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An exhibition of visual arts in South Carolina.
A project of the South Carolina State Museum and the South Carolina Arts Commission.

Exhibition Catalogue: 23 Artists	Recycled Art by Design	Inside the Jury Room
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TRIENNIAL
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April 28 – August 19, 2001

**South Carolina
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301 Gervais Street
Columbia**

A joint project of the
South Carolina State
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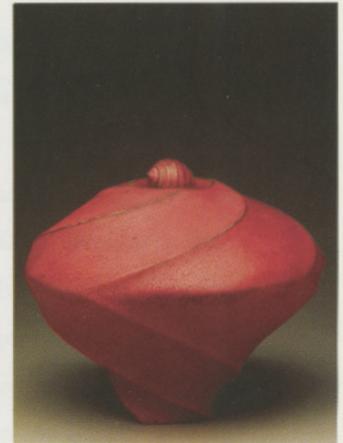
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Foreword



by Suzette Surkamer

The 21st century begins with both exciting possibilities for growth of the arts in South Carolina and grave challenges that potentially threaten that growth. Which path we take will be determined, in part, by external factors; but much will depend on the inherent strength and resiliency of our arts community. In that, there is reason to be optimistic, because we have built a firm foundation. Indeed, we have much to be proud of in our state.

Arts education has been central to arts development for over 35 years and can now be measured in both qualitative and quantitative terms. Community arts development has yielded some of the most notable growth witnessed through the self-realization of many of the grassroots organizations around the state. Support for individual artists has created a climate sympathetic to the needs of artists while encouraging

self-empowerment through exploration and risk-taking. Within the context of these three areas, the role of the artist remains essential to advancement of the arts in South Carolina.

It is then not surprising that the common denominator in the areas of growth, is the individual artist. Through residency programs in schools and in communities, artists contribute to the education of school children and adults throughout the state. Artists intersect at the local community level by supporting the efforts of the local arts councils as well as other arts organizations. As artists-advocates, both for themselves and the arts in general, they provide the lifeline to the continuum of a vibrant arts community.

We are encouraged by the fact that artists are choosing to move to the state to become a part of our cultural history. We are equally encouraged by the fact that artists who are natives of South Carolina have chosen to remain in the state.

The South Carolina State Museum's commitment to support contemporary South Carolina artists through this and other exhibitions is commendable. We continue to value the State Museum as a partner in this common goal and wish to thank their staff for their tireless efforts

in making this project a reality.

The first TRIENNIAL of the new millennium presents the work of twenty-three South Carolina artists – many of whom are natives of the state, while others have re-located here by choice. These artists, along with the others included in previous TRIENNIAL exhibitions, are a distinguished group representing some of the best that the state has to offer.

Suzette Surkamer is the executive director of the South Carolina Arts Commission.



by Overton G. Ganong

With TRIENNIAL 2000, we continue a fruitful partnership between the South Carolina Arts Commission and the South Carolina State Museum – one, which began even before the museum opened in 1988. Eleven years earlier, the fledgling State Museum, which did not yet

Introduction

have a building, began circulating traveling exhibitions of works that the Arts Commission had acquired for its State Art Collection.

For its first art exhibition, the museum teamed with the Arts Commission to present the entire State Art Collection, the first time that body of work had ever been seen in its entirety. That project launched a successful series of exhibitions jointly produced by our two agencies. In 1992, we presented the first TRIENNIAL, and this show has quickly become a signature event for contemporary art in South Carolina.

TRIENNIAL 2001 is the fourth show in the series and the first of the new millennium. Since the last TRIENNIAL in 1998, the Arts Commission and the State Museum have collaborated on a major retrospective of South Carolina art in the twentieth century, the show entitled *100 Years/100 Artists*, which ran from October 29, 1999 to March 19, 2000.

The exhibition was one of a series of thematically-linked exhibitions promoted and funded by the Arts Commission under the project title "Views from the Edge of the Century." *The 100 Years* show broadened the scope of our partnership from contemporary to historical art, enabling us to present work that both agencies had collected as well as

work borrowed from other institutions and private collections across the state. While the State Museum provided the curatorial expertise for the exhibition, the Arts Commission's financial and promotional support were crucial to its success.

Now our focus returns to the work of artists presently active in our state. Organizing a comprehensive exhibition of recent work is a challenging endeavor, requiring not only sound planning and attention to detail but also fine aesthetic judgements. The show has benefited from the pooled expertise of our two organizations.

Congratulations and thanks go to the TRIENNIAL 2001 artists; Mary Douglas, Mint Museum of Craft+Design; Lizzetta LeFalle-Collins, LeFalle Curatorial; David Rubin, New Orleans Contemporary Arts Center; Harriett Green, the Arts Commission's visual arts director, Robin Waites and Paul Matheny, the State Museum's art curators, and to their assistant, Kay Jowers. This team's talent and energy have insured that this exhibition will stand equal to its predecessors as a showcase for contemporary art in South Carolina.

Overton G. Ganong, Ph. D., is the executive director of the South Carolina State Museum.

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Wanda Steppe, *Rebirth*, 1999, oil on panel, 8x20. This work and others are featured in **TRIENNIAL 2001**.

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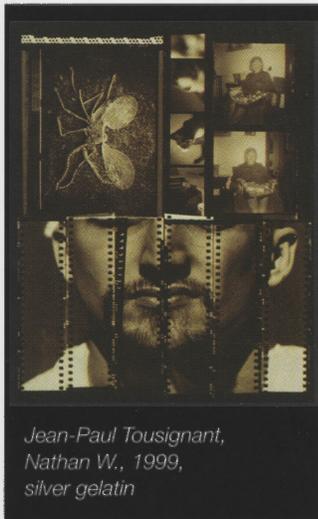
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Introduction

by Harriett Green



Jean-Paul Toussaint,
Nathan W., 1999,
silver gelatin

The first TRIENNIAL of the new millennium presents the work of twenty-three South Carolina artists. These artists, along with the other artists included in previous TRIENNIAL exhibitions, represent a distinguished group of artists who help define the character of this once every three years attempt to bring some of the best work by contemporary South Carolina artists to the public.

TRIENNIAL 2001 is the fourth in a series of exhibitions that showcase works by contemporary South Carolina artists. Twenty-three artists were selected for inclusion in the exhibition by a panel of three curators. This multi-media exhibition provides a glimpse into some of the trends and issues often identified as part of the national dialogue of contemporary art while offering a record of art production in South Caro-

lina during the past three years.

The goals of the TRIENNIAL exhibition are to provide a venue to showcase recent work reflecting local, regional and national trends; to examine issues influencing contemporary artists living and working in South Carolina; and to increase awareness and appreciation of the artistic contributions and accomplishments of the state's visual artists. The exhibition attempts to draw on the visual arts community by providing a multi-media juried/curated statewide exhibition opportunity in a major museum.

The twenty-three artists selected for inclusion in the exhibition are at best a cross-section of the state's artists at all levels and at various stages in their careers. As with previous TRIENNIAL exhibitions, TRIENNIAL 2001 raises questions about inclusion and exclusion; the decision-makers; the significance of the exhibition, itself and the veracity of it as a true representation of arts in South Carolina. Beyond and in spite of some of these seemingly obvious issues, the TRIENNIAL exhibition continues to attract some of the state's most recognized artists. The artists included in this year's TRIENNIAL range from virtual unknowns to the well recognized. It includes work in all media and is indicative of trends

and practices that are global in its intent and meaning.

The TRIENNIAL 2001 magazine is the literary centerpiece for the exhibition. TRIENNIAL seeks to maximize exposure for the artists and the arts of South Carolina through its publication which in its news-magazine format allows for a much more user-friendly exhibition catalogue that is more widely read and distributed than a traditional exhibition catalogue.

The magazine includes articles that explore contemporary issues and/or events affecting the visual arts. With the exception of the feature article titled "Age-Old Newness: Reflections on the South Carolina TRIENNIAL" by David Rubin, articles published in this magazine were received through an open call.

The collection of articles function in many different ways at several levels and helps to bring some focus to the visual arts scene. In David Rubin's feature essay, the exhibition is discussed from the perspective of one of the members of the TRIENNIAL curatorial panel and is intended to interpret the overall exhibition while also providing some insight into the curator's thought process.

Traditional and folk arts are discussed in articles by Paul Matheny and Craig Stinson

— one from a traditionalist stance; the other from a more expansionist premise. The conversion of recyclable materials into well-designed artworks, is the subject of an article by Jayne Darke. William Caine who rightfully places GSA's program in the first position as the major force helping to shape and define the nation's public art legacy discusses the federal Art-in-Architecture program.

One new feature of this year's magazine is "What People are Talking About" which expands the dialogue about events/issues affecting the visual arts community. The topics—from arts professionals leaving the state to cows vacationing in the state—provide clues to some of the hot issues that are being discussed in various communities throughout South Carolina.

While this exhibition or the publication cannot tell the complete story of the visual arts in South Carolina, it brings us a little closer to a certain level of understanding about human nature and creativity. The TRIENNIAL 2001 exhibition and magazine, individually and combined, constitute a powerful force in communicating the visual and written aspects of issues relevant to the contemporary art scene and to society as a whole.

Harriett Green is the director of visual arts, South Carolina Arts Commission.

A Witness to the Transformation: A Curatorial Journey

by Robin Waites

TRIENNIAL 2001, a joint project between the South Carolina State Museum and the South Carolina Arts Commission, is a survey of South Carolina's contemporary art scene. We strive to present an artist's most recent work, preferably pieces that have not been shown at other venues in South Carolina. Whenever possible artists are encouraged to produce new work for the exhibition. The only way to experience such work is to visit the artists in their studios.

When I took over the curatorial reins at the South Carolina State Museum in July 1999, I was mired in the vast *100 Years/100 Artists* project. What revived me from long days in the office poring over the minutia of label copy and the constant ringing of the telephone were the visits with artists in their studios. Whether seeing the materials before they are transformed by the artist's hand, witnessing a work in

progress, or combing through the finished products, for the curator, the studio visit is an invaluable experience. In addition to illuminating the creative process, the visit can provide a glimpse into the character of the artist.

For this exhibition, Harriett Green, visual arts coordinator at the Arts Commission, and I made visits to studios of 22 of the 23 artists. I was intrigued by the diversity of materials and methods we encountered, but also by the variety of workspaces artists keep. I was also intrigued by the connections between the artists' space and their work.

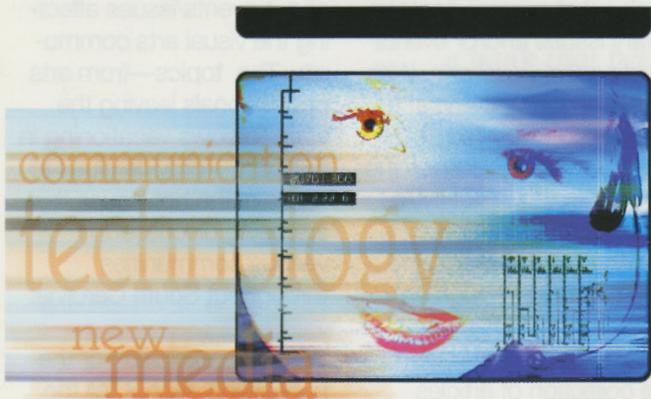
For example, Michael Brodeur keeps an immaculate studio that is filled with natural light. The objects that he paints are categorized and neatly displayed on countertops. Brodeur's paintings are studies in precision. The lines are crisp and clean and boundaries are perfectly defined. The works are lit internally to reveal every object and space on the canvas.

In contrast, Chris Clamp's studio is typical for a senior in college – small, dark, and crammed with materials from kitsch pop culture objects to traditional art materials. Like Brodeur, Clamp paints from objects,

but adds real and imagined natural elements to the canvas. The subject of one of his paintings is swimming in its bowl on the corner of his paint table; another is hidden behind objects on the bookshelf. Clamp's work is technically loose, overtly tense and subtly obscured. His passion for painting is palpable in his swirling studio as much as within his expressionistic canvases.

Linda McCune, Janet Orselli and Aldwyth all work with found objects that they transform into art. Their work varies greatly in size and sensibility, but their studios are all filled with an incredible amount of seemingly disparate materials. In her work, Linda McCune combines large constructions of wood, glass and steel with the delicacies of woven materials, nostalgic photographs and intricate carvings. Her sculpture is intensely personal and she meticulously documents every aspect of it.

When we arrived at her studio in December, she had done several conceptual drawings for new works. She talked about her concepts and showed us materials she had collected – some with a specific piece in mind, some because she knew some day she might use it. Janet Orselli also is a



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collector of things: bird nests, old crutches, the soles of shoes and picture frames to name a few. Orselli uses her objects in different ways than McCune. She combines natural with manmade objects and then unites these pieces in installations. Her studio is a study for these juxtapositions. These artists, along with Aldwyth, have a deep appreciation for objects that others discard. With multiple visits to McCune's and Orselli's studios over the course of several months we witnessed the transformation from individual objects to works of art.

I arrived at Virginia Scotchie's studio on a crisp morning in February. Her three dogs followed us into the studio. They joyfully played with each other, got their paws good and covered with the dust from Scotchie's ceramics and then took great pleasure in covering my uniform black pants with their little prints. All the while Scotchie talked about her idea for an installation for the exhibition. She spoke of her work and her family and somewhere in the midst of that the work evolved. We looked at the formed vessels that were not yet glazed. The physical forms as well as the artistic concepts were at intermediate states.

The experience at Mike Vatalaro's studio was similar. He showed us a transitional work that was not yet glazed. In the past five years he has turned his work literally on a different axis. Away from the strongly vertical "Messengers" of the early 90s, he is

spreading out, opening up, revealing the innards of his ceramics – dismantling and reconstructing them. He talked excitedly about a pivotal trip to Japan and the subsequent changes in his work.

At Jim Connell's studio his traditional red sandblasted teapots were on a shelf. For the exhibition we chose from a group of porcelain celadon-glazed vases and bowls. Three of the major ceramic artists working in South Carolina today are all at transitional artistic stages and we visited their studios in the midst of the changes.

The most instructive visits were to the three digital artists in the exhibition: Jane Nodine, Peyton Rowe, and Chris Robinson. During the jurying process there was a great deal of discussion about this medium. There exists an entire language for digital work that is unfamiliar to many of us who studied "traditional" art history.

Visiting Jane Nodine's studio was a good transition to the digital realm. Nodine has worked in a variety of media over the years so the familiar artist's "stuff" was present – sculpture, pencils, a drafting table. Nodine's digital process includes scanning images into her computer and drawing on them – sometimes before they are printed in the computer and sometimes directly onto the printed image.

In contrast, Chris Robinson's process takes place entirely within his computer. We visited Robinson in his office at

USC. I have never visited an artist's workspace that was so neat – completely devoid of things that smell, smudge or generally make a big mess. As he led us through the process of his "computer drawing" we were amazed by the three-dimensional space that he created with his single tangible artistic tool – the mouse.

Each of the visits with the 23 artists was an enlightening experience. While this is the fourth in a series of TRIENNIAL exhibitions at the State Museum, this is my first as the curator. It is a rare opportunity to travel from the mountains to the coast visiting 23 artists, multiple times, in four months.

On the days I spend sitting at the computer dealing with deadlines and details I am reminded that these visits are for me what facilitate an understanding of the artistic process and how it simultaneously reflects and contributes to society. The study of which is the reason that I joined the curatorial ranks in the first place.

Robin Waites is the chief curator of art, South Carolina State Museum, Columbia.

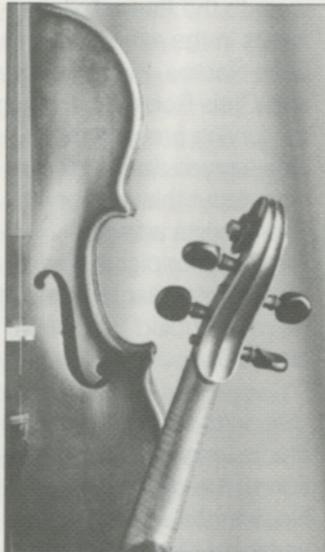
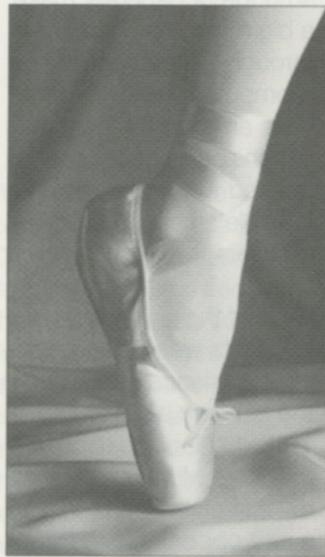
WHAT PEOPLE ARE TALKING ABOUT



Impact of Cows on Vacation

When the cows visited Beaufort it was magic. You could see it particularly in the eyes of the school children. But the magic affected us all. People who had never seen art up close approached their first cow with caution. When they had gotten more comfortable they could be seen studying the cow from every angle. Many, having studied one, wanted to study them all. They traveled all around the city so that they could be affected again and again by the magic. When it was over each schoolchild, and many of the rest of us, had a favorite. At the parade we cheered for that one most loudly.

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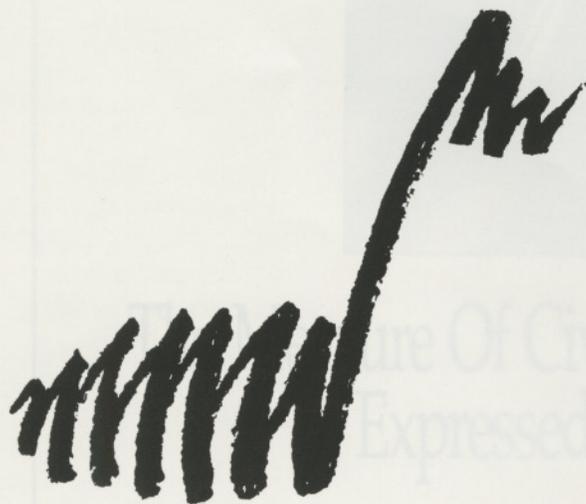


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Exhibition Artists

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Pamela Bowers

Michael Brodeur

Chris Clamp

James Connell

Sydney A. Cross

Yvette Dede

Tyrone Geter

Jean Grosser

Jackie Miller Hill

Linda McCune

Jane Allen Nodine

Janet Orselli

Chris Robinson

Peyton Rowe

Virginia Scotchie

Rob Silance

Wanda Steppe

Christine Tedesco

Jean-Paul Tousignant

Mike Vatalaro

Jonathan Walsh

Age-Old Newness: Reflections on The South Carolina Triennial

by David Rubin

The twenty-three artists of the 2001 South Carolina TRIENNIAL are indeed a diverse group. Although they all share the common bond of living and working in the state of South Carolina, their art is hardly regional. While it is true that some of the artists present work that concerns the serious side of Southern history, the general tone of the exhibition is strongly pluralistic.

