

TOUGALOO ART Colony 2005

July 22 - 29, 2005

The Tougaloo Art Colony is a retreat for nationally acclaimed artists, emerging artists, art educators, art students, and interested adult learners, to engage in dialogue and to create works that help extend the multicultural dimensions of America's visual arts culture.

Begun in 1997, the Tougaloo Art Colony consists of seven days of studios led by guest artist instructors from a variety of media, geographic regions, and backgrounds. The daily studio workshops and the shared evening sessions provide a forum for artists to gain insights from instructors, to explain and talk about their own work, the work of other artists, and to share and compare techniques and art theories.

The close associations formed through a week of intensive study provide a network for ongoing relationships between artists and celebration through the creation of art works, the common denominator of the human spirit and its relationship to our contemporary world.

Application Information:

Registration fee	\$ 25 non-refundable
Tuition	\$285 (non-refundable after July 1)
Independent Study	\$145
Lab fees	\$ 50 Ceramics \$ 50 Printmaking \$100 Repoussé
Room & board	\$275 Double occupancy \$375 Single occupancy

FOR INFORMATION

Ms. Minnie Watson • Tougaloo Art Colony • P.O. Box 578 • Jackson, MS 39174
601-977-7839 • FAX 601-978-1361 • www.tougaloo.edu/artcolony
Email: mwatson@tougaloo.edu • art@tougaloo.edu



REGISTRATION FORM

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (Day) _____ PHONE (Evening) _____

E MAIL ADDRESS _____ If teacher, where? _____

OCCUPATION _____

Have you attended Tougaloo Art Colony before? Yes No

CLASS CHOICE: 1ST _____

2ND _____

Registration Fee: (not refundable)	\$ 25	\$ _____
Tuition: (non-refundable after July 1)	\$ 285	\$ _____
Independent Study	\$ 145	\$ _____
Lab Fee: applies to these classes-		
Ceramics	\$ 50	\$ _____
Printmaking	\$ 50	\$ _____
Repoussé	\$ 100	\$ _____

Education Credits:
 Continuing Education Units (CEUs) \$15 per CEU x 4 = \$ 60 \$ _____

Accommodation: Male Female Couple

<input type="checkbox"/> Single Occupancy	\$ 375	\$ _____
<input type="checkbox"/> Double Occupancy	\$ 275	\$ _____
Lunch only ticket (week)	\$ 60	\$ _____
Dinner only ticket (week)	\$ 75	\$ _____
Lunch & Dinner ticket (week)	\$ 127	\$ _____
Airport Shuttle: (reservation required)	\$ 30	\$ _____
TOTAL CHARGES: (please total)	TOTAL	\$ _____

Method of Payment:
 Enclosed is my check or money order.
 Please charge to my MasterCard Visa
 ★ This form must be faxed or mailed to pay fees by credit card.

Card Number _____ Exp Date _____

Cardholder Signature _____

SEND REGISTRATION TO:
 Ms. Minnie Watson, Tougaloo Art Colony, P.O. Box 578, Tougaloo, MS 39174
 FOR INFORMATION: 601-977-7839 • Fax 601-978-1361 • art@tougaloo.edu
mwatson@tougaloo.edu • www.tougaloo.edu/artcolony

REGISTRATION

Applicants must be 18 or older.
Class size is limited and will be filled on a first-come, first-serve basis. When applying, please indicate first and second workshop choices. Applicants who cannot be placed in their first choice may be placed in their second choice.
 Include housing preference with application. **Include \$25 non-refundable application fee and all fees.** Credit card payments must be mailed or faxed. **All fees are due at the time of registration. Please note refund policy.** Mail application and check to:
 Ms. Minnie Watson, Tougaloo Art Colony, P.O. Box 578, Tougaloo, MS 39174 • Fax: 601-978-1361

ROOM & BOARD FEE Please specify preference of double occupancy in dorm suite (\$275) or single occupancy in dorm suite (\$375). Weekly meal tickets for participants staying off campus may be obtained from Ms. Minnie Watson. Lunch for the week is \$60; dinner for the week is \$75; lunch and dinner for the week is \$127.

