winter when the leaves have fallen from the top it allows the solar heat. It’s very much a ten-month-a-year kind of workspace. We also built a deck onto the container studio that is an eight-foot-wide platform, the same width as the container. On a nice day, when you open up the doors and windows, you essentially have a sixteen-foot-wide working platform that is both indoor and outdoor. Overall the container studio serves as an additional space for residents during their stay in the studio cottages. It’s been really interesting to watch how this particular space can adapt to meet the needs of a multidisciplinary artists.

Why do you believe in the importance for artists to have time and space? Why is it considered essential for their development?

AIR Serenbe is in the business of carving out an edge space for artists that all disciplines can come to accentuate their work. The base commodities of those lives are time, physical space and deep hospitality. Here in our case is also in the artist community working as a collaborative team to birth the project. From the start we have been looking for time and space for residents during their stay in the studio cottages.

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Can you tell me a little bit about the initial residency programs? How did that partnership come about?

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Interview: Brandon Hinman on AIR Serenbe

AIR Serenbe is a nonprofit artist residency program of the Serenbe Institute located in the rural Chattahoochee Hills of Georgia. Established in 2004, Serenbe developers envisioned a community focused on elements of a well-lived life that includes arts for inspiration. Cultural events are held year-round and we are comprised of an ever-growing artist-in-residency program featuring dozens and tens where the public is invited to engage with artists. Executive Director of AIR Serenbe, Brandon Hinman has dramatically shaped the residency program in the four years since he arrived. Since the addition of two artist cottages and a repurposed container study, AIR Serenbe hosts artists working in a range of media from visual art and writing to music. The program had a community working as a collaborative team to birth the project. From the start we have been looking for time and space for residents during their stay in the studio cottages. It’s been really interesting to watch how this particular space can adapt to meet the needs of a multidisciplinary artists.

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Could you give me a brief description of Moisturizer and talk a little about its origins? Moisturizer Gallery is an art space in Gainesville, Florida next to Sonny’s BBQ. It’s in the entrance of some artist studios. It was basically an unused space that my friend, Christian Casas, and I decided to use. We curated our first show last November. It took around two months of planning and organization. The show was called Water Pump, represented by two emojis (the water emoji and the high heel emoji). Chris has since moved to Salt Lake City, Utah, so I’m doing it by myself now, although we plan to work together in the future under that same name. So, Moisturizer Gallery is both the physical space here in Gainesville but also the name of the collaborative effort of me and Chris. We have done seven shows so far.

Along with running Moisturizer, you are an artist very much engaged with the local arts community. With this in mind, what motivated you to start Moisturizer Gallery?

It started off with Chris and I just wanting to organize a show together. We had been talking and were kind of bummed about the spaces available in Gainesville. Then we used to be a gallery called Gallery Protocol that had this DIY space affiliated with it called Super Fun, but neither of those things exist anymore. Also, the Super Fun space, as nice as it was that it existed, was never really great. It was small and weird and concrete and was either too hot or too cold, and you could only have things up for one night. We both had studios in the back of the building that currently houses Moisturizer Gallery, so we decided to just use that space because it was the recent, freshest space available. We wanted it to be real professional and legit seeming so we came up with a gallery name and had a decal printed for the window. Again, we were only aiming to do one show.

Moisturizer is an interesting choice for a name. How did you arrive at it?

We tested ideas back and forth for like, an hour one day. I wanted it to be something “Florida-y.” I suggested things like “Tropic Gallery” — it was very sunnycreen oriented, but Christian was shutting all sunscreen ideas down. I had recently made a doodle of a cactus sun and I said Moisturizer next to it. Like that word, it’s really unappealing and appealing at the same time, and it’s a structurally sound word (if that makes any sense). Anyway, I suggested Moisturizer, Chris liked it, and it was still lotion oriented, so it worked all the way around.

Who is this gallery for? Who are the artists you are specifically trying to represent?