Whether working in painting, sculpture, photography, ceramics, quilting, or installation formats, these artists explore issues that are of universal interest, including art about art, nature and spirituality, autobiography, humanistic or social considerations, and technology. Like artists working all over the world today, many approach their art from a conceptual vantage point or have taken the risk of pushing the experimental envelope by using digital technology in combination with other mediums.

Throughout much of twentieth century art history, artists concerned themselves with the inherent properties of art itself, frequently directing their attention towards purely formal considerations. Although once manifested predominantly in the mediums of painting and sculpture, today such issues are alive and thriving in the realm of contemporary crafts.

In the quilts of Christine Tedesco, for example, bold geometric patterns have the dramatic presence of abstract colorfield paintings of the 1960s. Ceramic "bowls" by Virginia Scotchie recall the serial, minimal sculptures of the same era, but extend beyond formal considerations in their incorporation of tables that suggest a ritualistic function. Their solid form, of course, ultimately denies them the possibility of containing liquids, and thus links them to the post-modern ceramics of Mike Vatalaro, who deconstructs and reconstructs traditional vessels by altering conventional shapes, making them non-functional. A more subtle approach can be seen in the work of James Connell, whose bottles retain their usual function, but are playfully embellished with tiny appendages on their exteriors.

Several of the painters in the exhibition imbue familiar subjects with spiritual or metaphoric overtones. Wanda Steppe, for example, paints panoramic landscapes spread across three canvases abutted together. In replicating the triptych format once used for altars, she suggests that nature should be viewed with a religious reverence.

Pamela Bowers and Chris Clamp also portray nature in their paintings, but focus on the vibrant interactions

among forms of organic life. For Bowers, the awakening of fish may be a metaphor for celebrating both the joys and mysteries associated with the birth of all living things, while Clamp's delicate moths and insects, shown struggling with nature's inherent traps, represent life's challenges and struggles.

In Michael Brodeur's still life paintings, objects displaced from their predictable arrangements suggest that they are used in rituals, as is also the case of the mysteri-

ous egg-shaped elements that appear repeatedly in Yvette Dede's meditative drawings.

For centuries, artists have directed their creative faculties towards self-exploration. Historically, such investigations have ranged from the introspective self-portraits of Rembrandt to the abstract expressionist "drip" paintings of Jackson Pollock, which mirrored the artist's psyche.

In today's multi-faceted



Linda McCune, *Time Piece No. 2* (detail), 1998, concrete, wood, fabrics, metals, glass, documents, pigments, Collection of the South Carolina Archives and History Center.



Michael Vatalaro, *Vessel Reconstruction Series: Bunker*, 2000, soda-fired stoneware

world, autobiographical art may take many shapes and forms, which are often manifested in complex, conceptual installations. In Janet Orselli's installation, viewers are invited to sit in chairs of varying sizes, each representative of a different period in the artist's life, to ponder found objects on a table that are also associated with aspects of Orselli's personal past.

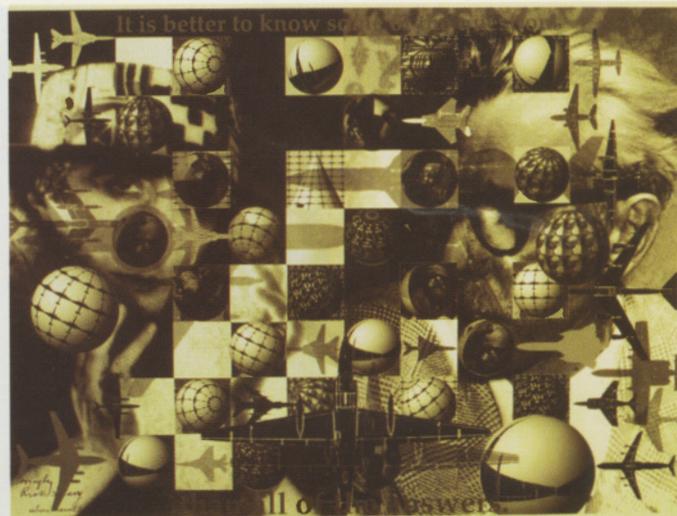
Peyton Rowe, one of several artists in the exhibition to alter photographic imagery through the use of computer technology, has constructed a womb-like environment of digital abstractions that investigate her childhood and the birth of her son. Jonathan Walsh has similarly developed an elaborate interactive installation. Working in collaboration with an academic philosopher and a filmmaker, he has used a diving board, philosophy books, safety glass, and a video loop as constructs in an environmental puzzle about the artist's role as creative force and philosopher in our contemporary world.

Explorations into the "self" often involve confronting many aspects of humanity and, for some artists, such investigations are of a collective rather than a personal nature. In the paintings of Sydney Cross, an anonymous couple embracing and a pair of open hands are emblematic symbols for universally shared emotions associated with love and desire. The identities of the subjects are similarly unknown in the photographs of Rob Silance. Reminiscent to some extent of the social realist paintings of the depression era, these

sympathetic studies of urban life convey a sense that every individual is an important contributor to the bustling energy of a big city. Often, however, when such individuals exhibit enormous creative talents that set them apart from others, they are social or cultural outcasts in their own time, but posthumously attain legendary status. Some of these figures are sensitively immortalized in Russell Biles's ceramic sculptures, which remind us that cultural icons like Josephine Baker and Marilyn Monroe did not live the easiest of lives.

It is not surprising that in a Southern state, several artists would produce work that is reflective upon the area's social and political history. Using an altar format that lends a commemorative tone to her mixed-media sculptures, Jean Grosser juxtaposes photographic images of Robert E. Lee and an anonymous slave to create a frank but poignant reminder of the hardships faced by African-Americans in their long road to becoming free American citizens.

In her socially conscious quilts, Jackie Miller Hill addresses similar concerns by using text, diagrams, and symbols that refer to the historical mistreatment of African-Americans as well as Native-Americans. In drawings by Tyrone Geter, a fragile past is suggested metaphorically by the agitated drawing and torn paper fragments in his humble portraits of blacks. Also concerned with social injustices faced by minorities, Aldwyth presents a revisionist art history in an installation of art history textbooks that have been reconfigured to include the



Chris Robinson, *Untitled*, 1999, computer drawing.

names of African-Americans and women.

While looking backwards can shed important light on times gone by, it can also lead to looking forward. As new technologies continue to be developed, artists cannot help but respond to the various ways in which new tools for communication alter and reshape existing perceptions and perspectives. In a large-scale sculpture by Linda McCune, the historical past of South Carolina is locked away and shielded from current technological corruption. In this work archival documents are contained within an oversized hourglass, itself encased in furniture.

By contrast, artists who are excited by new creative opportunities afforded by computers celebrate new technologies. In computer-produced drawings and collages by Chris Robinson and Jane Allen Nodine, distinctions between what is drawn, collaged, or computer generated are cleverly blurred; and although the photographs of Jean-Paul Tournant do not directly involve the computer, they

similarly are distinguished by a complexity that reflects the temperament of the current age of media saturation.

Layered with filmstrip patterns and multiple images, these portraits have an experimental air about them that keeps viewers guessing as to how they were actually made. In the media-rich and Internet-dominant culture within which we now all go about our day-to-day business, it is hard to imagine that a juried exhibition could be considered "regional" any more.

The South Carolina TRIENNIAL is one of many such exhibitions around the country to document the collective consciousness of an informed culture of artists. While many of their methods and visions may be invitingly fresh and challenging, their practice of applying creative talents towards heightening understanding of the world that we all share in is as old as time itself.

David S. Rubin is curator of visual arts, Contemporary Arts Center, New Orleans.

Aldwyth

History, Condition and Prospects: Rolodex

2000-2001
reconstructed box, Rolodex,
collage, found objects
8" x 6" x 6"



In these days of escalating technology, it is only natural for artists to incorporate these new discoveries in their work. Chain stores compete to provide the latest in technology. Galleries and museums vie for the newest creation. Yesterday's hot item automatically becomes obsolete today as the visionary anticipates the avant-garde.

Russell Biles

Man-nipulation

2001
coil-built, ceramic/underglaze
20" x 4" x 4"



Ceramic figurines have always fascinated me and they were also my first introduction to sculpture. Figurines have a narrative quality and a familiarity that makes them accessible to a broad audience. The figurine image works well in combining two central elements of my style which are craftsmanship and a social narrative. My highly developed craftsmanship glorifies the figurine and its content. My intention is to seduce the audience into exploring a complex narrative.

Although there is a complexity to the narrative, the imagery used to illustrate it remains familiar. The element of familiarity helps to retain the figurine's accessibility. The imagery used in this series functions on multiple levels. I use multiple levels to build the viewer's perspective and sequentially the understanding of the theme. In this sense, my narrative functions in a similar manner to literature.

Pamela Bowers

Awakening of the Hydra

1998
oil on canvas
32" x 36"



My paintings are intimate; inspired by still life, biological specimens, and the history of myth. An interest in alchemy, natural and "scientific" forms, 19th century Romantic imagery, Jungian thought, and a post-modern emphasis on irony shape the choices I make as a painter. In general, I am interested in the ways in which contemporary culture constructs, evades and searches for the idea of "truth." Tensions in contemporary life between science and religion,

technology and magic, traditional and contemporary seem to point to growing mystery rather than enlightenment. As an underlying principle, this thought animates my paintings and guides the elements of abstraction and mystery they embody.

My recent work draws upon animal imagery as a metaphorical element. Animal imagery calls to mind associations both ancient and contemporary. With this in mind, I combine biology

specimens in jars with mythical characters such as hydras, serpents, or harpies. This anachronistic way of seeing is meant to speak to tensions between empirical knowledge (symbolized by the specimens) with otherworldly ways of knowing suggested by mythology. My intention is to combine intellectual; known symbolism with intuitive and elemental responses like primal fear with the hope of creating images that "reach the intellect through the senses."

Michael Brodeur

Requiem

1999
oil on panel
64" x 50"
Collection of the Greenville
County Museum of Art



This work is about my life. It is rooted in working class and spiritual values which cope with a world of stark and austere realities through belief and transcendence. The spaces and objects around me are elevated from their mundane and humble origins into metaphors for that life. The use of formal elements and exacting balance underlie the work's symbolic import.

Through the act of painting, in a kind of visual alchemy, detritus fuse with personal

experiences and are transformed into animate forms in eternally fixed dramas. There occurs a secret change from the unknown to the knowable. *Requiem* (blue and orange), for example, is a piece about the fragile balance of relationships, about oppositions which are never resolved, which, in fact, cancel each other out.

I aim for subversion through subtlety, beauty of surface and complexity of meaning. In avoiding the trendy, glib,

sensational and jejune my work is counter-cultural and anti-materialist. I am intent on making art through patient scrutiny, self-reflection and a passion measured to "silence and slow time." Beyond making a connection between art and personal experience, I hope to make the personal universal. I hope to engage the spirit within each one of us. We need to bolster ourselves against the disappointments of a dispirited age.

Chris Clamp

Where Opposite Guilt Meets

2000
mixed media on panel
18" x 36"



Family life has always been very important to me because I grew up in a small agricultural community, where my grandfather was the center. With each day there was a lesson to be learned about life through the farm, almost in the form of parables. Religious ethics and personal morals were always focused on in some ambiguous way, but these lessons were never fully understood until he passed away.

Recently, my paintings have been focusing heavily on the immorality that exists within society, and myself. Therefore, there is a struggle of opposites that exists in the work that can represent anything from sin to ethic. Different books have inspired my work, such as *The Divine Comedy*, *Paradise Lost*, and *The Writings of Saint Thomas Aquinas*.

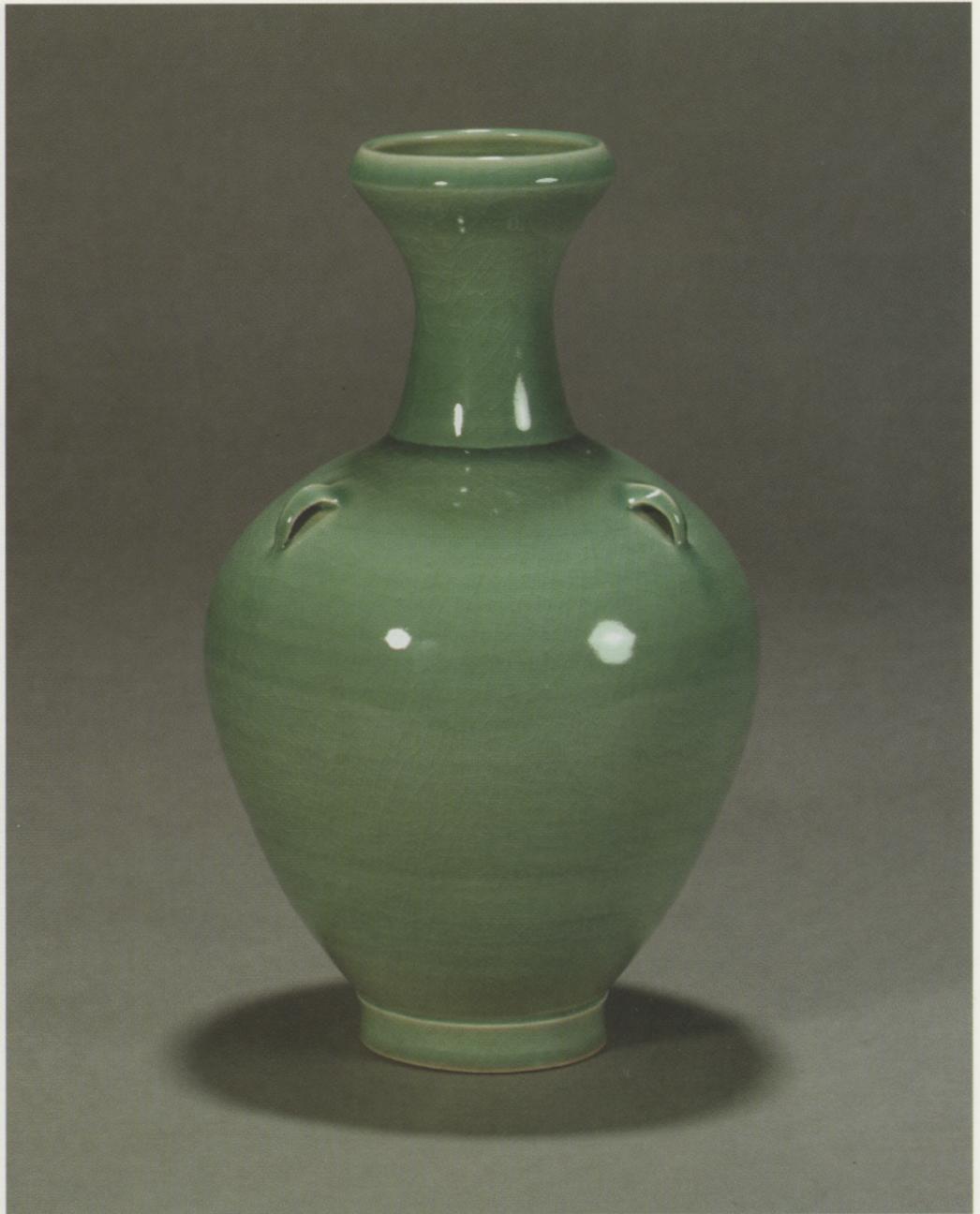
The images and symbols used in the paintings

originate from memories and everyday objects that speak to me of lessons learned as a child. I use these objects to narrate ambiguous stories, remaining vague so every viewer may derive their own explanation. It is important to me that one's own personal experiences brought to the artwork can lead the viewer to different interpretations.

Jim Connell

Green Celadon Bottle

2000
porcelain
12" x 6" x 6"



I strive for beauty and elegance in my pieces. On my very best days in the studio I get glimpses of it and it keeps me going. It is all about that eternal elusive quest for beauty.