TOOLS/SUPPLIES/MATERIALS Each instructor has prepared a supply list that will be sent to participants with course confirmation and Colony schedule.

CANCELLATIONS & REFUNDS Refund of tuition fee will be made only if notice of cancellation is received by July 1, 2005. Participants who withdraw before July 1 will receive a refund of payments less the non-refundable application fee of \$25. Because of our obligation to instructors and our housing arrangements, no refunds will be given to participants who withdraw from a class after July 1 or for no-shows. *Tougaloo College and/or the Tougaloo Art Colony is not responsible for nonrefundable airline tickets.*

WAITING LIST When a class is filled you may request to be included on the waiting list. A check for the full amount of the course and fees will secure your place and will be returned if an opening does not occur.

ACCESSIBILITY Single or double room accommodations are available in campus housing. Participants must provide their own bed/bath linens. Washers and dryers are located in the dormitory, which conforms to the American with Disabilities Act (ADA). If you have a mobility impairment, please contact us to discuss housing and access to studios and other facilities. No camping is allowed on campus. No pets are permitted except guide dogs. A fitness center, tennis courts, and swimming pool are available to Colony participants. Tougaloo is not responsible for the security of property belonging to participants, instructors, or staff.
Tougaloo College including the Tougaloo Art Colony is dedicated to providing equal opportunity in enrollment and employment based on merit, and without discrimination based on race, color, creed, religion, gender, national origin, age, disability or veteran status, according to state and federal laws.

STUDIO WORKSPACE Studios begin each morning at 9:00AM and break for lunch at 11:30AM. Afternoon studios are from 1:30 to 4:00PM each day except on Sunday afternoon. Studios will be open 24 hours for the convenience of participants.

EVENINGS: Slide presentations by instructors will be held in the evenings. Participants are urged to bring their own slides for sharing.

ARRIVAL AND DEPARTURE Tougaloo College is located within the Jackson, MS metropolitan area and is serviced by the Jackson International Airport. A shuttle service will be provided for \$30 round trip, between Tougaloo and the airport. Shuttle reservations may be made with Ms. Minnie Watson upon registration or by calling 601-977-7839.

- Plan to arrive Friday, July 23 after 2:00PM. Dinner is at 6:00 PM and a welcoming reception will be held at 7:30PM. Participants will meet their first session Saturday morning.
- Plan to check out Friday, July 30 by 1:00PM. A box lunch will be provided.

CEU CREDITS: The Tougaloo Art Colony is approved for 4 Continuing Education Units (CEUs). Persons wishing to enroll for CEU credit should specify on the application form. Preregistration is required through the Tougaloo Office of Continuing Education before classes begin.
 The Colony Registration Office will coordinate CEU credit applications. The cost for CEUs is \$60.

INDEPENDENT STUDY Artists who want to be included in the "Colony experience" without participating in a course workshop, will be provided a shared studio space in which to work. Independent study fees are \$145 plus a non-refundable registration fee of \$25. Housing is available. See fees for room and board.

The Tougaloo Art Colony appreciates the support from The Mississippi Arts Commission, The ArtsAlliance of Jackson and Hinds County, Jackson Public Schools, and The Mississippi Humanities Council.

THE TOUGALOO ART COLONY

REALLY



TOUGALOO ART COLONY
 Tougaloo College
 P.O. Box 578
 Tougaloo, MS 39174

NON-PROFIT ORGANIZATION
 PERMIT NO. 5
 U.S. POSTAGE PAID
 TOUGALOO, MS 39174

2005

A WEEK-LONG INDULGENCE IN THE VISUAL ARTS
 FOR ARTISTS, ART EDUCATORS, ART STUDENTS

HISTORIC TOUGALOO COLLEGE
 JACKSON, MISSISSIPPI

JULY 22 - 29, 2005



Drawing: Dramatic Life Drawings • Jere Allen

The foundation of art skills, life drawing, takes on a new and dramatic direction under the expert guidance of Jere Allen. Participants enrolled in this class will reap the benefits of more than thirty years of drawing instructions.