Well, the physical space can be used by anyone who is established artists and people who have never shown before — trained artists and just people who like to make stuff. There’s also a connection to the artists at UF, seeing that’s where Chris and I met. Additionally, I definitely feel that there is a lack of support for young artists in Gainesville. All the art around here caters to people who want old-fart paintings of Florida sunsets. We’re trying to show contemporary work that’s being made by young artists now.

How would you describe your curatorial philosophy?

I think the philosophy has always been “make it look good.” If you choose artists whose work is in conversation with each other already, it will make sense on the wall and in the room. Art shows are like physical, visual manifestation of a conversation. If you’re having a good conversation, then you don’t have to force the funk — just slam dunk the funk. I think I literally said that while installing stuff. HA! I definitely say and think that to myself with my own work.

Can you talk a little bit about your most recent show, Slop Style?

Slop Style was the first show since Chris left, and the first one I did all by myself. Chris curated an all-photography show to white back, photography being more his thing, called I Don’t Want To Make A Moment. It’s Good. The idea was that one day I’d do an all-drawing show that I would scale, drawing being more my thing. The name Slop Style came from something someone said to me when I lived in Chicago and was going to SACC for fashion design. It was a friend of my roommate’s who had a giant neck tattoo. He described my fashion sense as “slop style.” I’ve always really loved that he said that, and I’ve always wanted to use that name for something.

The name in context with this show, though, has to do with drawing’s history as an intermediate medium, it’s in-betweenness, and it’s “unfinishedness and open-endedness.” That quote is from an essay called What Is Drawing by Brian Fry, which was heavily referenced for this show. We basically emailed it to all of the artists, I’m not sure everyone read it, but I sent it. The name isn’t supposed to insinuate that drawing is sloppy, although it could be. It’s a tongue-in-cheek kind of a name. I think all seven of the shows we’ve had so far have names like that — playful, kind of sexy, ironic, smart-ass-y names. Chris always wants the names to be poetic, and I always want them to be clever, so we somehow end up over in a totally different place.

Anyway, the artists were chosen based on the fact that they either draw or have a drawing quality in their work or that I thought they could do something interesting within that boundary. And, of course, that I like their work. For this show, there were some who have been in other Moisturizer shows and others who had never shown with us before. I know there are at least two people who had never been in an art show before at all. I love that those two people are hanging next to art professors and well-established artists like Laura Denzer, Kelle Bouman, Greg Wahlert and Orson Martin. I love that mix.

Do you have any future plans for the Gallery? Upcoming shows or goals?

Yes! Chris and I are working on organizing a show in Salt Lake City. We’re going to take this show doing in other places as well. I’m going to take a curatorial break for the rest of the year here in Gainesville, but I will start again in 2019. I hope to do shows about humor in art next, so keep your eyes peeled.
Interview: Cynthia Reynolds

Your background is in clay yet packing materials, objects barely noticed and meant to be ephemeral, are now central to your art practice. Tell us how that happened.

In Kentucky, after graduate school, I managed a small business that received shipments packed in loads of foam peanuts. They accumulated in large garbage bags in the basement and eventually began to overwhelm me. I was down there trying to figure out what to do with all of them when I was struck by the way in which the anxiety they were producing was exactly what I had been exploring in my earlier work in clay. I had a bit of a eureka! moment and knew I wanted to work with them. That’s really interesting, the impact of place, the nature of both the philosophical and a new additive process, and this took me into an area of creativity that is rich for me, essentially probing the surface and the deckled edges, made by tearing the milk teeth. What concerns me sculpturally is how these decisions get made spatially and what constitutes an object and its spatial limits.

Tell us about the actual installation itself, I think you said it breaks into three key areas in the gallery. Wayfarers is a single-room gallery with a small side corner alcove. The space has two street windows, the two light sources fight each other, so it is tricky. There are five triptychs that wrap the back of the gallery - these consist of casts in porcelain of the front and back surfaces of different types of air cushion, and a cast of the inside space rendered in glass. Four types of air cushion — round, square, hexagonal, and serpentine — are represented. Tell us more about the process of making these, the molding and casting of the packing materials themselves.