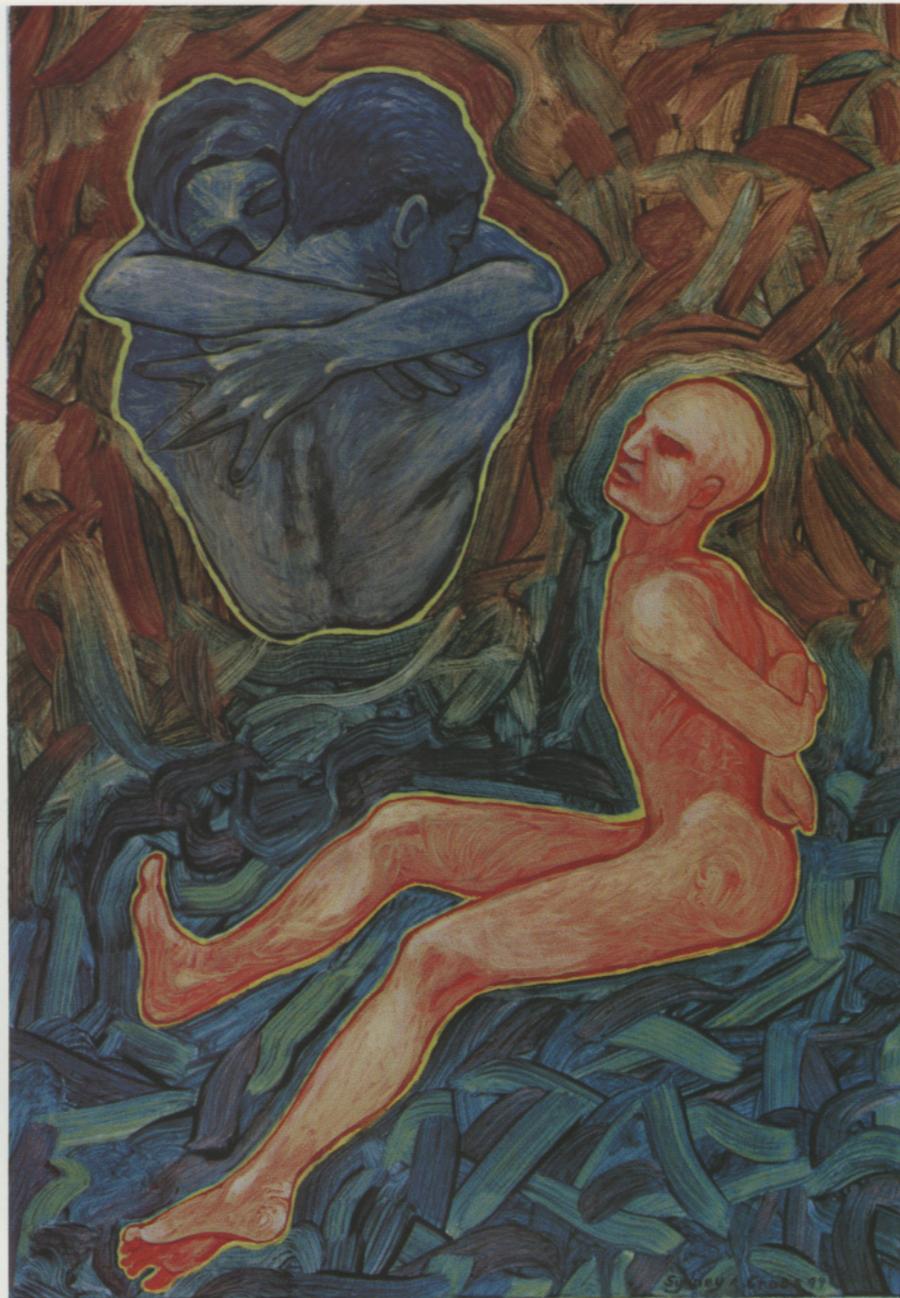
The egg with its profound simplicity represents, to me, pure material, mystery, life and embodied spirit. This concept is a figurative expression of my musings on the mystical

Human nature, the quest for beauty and elegance in my pieces. On my very best days in the studio I get glimpses of it and it keeps me going. It is all about that eternal elusive quest for beauty.

Sydney A. Cross

Desire

1999
alkyds on paper
11 1/2" x 8"

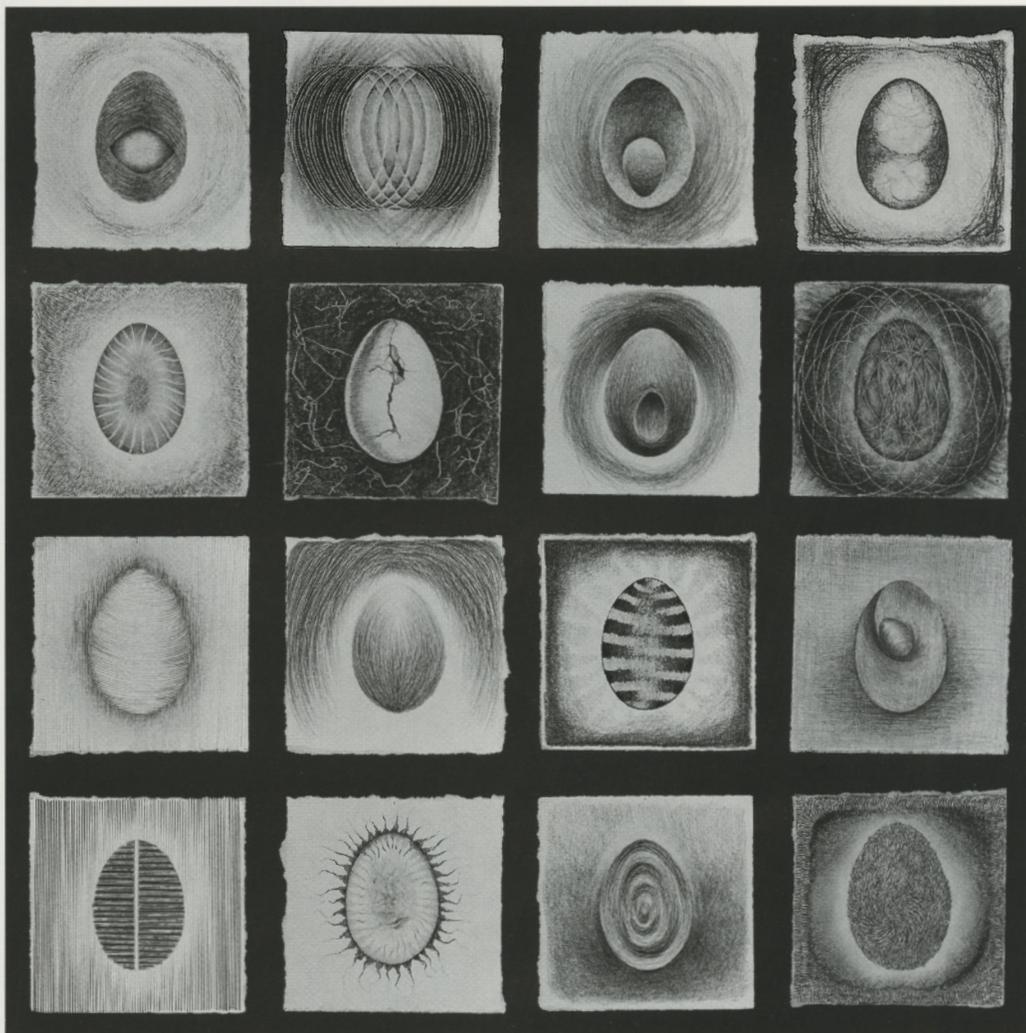


Human nature, as a common denominator, and the persistence of memory are the key ingredients to how I generate the imagery in this work. Memory as a nonlinear vision that informs the hierarchy of images depicted, and which becomes knowledge within an ever changing context. Human nature provides a guide to the interpretation of the scenarios. The work is a reaction to the devaluation of human privacy as evidenced in the media. I

employ situational images of figures to comment on the condition of human nature. More specifically, the issue of communication between people as lacking a fundamental quality of meaning or sincerity is a theme in the work.

Yvette Dede

Egg Meditations (detail)
1999-2001
pencil on paper
6' x 6'



My works are spiritual explorations using the egg as metaphor for that expression. I chose the ubiquitous chicken egg for its beautiful form and for its accessibility as an object. The capacity to evolve towards spiritual awakening or recognition lies within us all. The egg with its profound simplicity represents, to me, pure potential, mystery, life and embodied spirit. This concept is a figurative expression of my musings on the mystical

tension between the material, the physical, and the spiritual, and of my deep appreciation for the apparent intelligence which guides all things.

and members of our
stance. I do not see myself
in future identified by
Agency International. In
Southern Civilization I
explore the cultural conflicts
stemming from the legacy of
slavery and the Civil War,
which are still very much
alive in the American South.

Tyrone Geter

Umbilica Connection

2000
charcoal, torn paper, found
objects, wood construction
9' x 3' 4"



My work is centered firmly in the narrative tradition. Like printed and spoken work, its first obligation is to communicate and make connections with the viewer in a positive way. The creative process for me has never been governed by popular and sometimes derivative trends common in today's art. I paint and draw what I feel and tend to express, through my art, my own experiences in life. I am constantly in search of the deeper meaning of our

existence and ways that we as individuals can become one as human beings. Whether it is children books, paintings, drawings, or murals, I seek to say the obvious. People are inherently good and if given the opportunity will more often than not express their better sides.

Jean Grosser

Southern Gentlemen

2000

wood, photographs, glass, nails,
rice, charcoal

14" x 5 1/2" x 1 1/2"

13" x 5 1/2" x 1 1/4"



As an artist, I am interested in using visual expression to explore issues of social and political conflict. These interests stem from a family tradition of political activism. My grandfather was a conscientious objector during World War I. His experiences in military prisons (Alcatraz and Leavenworth) between 1918 and 1921 have been the subject of my artwork in the past.

Since 1990, I have been a member of the human rights group Amnesty Interna-

tional. I participate in their letter writing campaigns on behalf of political prisoners, generally sending between 12-16 letters each month. My current artistic focus developed out of a need to do more than write letters.

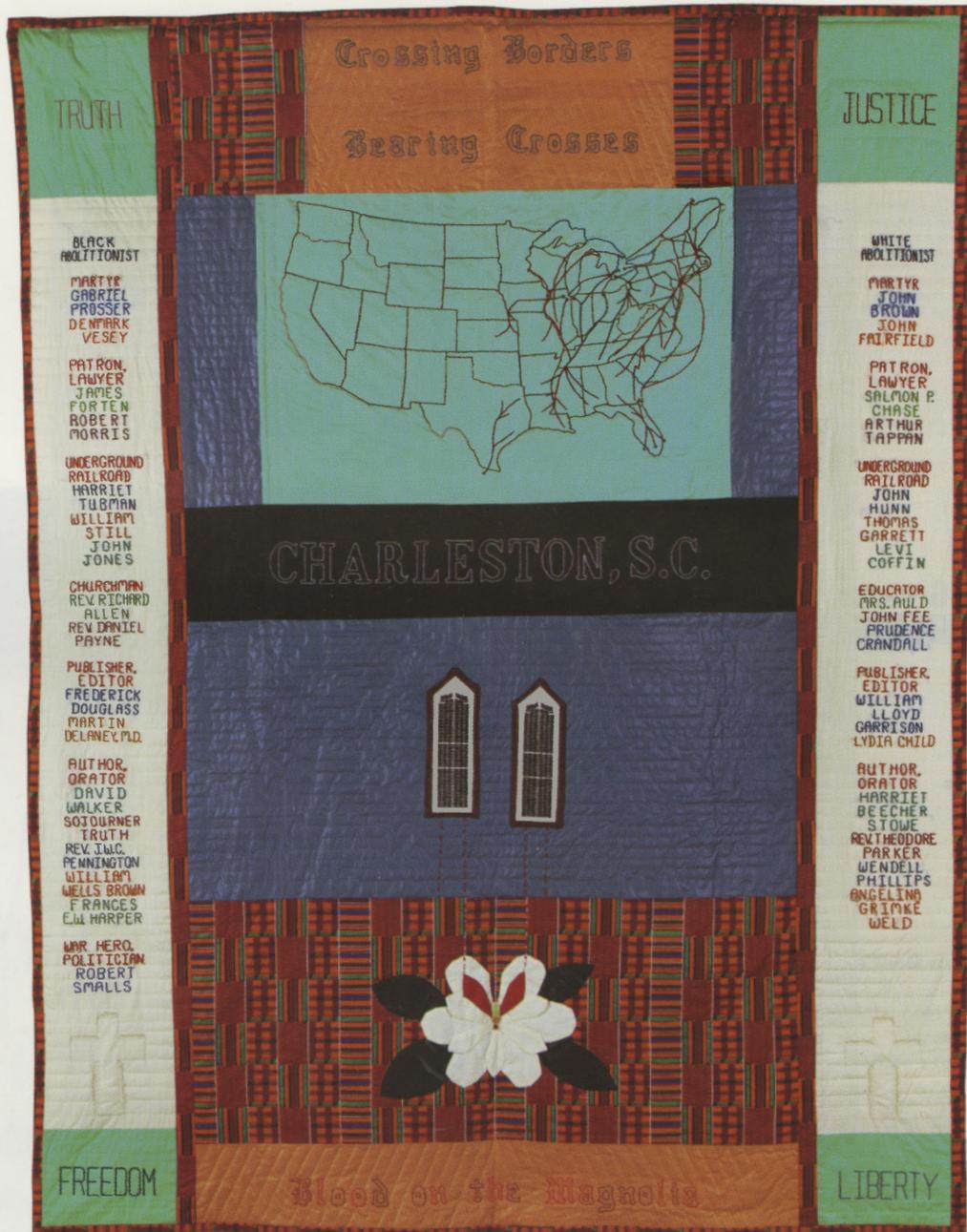
I began creating sculptures inspired by the plight of political prisoners, constructing duplicates of each art work so I could mail one to the offending government and exhibit the other. While I continue to create artworks that focus on social conflict

and prisoners of conscience, I do not limit myself to individuals identified by Amnesty International. In *Southern Gentlemen* I explore the cultural conflicts stemming from the legacy of slavery and the Civil War, which are still very much alive in the American South.

Jackie Miller Hill

Blood on the Magnolia

2000
pieced fabric, cotton, appliqué
87 1/2" x 68 1/2"



Bertolt Brecht said, "Art is not a mirror held up to reality, but a hammer with which to shape it."

With this in mind, my art, gently, with love, and with great simplicity and understatement is my contribution to shifting the paradigm of perceptions and prejudices away from poisoning the way we deal with each other as people. In this effort, I hope to open people's minds and hearts to help America continue on its path of greatness.

I did not start out making quilts as a series. When I made *The Statue of Liberty* quilt (the first in the series), I thought that was enough. However, the Confederate flag conflict and the tensions against truth of the racism in South Carolina started my understanding that a *Statue of Liberty* quilt does not speak for all. My research gave me the images and inspiration to complete the second quilt, *Blood on the Magnolia*. Friends with American Indian ancestry asked me to take this

process one step further by making a quilt about the people who were already here. This quilt is titled *Blood on the Buffalo*.

Linda McCune

Time Work No. 2

1998

concrete, wood, fabrics, metals,
glass, documents, pigments

7 1/2' x 4 1/2' x 4 1/2'

Collection of the South Carolina
Archives and History Foundation



Our global community seems to admire destructive and escapist activities. It seems appropriate and necessary in this arena that content be concerned with experience in conjunction with theory, with the higher value of people over technology, and with the substance of genuine emotion over show and hype. These expiatory, documentary works retain their urgency and vitality for me because of this attachment to and concern for life issues. In these works an understanding of the past

and present emotional and ethical struggles join and give explanation to each other as they magnify the universal leveling effect of time. This understanding seems even more poignant to me at the millennium change.

The sculptures produced in this context are relics and become reliquaries as details are added. Therefore, none of the elements in the objects are to be taken as ornamentation only, but as part of their meaning and effectiveness. These

mimetically stated yet strongly symbolic objects I choose to make have an even more rich abstract metaphorical language inherent in their use and inherent in the message of the craft process used to produce them. As objects, they have a formal and informal ritual base. This combination of visually appealing surfacing and underlying message seems to me to have the most possibilities for exploration of both emotional language and scope in depth of

content. This combination as well seems to sustain both short term and longer, more sensitive involvement from me as well as others. With little difference between the form the content takes and the content itself, the related visual and written parts of these works are accessible and can, I believe, produce associations from common experience. This leaves perceptions on many levels possible for the layperson as well as those more involved in the arts.

Jane Allen Nodine

shared reality
2000
Iris print, graphite
43" x 32"



Figures, objects, and symbols serve as a platform to explore content by examining connections between people, places and things. The juxtaposition of figures and objects varies context, affecting meaning and creating images that give viewers an impression which may appear to shift or transform unexpectedly; roadblocks that deter expectation from the ordinary.

Original and appropriated photographic imagery is

combined with digital manipulations and mixed media techniques to develop the work. The ambiguous nature of the narrative and cryptic elements serves viewers on a personal and individual basis. Living in South Carolina, I suppose my work reflects some aspect of life in the South...and the people that live here.

Janet Orselli

inner view (detail)
2000-01
mixed media installation
dimensions vary



I consider installation to be one of the closest forms of art to life and as such holds comparable levels of complexity, contradiction and mystery as life. Installations are interactive and experiential – providing an individual experience as each viewer chooses his/her own pace, position, and unique way of viewing and perceiving the work. The space or context of the work is equally important to the objects that occupy the space. The space becomes an integral part of the work

and evokes a mood or place prompting a dialogue between space and objects giving the sense of a whole to be explored.

In an installation, the experience becomes the work, and the viewer, while physically moving through, becomes an active participant in discovering and making meaning.

Chris Robinson

untitled
2001
computer drawing
42" x 50"



Love, knowledge, and pity for suffering...

This work is part of an ongoing series of computer graphic drawings, "Stories, Lies and Unanswered Questions" that explore how we differentiate between illusion and reality in contemporary culture. They employ three important recurring symbols: James Thurber – famous for *The Secret Life of Walter Mitty* – signifying the simplicity and innocence of a known story; Marcel Duchamp – posed as *Rose Selavy* – signifying a complicit lie; and the U-2 reconnaissance aircraft which engages the viewer

by looking back and represents unanswered questions.

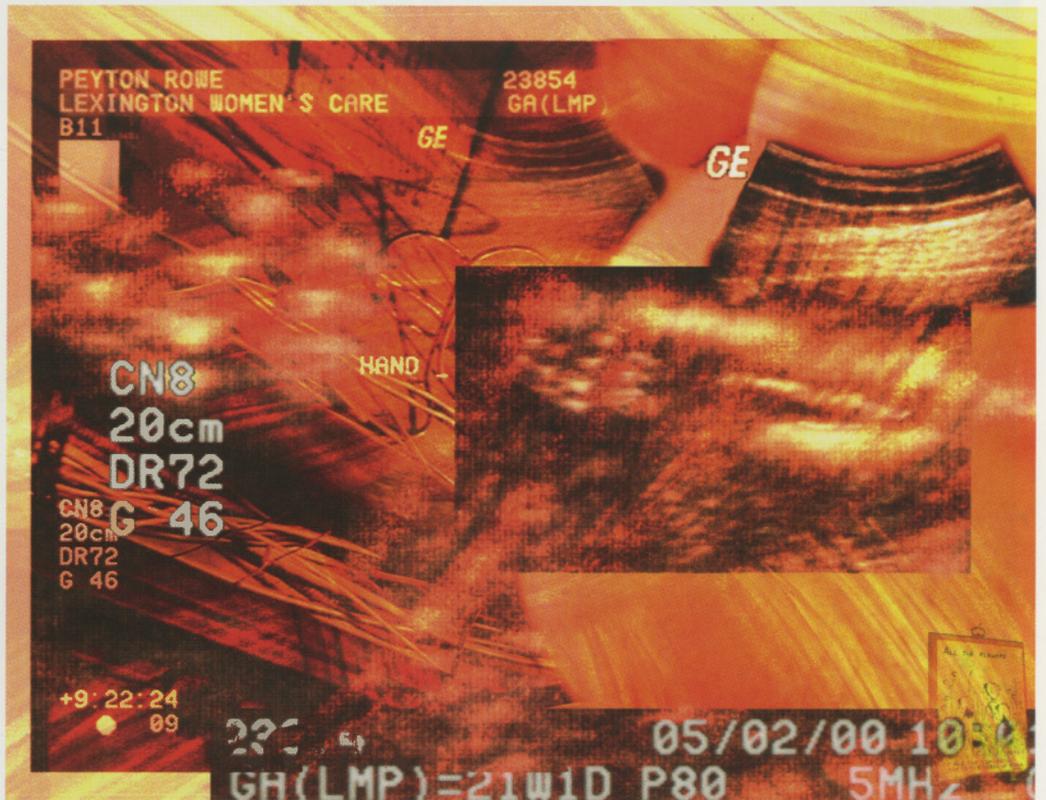
As information technology speeds the rate at which we must absorb information, it becomes much more complicated to make the determinations so necessary to navigate through life. The series is a visual metaphor for the complex layering of interaction, information, misinformation, and uncertainty we confront daily. Their visual metaphors offer an option of mediation for understanding and key

phrases help focus the viewer's attention.