Printmaking: A Non-Toxic Approach to Printmaking • Gail Shaw-Clemons

Creating art without hurting the environment or the artist is an issue that concerns many artists. This workshop offers an opportunity to explore lithography, linoleum printing, calligraphy, and monotype in a non-toxic and highly creative environment. Shaw-Clemons will help to guide participants from the "distant and unfamiliar" into creating compositions that are spontaneous, colorful, and literally dance within and sometimes outside the picture plans.

Improv Art: The Power of the Knotted Necktie • Kevin Cole

Painting, twisting, overlapping planes, weaving or intertwining, persons who participate in this workshop will view the ordinary with a new level of appreciation for its possibilities and power to express. You will also create both painting and sculpture in a unique improvisational manner that will reflect images unique to each artist.

Ceramics: Beauty and Complexity of Nature • Hyun Chong Kim

The joy of working with clay will be experienced and/or heightened through the use of wonderful colors found in the natural surroundings. Nature will inspire most of the work through natural forces, people, and "living creatures of nature." Participants will achieve the ultimate effect of dramatic and complex forms through hand-building, wheel-throwing, or modeling, and choosing combinations of the right colors found in the natural surroundings.

Portrait Painting: Painter to the President • Simmie Knox

Highly-acclaimed, commissioned painter of the portrait of Bill & Hillary Clinton, Camille and Bill Cosby, Thurgood Marshall and an extensive list of other celebrities, Knox captures the personality, dignity, beauty, and grace of his subjects. Producing works of extraordinary quality, workshop participants will work from quick sketches and photographs to achieve the same quality and life-like realism.

Metal Relief Sculpture: Repoussé • Jamaal Sheats

This emerging artist brings to the colony the ancient art form repoussé introduced in a new and refreshingly unique way. Participants enrolled in this class will "engrave, hammer, push, and shape (metal) until it takes on a new body and a piece of art is formed."

★ THURSDAY NIGHT EVENT: Free to the public

Dr. Edgar Smith will present a repertoire of music, song, and dance. Along with Mississippi Blues artist "Ironing Board Sam," Jesse Robinson will be one of the featured musicians. The event will begin with a scholarly presentation by Dr. Smith and evolve into an audience participation of dance and celebration of the blues.

Special FREE Public Performance and Open House

Thursday, July 28, 2005 • 7:30 pm
 Owens Health, Wellness and Human Resources Center
 Dr. Edgar Smith & Mississippi Blues Artists

TOUGALOO ART COLONY • Tougaloo College, P.O. Box 578, Tougaloo, MS 39174 • 601-977-7839
 Fax 601-978-1361 • art@tougaloo.edu • mwatson@tougaloo.edu • www.tougaloo.edu/artcolony

THE CLASSES

Jere Allen *Dramatic Life Drawing*

Life Drawing is the foundation of all art skills. Jere Allen brings excitement and drama to the drawing of the human figure. Participants will use a range of media as they sharpen their skills under the expert instructions of one of Mississippi's most renowned artists and art educators.

As a figurative artist, he concerns himself with the representation of political and social realities. He is included in Who's Who in American Art and studied on a Group Studies Fulbright Grant in Costa Rica, Central America. He received the 1993 Visual Art Award of the Mississippi Institute of Arts and Letters, and an Individual Artist Fellowship from the Mississippi Arts Commission.

His most recent exhibition is a one-person show at the Contemporary Art Center of Peoria, Illinois. In October, 2004, he was exhibited during the "Art for Art's Sake" weekend at the Carol Robinson Gallery in New Orleans. He also exhibited in *Outward Bound: American Art on the Brink of the 21st Century*. The exhibition is now traveling to Beijing and Shanghai, China; Hanoi and Ho Chi Minh City, Vietnam; Jakarta, Indonesia; and Singapore.