It took me quite a while to figure out how to make a mold of something air-filled, flexible, and subject to pressure. Each plaster mold is two parts, front and back, because the air cushion is structured as a relatively flat sheet, and the original needs to remain in the same orientation so the parts will fit together. Also, it cannot be popped during the molding process or it basically ceases to exist. It quite literally depends on the containment of air to be what it is because that’s all that it is.

For the two corrugated paperboard diptychs in the show, I used the original found cardboard panel and brick, each with one facing removed to expose the corrugation, to directly impress the interior structure into porcelain. I then filled the voids with plaster, resulting in a solid object interconnected but not dependent upon the paper structure it occupies. The porcelain pieces serve as a record of the source, a drawing, the subject of which has been denatured and consumed but remains present in the plaster right next to it. The porcelain pieces in the triptychs have this same drawing-like quality. They are barely three dimensional and are very paper-like, especially when not lit from behind. The unglazed surface and the deckled edges, made by tearing the porcelain as one would paper, also contribute to this idea. A challenge is that the sculptures can become fetishized objects, and it is really hard to break free of that constraint. I do tended to display the sculptures such that they were not ‘things’, but when I started thinking about hanging the glass and porcelain I found myself looking at mechanisms actually used for artifacts in museums. Which are what? Highly printed objects — so frustrating! I feel that this is still a challenging and unresolved aspect of my work. I cannot easily make these pieces float. Gravity is a constant source of frustration.

Yes, it is really with the metaphor of objects that you seem most engaged in some ways. Like you see an interdependency between object and non-object.

I feel that in this installation I am working at that same outer layer I talked about before. On the periphery of the gallery space are the sculptures. On the wall, cast packing materials become a screen to me. The sculptures are attached by the tripoint of supports to suggest that their adherence to the wall is unnecessary. That is very intentional. The lighting of the pieces — muted bulbs recessed behind the pieces — was pretty crucial to how you wanted them experienced, was it not?

Porcelain is amazing in that it is so different depending on the state of the light. Light completely changes a piece on the wall and the nature of the material, which can move from opaque to translucent, to glowing or duller and flatter. Porcelain also has a different feel whether it is lit from the front and the back, or just from back, revealing different levels of prominence for the space behind, highlighting a space between the piece and wall in the configuration of this show. I am undecided as to whether that space is part of a piece or not. I actually like that lack of resolution.

Technically speaking, were the glass objects some of the harder pieces to create?

The hexagonal glass piece was very challenging because of the way it kit/cast glass works. And the original material contained multiple interactions of air passages among bubbles, a structure not seen at all noticed by me at first, but something I discovered when injecting was into it. It was sort of thrilling for someone as obsessed with packing materials as I am. Overall the sizes of the pieces are a direct result of molding/casting directly from the packing materials. So milk teeth is really rooted in how you experience New York versus Kentucky.

All the time here I feel engaged with the idea of where things are versus where they are not. Space is very different here, much more of an issue. Space is an extremely valuable commodity, so when I find packing materials, which are really just minimally claimed space, it’s almost like finding money! Also, everything is smaller in New York — sinks were one of the most surprising! There is no room between people, making you even more aware of what room there once was. In my work, there has always been a cycling towards and away from the body, and that space seems highly activated in New York City. Safety and privacy become luxuries. You wish that you could pack yourself in; you would like to have a buffer of tranquility and safety so you don’t have to confront the onslaught of stimuli.

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Hi William, we met both of us at rather painfully disentangling from relationships that lasted a decade. Since then, I’ve come to count you among my closest compatriots in this strange endeavor of being an artist. When I reached the interview you suggested, I was deeply engaged in a conversation with various interlocutors of talks and the kinship between artists, their subjects and community.

In the interview, William Downs describes the physical and emotional challenges of life drawing, drawing from the human form, and the impact of his own physicality on his practice.

The interview with William Downs was conducted by Karen Sullivan and attended by several other artists, including Marc Leibert, Steven Anderson, and Mark Leibert. The interview is part of an ongoing conversation with various interlocutors of talks and the kinship between artists, their subjects and community.