The artworks in the series, like contemporary cultures, grow more complex as they progress; providing denser layers of information, changing from flat to spatially oriented 3-dimensional shapes, and becoming much more visually complex. The 3-dimensional shapes reiterate these ideas as they employ and repeat earlier series images as their surface textures.

Peyton Rowe

intangible place (detail)
 2000-01
 giclee digital prints
 24" x 36"



intangible place is an exploration of my past in relation to my changing present. While pregnant with my son, my connection to the place where I grew up became more vivid as did the memories associated with that place. The objects, sounds, textures and smells of the house I grew up in and the river where we vacationed have become stronger voices in my mind. The sound of the front door squeaking or the texture of house brick hold great meaning for me, if only in triggering memories. Old

science projects, piles of steamed crabs, birdbaths, jetties, cracking plaster...how is it that such mundane elements become so powerful, so mythical? The sounds, words and images of this installation explore that question. They attempt to express the journey I have taken, and continue to take, from chaotic change to private sanctuary by reconnecting with the elements of my past.

Virginia Scotchie

Familia (detail)
2001
mixed media installation
dimensions vary



Recent work has dealt with the relationships of whole forms to that of their components. The act of taking apart and putting back together has contributed to the accumulation of a personal library of fragmented images. My current interest is in the exploration of new forms derived from rearranging these fragments of disparate dissected objects.

With this new body of work I have continued my on-going investigation of man-made and natural objects. Usually

these consist of small things; ordinary in many ways, but possessing a visual quirkiness that pulls me to them. In some cases I am not familiar with the particular purpose, function or origin of the original object. Often this lack of information allows me to see the object in a clearer light.

In some of the pieces, I have "borrowed" fragments of personal objects that have been passed on to me from a family member. Usually these are things that have only sentimental value: An old pipe

of my fathers, a funnel from my mothers kitchen and old bulb from the family Christmas tree. A recent object that falls into this category is a handmade wooden tool that was fashioned by my Italian grandfather to plant his garden. Slender and pointed with a stump of a side handle this small tool fit the hand of my grandfather and served him well. For me, it not only holds visual intrigue but also a connection to my memory of him and the things he loved.

The worn, crusty surfaces on

many of the pieces are created to give a sense of how time acts to make and un-make a form. This process can be seen in both natural and manmade objects.

While drawn from specific sources of interpretation, the work in this exhibit is primarily abstract and formal. Form, surface and color take precedent over any perceived emotional content. While the work may trigger a visual memory of familiar objects, the viewer is encouraged to have a range of interpretations.

Rob Silance

untitled

printed 1999
silver gelatin print
8" x 10"



Pattern: 1a. An archetype
b. An ideal worthy of
imitation: a pattern of
womanly virtues. 2. A plan,
diagram, or model to be
followed in making things;
dress patterns. 5. A com-
posite of traits or features
characteristic of an indi-
vidual; behavioral patterns.
American Heritage Dictionary

I am a woman who was
"brought-up" in the south
learning the various domes-
tic arts of cooking and
sewing. I grew to love the
creativity of these things

The work presented here represents a departure from traditional view camera technique. Rather than carefully focusing on the ground glass using the available swings and tilts, I elected to record scenes using a more typical "point-and-shoot" method. This allows for more direct access to situations that may otherwise be cumbersome while maintaining the advantages of a large negative.

... opportunity to live in Italy for
an extended period of time.
I began to notice the

... this study in conjunction
with my architectural design
... my architectural design
... after looking at so many

churches that arose and
craftsmen lovingly created. I
have begun to use a lot of
gold with patterns. I also
use blue to create patterns
and themselves. The rich-
ness of the colors found in
the gold adds another
meaning, having broken
from the tradition of using
colours.

Wanda Steppe



Metamorphosis

2000
oil on panel
9" x 36"

This series of paintings entitled *Dark Nights of the Soul* is part of my attempt to make art as part of the healing process. After a devastating diagnosis and intense recovery period five years ago, I began to make art that expressed rather than repressed the fear I felt during this time. I soon found it to have a very healing effect.

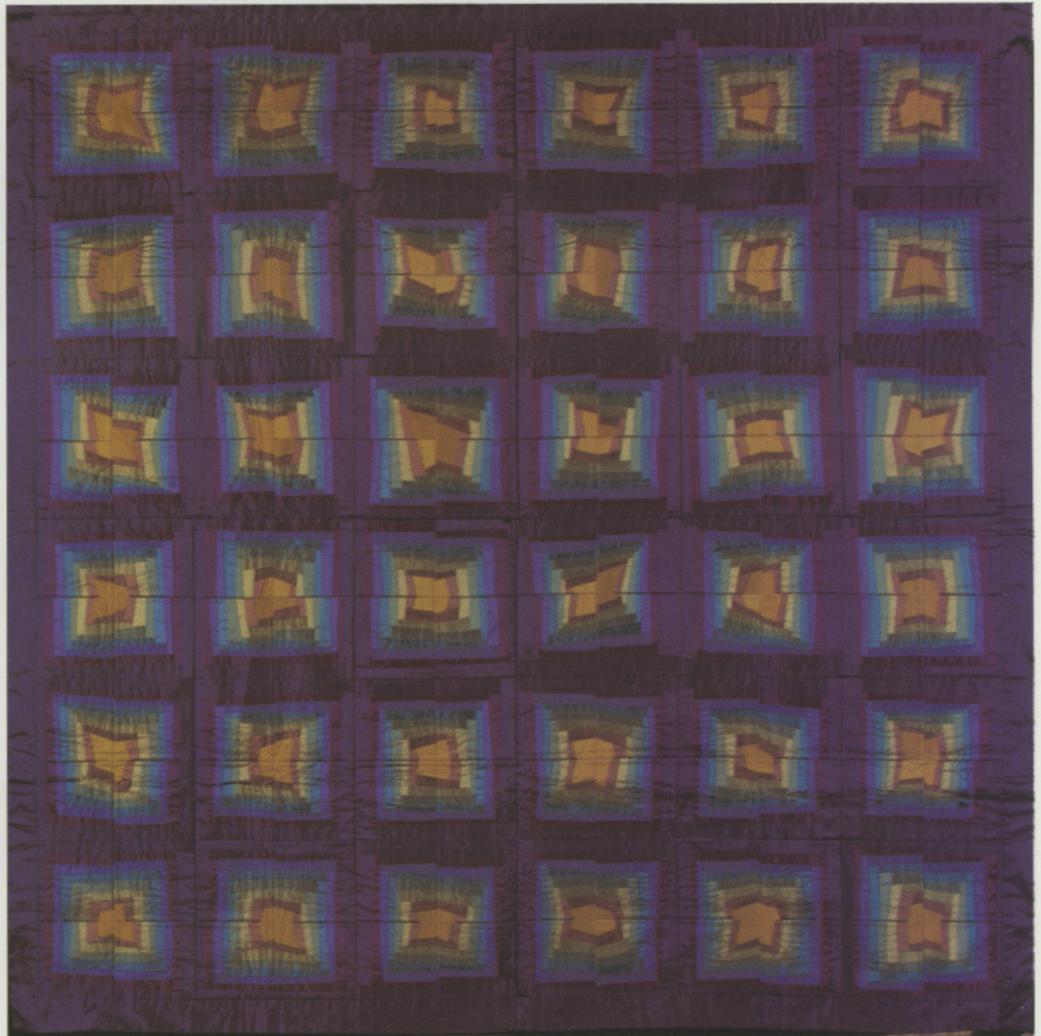
The paintings are comprised of multiple panels, usually three, representing the passage of time – past,

present, and future. The idea is that the dark times in life are to be experienced, not ignored, because those are the experiences that build character – make us what we become.

Christine Tedesco

Fractured Log Cabin

1998
doupioni silk
78" x 78"



Pattern: 1a. An archetype.
b. An ideal worthy of imitation: a pattern of womanly virtues. 2. A plan, diagram, or model to be followed in making things: dress patterns. 5. A composite of traits or features characteristic of an individual: behavioral patterns. *American Heritage Dictionary*

I am a woman who was "brought-up" in the south learning the various domestic arts of cooking and sewing. I grew to love the creativeness of these things

and later went on to formally study architecture in my college years. The study of architecture has furthered my visual awareness for things in the built environment. The act of making or creating anything, whether it be a simple tile pattern, drafting a complex technical drawing or the making of a quilt or garment, has always been an artistic endeavor for me.

A few years ago I had the opportunity to live in Italy for an extended period of time. I began to notice the

beautiful tile work that was everywhere throughout the country. I have documented as much as I encountered in attempts to create a visual library for myself. These works have been recorded primarily through photography, drafting and watercolor. I have also manipulated the patterns to form new ones.

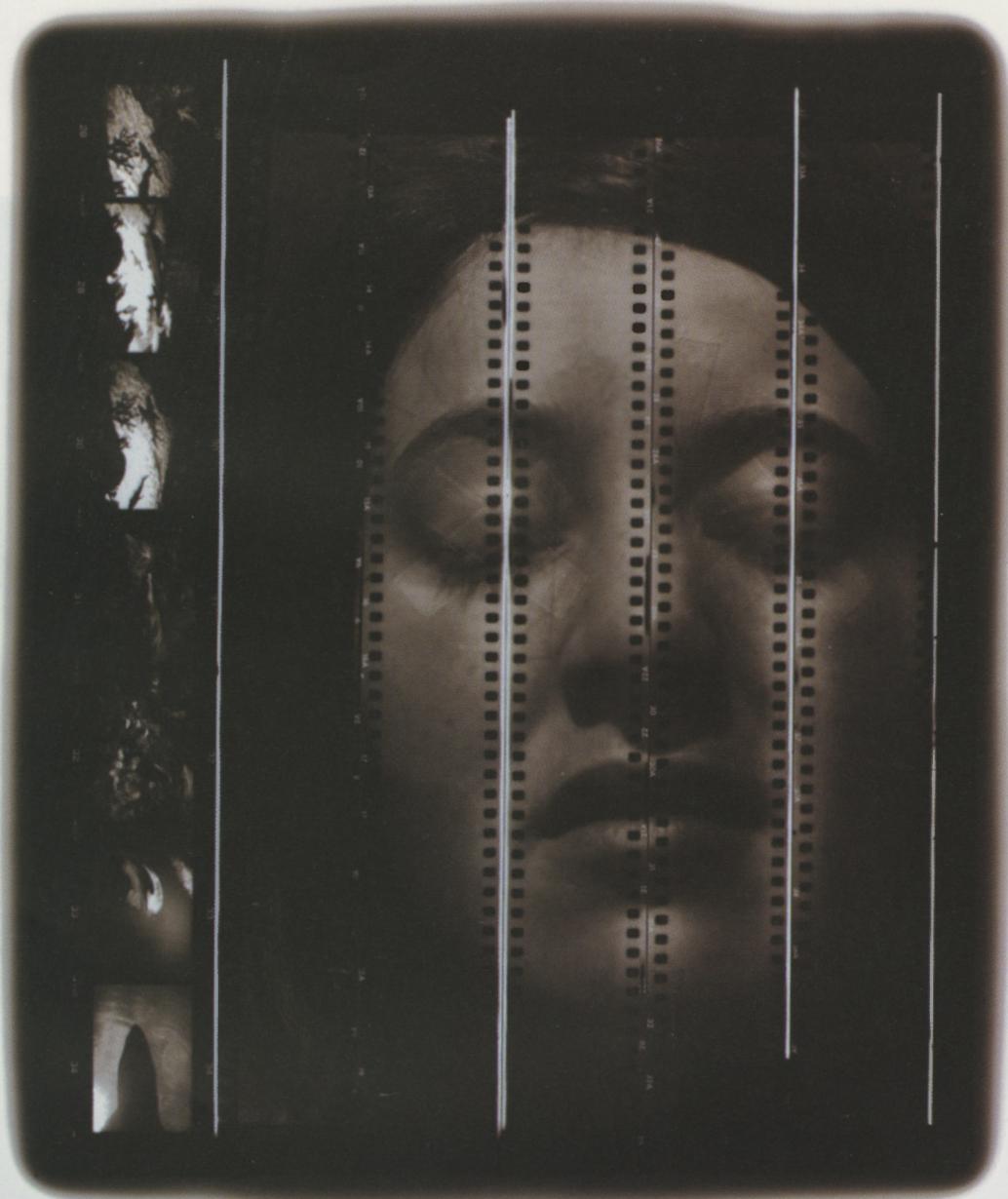
This study in combination with my architectural design education has resulted in my interest in non-traditional quilting. I can see the Byzantine influence emerging after looking at so many

churches that artisans and craftsman lovingly created. I have begun to use a lot of gold with patterns. I also use silks to create patterns, and then quilts. The richness of the colors found in silk give quilts another meaning, having broken from the tradition of using cottons.

Jean-Paul Tousseignant

Zoe

2000
silver gelatin print
20" x 16"



As an artist I am interested in playful experimentation and exploration of both process and life experience. I feel that as I begin experimenting with process I subconsciously explore my second interest – life's experiences. With this series of photographs I began with a common subject – portraiture – in order to explore the possibilities of large format cameras. I began with taping 35mm film to 4x5 cameras and creating a composite portrait involving

four quadrants. During the entire process of loading, shooting and developing, some of these small strips of film were inadvertently lost due to complications; hence losing parts of the portraits. This led me to fill in the 'missing' information with other negatives that I have either found or at times shot myself but with other intentions in mind. I began to realize that parts of the portrait had not been lost, they had only been adjusted allowing for a more

complex portrait of the subject. As time and portraits go on I find myself going in many directions.

Some of the narratives between the subject and the spliced negatives have been left up to chance and coincidence with meaning left up in the air while at other times I respond to the outcome of the portrait with more intentions toward the content. Although the series is strongly connected through the process and a basic matrix, I presently find myself with inexhaustible

subjects – the physical portrait of humankind and a more poetic portrait of life which leads me to new discoveries with every sitter.

Mike Vatalaro

Vessel Reconstruction **Series: Divide**

2000
soda fired stoneware
6" x 19" x 19"



As my work has evolved over the years, I have continued to use thrown forms to establish compositions that reveal concerns that are important to me both personally and culturally. The earlier work made this reference from a figurative stance or posture. These current Reconstruction Vessels are less figurative and more referential of landscape in the broad sense of that genre.

The works continue to be made from numerous thrown forms that are later

cut and assembled, which allows the development of the work to take unexpected turns during their construction. Most recently the inclusion of metal has stimulated a dialogue between materials bringing in new references. They are fired in either a soda vapor firing or in high temperature stoneware reduction glaze firing. From a broad point of view, I am interested in how energies interact, come together or apart. Specifically, I continue to emphasize axial intersections and the discovery of the center. I

am interested in the condition of balance, momentum, intersection and positioning from both a personal autobiographical view as well as an overview of our cultural conditions we seek to balance in his new millennium.

Jonathan Walsh

embodied/emergent (detail of fighting collar) installation
1998
aluminum, digital photographs
dimensions vary



This work represents my relationship to academia and intellectual inquiry within the creation of art works. *The Philosopher's Bookshelf* is a multimedia installation based around object orientation, scale, video, performance, and audience interpretation. It also possesses an ethnographic quality in that I am collaborating with a local academic philosopher and filmmaker for its ultimate creation.

In my search for new ways of artistic expression and

meaning in the visual arts, I feel this work realizes many of my concerns: The relationship of philosophy (criticism) to art; the art work as physically embodied and culturally emergent; the physicality of sculptural forms, video, and my own body; and the collaborative nature of creation.