His resumé includes a number of solo exhibits at such notable institutes and galleries as the Meridian International Center, Washington, D.C.; Stadtische Galerie Paderborn, Paderborn, Germany; Der Kunstkreis Hameln, Germany; Oldenburger Kunstverein, Oldenburg, Germany; National Academy of Sciences, Washington, D.C.; S/R Gallery, Beverly Hills, California; and Carol Robinson Gallery, New Orleans, Louisiana. His work has been shown in 35 states including exhibits in the Smithsonian Institution Traveling Exhibition Service (1979-1981); Images 84, Louisiana World Exposition, New Orleans, Louisiana; American Drawings II, Portsmouth Community Arts Center, Portsmouth, Virginia; WEST 79 and 80 / Art and Law, Minnesota Museum of Art, St. Paul, Minnesota; and 36th Annual Exhibition of Contemporary American Painting, Society of the Four Arts, Palm Beach, Florida.

Allen's work hangs in such permanent collections as Coos Art Museum, Coos Bay, Oregon; City of Hameln, Germany; Huntsville Museum of Alabama and Robert I. Kahn Gallery of the Temple Emanuel in Houston, Texas.

He is represented by **Carol Robinson Gallery** at 840 Napoleon Blvd, New Orleans, Louisiana 70115.

Web site: jerehallen.com



Gail Shaw-Clemons *Printmaking: A Non-toxic Approach*

Shaw-Clemons believes that creating art without hurting the environment or the artist is an issue that concerns many artists. Participants will translate their drawings into expressive and beautiful prints through the process of lithography, relief, collagraph, and monotype without the

worry of harmful chemical irritants. The students in this class will "make print editions, learn different registration techniques for color separations, and learn to number and sign their editions."

Shaw-Clemons received her BA and MFA from the University of Maryland, College Park. She has been an Instructor of art at the United Nations International School, Manhattan campus since 1993. Her teaching career began in 1979 and included professorships at the University of Maryland, Milwaukee School of Arts, Bullis School, Potomac MD, and the Maret School, Washington, DC.

Among her numerous listings of solo exhibits are the following locations: Noa Gallery, Washington,



DC; Firestation Gallery, Milwaukee Wisconsin; Gallery Heda, Odeshog, Sweden; and Cinque Gallery, New York. Shaw-Clemons has participated in more than 75 group exhibits. In addition to being included in publications such as *Arts in America* and receiving numerous awards and honors, her work is prominent in public and private collections throughout Wisconsin, Washington, Georgia, Illinois, Maryland, Norway, Sweden, and Beijing, China.

Kevin Cole *The Power of the Knotted Necktie*

Participants will use the ordinary to create extraordinary works of art by painting, twisting, overlapping, weaving, and/or intertwining their canvas. The love of two-dimensional art will be transferred to the three-dimensional form under the captivating, improvisational spirit of Kevin Cole.

Kevin Cole received his MFA in Drawing from Northern Illinois University, Dekalb, IL. He also holds a BA and MA in Arts Education.

Website: artistkcole.com

The following is what critics have said about the work of Kevin Cole:

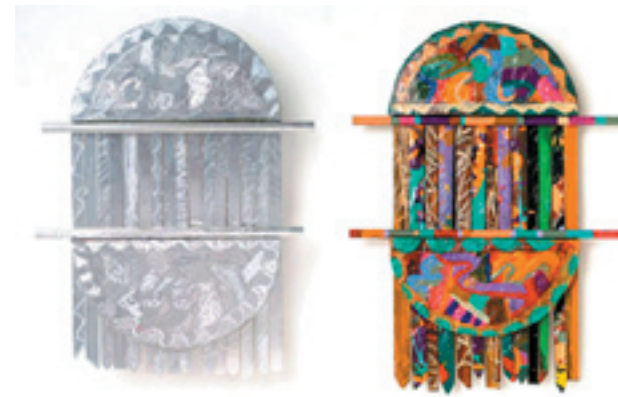
"Kevin Cole's simple knotted neckties turn out to be somewhat more complex than they appear at first glance; lethal when used to hang innocent victims, they are beautiful in undulating snake-like glamour as painted objects. And finally despite the abstract style of their presentation, they still reach for the faint sublime of a constantly receding ancestral memory."