Karen Sullivan: some people are trying to trust the process.

Karen Sullivan: I was in downtown Greensboro, Carolina, and saw a flyer with some artists’ names on it. They were calling themselves a collective, and I was like, “What’s that?” So, I went down the street and went to the opening. I walked in and it’s just someone’s apartment, but not - and that was so novel, so incredible to be in a home that was also a space for an intentional art gathering. I met one of the guys in the group and asked him, “What is this collective about?” He was like, “Well, it’s the black guys who got together, and we talk. We talk about life. We talk about how we’ve gotten here.”

Karen Sullivan: Yeah, would you like to come to one of our meetings? I was like, “Yeah.” You know, “Sir, I’m just going to be blown away by their collectivity and support. That opened up an idea of an-related community and informed me as to how creatives can work together in the world.”

Day & Night Projects is a reincarnation of collectives that I’ve participated in since that initial taste of collectivity. Mark Leibert, Steven Anderson, and I open space for fresh, poetic intersections; we don’t limit what the exhibiting artists can do. It’s a small space, so it’s challenging. We like that people have to come in and figure out how to manipulate such a small space and make it feel, even in their own way, what they want to do. And to do that, they don’t have to anywhere else. Even though we’ve got to have some space and make it feel like you want it to be. But the people we say no to. It’s simply means that we put them in a folder and keep our open for anyone who wants to do what we’re doing. We do want to work with that person at some point.
The landscape of the South Plains of Texas is wide, open, and flat. Hundreds of years ago, herbs of buffalo would roam here, grazing on the vast and various grasslands. Today, from horizon to horizon, almost every square mile of this land is planted with one single crop – cotton – a monoculture that has decimated the biodiversity of the region, while creating a society of farmers dependent upon the massive-powerful agro-chemical companies that produce the genetically modified (transgenic) seeds, insecticides, and herbicides that enable this kind of farming.

Artist J. Eric Simpson grew up on a farm outside Lubbock, Texas, growing cotton and corn. After receiving his BFA in painting from Texas Tech University in Lubbock, taking off for a short stint in Peru as a Christian proselytizer, and spending a semester travelling and studying art in the American West, Simpson attended the University at Buffalo, New York, home of the Coachella Center for Biological Art, where he received his MFA in 2017. Simpson has now returned full circle, back to Lubbock, Texas, where he is currently working at the farm family and living as an artist-in-residence at the Charles Adams Studio Project. His latest work is intimately tied to the region, using the tools and materials of monoculture crop production to critique and subvert this highly destructive and environmentally devastating agricultural model, while proposing more sustainable and mutually beneficial agricultural practices.

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How do you get nervous when dollar stores go out of business?

LXXX YOU: I am a rotating group of artists and friends founded by Mike Extremely Michael Stasny and George "Dad" Bod. We perform puppetry and making art, and make installations lampoons social experiences by inviting viewers into a surreal world. We're currently working on a hyperbolic Deep Sea Dive, LXXX YOU's practice is dependent on the company they keep. At the core, the collective celebrates friendships and explores (almost often frightening) ways to discover the possibilities of joy with others. Extremely Michael (EM) and DJ Dad Bod (DJDB) had a conversation while working in their studio over beers. Here you have it.

EM: So, George, we are in a project... Together. who are we?
DJDB: We are the people that like to celebrate the people we see. that's all we need to do. that's this interview... is done. Undoubtedly, just to be some sweet buds havin' a good time and it's still just some sweet buds havin' a good time of it. Let's talk the birth story.

Baseball, we wanted to celebrate having fun with friends in a very simple and one-of-the-top ways. We invited people to Kibble & Gallery and the show was completely about us liking them. It was screaming in pink sugar. "WE REALLY LIKE YOU!". And we came with our friends and we tell our friends to do it. It was a way to meet people we wanted to meet which was to be dance and have fun.

Friendship. Amy right? It's so good. It is my favorite thing.

Well friends, I'm going to bring up a thing that I've been interested in for a long time. That's how I want to introduce the topic.