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Checklist of the Exhibition

Aldwyth

Document

2001
collage and pencil on Japanese (Okawara) paper with mixed-media attachment
36" x 84"

History, Condition and Prospects:

Portfolio

2001
reconstructed violin case, glass slides, old photographs, collage, linen, clay, bronze, iron, found objects
9" x 5" x 4"

History, Condition and Prospects:

Rolodex

2000-01
reconstructed box, Rolodex, collage, found objects
8" x 6" x 6"

History, Condition and Prospects:

Resume

1999
constructed box, glass, collage, found objects
11" x 9" x 9"

Tonic

1998-2001
constructed case with collage, gesso, shellac, cotton, glass and iron-filled glass bottles
15" x 11" x 4"

The World According to Zell

2001
every illustration from 1871 encyclopedia collaged on Japanese (Okawara) paper with mixed-media attachment
72" x 72"

Russell Biles

Seed Receptors (Matthew 1:5-7):

Ruth (Josephine Baker)
2000
coil-built, ceramic/underglaze
17" x 8" x 8"

Seed Receptors (Matthew 1:5-7):

Bathsheba (Marilyn Monroe)
2000
coil-built, ceramic/underglaze
18" x 17" x 6"

Seed Receptors (Matthew 1:5-7):

Tamar (Honey Bruce)
2000
coil-built, ceramic/underglaze
18" x 7" x 9"

Seed Receptors (Matthew 1:5-7):

Rahab (Judy Garland)
2000
coil-built, ceramic/underglaze
16 1/2" x 5" x 7"

Good Kids, Good Neighborhood

2000
coil-built, ceramic/underglaze
14" x 16" x 7 1/2"

Man-nipulation

2001
coil-built, ceramic/underglaze
20" x 4" x 4"

Ms. Billie Holiday (1915-)

2001
coil-built, ceramic/underglaze
16 1/2" x 6 1/2" x 6"

Pamela Bowers

Awakening of the Hydra

1998
oil on canvas
32" x 36"

The Education of Angels

2001
oil on canvas
34" x 40"

The Three Pigs

2001
oil on canvas
19 1/2" x 24 1/2"

untitled

2001
oil on canvas
36" x 38"

Michael Brodeur

Requiem

1999
oil on canvas
64" x 50"
Collection of the Greenville County Museum of Art

Still Life with Baggage

2001
oil on canvas
50" x 70"

Chris Clamp

Where Opposite Guilts Meet

2000
mixed media on panel
18" x 36"

Shining Glory: Hearts Pouring a

Bitter Smoke
2000
mixed media on panel
36" x 18"

Betrayed Reason to Appetite

2000
mixed media on panel
18" x 36"

That Without Hope We Live on in

Desire
2000
mixed media on panel
36" x 18"

Collection of Peggy Rivers

A Rain in Endless Fall

2001
mixed media on panel
72 3/4" x 48"

An Unspoken Confession

2001
mixed media on panel
72" x 48"

James Connell

Blue Celadon Lidded Jar

2000
porcelain
5 1/2" x 9 1/2" x 9 1/2"

Green Fluted Bowl

porcelain
2000
4 1/2" x 15" x 15"

Green Celadon Bottle

2000
porcelain
12" x 6" x 6"

Blue Celadon Bottle

2000
porcelain
11" x 6 1/2" x 6 1/2"

Green Celadon Bottle

2000
porcelain
11 1/2" x 6 3/4" x 6 3/4"

Red Fluted Bowl

2000
porcelain
5" x 17" x 17"
Collection of Wayne and Lib Patrick

Green Fluted Bowl

2000
porcelain
4" x 12" x 12"

Blue Green Celadon Bottle

2000
porcelain
9 1/2" x 5 1/2" x 5 1/2"

Sydney Cross

Triptych

1999
alkyds on paper
10" x 14"

Purgatory

1999
alkyds on paper
12" x 17"

Desire

1999
alkyds on paper
11 1/2" x 8"

Thou Shalt Not

2001
lithograph
15" x 11"

Limbo

2000
lithograph and relief
15" x 20"

Yvette Dede

Egg Meditations

1999-2001
pencil on paper
72" x 72"

Mandala II: Emerging

2001
egg shells, wood, Styrofoam, patina copper
24" x 60" x 60"

Tyrone Geter

Umbilica Connection

2000
charcoal, torn paper, found objects, wood construction
9' x 3'4"

Who in the Hell is Watching the

Gate? Guardians # 1 & 2
2001
charcoal, torn paper and found objects, wood construction
5'11" x 11'4"

Jean Grosser

Southern Gentlemen

2000
wood, photographs, glass, nails, rice, charcoal
14" x 5 1/2" x 1 1/2"
13" x 5 1/2" x 1 1/4"

Suppression: China

2000
wood, fabric, paint, photographs, tape recorder
18 1/4" x 9 3/4" x 1 1/4"
16 1/2" x 11" x 1 3/4"

Secret Information: China

2001
wooden boxes, paper, ribbon, wire, nails
14" x 8" x 3 1/2"
14" x 8" x 3 1/2"

Outspoken: Turkey

2001
paper, wood, leather, gold leaf, brass, nails, photograph
11 1/2" x 9 5/8" x 1/4"
11 3/8" x 9 1/2" x 3/4"

Jackie Miller Hill

Blood on the Magnolia

2000
pieced fabric, cotton, appliqué
87 1/2" x 68 1/2"

Blood on the Buffalo

2001
pieced fabric, cotton, appliqué
87 1/2" x 68 1/2"

Linda McCune

Time Work No. 2

1998
concrete, wood, fabrics, metals, glass, documents, pigments
90" x 52" x 52"
Collection of the South Carolina Archives and History Foundation

Obsession Idea: Tower No. 2

2001
documents, fabrics, wood, concrete, powdered pigments, varnish, glue, metals
11" x 24" x 24"

EDE Series: Family Portrait

2001
pigments and varnish, wood, fabrics, glue, metals, plaster, papers
42" x 31" x 24"

Jane Allen Nodine

shared reality
2000 Iris print, graphite
43" x 32"

high of 98
2000
Iris print, graphite
36" x 31"

inherent ambiguity
2000
mixed media, Iris print
23" x 34"

arbitrary fascination
2000
mixed media, Iris print
26" x 34"

tandem concern
2001
mixed media, Iris print
25" x 35"

Janet Orselli

inner view
2000-01
mixed-media installation: natural
and man-made wooden elements,
mattress pads, mirrors, found
objects
dimensions vary

Chris Robinson

untitled
2001
computer drawing
36" x 48"

untitled
2001
computer drawing
36" x 48"

untitled
2001
computer drawing
36" x 48"

untitled
2000-2001
computer drawing
36" x 48"

untitled
1999
computer drawing
40" x 52"

untitled
1999
computer drawing
40" x 52"

Peyton Rowe

intangible place
2000-01
mixed-media installation: Giclee
digital prints, audio, handmade
book
dimensions vary

Virginia Scotchie

Familia
2001
mixed-media installation: clay,
wood, photograph
dimensions vary

Rob Silance

untitled
printed 1999
silver-gelatin print
8" x 10"

Wanda Steppe

Ravaged
2001
oil on panel
9" x 36"

Three Graces
2000
oil on panel
8" x 30"

Two Trees Joined
2000
oil on panel
9" x 36"

Marred Trees
2000
oil on panel
8" x 40"

Maelstrom
2000
oil on panel
7" x 33"

Metamorphosis
2000
oil on panel
9" x 36"

Christine Tedesco

Site Plan
1999
mixed silk
88" x 88"

Blue Center
1999
Doupioni silk
88" x 88"

Fractured Log Cabin
1998
Doupioni silk
78" x 78"

Big Blue
1999
silk, cotton and velvet
78" x 78"
Collection of Safety Kleen Inc.

Jean-Paul Tousignant

Zoe
2000
silver-gelatin print
20" x 16"

Paula
2000
silver-gelatin print
20" x 16"

Beth
2000
silver-gelatin print
20" x 16"

Jared
1999
silver-gelatin print
20" x 16"

Kristen
2000
silver-gelatin print
20" x 16"

Geo
2000
silver-gelatin print
20" x 16"

Nathan W
1999
silver-gelatin print
20" x 16"

Mike Vatalaro

*Reconstruction Series: Tokoname
Vessel*
1998
wood-fired stoneware
7" x 20" x 20"

*Vessel Reconstruction Series:
Divide*
2000
soda-fired stoneware
6" x 19" x 19"

*Vessel Reconstruction Series:
Bunker*
2000
soda-fired stoneware
6" x 22" x 22"

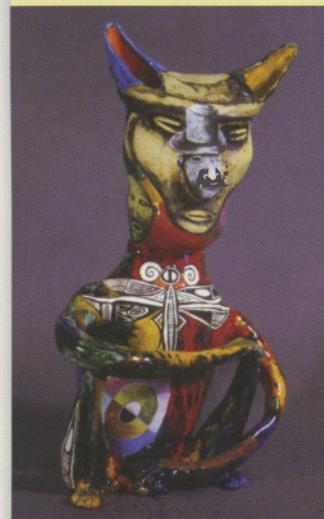
Reconstruction Vessel
2001
stoneware/iron
8" x 22" x 22"

Reconstruction Vessel
2001
stoneware/steel
7" x 24" x 24"

Jonathan Walsh

The Philosopher's Bookshelf
2001
mixed-media installation: wood
construction, philosophical texts,
safety glass, metal ladder, slide
projections, television monitor,
video
dimensions vary

**WHAT PEOPLE ARE
TALKING ABOUT**



**Figuration in Clay/
The Ron Porter Collection**

Bravo to Ron Porter. The Ron Porter Collection (or as he kindly called it the Mana Hewitt Collection of work he owns and is not going to give her) makes an incredibly powerful statement. It is a collection that has content and lasting power – not a collection based on some movement or fad. This show has a depth that many major museum shows lack. Thanks Ron and Mana.

Phillip Mullen
Painter, Columbia

Biographical Index

Aldwyth

Born: Pomona, CA, 1935
Resides: Hilton Head Island, SC
Education: University of South Carolina, Columbia, B.A., Fine Arts, 1966
Selected Recent Exhibitions: *Border Biennial 2000*, Museum of York County, Rock Hill, 2000; *Cigar Boxes*, America. Oh, Yes! Gallery, Washington, DC, 2000; *The Right to Assemble*, Halsey Gallery, College of Charleston, SC; *Material Objects*, Bank of America Plaza, Columbia, SC, 1998 and *The Self Family Art Center*, 1999; and *DNA: An Installation*, Winthrop Galleries, Winthrop University, Rock Hill, SC.

Russell Biles

Born: Concord, NC, 1959
Resides: Greenville, SC
Education: Winthrop University, Rock Hill, SC, B.A., 1986; Central Piedmont Community College, Associate degree in Fine Arts, 1985.
Selected Recent Exhibitions: *Erotica II*, Ferrin Gallery, SOFA, Chicago, IL, 2001; *Generations in Clay*, Center of the Earth Gallery, Charlotte, NC, 2001; *The Difference in Dirt: South Carolina Pottery and Ceramic Arts*, Museum of York County, Rock Hill, 2000-2001; *PolitiClay*, Odyssey Gallery, Asheville, NC, 2000; *Erotica in Ceramic Art: Sexual, Sensual and Suggestive*, Ferrin Gallery, Northhampton, MA and SOFA, NYC; *Potent Figures*, Winthrop Galleries, Winthrop University, Rock Hill, SC
Awards: South Carolina Arts Commission Visual Arts Fellowship, 2001

Pamela Bowers

Born: Peoria, IL, 1959
Resides: Hopkins, SC
Education: Indiana University at Bloomington, IN, M.F.A., 1994; School of the Art Institute of Chicago, IL, B.F.A., 1985.
Selected Recent Exhibitions: *Specimens Speaking Tongues* (solo), ARC Gallery, Chicago, IL, 1999; *Art Work*, Gallery Two, Chicago, IL, 1998; *Animal Stories*, WMG Gallery, Chicago, IL, 1998; *Making Connections: the Influence of Myth and Ritual*, Colfax Cultural Center, South Bend, IN, 1998; *Sacred and Profane*, Andrews University, Berrien Springs, MI.
Awards: Lilly Endowment Creativity

Fellowship, 1997

Michael Brodeur

Born: Claremont, NH, 1947
Resides: Greenville, SC
Education: Boston University, MA, M.F.A., 1975; University of New Hampshire, Durham, B.A., 1970
Selected Recent Exhibitions: *Faces of the Upstate*, Thompson Gallery, Furman University, Greenville, SC, 2000; *The Upstate Invitational*, Greenville County Museum of Art, SC, 1999; *Paintings and Drawings* (solo exhibition), Gallant Art Gallery, Rainey Arts Center, Anderson College, SC, Fine Arts Center, Greenville, SC and Cress Gallery, University of Tennessee at Chattanooga, TN, 1999; *Traditional Values: Landscapes, Portraits and Still Lifes by Florida Artists*, Santa Fe Gallery, Santa Fe Community College, Gainesville, FL, 1998.
Awards: Florida Individual Artist Fellowship, 1997.

Chris Clamp

Born: Lexington, SC, 1979
Resides: Rock Hill, SC
Education: Senior at Winthrop University, pursuing a B.F.A., concentrating in painting.
Selected Recent Exhibitions: *South Carolina State Fair Juried Exhibition*, Columbia, SC, 2000; *Matchbooks*, Lewandowski Gallery, Winthrop University, Rock Hill, SC, 2000; *Border Biennial*, Museum of York County, Rock Hill, SC, 2000; *11th Annual Undergraduate Juried Exhibition*, Rutledge Gallery, Winthrop University, Rock Hill, SC, 1999; *Arcane*, Lewandowski Gallery, Winthrop University, Rock Hill, SC, 1998.

Jim Connell

Born: Woodstock, IL, 1951
Resides: Rock Hill, SC
Education: University of Illinois, Champaign, M.F.A., 1984; Kansas City Art Institute, MO, B.F.A., 1982.
Selected Recent Exhibitions: *Porcelain '99*, Esmay Fine Art, Rochester, NY, 1999; *Origins in Clay*, San Antonio Potters' Guild, Hill County Arts Foundation, Ingram, TX, 1999; *Crafts National 33*, Zoller Gallery, Penn State University, University Park, PA, 1999; *National Teapot Show IV*, Cedar Creek Gallery, Creedmoor, NC, 1999; USA Craft Today 99, Silvermine Guild

Arts Center, New Canaan, CT, 1999; *Arrowmont National 1999 Juried Exhibition*, Arrowmont School of the Arts and Crafts, Gatlinburg, TN, 1999; *NCECA Clay National*, Columbus Cultural Arts Center, OH, 1999.

Sydney Cross

Born: Mt. Vernon, IL, 1955
Resides: Pendleton, SC
Education: Arizona State University, Tempe, M.F.A., 1980; Northern Arizona University, Flagstaff, B.F.A., 1977.
Selected Recent Exhibitions: *Borders Biennial*, Museum of York County, Rock Hill, SC, 2000; *Solo Exhibition*, Lamar Dodd Art Center, LaGrange College, GA, 2000; *Invitational Print Exhibition: Point of View*, Department of Art Gallery, University of Delaware, Wilmington, 2000; *100 Years/100 Artists*, South Carolina State Museum, Columbia, 2000; *LaGrange National XXI*, Chattahoochee Valley Art Museum, LaGrange, GA, 1999; *Faces of the Upstate*, Thompson Gallery, Furman University, Greenville, SC, 1999.

Yvette Dede

Born: New Orleans, LA, 1960
Resides: Charleston, SC
Education: Tulane University, New Orleans, LA, 1987-1990; Louisiana State University, Baton Rouge, B.F.A., 1983.
Selected Recent Exhibitions: *Solo Exhibition*, Rhodes Center for the Arts, North Charleston, SC, 1999; *Nature Revisited (sitework)*, Emmanuel Gallery, Denver, CO, 1998; *Cryptic (sitework)*, Franconia Sculpture Park, Schafer, MN, 1998; *Mapping Space (sitework)*, Klenova Museum, Czech Republic, 1998.

Tyrone Geter

Born: Anniston, AL, 1945
Resides: Columbia, SC
Education: Ohio University, Athens, M.F.A., 1975 and B.A., 1973.
Selected Recent Exhibitions: *Solo Exhibitions*, Franklin G. Burroughs/Simeon B. Chapin Art Museum, Myrtle Beach, SC, 2001; *Moja Arts Festival*, Charleston, SC, 2000; *Aiken Art Center*, SC, 2000; *Gallery 701*, Columbia, SC, 2000; *Moja Juried Art Exhibition*, Charleston, SC, 1999; *South Carolina State Fair Exhibition*, Columbia, SC, 1999; *The National Black Art Exhibition*,

NYC, 1998; *Solo Exhibition*, Wayne Center for the Arts, Wooster, OH, 1998.

Jean Grosser

Born: New York, NY, 1954
Resides: Hartsville, SC
Education: Ohio University, Athens, M.F.A., 1983; New York College of Ceramics at Alfred University, NC, B.F.A., 1981; Barnard College, Columbia University, New York, NY, B.A., 1976.
Selected Recent Exhibitions: *100 Years/100 Artists*, South Carolina State Museum, Columbia, SC, 2000; *Sculpture by Jean Grosser*, Francis Marion University, Florence, SC, 2000; *Letters/Sculpture by Jean Grosser*, Chelsea Gallery, Western Carolina University, Cullowhee, NC, 1999; *Material Objects*, Nations Bank Plaza, Columbia, SC, 1998; *Pleas for Amnesty*, Wankelman Gallery, Bowling Green University, OH, 1998.
Awards: South Carolina Arts Commission Visual Arts Fellowship

Jackie Miller Hill

Born: Albuquerque, NM, 1948
Resides: Aiken, SC
Education: Georgetown University Law Center, Washington, DC, J.D., 1974; Trinity College, Washington, DC, B.A., 1970
Selected Recent Exhibitions: *Amistad Quilt Exhibition*, Montgomery College, Tacoma Park, MD; *Mystic Seaport Museum*, CT, 1999 - 2000

Linda McCune

Born: Dyersburg, TN, 1950
Resides: Greer, SC
Education: University of South Carolina, Columbia, M.F.A., 1982; University of Tennessee, Knoxville, B.F.A., 1974.
Selected Recent Exhibitions: *UVA Y2K*, Wachovia Bank Building Gallery, Greenville, SC, 2000; *A Place in Time*, McKissick Museum, University of South Carolina, Columbia, 2000; *Fievre*, Gallery 291, Greenville, SC, 2000; *Tri-State Sculptors*, Brevard College, NC, University of North Carolina, Asheville, North Carolina Arboretum, Asheville, NC, 2000; *Corporate Caring* (solo exhibition), Pickens County Museum, SC, 2000; *100 Years/100 Artists: Views from the 20th Century in South Carolina*,

South Carolina State Museum, Columbia, 1999.

Jane Allen Nodine

Born: Spartanburg, SC, 1954
Resides: Spartanburg, SC
Education: University of South Carolina, Columbia, M.F.A., 1979 and B.F.A., 1976.
Selected Recent Exhibitions: *American Identities: Land, Body, Word, People, Spirit*, Brainerd Hall, Gibson Gallery, The Art Museum of State University of New York at Postdam, NY, 2000; *Winterthur Artist Photographer Exchange*, Alte Kaserne, Winterthur, Switzerland, 2000; *SECAC 1999 Members Exhibition*, Chrysler Museum of Art, Norfolk, VA, 1999; *100 Years/100 Artists*, South Carolina State Museum, Columbia, 1999; *Potent Figures*, Winthrop Galleries, Winthrop University, Rock Hill, SC; *USC International Digital Works on Paper Competition*, McKissick Museum, University of South Carolina, 1999.
Awards: South Carolina Arts Commission Visual Arts Fellowship, 1991 and 1982; NEA/SECCA Southeast IV Artist Fellowship.