— Carl Hazelwood, 2004, Artist/Writer, New York

"I walked into Kevin's studio with large northern windows and was immediately surrounded by a

series of powerful wall works that creatively bestride both paintings and sculpture done in an unusually accomplished manner."

— David C. Driskell, 1999, Distinguished University Professor of Art, University of Maryland



Hyun Chong Kim *Beauty and Complexity of Nature*

Participants will experience the joy of working with clay while heightening their appreciation for the abundance of color represented in nature. Kim states, "...the beauty and complexity of nature inspires my work, the majority of my work use the natural forces, people, and living creatures of nature..."

Hyun Chong Kim received her MFA from Indiana State University, Terre Haute, Indiana. She also holds an MA in Architecture, as well as a Bachelor of Fine Arts in Applied Arts. She is currently an associate professor of Ceramics at Jackson State University, where she has worked since 2001.

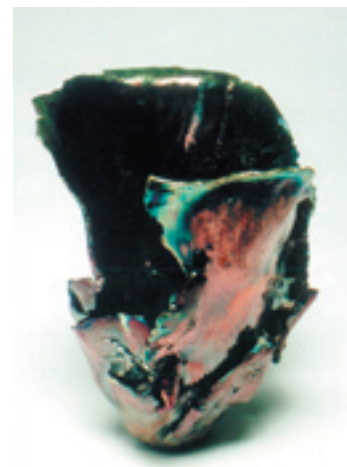
Kim's professional experiences range from numerous lectures on clay which include slide presentations, as well as workshops, at Jackson State University; College of Design and Human Environment, Korea; Hinds Community College, Raymond, MS; Millsaps College, Jackson, MS; Cheju University, South Korea; National Council on Education for Ceramic Arts, Las Vegas, NV; and Indiana State University. Her clay works have been published in *International Ceramics Monthly* and *Korean Ceramics Monthly*.

Kim's works have also been featured in numerous solo and group exhibits locally and abroad.

Simmie Knox *Portrait Artist Extraordinaire*

Highly-acclaimed, commissioned artist, Simmie Knox, has painted portraits of Bill and Hillary Clinton, Camille and Bill Cosby, Thurgood Marshall and an extensive list of other celebrities. He captures the personality, dignity, beauty and grace of his subjects with superior expertise. Participants will work from quick sketches and photographs in this whirlwind journey of life-like realism.

A graduate of Tyler School of Art at Temple University (BFA, *Magna Cum Laude*, MFA) in Philadelphia, Pennsylvania, Simmie Knox has



specialized in oil portraiture since 1981. Prior to that, he taught at various colleges, universities, and public schools in Delaware, Pennsylvania, Maryland, and Washington, D.C. During the 1970s, Simmie exhibited as an abstract artist and worked for the Museum of African Art in Washington, D.C. In 1971, his abstract art was featured in the *Thirty-Second Biennial of Contemporary American Painting* at The Corcoran Gallery of Art in Washington, D.C.

He turned to portraiture after years of painting in a wide variety of styles because he found that there is nothing more challenging and interesting to paint than the human face. He states "I think that a good portrait is the most difficult thing for an artist to bring off successfully. Not only must you get an accurate likeness, but you must also create a good painting.

Somehow you must convey a subject's character, spirit, and personality; and everything must communicate the dynamism of the subject."

Simmie has been commissioned by private individuals, organizations, and institutions and has painted portraits of two U.S. Supreme Court Justices, a U.S. cabinet member, U.S. congressmen and state senators, a mayor of New York City, respected civic leaders, sports figures, entertainment celebrities, educators, judges, religious leaders, military officers, businessmen, and private individuals.

All portraits are done with oil paint on oil-primed linen.

Jamaal Sheats *Repoussé Metal Relief Sculpture*

This emerging artist brings to the Colony the ancient art form of repoussé, introduced in a new and refreshingly unique way. Participants enrolled in this class will "engrave, hammer, push, and shape metal until it takes on a new body and a piece of art is formed."