We're all familiar with the idea of the kind of like clowns — they bring joy to a room but they also make you terrified a little bit. We've all been referred to as the leader, sweetie GWAR — which is basically a creepy band, pre-Power Rangers and maybe even pre-Ninja Turtles that spoofed Japanese x-f-Godzilla-like-flicks... their costumes and bad guys were basically like teddy bears with a black S in a white flag.

I thought this interview was going to prove challenging to find the right words.

Was it "teddy bears" that got you?

Here's the thing. This interview is about dependency. Like how we get nervous when dollar stores go out of business.

That's literally what the tag line for the article is calling for. We really get into creating a space in the world. Everyone's favorite is a costume party, a better dancer with a mask on. Everybody gets that. We've always played with party troops and the technique is fun. It's fun with the tropes, the way you play with them again, and you end - in one space - continually meet each other as the best part. So our tangents get amplified. cause we are so excited about it. I think that our ideas are "good" but I think we are so excited about it, that other people are excited about it too.

Like a comedian laughing at his own joke, the enthusiasm he has for his own comedy is the fun part, not the joke itself. And that's the thing — I think we are really good at fun. It's our job.

Wherever we go, we are going to meet somebody, or talk to somebody, and we are going to pull fun out of them or just put fun into them. Give fun, get fun, we also have the appreciation for something that is willing to wear their ass for a one-liner. We take fun very seriously. And that's the better space to explore fun that than with people you love while in the pursuit of finding new people to love.

Right? LXXX YOU is phenomenally successful around our world! Fun and celebration are our medium! We don't believe in making friends for opportunities, or talk to somebody, and we are going to pull fun out of them or just put fun into them. Give fun, get fun, we also have the appreciation for something that is willing to wear their ass for a one-liner. We take fun very seriously. And that's the better space to explore fun that than with people you love while in the pursuit of finding new people to love.

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Ark Encounter
Williamstown, Kentucky

Ark Encounter is praised by a flood of controversy. Ken Ham, president and CEO of Christian Ministry’s Answers in Genesis (AiG), is the creator of the Creation Museum, established in 2007 in Petersburg, Kentucky. His second, ambitious $100 million project to make a replica of Noah’s Ark, proposed back in 2010, took six years and $28 million to finally open to the public in Williamstown in 2016. Kentucky is known for and often stereotyped by its conservative stance in politics and religion. The state’s reputation is represented by the likes of Senate Majority Leader Mitch McConnell and the state government and evangelical extremist, Matt Bevin. Ark Encounter’s native Ham found his outpost in rural, red Kentucky. Ark Encounter, the largest timber frame structure in the United States, is the newest Christian theme park complete with a zoo and a pulpit in rural, red Kentucky. Ark Encounter, the largest known for and often stereotyped by its conservative six years and a tax scandal before finally opening His second, ambitious $100 million project to make a faith in a new, newest Christian theme park complete with a zoo and a pulpit in rural, red Kentucky. Ark Encounter, the largest

systematic attraction was misguided: Ark Encounter visitors in the first year of opening. This faith in a new, newest Christian theme park complete with a zoo and a pulpit in rural, red Kentucky. Ark Encounter, the largest known for and often stereotyped by its conservative six years and a tax scandal before finally opening His second, ambitious $100 million project to make a faith in a new, newest Christian theme park complete with a zoo and a pulpit in rural, red Kentucky. Ark Encounter, the largest

of financial support. Earlier this year Governor Bevin and education programs in the state are facing loss of this exhibition presents an artistic representation of what that world may have looked like.” 2018. Photo courtesy of the author.

Q: How does this exhibition illustrate the role of art in preserving and interpreting historical events?
A: This exhibition uses art as a medium to preserve and interpret historical events, particularly those that involve significant social and political movements. By using a variety of artistic techniques, such as sculpture, painting, and multimedia installations, the exhibition aims to engage the viewer and encourage them to reflect on the historical context of these events. The art pieces included in the exhibition represent different aspects of the Black Lives Matter movement, highlighting the systemic issues and injustices faced by marginalized communities.