Janet Orselli

Born: Columbia, SC 1954
Resides: Clemson, SC
Education: Clemson University, SC, M.F.A. candidate, 2001 and B.A., psychology, 1976.
Selected Recent Exhibitions: *Ana 29: A National Juried Exhibition*, The Holter Museum of Art, Helena, MT, 2000; *Evolutionaries: Installations on Main*, Sumter, SC, 2000; *Extraordinary Things: A Study of Contemporary Art Through Material Culture*, The University of Bridgeport, CT, 2000; *22nd Annual Juried Art Exhibition*, Pickens County Museum, SC, 1999; *Leavings* (installation and performance), City Art, Columbia, SC, 1998; *innerforms* (installation) Gallery 701, Columbia, SC, 1998.

Chris Robinson

Born: Cold Spring Harbor, NY, 1951
Resides: Columbia, SC
Education: University of Massachusetts, Amherst, M.F.A., 1975; Florida State University, Tallahassee, B.F.A., 1973.
Selected Recent Exhibitions: *Installations on Main*, Sumter, SC, 2000; *25th Anderson Arts Center Annual Exhibition*, Anderson County Arts Center, SC, 2000; *Computer Art - Future Art*, Florence Museum of Art, SC, 2000; *Technology in the*

Year 2000, Ormond Memorial Art Museum & Gardens, Ormond Beach, FL, 2000; *What is Drawing Now?*, Weber State University, Ogden, UT, 2000; *Zipper* (laser installation), *Installations on Main*, Galleria, Sumter, SC, 1999; *Clemson National Print & Drawing*, Rudolph E. Lee Gallery, Clemson University, SC, 1998.

Peyton Rowe

Born: Richmond, VA, 1968
Resides: Columbia, SC
Education: Virginia Commonwealth University, Richmond, VA, M.F.A., 1996; University of Virginia, Charlottesville, B.A., 1990.
Selected Recent Exhibitions: *On/Of Paper - National Juried Exhibition*, Cloyde Snook Gallery, Alamosa, CO, 2000; *Future Art - Computer Art*, Florence Museum of Art, SC, 2000; *12th National Computer Art Invitational Exhibition*, Eastern Washington University Gallery of Art, Cheney, 2000; *1999 National Juried Exhibition*, Impact Artists Gallery, Buffalo, NY, 1999; *15 Minutes of Fame*, Hunger Artist Gallery, Albuquerque, NM, 1999, *AFTeXt*, Sawtooth Building Galleries, Winston-Salem, NC, 1998.

Virginia Scotchie

Born: Portsmouth, VA, 1955
Resides: Columbia, SC
Education: New York State College of Ceramics at Alfred University, NY, M.F.A., 1985; University of North Carolina at Chapel Hill, B.A., 1977.
Selected Recent Exhibitions: *Domestic Abstractions* (traveling) New Gallery, Coral Gables, FL; University Art Gallery, 2000; University of South Carolina, Spartanburg, 2000; Northern Illinois University, Chicago, 2000; Lamar Dodd Art Center, LaGrange, GA; Everson Museum, Syracuse, NY, 2001; Zanesville Art Center, OH, 2001; Rowe Art Gallery, University of North Carolina, Charlotte, 2001; *Selected Works*, Thompson Gallery, Furman University, Greenville, SC, 1998; *Virginia Scotchie and Scott Upton*, Gallery I, Blue Spiral, Asheville, NC, 1998; *Virginia Scotchie and Peter Lenzo*, Catherine J. South Gallery, Appalachian State University, Boone, NC, 1998.

Rob Silance

Born: Summit, NJ, 1951
Resides: Pendleton, SC
Education: Clemson University, SC, M.A., 1981; Tyler School of Art, Philadelphia, PA, B.F.A., 1978;

Clemson University, SC, B.A., 1973.
Selected Recent Exhibitions: *Art of Photography*, Armory Arts Center, West Palm Beach, FL, 2000; *25th Annual Juried Exhibition*, Anderson County Arts Center, SC, 2000; *Fourth Annual Juried Exhibition*, Ceres Gallery, NYC, 2000; *Practical Extravagance*, Bank of America Plaza, Columbia, SC, 2000; *Solo Exhibition*, Carson-Gould Gallery, Pendleton, SC; *11th Southern Visions Photography Competition*, Museum of York County, Rock Hill, SC, 1999; *TRIENNIAL 98*, South Carolina State Museum, Columbia, 1998.

Wanda Steppe

Born: Rock Hill, 1948
Resides: Rock Hill, SC
Education: Winthrop University, Rock Hill, SC; University of South Carolina, Lancaster, SC, Associate in Arts Degree, 1987
Selected Recent Exhibitions: *Solo Exhibition*, City Hall Rotunda Gallery, Rock Hill, SC, 2000; *Anderson Arts Council Juried Exhibition*, SC, 2000; *South Carolina State Fair Juried Exhibition*, Columbia, SC, 2000; *Jubilee Juried Exhibition*, Dalton Gallery, Arts Center of Rock Hill, SC, 1999; *Invitational Art Exhibition*, University of South Carolina, Union, 1998; *South Carolina State Fair Juried Exhibition*, Columbia, 1998.

Christine Tedesco

Born: Anchorage, Alaska, 1959
Resides: Pendleton, SC
Education: Clemson University, SC, M.A., Architecture, 1990, B.S., 1985, B.A., 1982.
Selected Recent Exhibitions: *Practical Extravagance*, Bank of America Plaza, Columbia, 1999; *The Game of Art, The Art of Game, The Game Show*, Carson-Gould Gallery, Pendleton, SC, 1998; *Clemson National Print and Drawing Show*, Rudolph E. Lee Gallery, Clemson University, SC, 1998; *Fabrications* (solo exhibition), Coffee Underground Gallery, Greenville, SC, 1997-1998.

Jean-Paul Tousignant

Born: Deep River, Ontario, 1975
Resides: Clemson, SC
Education: Clemson University, M.F.A., 2000; University of Windsor, Ontario, Canada, B.F.A., 1998.
Selected Recent Exhibitions: *Pickens County 23rd Annual Exhibition*, Pickens County Museum, SC, 2000; *Alternative Process*, Atlanta Photography Group, GA, 2000; *The Upstairs Photography Biennial*, The

Upstairs Gallery, Tryon, NC, 2000; *Black & White, Banana Factory*, Bethlehem, PA, 1999; *Southern Visions*, Museum of York County, Rock Hill, SC, 1999; *Photography 99*, The Stage Gallery, Merrick, NY, 1999; *Magic Silver*, University of Northern Iowa, Cedar Falls, IA, 1999.

Michael Vatalaro

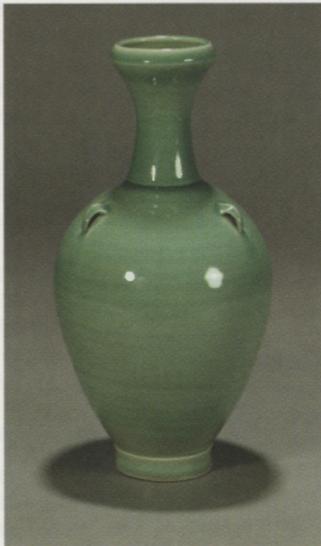
Born: Akron, OH, 1950
Resides: Pendleton, SC
Education: New York State College of Ceramics at Alfred University, NY, M.F.A., 1976; University of Akron, OH, B.F.A., 1972.
Selected Recent Exhibitions: *CORE: New Art Space*, NCECA Conference, Denver, CO, 2000; *13th Annual Ceramic National*, San Angelo Museum, TX, 2000; *100 Years/100 Artists*, South Carolina State Museum, Columbia, 1999; *Art of the Millennium*, Upstairs Gallery, Tryon, NC, 1999; *TRIENNIAL 98*, South Carolina State Museum, Columbia, 1998; *IWCAT Ceramics*, Cera Gallery, Tokoname, Japan, 1998; *Solo Exhibition*, Fine Arts Center of Kershaw County, Camden, SC, 1998; *South Carolina Arts Commission Fellowship Exhibition*, Arts Center, Rock Hill, SC, 1998.
Awards: South Carolina Arts Commission Craft Fellowship, 1995 and 1984; NEA/SECCA Artist Fellowship, 1980.

Jonathan Walsh

Born: Summerville, SC, 1965
Resides: Bamberg, SC
Education: Concordia University, Montreal, Canada, M.F.A., 1998; College of Charleston, SC, B.A., 1994.
Selected Recent Exhibitions: *Faculty Exhibition*, I.P. Stanback Museum & Planetarium, South Carolina State University, 2000; *Corporealities* (installation), Exquisite Corpse Art Site, Burlington, VT, 1998; *embodied/emergent* (installation), Bourget Gallery, Montréal, Quebec, Canada, 1998; *New Works*, Galerie Onze, Cégep de Vieux Montréal, Quebec, Canada, 1998; *Poupées*, Article Galerie, Montréal, Quebec, Canada, 1998.

Making Sense of It All

by Mary Douglas



Jim Connell, *Green Celadon Bottle*, 2000, porcelain

In this jurying process, I acted as an advocate for craft. I expected to do that, given my current position. However, my job in a museum has also made me

think about the value of traditional art. Innovation, originality and technology are some catchwords for contemporary art. How are these attributes understood in traditional art?

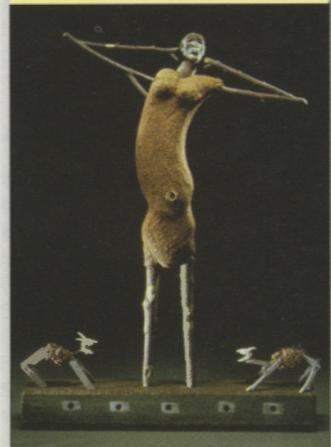
The TRIENNIAL is open to all visual artists residing in South Carolina. This implies that whatever art forms are being pursued in the state should be represented. The problem is evaluation. How do you rate a digital image next to functional pottery? How do you compare contemporary and traditional art and not predispose one for the other? Pottery derives its meaning from centuries of use, from the poetics of material, from process and form. The artistic content of pottery

does not compare with that of digital media.

Artists in the Carolinas continue to explore traditional themes in art: landscape, portraiture, vessel-making and nature. This region has a healthy respect for traditional art and culture. As jurors, we should understand and acknowledge that.

Mary Douglas is an artist and curator, Mint Museum of Craft + Design, Charlotte, NC.

WHAT PEOPLE ARE TALKING ABOUT



Figuration in Clay/ The Ron Porter Collection

Bravo to Ron Porter, and bravo to Mana Hewitt for bringing this to South Carolina! This treasure could so easily have languished in a private status, out of the grasp of the general public, but by some quirk of the Gods, Mrs. Hewitt was exposed to art, and instantly drew on her own considerable knowledge to see that this unique find was not wasted.

Hopefully we will see more private collections in the future, and hopefully Mr. Porter will continue to share his passion with us.

*E. Warner Wells
Senior Vice-President
and Corporate Secretary,
First Citizens Bank
Wendyth L. Thomas
Artist and Co-Owner of
CityArt*

The Spartanburg
County
Museum
of Art

*promoting
the
visual arts
in Spartanburg*

with: exhibition galleries,
a museum gift shop,
an art school for children & adults,
educational gallery tours, &
a studio for inner city youth.

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Give us a call at 864-583-2776

Inside the Jury Room

by Lizzetta LeFalle-Collins

Blind judging allows jurists to focus solely on the merits of the artwork. In any competition like the South Carolina TRIENNIAL, the work varies widely so when I examine artwork on slides, I always ask myself, "How does this work compare with others that I have seen?" What is the artist saying differently and how is that communicated?"

Additionally, I am conscious of the artist's technical ability and his/her effort to move beyond the expected or anticipated. I look for this in representational as well as conceptual works. In contemporary art, I do not look for historical significance. I concentrate on strong compositions and how the artist uses his/her chosen media. I selected some works for the TRIENNIAL that were narratives but whose strong designs and compositions could



Tyrone Geter, *Who in the Hell is Watching the Gate?* (detail), 2001, mixed media: charcoal, torn paper, found objects and wood construction

successfully read independently, irrespective of the content.

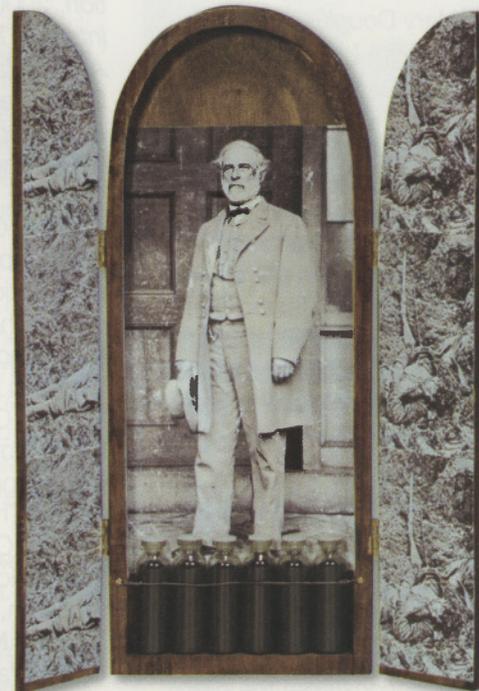
Tyrone Geter's *Who in the Hell is Watching the Gate?* is quite memorable for his figurative tableaux format that confronts the viewer creating the same in-your-face type of visual texts that have been successfully used by photographers Coreen Simpson and Carrie Mae Weems. Like Geter, Jean Grosser's *Southern Gentleman*, Christine Tedesco's *Site Plan*, and Jackie Miller Hill's *Blood on the Magnolia* address ambiguities of the historical past using different approaches including mix media assemblage and patchwork quilting. All unearth the past to reinterpret or reinvest in its histories and to, in some way, change the present.

Tedesco's *Site Plan* is particularly satisfying for it's

off beat phrasing and misleading visual text. Based on a diamond quilt pattern, it rejects that pattern from the onset by altering the small squares that are supposed to coordinate to arrive at a traditional uniformed sameness, which characterizes Euro-American quilting. Instead, Tedesco manipulates the traditional design that at first suggests error or carelessness, but one soon realizes that she is "playing" with the design – altering the sameness into something more spontaneous.

I am always intrigued and often appalled by the way a photographer can invade a private space and a private moment, but as humans we revel in these spaces. We like to be on the outside looking in. We are the voyeurs that go unnoticed at the window. One of Rob Silance's untitled photographs give us a partial view of human activity and is most engaging because it leaves the door open for fantasizing about unseen elements cropped out of the photographic composition.

These works do not simply mimic New York trends or rely heavily on traditional modes of representation.



Jean Grosser, *Southern Gentleman* (detail), 2000, wood, photographs, glass, nails, rice, charcoal

The works by these artists move beyond what is expected or anticipated and surprise us.

Lizzetta LeFalle-Collins, Ph.D., is an independent curator and owner/manager of *LeFalleCuratorial*, Oakland, CA.

Curatorial Panel

Mary F. Douglas

Mary Douglas is curator at the Mint Museum of Craft + Design, Charlotte, NC. Prior to taking this position in 1997, she was and continues to be a practicing artist and arts writer. In 1994, Douglas was a metals instructor with the University of North Texas, Denton and from 1989–1992, she was an architectural model-maker for Pei Cobb Freed & Partners, New York.

Since joining the Mint Museum of Craft + Design, Douglas has served as project curator or assistant curator for numerous exhibitions including *Selections from the Allan*

Chasanoff Ceramic Collection, 2000; Turning Wood into Art: The Jane and Arthur Mason Collection, 2000; Harvey K. Littleton Reflections 1946-1994, 1999; and Tradition and Change: 19th and 20th Century Craft at the Mint, 1999. Douglas has lectured and participated on panels discussing a variety of topics including "From Main Street to Mainstream: Popular Culture and Art," International Sculpture Conference, Chicago, IL, 1998; "The Politics of Design: Culture, Value, Expression", Cooper-Hewitt Museum, NYC, 1993; and "Recent Metalwork and Craft Strategies," Renwick

Gallery, Washington, DC, 1993. Douglas' publication credits include the *Glass Art Society Journal; New Art Examiner, Art Papers; American Craft;* among others.

As an artist, Douglas' work has been exhibited throughout the region as well as outside of the region. She is a former recipient of the North Carolina Regional Artist Project Grant, 1997-98; National Endowment for the Arts Visual Artist Fellowship, 1994-95; and the James Renwick Fellowship in American Craft, National Museum of American Art, Smithsonian Institution.

Douglas received a Bachelor of Creative Arts from the University of North Carolina, Charlotte in 1982 and a Master of Fine Arts from Cranbrook Academy of Art, Bloomfield Hills, MI in 1988.

Lizzetta LeFalle-Collins, Ph.D

Lizzetta LeFalle-Collins is an independent curator and owner/manager of LeFalleCuratorial, Oakland, CA, and currently teaches at City College of San Francisco. From 1974 to 1995, LeFalle-Collins has taught at a number of colleges and universities including, Santa Barbara City College, CA (1974-79);



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Tuskegee University, AL (1979-85); John F. Kennedy University, Orinda, CA (1992-93); Mission College, Santa Clara, CA (1995) and the University of California, Davis, CA (1995). From 1985-92, LeFalle-Collins was the curator of visual arts/program manager with the California African American Museum, Los Angeles.

LeFalle-Collins has curated numerous exhibitions and authored related essays for *The Art of Betye Saar and John Outterbridge: The Poetics of Politics, Iconography and Spirituality Exhibition, 22nd International: Sao Paulo, Brazil, 1994* and *1st Johannesburg Biennale, South Africa, 1995* where she was designated the Official Curator representing the United States; *In the Spirit of Resistance: African-American Modernists and Mexican Muralist School, 1996*, which toured eight sites; *Sargent Johnson, African American Modernist*, San Francisco Museum of Modern Art, among others. She lectures on a regular basis on issues ranging from curating and collecting contemporary art to examining racial identity in work of artists of color.

LeFalle-Collins received her Ph.D. in Art History from the University of California, Los Angeles (dissertation: "Sargent Claude Johnson: The Intersection between a Double Consciousness and the Ideals of Modernism," 1997); M.A., in Art History, University of California, Los Angeles, 1993; M.F.A., in Fine Art, University of California, Santa Barbara and a B.A. in Fine Art, University of California, Santa Barbara.