The innovative artwork of Brentwood, Tenn., native Jamaal Sheats is described by critics as "extraordinary," "unique," and full of substance. His art consists of metal relief sculpture done in a style know as repoussé. He has had exhibits in New York, Philadelphia, New Orleans, and in Nashville, among others

A graduate of Fisk University, Sheats' love of art dates back to elementary school. Affected with dyslexia, art became his tool for self-expression and learning. At Fisk, Sheats met Professor Greg Ridley, who became his mentor until his death in 2004. Ridley introduced the budding young artist to the ancient art form of repoussé. The introduction was an instant success.

"When I look at a piece of copper, aluminum or brass, I see my reflection of the sum of my thoughts, desires, experiences and influences," says Sheats. "My work is an extension of myself, my being and each piece tells a different story."

Since Sheats' inspiration often comes spontaneously, he carries his tools of trade, including a hammer and punch tool-everywhere he goes. Patrons at the local restaurants refer to him as "metal man."

Artist's Statement

"When I turned eighteen years old, my grandfather stressed the importance of voting by taking me to a tree where he was told that African-Americans were lynched by their neckties on their way to vote. The experience left a profound impression in my mind...."

Since 1992, my work has evolved from the use of the necktie as an icon, motif, and symbol of power. The works incorporate patterns and textures from traditional African cloths such as the Kente and Adinkra cloths, cloths that speak to human conditions and behaviors.

Throughout all of my work, I continue to investigate the existence of polyrhythmic space and overlapping planes, the raw emotional power of color and texture. In these recent works I have included scarf shapes that represent the struggles of women. These shapes weave and intertwine around linear painted rods. The rods for me, symbolize strength. After September 11, 2001, I started working on aluminum and (tar) roofing paper as a protest against this American tragedy.

In some of the recent small works I utilize the ends of the ties and scarf shapes integrated with abstract pattern and various kinds of textures. Some critics say these pieces remind them of the picket fences that are prevalent in the south, with a strong connection to southern plantations.

— Kevin E. Cole, 1990



Sheats in the News: By Jason Hughes

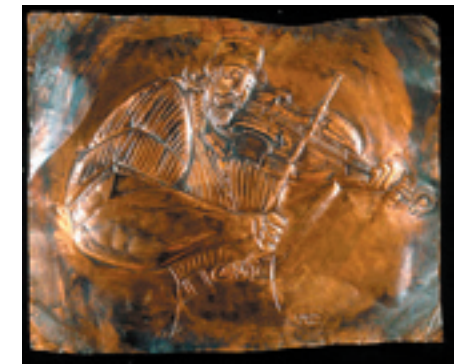
According to the Artlex Art Dictionary, it is very interesting that some consider an "artist" far too liberal. One might be considered a great painter, but an "artist" is something significantly above and beyond that in achievement. Nevertheless, a distinction is generally drawn between an artist and an artisan, just as there can be merit to making distinctions between the making of art and craft.

As every definition of art may be different, any definition of artist must be. Whatever the definition of artist, the more interesting question becomes: What makes one artist more significant than another?

Typical factors in such discussions involve an artist's art education of course, along with the use of creativity.

Depending on the inspiration, some of his work doesn't need preliminary sketches. However, sometimes they are sketched, painted, and followed by an outline of the work, which is directly applied to copper, aluminum or whatever else the image will be laid to.

When you see the finished work, you will be mesmerized by this young man's talent. Jamaal makes art to last and will continue throughout the years. The late Oscar Wilde, British poet and playwright, couldn't have said it better about artists - "The past is what man should not have been. The present is what man ought not to be. The future is what artists are..."



Free Event—Open to Public THURSDAY NIGHT EVENT

Dr. Edgar Smith will present a repertoire of music, song, and dance. Along with Mississippi Blues artist **"Ironing Board Sam," Jesse Robinson** will be one of the featured musicians. The event will begin with a scholarly presentation by Dr. Smith and evolve into an audience participation of dance and celebration of the blues.

For additional information, call 601-977-7839 or e-mail: mwatson@tougalo.edu.



The Tougaloo Art Colony appreciates the support from The Mississippi Arts Commission, The ArtsAlliance of Jackson and Hinds County, Jackson Public Schools, and The Mississippi Humanities Council.