Q: What is the significance of the text "Don't Tread on Me" and "Liberty or Death" on the images of various plant species?
A: The text "Don't Tread on Me" and "Liberty or Death" are references to historical slogans and symbols. "Don't Tread on Me" is a phrase used in American Revolutionary War era to express opposition to what was perceived as the heavy-handed conduct of the British government. "Liberty or Death" is another slogan used during similar times to express the willingness to resist oppression and seek freedom. The pairing of these slogans with images of various plant species suggests a connection between natural life and the struggle for freedom and liberty, emphasizing the resilience and strength of those who fight for their rights.

Q: How does the use of re-imagining and manipulation in the exhibition contribute to the overall message?
A: The use of re-imagining and manipulation in the exhibition allows the artist to explore and challenge the conventional narratives associated with historical events. By re-imaging and re-arranging the materials, the artist invites the viewer to question the established narratives and consider alternative perspectives. This approach encourages a more critical engagement with the historical records and encourages the viewer to think beyond the surface level of the events depicted.
Whereas Barry Seal, the drug-and-guns smuggler who eluded the law for years, was the antithesis to celebrity-culture-driven actual artifacts from Mena, Arkansas, mixed with the operation, this weirdly subtle, yet textural and sonic, experience testifies, or anyone who will actually discuss the where paranoia and conspiracy theories abound, the goal to overthrow the socialist Nicaraguan government of the 1980s. Considering our current political climate, where screens can supply unsatisfying feeds of news, headlines, gossips, happenings, weather. However, lenses can also provide a means for seeing. Screen Door in this painting, showing works that open up vistas and block old habits.

Installed in the entry is Dana Frankfort’s head-sized painting, The Moderately-scaled, the chunky cobalt surface is dappled with a white calligraphic loop or half of the composition. A deeper, darker arc lives between the white loop and the aforementioned blue, like a cast shadow, neither figure nor ground. Title (7th) and surface (gesture, color) are perfect lovers, making a home in a world that is both object and subject, closure and opening.

When I first saw Frankfort’s painting, Witten Wood, I read the scrawled opaque word fragment as AMEN, and A MAN. Any mental space between content and context, as the Lorraine Motel is a block or two away from Top Gallery, giving me I AM A MAN (Memphis Sanitation Workers Strike, 1968). Frankfort’s pallete, close cousins, and are twins, or at least close cousins, and are are modestly-scaled, the chalky cobalt surface is dappled with a white calligraphic loop or half of the composition. A deeper, darker arc lives between the white loop and the aforementioned blue, like a cast shadow, neither figure nor ground. Title (7th) and surface (gesture, color) are perfect lovers, making a home in a world that is both object and subject, closure and opening.

Paint-referenced dream, allowing for a bold, screen-like quality that can become a haunting dreamscape, but because of the tangible, found objects there is an immediacy. This is a lucid dream and there is no escaping it. The show proves to be exacting for Matty Davis, a Philadelphia-based interdisciplinary artist. Despite so many collaborators, which include filmmaker Erika Dellerback’s classmate Joshua Stipes an NCAAD athlete; a local builder; the University of Arkansas Special Collections Curator; and Michael Macaulay, contemporary art professor at the university, the end result is testaments to Davis as an artist concerned with how things become a haunting dreamscape, but because of the tangible, found objects there is an immediacy. This is a lucid dream and there is no escaping it.

The anteroom gallery seems to reinforce a screen like a Japanese screen, but unprecious furthering of her project. Installed with ceiling tabs, like a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette. The screen door from Matsuo Basho’s travel diary is a version of a Japanese screen, brushstrokes forming color bands in the same palette.

That all these dots connect so seamlessly is a testament to Davis as an artist concerned with how closures and openings.

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Melissa Carter is unafraid to confront the long history of art that preceded her. Known initially for her photography — in which she engages with the rich tradition of Southern photography, creating contemporary compositions that recall the photographs of William Christenberry, William Eggleston, and the greats of the Lexington Camera Club — her current work, on display in the exhibition Melissa Carter: New Masters at Institute 193 in Lexington, Kentucky, takes on the history of Western painting in much the same way.