David S. Rubin

David Rubin is curator of visual arts at the Contemporary Arts Center in New Orleans. From 1994-99, Rubin served as curator of 20th Century Art at the Phoenix Art Museum. Prior positions include associate director/chief curator at the Cleveland Center for Contemporary Art, 1990-94; director of the Freedman Gallery at Albright College, Reading, PA, 1986-90; director of Exhibitions at the San Francisco Art Institute and adjunct curator at the San Francisco Museum of Modern Art, 1983-85; director of the Santa Monica College Art Gallery, 1982-83; and assistant director of the Galleries of Claremont Colleges/assistant professor of art history at Scripps College, 1977-82.

Since 1980, Rubin has been a member of the International Association of Art Critics. Throughout the 1980s, he was a frequent contributor to *Arts* and *Art in America*. In 1992, Rubin was awarded *Northern Ohio LIVE* magazine's Award of Achievement in Visual Arts for his work as curator of the exhibition *Cruciformed: Images of the Cross Since 1980*. In 1994, he received the award once again, for the exhibition *Old Glory: The American Flag in Contemporary Art* and was also honored with a special Career Achievement Award for his body of work at the Cleveland Center for Contemporary Art. In 1995, Rubin organized the exhibition *It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art*, which toured 13

venues in the United States.

In 1996, Rubin served as U.S. Commissioner for the Cuenca Bienal of Painting, which opened in Cuenca, Ecuador in 1996. His project for the Bienal was a group exhibition entitled *Elusive Nature*. The exhibition toured three venues in Ecuador and opened at the Phoenix Art Museum in 1997.

Recent exhibitions curated by Rubin include the *1998 Phoenix Triennial* and *Arizona Collects Arneson*. He is a contributing author of the recently published book, *American Dreamer: The Art of Philip C. Curtis*, which was published by Hudson Hills Press.

Rubin holds an M.A. in Art History from Harvard University and an A.B. in Philosophy from the University of California in Los Angeles.

WHAT PEOPLE ARE TALKING ABOUT



The Fire Plug by Blue Sky

I think the Blue Sky Fire Plug is an interesting piece of outdoor sculpture . . . located in the wrong parking lot. While I understand why it is there (thanks to AgFirst Bank), oh to have had some other corporate citizens locate this piece somewhere other than in the Tunnelvision parking lot.

Wendyth L. Thomas
Artist and co-owner of
CityArt, Columbia

Blue Sky understands the type of image that is required of public art in Columbia. His idea in Tunnelvision, the Chain and the Fire Plug are clear, entertaining and just controversial enough to keep people interested. Maybe, it is Columbia's permanent part of the Pop Art show.

Philip Mullen
Painter, Columbia

Motivated by Trash. Sustainable by Design.

Revival - Design Camp Meeting And Ripple-Effect

by Jayne Darke

Picture if you can, a revival meeting of forty nationally known craftspeople, designers, environmentalists, architects, engineers and recyclers – all talking trash. Now entering its fourth year, the Revival – Design Camp Meeting in Rock Hill, South Carolina focuses on strategies to reduce the waste stream; increase environmental consciousness; and work collaboratively using recycled and salvaged materials to create prototypes intended for the home furnishings and accessories market.

Revival is one of the cutting edge approaches to economic development that has been nurtured by support from the South Carolina Arts Commission's (SCAC) Cultural Visions Council. Directed by representatives of more than 30 state government agencies and other state-wide organizations, the council's primary focus is the training and funding of local communities interested in connecting their cultural resources to redefine, renovate and restore their towns. Begun with a planning grant from the

National Endowment for the Arts in 1991, the Cultural Visions Council's success has won it funding from the National Endowment for the Arts and appropriations from South Carolina legislature.

"I have become progressively more convinced of the power the arts have in building community, establishing identity and purpose, and motivating residents to develop a vision for change," says Ben Boozer, founding director of the SC Downtown Development Association and former co-coordinator of the Cultural Visions Council. "The Arts led the charge in the revitalization of Rock Hill, SC, and it is fitting that the arts council there, once again, is taking a leadership role in the state—and the nation—through the ongoing collaborative presentation of Revival," says Ben Boozer.

Design Camp is coordinated by the Rock Hill Arts Council in partnership with Winthrop University and the Cultural Visions Council. The arts council is considered a model in developing partnerships, most notably with the City of Rock Hill, which matched a NEA grant of \$150,000 to renovate two old downtown buildings into the Center for the Arts. The Revival project is considered an excellent example of the council's innovative merging of arts, educational, economic and planning initiatives.

Revival invites nationally recognized craft designers to develop home furnishing prototypes using primarily recycled materials in a collaborative studio environment. Co-creator of Revival, Ellen Kochansky, a fiber artist and quilter, explains its purpose, "The principle on which this workshop was based is this: artists and designers do not have enough creative time. My professional community is the craft world, a national network with some common characteristics: generosity, practicality, and a great deal to teach. From this group the invited artists were chosen. We generally have experience in multiples, and most of us have design and production businesses of our own with many years' experience. We dream of a situation, especially in the company of our peers, which would allow us to tackle an area that relates to, but is different from our usual routine. Revival offered this chance, and provided a bonus...the perfect opportunity to mentor students while exploring the design process."

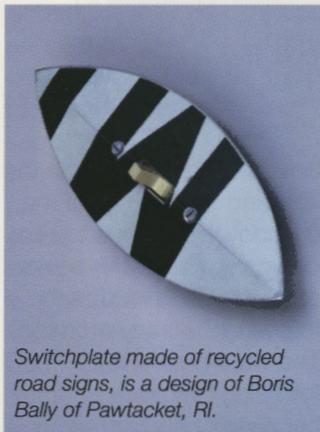
Design camp usually opens with a seminar on the weekend before the workshop. It consists of panels and charettes that address sustainable design, environmental/livability issues correlated to design and materials usage. The camp itself merges the talents of



Colin Reedy of Seattle designed this child's chair from recycled plastic.

professional craft artists, serving as mentors, with experts in the areas of environmental salvage, recycling and sustainable design. Workshop materials are obtained from in- and out-of-state manufacturers and salvage yards. Chemists, product designers, engineers, government recycling agencies and resource banks consult and work with the designers to assess material viability.

Among the first fruits of this national demonstration project was an exhibition of prototypes created the first year and refined in home studios. Mounted at Winthrop University during the 1999 Design Camp, this



Switchplate made of recycled road signs, is a design of Boris Bally of Pawtucket, RI.

Revival – Design Camp Meeting is scheduled for May 22 – 27, at Winthrop University in Rock Hill, SC, and will include a “maymester” – for credit – component of student mentoring by visiting designers. For more information on Revival – Design Camp Meeting or Ripple-Effect, please contact Jocelyn Chateauvert, in Charleston, 843.965-5566 or WA2C@mindspring.com

collection was soon expanded with over sixty new prototypes created during the Revival. The exhibition was the first step toward building a product list that could be marketed and sold from offices in South Carolina. During the past year, Revival’s sales entity, Ripple-Effect, was chartered by the State of South Carolina as a tax exempt organization and federal tax exemption status is being pursued; an exhibition and sale of identified products was held during the 2000 camp which produced over \$7,000 in sales orders; and a staff person was hired to liaison with designers and help with the marketing of products. Ripple-Effect has a newly named board of advisors and is also in the process of creating its own sales website.

The venture capital invested by the SC Arts Commission’s Cultural Visions Council has spawned a fledgling enterprise that has had a ripple effect throughout the state. The South Carolina artists who participated in Design Camp developed relationships with more experienced designers and are now working collaboratively with many throughout the country. Revival has created a successful model for wedding the skills and expertise of the nonprofit and for-profit sectors, resulting in several artists selling their prototypes, as multiples, to attending retail consultants.

Design Camp has also changed the perception of design and its application to practical concerns by garnering articles in *Craft Report*, *Linens*, *Domestics* and *Bath*, was the subject

of a “State Spotlight” report published and distributed by the National Assembly of State Arts Agencies. Revival was also profiled in a half-hour program produced by South Carolina Educational Television. These projects have been supported by grants from the Cultural Visions Council of the SC Arts Commission, the American Craft Council, and the National Endowment for the Arts.

As an ongoing project, the heart of Revival’s success is an artistic one best captured by Kochansky who says, “The cross-fertilization of ideas and practical solutions to design problems happened most effectively because we were focused on a common design effort: a tightly defined project, with a time constraint. The issue of sustainable design, using recycled materials, became central to the growth we all experienced as a group, and set us each on new paths of discovery.”

Jayne Darke is the Director of Public Information, South Carolina Arts Commission and co-founder of Revival.

WHAT PEOPLE ARE TALKING ABOUT



Impact of the Palmetto Tree Project

The Palmetto Tree Project is a glowing example of the cooperation and collaboration between creative minds and giving spirits. Spectators witnessed the “miracle of growth”, as 89 steel trees were gradually planted in Columbia’s urban soil. Since then, the project has reached enormous heights of community pride. And, the trees have shown their economic worth. The Palmetto Tree Auction raised more than \$220,000 for the Cultural Council’s Art in Public Places. Clearly, the seeds of these palmettos have allowed further public art endeavors to take root in the Midlands – a success beyond any measure.

*The Honorable Robert Coble
Mayor, City of Columbia*

Face Vessels and Contemporary Folk Pottery

by Paul Matheny



Billy Henson in his pottery shop, 1997, Lyman, South Carolina
Photo Credit: Paul Matheny

Many cultures across time and distance have made ceramic vessels with anthropomorphic shapes and features. The Greeks, around 490 BC, made forms with human characteristics and painted scenes of human life and activities. Pre-Columbian pots from Peru in 100 AD depict animal and human forms. The Catawbas have produced effigy vessels since before stoneware arrived in South Carolina, but many scholars believe that the practice of making face vessels arrived here with artisans from the West Coast of Africa. Many of these vessels have African features. There are still tribes in Africa producing "Spirit Vessels" with human features to be used in burial ceremonies and as grave decoration.

South Carolina face jugs, however, are not exactly like any of these. They are

usually wheel thrown with human features made and applied by hand. Often various types of clay are used including Kaolin, a very white clay used for teeth and eyes.

Most of the early South Carolina face vessels came from the Old Edgefield District, particularly from the Miles Mill factory. These set a precedent for future folk potters to follow. Very few of the South Carolina Piedmont stoneware factories produced face vessels. The majority of the documented pieces are from the Atkins pottery. At least one was produced by the John Smith shop, and a few were produced by the Mountain View Pottery owned by George Clayton — particularly when a friend of the Claytons' came by and asked for one that looked like a particular individual, or like that person's wife. It would then

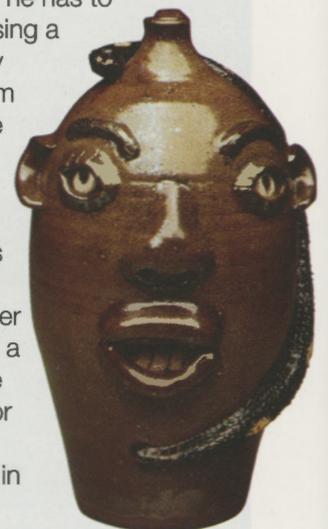
be presented to that person jokingly as a gift.

Ironically, there are now more contemporary potters producing figurative or face vessels in South Carolina than ever before. The most purely traditional of these is Billy Henson (b. 1941 active 1988 – present) in Lyman, South Carolina. He is descended from the Henson pottery clan that began producing ware around 1850 and is the leader of the upstate folk pottery revival in South Carolina. He recalled hearing the people in his community talk about the old potteries, and the wagon trips to sell the ware. Being interested in doing things "the old way" as he recalls it, he decided to build his own pottery shop and kiln.

His shop is constructed from part of the old John Smith Stoneware Shop from Norah, SC just down the street from where Henson has lived his entire life. His wood fired tunnel kiln is constructed from bricks from his great uncle's kiln Jesse Vardry Henson, and his wheel came from George Clayton's Mountain View Pottery. His clay now comes from Bethune, SC, another area with a very rich history of pottery production. By the time Henson was ready to begin his own production, all of the local pottery shops had

been gone for at least 40 years. He relied on information from local old-timers who had worked in these shops, and vessels found in his neighbors' barns and basements.

His production process is embraced by the entire community, especially during a firing. The kiln is loaded on the Tuesday or Wednesday before it is fired on the following Saturday. It usually takes 8 to 10 hours to get the kiln up to the point of "blast off" where the kiln reaches temperatures around 2000, with flames shooting through the kiln, and out the top of the chimney. It then has to cool down very slowly for several days, and is unloaded the following Tuesday morning. The ware is sold the following Saturday, and because of his high demand he has to sell using a lottery system where each individual draws a number out of a coffee can for their place in line.



Other
Spartanburg

Billy Henson
Snake Face
Jug, 1998

and Greenville County folk potters directly influenced by Henson's work include his apprentice and assistant James Roddy (active 1997 - present), and his neighbor Billy Green (active from 1990 - 1996). Additional South Carolina self-taught potters include Winton and Rosa Eugene (active 1986 - present) from Cherokee County, Otis Norris (active c.1975-present) from Kershaw County and Marvin Bailey (active 1996-present) from Lancaster County.

Though many contemporary studio potters and ceramic artists have striven to separate themselves from their past, many other contemporary clay artists are beginning to embrace the past and study the work of early South Carolina potteries. Some of them have begun to move away from their typical academic studio work to create more traditional vessels, particularly face jugs.

Steven Ferrell from Edgefield County was one of the first studio potters to begin making anthropomorphic vessels and also to look at the early stoneware from South Carolina and use the same design and production elements in his work. Dennis Stevens in Greenville County has studied pottery by Dave, a literate slave that inscribed poetic verses on his jars and jugs, inspiring him to

use his own verses on vessels to document a place and time in his own life. Stevens refers to this as "Folk Pottery for a Micro-wave Generation". Additional studio potters that are influenced by this traditional art form are Alison McCauley in Summerville, Elizabeth Ringus in Barnwell, David Hooker in Woodruff and Peter Lenzo in Columbia. Peter Lenzo's pieces have recently taken a turn to another traditional art form

of memory jugs, where prized objects and small tokens are placed on the surface of a jug or jar. Some artists, including Sharon Campbell and Joyce Caputo look even further back for traditional

inspiration in their work, creating pit-fired earthenware built and fired very similarly to that of the Catawba Indians and other indigenous people.

We are fortunate to live in a state with craftspeople who are willing to not only accept historical crafts and traditions, but also to embrace these traditions and incorporate them into their own work for future generations to enjoy and learn.

Paul Matheny is curator of art at the South Carolina State Museum.



Marvin Bailey - Face Jug.

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JOHNNY HOMEWOOD-RAKU POTTERY
DONI JORDAN-TEXTILE COLLAGE
WILLIAM F. KAUTZMAN-STONE LITHOGRAPH
WAYNE KLINE-TAMARIND MASTER STONE LITHOGRAPH
LAMBETH MARSHALL-WHITE EARTHENWARE
TIM MILLER-HAND BLOWN GLASS

JACKSON LEE NESBITT-STONE LITHOGRAPH
TOM OGBURN-ABSTRACT EXPRESSIONISM
PETER PETTEGREW-LOWCOUNTRY LANDSCAPES
MARY ANN REAMES-WATERCOLOR LANDSCAPES
CATHY RICHBOURG-BATIK
RENEE ROULLIER-POTTERY
AMELIA ROSE SMITH-WATERCOLOR
GENE SPEER-ARTIST/PRINTMAKER
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Elizabeth O'Neill Verner Awards 2001 Recipients



Arts Organization

Marlboro Civic Center Foundation was responsible for the 1.3 million dollar transformation of an abandoned movie palace in the historic district of Bennettsville, South Carolina into a state-of-the-art theatre now called the Marlboro Civic Center.

Government

McKissick Museum, located on the historic University of South Carolina Horseshoe, is celebrating its 25th year of operation as the University celebrates its bicentennial. In the business of preserving and sharing South Carolina's cultural arts heritage, McKissick serves as a general museum by engaging in education, research and collections development, as well as campus and public service.

Arts in Education SC Governor's School for the Arts and Humanities

Conceived in the visionary mind of Dr. Virginia Uldrick nearly 25 years ago, the Governor's School Honors Program held its first session in 1981, consisting of a five-week intensive training school in music, visual arts, creative writing, drama and dance. For the last two years, the school's nine-month residential program has been housed in a magnificently designed "Italian Village" for explora-

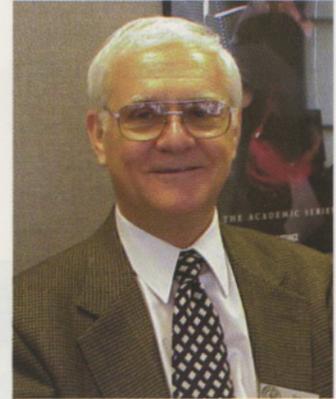
tion of the arts, which is considered a national model in public/private partnerships.

Individual in Arts Education

Barry Goldsmith has taught music in elementary, middle and high schools in New York, Georgia and South Carolina. During his tenure as the Fine Arts Supervisor for Charleston County, Goldsmith has created a tremendous momentum for arts education—both discipline-based arts as well as arts integration—in hundreds of classrooms. Goldsmith has managed the county's highly successful summer arts program, SPACE (School for the Performing Arts and Creative Experiences), and is noted for establishing district-wide arts partnerships with such groups as the Spoleto Festival, the Charleston Symphony Orchestra and the Gibbes Museum of Art.

Business

Chernoff/Silver & Associates is a regional marketing, advertising and public relations firm that has been actively involved in the arts for many years. Business pioneers in the revitalization of Columbia's historic Congaree Vista area, Marvin Chernoff and Rick Silver turned an old warehouse into a creative office space. Recently, Chernoff/Silver partnered



Barry Goldsmith

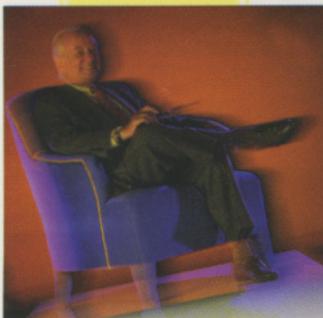


Shari Hutchinson

with the Cultural Council of Richland and Lexington Counties to create and promote the Palmetto Tree Project, the largest art in public places project to take place in the midlands. Chernoff/Silver has a long history of providing marketing and planning for many of the state's cultural institutions and has prided itself in providing services to emerging organizations.