Carter’s paintings evoke many canonical references through her use of subject, style, and composition. For instance, Carter’s Astronaut in a Red Jacket clearly references the Fauvist portraits of Henri Matisse, both compositionally and stylistically. In the painting, Carter depicts a seated woman in a lavender skirt, black shirt, and red jacket, leaning on her elbow while her fingers simultaneously hold her head and extend up the side of her face. Her figure, like those of Matisse, is created both by thick outline and by heavy concentrations of bright color, and the space around her is constructed in a similarly flattened and painterly way.

Yet while Carter’s work clearly aims to create the connection to Matisse, she appropriates his style to suit her own ends. Wherein many of the women that Matisse painted existed solely as objects on which to gaze, Carter challenges the objectification of women in the titles she gives by men painters.

Carter carries out a similar subversion of the misogynist and often, misogynist traditions of Western painting throughout the works in New Masters, referring not only to this tendency in Fauvism, but also highlighting its prevalence in other movements like Symbolism, Surrealism, Abstract Expressionism, and contemporary American painting, such as in her direct evocation of Richard Diebenkorn in her painting Diebenkorn Fellow. In some cases, such as her painting Cosby Sweater, Carter uses her work to call out the long-ignored history of sexual violence within the art world by drawing a clear parallel to contemporary feminist activism. Cosby Sweater is a large, abstract canvas, clearly alluding to the tradition of New York School paintings, many of whom were lessons for her own hard drinking, womanizing lifestyles. Alluding to serial rapist Bill Cosby in her title, Carter calls attention to how the celebration of individual, masculine genius, be it in art or comedy, works to disguise and normalize sexual assault.

Carter’s work, at the same time, engages with another tradition within art history, specifically feminist art. Since the Women’s Art Movement of the 1960s and 70s, feminist artists like Sylvia Sleigh, Mary Beth Edelson, Miriam Schapiro, and Cindy Sherman have subverted the misogynist tendencies of Western history to critique the iniquitous treatment of women in our society. Carter’s compositions pay homage to this tradition, while also situating them within the context of our contemporary feminist moment. In so doing, Carter’s works not only illustrate the long history of misogyny in painting, but also the duration of the fight against it.

On the whole, Carter’s paintings, which dominate the gallery space of Institute 193 through both their layout and by heavy concentrations of bright color, and the space around her is constructed in a similarly flattened and painterly way.

In Tandem

Sewanee: The University of the South

September 10 – October 14, 2018

It was a delight to see the work of Nashville-based artist, Karen Seapker, at Sewanee: The University of the South in Sewanee, Tennessee. With work spanning over a decade, In Tandem showcases a series of paired paintings, some within the same body of work, while others inhabit an entirely separate series. Seapker constructs highly saturated paintings comprised of graphic shapes and bold strokes, often directly referencing space and the body.

One of the more exciting things about the show was the decision to display the work in these sets. Some pieces were clearly in dialogue with one another, almost gesturing off of the canvas towards a previous iteration. Others were less overt in referencing its counterpart, either offering subtle hints or not displaying any obvious relationship at all. This arrangement made for a slower and more intriguing read of the conceptual linkage of the series. Her paintings simultaneously entertain multiple scenes contained in a single and concentrated frame. As she both creates and collapses space, she straddles the line between abstraction and representation, delighting in a pulsating spatial and pictorial play. She seemingly shifts back and forth between reality and fantasy, building a dynamic, transitional world. As soon as one might begin to feel lost within a painting due to this overwhelming amount of layered information, Seapker adds a small but substantial symbol, gradually helping to orient viewers back into the space. This happens in one of my favorites, Sybil, as Seapker essentially offers nothing to ground viewers but a single Nike sneaker.

I was fortunate to have the opportunity to speak with Karen and hear some of her thoughts about the show. She described to me a shift that took place in her work over the past decade, though despite this, similar threads remain in her current work including themes of space, the body, and time. As much of her current work responds to the birth of her second child, a new narrative emerged. I was fascinated by the way that she described how, throughout pregnancy, childbirth, and motherhood, she “seemed more aware of the physical range of [her] body.” Relating to this notion of transformation, she also described the way in which time “might feel” to us depending on where we are and what is happening around us.

Following this conversation and upon revisiting her work, I could not help but consider how time might feel and how that feeling might change. Her work continues to chronicle this feeling, specifically in how she relates it to our bodies and our environment in all that they might be and later become. These motifs relate back to my initial interest in her choice of displaying them in pairs, as they seem to aid a discovery and a rediscovering of a past self.
May stay in Mercy Junction for a while, if the space landing the room at Mercy Junction, they planned to collaborate with artists and cross-disciplinary is low, currently share expenses out-of-pocket. The no commission from art sales and, although their rent mixing up the hierarchy,” Loggans explains.

First show as VERSA Gallery, an artist-run collective and of the six members of the VERSA team, with a shrug August 18 – 31, 2018 Chattanooga, TN VERSA Kirby Miles & Alyssa Klauer reversing to nowhere

Kirby Miles and Klauer’s work side by side in a show addressing the viewer. White-gloved fingers cross, the painting has me recalling the in reversing into one another’s movements, together and apart. These vignettes together are largely of girl, of friendship, of collective and collected experi- ence. That long aside is to say, the braid-dance was

VERSA’s presentation of Kirby Miles and Alyssa Miles attended UTC with VERSA and, when con- cert of dancing, together, in various places and spaces. They were installed in the gallery in a way that promoted intimacy of viewing, a soft and warm connection with the viewer, as they could see the pieces unfold and circle back, (loop). Additionally, there was a sound piece with headphones sprouting out of a sort of picnic basket, adding mystery and whimsy. Also captivating were windows, corner, and wall pieces of small sculpture, primarily made from Moses’ own hair. A conch shell was also present, in the corner of the gallery, brimming with small balls of hair. There, already, we have all of the senses, and so much intimacy, and vignettes that are beautiful in their own right. They embody female friendship and sacredness simultane- ously — coexisting, inhabiting, sharing/being body in push and pull, improved collaboration — as well as individual existence in body and in soul and in mind, their material and ethereal inhabitation of the space, of the gallery, and of places and spaces beyond.

VERSA’s two dancers are McKee House and Utam Moses. McKay House and Utam Moses, both dancers and practicing artists, created a body of work that was both personal and accessible, tangible and mysterious, sacred-seeming and welcoming. What was when con- sidered of footage of them dancing, together, in various places and spaces. They were installed in the gallery in a way that promoted intimacy of viewing, a soft and warm connection with the viewer, as they could see the pieces unfold and circle back, (loop). Additionally, there was a sound piece with headphones sprouting out of a sort of picnic basket, adding mystery and whimsy. Also captivating were windows, corner, and wall pieces of small sculpture, primarily made from Moses’ own hair. A conch shell was also present, in the corner of the gallery, brimming with small balls of hair. There, already, we have all of the senses, and so much intimacy, and vignettes that are beautiful in their own right. They embody female friendship and sacredness simultane- ously — coexisting, inhabiting, sharing/being body in push and pull, improved collaboration — as well as individual existence in body and in soul and in mind, their material and ethereal inhabitation of the space, of the gallery, and of places and spaces beyond.

Chattanooga, TN

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Catherine Rush is a writer, organizer, and performer currently living in Atlanta, GA. A conch shell was also present, in the corner of the gallery, brimming with small balls of hair. There, already, we have all of the senses, and so much intimacy, and vignettes that are beautiful in their own right. They embody female friendship and sacredness simultane- ously — coexisting, inhabiting, sharing/being body in push and pull, improved collaboration — as well as individual existence in body and in soul and in mind, their material and ethereal inhabitation of the space, of the gallery, and of places and spaces beyond.

What Was When

Mckee House and Utam Moses

Mid Climate Gallery

Nashville, TN

August 4 – September 30, 2018


Bridge Bailey is an artist and educator in Nashville, TN.

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