Individual

Shari Hutchinson, employed by SC Educational Radio, is one of the most successful producers and



Marvin Chernoff



Rick Silver



Gordon (Dick) Goodwin

directors of broadcast material in the U.S. Her work is heard every week coast to coast and around the world since 1986. She is producer and director of the acclaimed Marian McPartland's Piano Jazz radio series which is the longest running jazz performance show on radio in the world, and is heard on 245 radio stations in the United States and in 24 countries.



Philip Simmons

Individual Artist

Gordon (Dick) Goodwin is a musician whose virtuosity, generosity and goodwill have earned him a sterling reputation in both artistic and academic communities. Professor of Music at the University of South Carolina since 1973, Dr. Goodwin is now USC

Distinguished Professor Emeritus. He is credited with creating the state's only doctoral degree in music composition. As a composer/arranger, his works have received numerous ASCAP awards.

Lifetime Achievement in the Arts

Philip Simmons is both a consummate artist and a master teacher of his craft of iron working. Simmons has fashioned more than five hundred decorative pieces of ornamental wrought iron - gates, fences, balconies, and window grills - decorating the City of Charleston from end to end. In 1982, the National Endowment for the Arts awarded him its National Heritage Fellowship, the highest honor that

the United States bestows on a traditional artist. This recognition has been followed by a similar award for "Lifetime Achievement" presented by the South Carolina State Legislature, and Simmons was inducted into the South Carolina Hall of Fame in 1994.

NSK: Retro-Spection

An exhibition of work by the Slovenian artist collective Neue Slowenische Kunst (NSK)



NSK/Irwin, Kapital - Public Technic, 1990, 203 x 203 cm

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- Public screening of the film NSK - Predictions of Fire, Wednesday, May 23, 5 PM Room 309, Simons Center for the Arts
- Reception, Thursday, May 24, 5 - 7 PM, Halsey Gallery
- Panel Discussion with members of NSK, Friday, May 25, 4 PM, Halsey Gallery



Funding for this exhibition has been generously provided by the Office of Cultural Affairs, City of Charleston, the Trust for Mutual Understanding, and the South Carolina Arts Commission which receives support from the National Endowment for the Arts.



Backdraft Cow Continues Assignment as Itinerant Bovine and the Lowcountry's Public Art Ambassador

Backdraft Cow, the burned bovine beautifully re-built by Lowcountry auto-body repairman Jeff Teter, recently traveled from Beaufort to Walterboro to Sumter, and has an ambitious travel itinerary for 2001, including stops at Chicago's Lincoln Park Zoo and a temporary post with an historic fire station in Paris, France. What started as a simple public art idea, offered by the Arts Council of Beaufort County, has become a full-time program that gets more exciting by the day.

The Arts Council recently announced that *Backdraft* has been invited to participate in the *City Critters* exhibition at Lincoln Park Zoo, as the distinguished guest of Chicago's Department of Cultural Affairs. This project, which will run from April through Labor Day, includes fiberglass animal forms and public art critters from all over North America.



Backdraft Cow

"The Windy City's *Cows on Parade*, probably the most successful public art effort ever, started a national trend in 1999," said Eric Vaughn Holowacz, executive director of the Arts Council, noting that other large cities quickly stole the idea and ran with it. "New Orleans had large fiberglass fish; Toronto had moose; Cincinnati celebrated over 400 colorful pigs; and South Carolina even came up with 89 steel palmetto trees for the City of Columbia," said Holowacz. Beaufort's *Backdraft* shares a kinship with these other projects, but its history begins with Chicago-based artist Joyce Martin Perz, and the project that started it all.

The unique bovine work of art first arrived in the Lowcountry in April 2000, as part of the *Cows on Vacation* project—28 life-sized fiberglass objects sent to Beaufort from the world-famous *Cows on Parade* effort in the Windy City. It began a three-month vacation in Beaufort as *Merci Henri*, a bovine version of Henri Matisse cut-outs, created by Perz as an homage to the French modernist. The famous art cows were placed all around Beaufort County, and *Merci Henri* was posted at a prominent intersection on historic Bay Street.

Tragedy struck the unique partnership between the

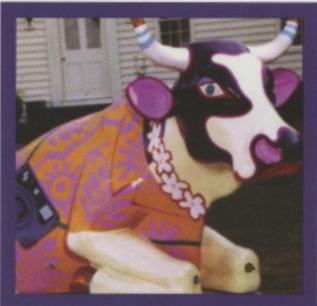
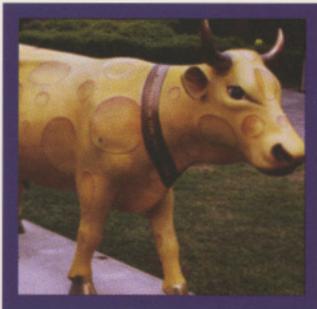
Arts Council of Beaufort County and the City of Chicago's Public Art Program one month later, when *Merci Henri* was vandalized and nearly burned to the ground by an arsonist. "It was a serious and terrifying thing," said Holowacz, "done by someone who wasn't right in the head, truly mean-spirited, or perhaps just plain stupid." There was great public outcry, and national press coverage, followed by creative and heart-warming responses from the community.

Local students from Lady's Island Middle School and the Humanities School of Beaufort, whose classes had originally sponsored *Merci Henri*, made memorial wreaths, flowers and signs at the busy intersection of Bay Street and Ribaut Road, where the cow had become a community landmark. "Public art has a unique potential to teach us about community and ethics, as well as esthetics," said Holowacz, noting that from one bad and destructive deed came hundreds of good, creative, and compassionate responses. "That's the kind of place that Beaufort is," he said.

Creativity and community spirit also emerged from an unusual place: a Corvette body shop. Jeff Teter, an auto repair specialist and expert in fiberglass bodywork, contacted the Arts Council and said that he

wanted to help rebuild the fiberglass cow that was *Merci Henri*. "I wanted to restore it and give the cow back to the public, have it rejoin the herd of cows on vacation," explained Teter, "so that one senseless and hurtful deed would not represent our community."

After working closely with the City of Beaufort Fire Department and Chief Wendell Wilburn, the charred bovine was not only restored, but it had become a new, fire-proof cow. The collaboration took two weeks and resulted in *Backdraft Cow*, which proudly wore the outfit of a fire-fighter: fireproof turnout coat, boots, helmet, and even a ladder along the side. Teter's creation, *Backdraft*, was proudly placed in front of Beaufort's main fire station for the duration of the *Cows on Vacation* public art project. "Jeff Teter combined compassion and creativity and gave our community something to marvel at," said Beaufort Mayor Bill Rauch, "He's now known as an artist and a hero." But the story didn't end there. After the herd was returned to Chicago, in mid-July, *Backdraft* remained in the Lowcountry as a public art legacy and a symbol of Beaufort's community spirit. The Arts Council, whose mission has taken on a growing public art program, planned to let the bovine travel around South Carolina, where it



could visit other fire departments and communities. "We saw what joy and interest the cows created in our town," said Holowacz, "and I thought it would be nice to share that positive experience with other small towns."

First stop was Walterboro, thanks to Bonnie Smith of the nearby Colleton County Arts Council, who worked with her town's fire station

and crew to host *Backdraft* in August and September. "Bonnie is a creative thinker and an energizing force for the arts in Walterboro and the Lowcountry," said Holowacz, who delivered *Backdraft* to its Colleton County site. Smith helped book *Backdraft* to its next destination in Sumter, South Carolina.

Thanks to a collaboration with Booth Chilcutt at the Sumter County Cultural Commission, the fire-fighting art cow moved inland and found a fall home in the small Midlands community. Sumter's Fire Chief Doug Mathis had his crew pick up and install *Backdraft*, in time for National Fire Prevention Week, then made the artful bovine an honorary member of his Department's Hampton Avenue and Alice Drive Fire Stations.

"Over the next few months, schools brought students by the hundreds, and the community truly rallied around the visiting work of public art," said Chilcutt. "We were all sad to see it go in February."

Creator Jeff Teter is currently getting *Backdraft* ready to travel to Chicago for City Critters, where it will join over 100 other art animals for the summer. Following that, Beaufort's celebrated bovine will rejoin a herd of the original *Chicago Cows on Parade*, for a special public art project in Paris, France—official International Sister City to Chicago.

An exchange between Beaufort and France is also significant because French

explorers, under the command of Jean Ribaut and Rene de Laudonniere, arrived in Beaufort in the 1560's to establish New World settlements. On May 17, 1562, Ribaut's two ships entered Beaufort's harbor, named it "Port Royal," and described the area as "one of the greatest and fayrest havens of the world." Archaeologists continue to excavate the settlements known as Charlesfort (1562-63) and (Spanish, 1564), Santa Elena, located on what is now the U.S. Marine Corps' Parris Island training facility.

Michael Lash, director of the Public Art Program for the City of Chicago, called the Arts Council a few weeks ago to invite *Backdraft* to the City of Lights. This is also significant because it was Lash who, just over a year ago, first contacted Holowacz to begin a cultural partnership. "Mike and his staff, and Chicago's Cultural Affairs Commissioner Lois Weisberg, have become our guardian angels over the past year," said Holowacz, "helping us with one public art idea after another, including the world-wide *Backdraft* odyssey." While in Paris, later this fall, *Backdraft* will become an official "vache pompier" or fire-fighter cow, and will wear the badges of all the South Carolina fire departments it has visited.

For information about Backdraft, the Cows on Vacation project, or cultural opportunities in the Lowcountry, contact the Arts Council of Beaufort County at (843) 521-4144 or info@beaufortarts.com.

www.americaohyes.com

Art Partnerships at Clemson University

by *David Houston*



Bruno Civitico
Untitled
oil on linen canvas

In 1997, John Acorn issued a challenge to then President Constantine Curris and the University community to integrate public art into the fabric of the Clemson campus. The resulting Art Partnership program funded by the R.C. Edwards Endowment, matches artists with academic and administrative units to create site specific works in public places across campus.

who then participate in site selection.

While each project is unique, they are all borne of the larger dialogue between faculty, staff and students that carries the project from initial conception through the final installation. The spirit of open dialogue not only builds a larger context to the work, but also opens up lines of communication on campus beyond wall drawn academic boundaries.

The first projects matched painter Bruno Civitico (Charleston, SC) with the Brooks Center for the Performing Arts, sculptor Joey Manson (Central, SC) with the Textile Department, and sculptor Joe Walters (Charleston, SC) with the

Psychology Department. Civitico's mural-scale painting presents an allegory of the performing arts, with each nine-by-nine foot panel representing dance, music and theater, respectively. Located outside Sistine Hall, Joey Manson's welded steel sculpture sits across from an outdoor café and mirrors the formal elements of a busy pedestrian crossroad on the south side of campus. Joe Walters's wall mounted relief casts resins in plant and animal forms that comprise a delicate spiral along a large atrium wall in Brackett Hall. Upon installation, his audience immediately multiplied when this atrium became a computer lab.

The next two commissions,



Joe Walters
Spiral Mesh
mixed media

The program is administered by the Department of Art and is conceived of as a participatory, inclusive process of exchange between the artist and the host unit; both artist and potential sites are chosen through open submission. A committee of faculty and students select the artists,



Joey Manson
Shift-Ascend
fabricated steel



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Phil Moody
Untitled
mixed media



David Tillinghast
P211.i45.2001
steel, masonry, ink, and paper

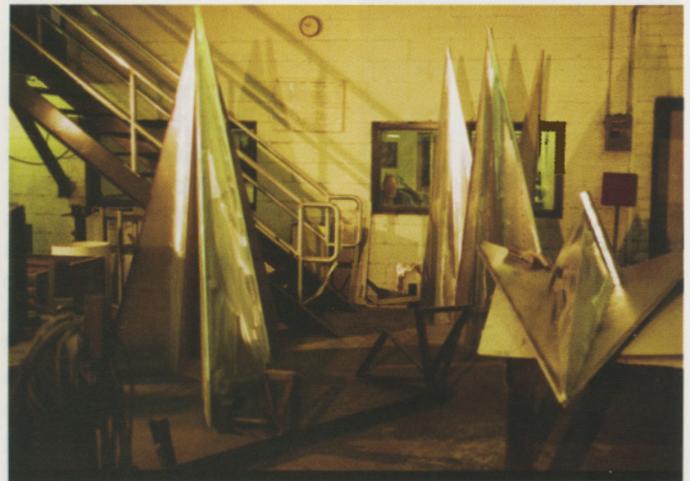
Phil Moody (Rock Hill, SC) partnered with the Education Department and David Tillinghast (Seneca, SC), working with Agriculture Department and the Cooper Library, continued the mix of different media and sites both in and out of doors.

Phil Moody's point of departure is the classical theme of the three ages of humanity, interpreted in

today's terms through text and photo mural. Located on three levels in the south stairwell of Tillman Hall, Moody's work must be experienced as a series of fragments that must be synthesized by the viewer. David Tillinghast's large silo form continually shifts between architecture and sculpture. Located outside of Barre Hall and facing the large mall behind the library, Tillinghast's twenty-one foot forms functions as a meditation space and a poetic reminder of the archetypal agricultural silo form. A call number cast into the floor of the structure references an artist book that is an integral part of this piece and is housed in the reference section of the Cooper Library.

Currently nearing completion is the most recent project by John Acorn (Pendleton, SC), with the Hendrix Student Center and the office of Campus Planning Commission. In recognition of Acorn's service to the University and his many public works throughout the state, this piece will consist of six eight and one-half foot paper airplane forms fabricated of one-half inch thick aluminum sheeting. The first piece will be suspended in the atrium of the Hendrix Center, while the remaining five will be sited outdoors with input from a group of students that have contributed to the project from its inception.

Although still in its infancy, the Art Partnership project has created, and in some instances recreated, a new awareness of public space on the Clemson campus.



John Acorn, plane forms in fabrication studio half-inch aluminum plate

The project will continue, with renewed support from President James F. Barker, to build a community of works that in both process and form realize the goals of public access and

increased communication on campus.

David Houston is the gallery director with the Rudolph E. Lee Gallery, Clemson University.

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GSA Shapes the Nation's Public Art Legacy

by William Caine

The Art in Architecture Program of the U.S. General Services Administration (GSA) commissions publicly scaled artworks that are integral parts of the architectural fabric or surrounding landscapes of new federal buildings. This program enables GSA to provide the American public with government office buildings and courthouses that are not only pleasing and functional, but that also enrich the cultural, social, and commercial resources of the communities where they are located.

The program—known from 1962 to 1966 as the Fine Arts in New Federal Buildings program—was established in response to a 1962 report by President Kennedy's Ad Hoc Committee on Federal Office Space. Its "Guiding Principles for Federal Architecture" asserted that "Where appropriate, fine art should be incorporated in the designs [of Federal build-

ings], with emphasis on the work of living American artists."

GSA reintroduced this initiative as the Art in Architecture program in 1972. Under this program, GSA allocates up to one-half of one percent of the estimated construction cost of a new or substantially expanded federal building for commissioning one or more works of art. Art professionals, civic and community representatives, and the project architect serve on a panel that makes recommendations to GSA concerning the type and possible locations of artwork for a particular building and nominates artists for GSA's evaluation. Interior public spaces, urban plazas, and adjacent landscapes are the components of GSA's building projects that are most visible and accessible to the public. Accordingly, GSA focuses special attention on these public areas by incorporating artwork in their design.

In 1996, seeking a more holistic approach to integrating art and architecture, GSA undertook a comprehensive review of the Art in Architecture program. The result was a renewed focus on commissioning works of art that are an integral part of the building's architecture and adjacent landscape. To this end, the program seeks to engage artists as members of the design team



James Carpenter Design Associates' *Lens Ceiling* was created in collaboration with Richard Meier for the Sandra Day O'Connor U.S. Courthouse, Phoenix, AZ

Brian E. Gulick © 2000

early in a building project. By increasing the level of collaboration among artists, architects, landscape architects, engineers, light specialists, and practitioners of other disciplines early in the process, project participants are afforded opportunities to fuse their individual contributions into a more cohesive whole. These collaborations help to create civic spaces that are not only pleasing and functional, but that also enrich the cultural, social, and commercial resources of the communities where they are located.

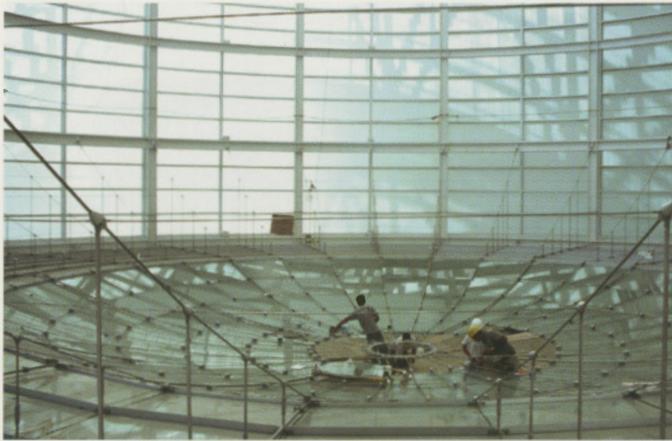
Last year, the Art in Architecture Program installed 14 new artworks. A notable example of the program's current focus on artist/architect collaboration is the glass ceiling for the new Sandra Day O'Connor U.S. Courthouse in Phoenix, Arizona. A fusion of art, architecture, and engineering, *Lens Ceiling* was

created by James Carpenter Design Associates working with project architect Richard Meier. The artwork is an inverted glass dome that functions as the ceiling of the building's special-proceedings courtroom. In addition to its functional purpose, the ceiling's form resonates with the historical and symbolic meanings associated with domes—which have long been used to mark important civic or ecclesiastical spaces. *Lens Ceiling* reinterprets this tradition in modern materials, which are arrayed in a delicate and technically exacting structure that is visually impressive, as well as an integral component of the courthouse's overall design.

In addition to primary interior spaces, urban plazas or adjacent landscapes are among the most publicly visible and accessible components of GSA building



Brian E. Gulick © 2000



Brian E. Gulick © 2000

projects. Accordingly, GSA focuses special attention on these areas. One option is to commission sculpture for these sites, which will often address the function of the building or the current and historical identity of the place. For the U.S. Courthouse in Minneapolis, sculptor Tom Otterness created *Rockman*, in which his characteristically cartoon-like figures construct a colossus from large boulders. Referencing ideas contained in the works of writers such as Jonathan Swift, Thomas Hobbes, and George Orwell, Otterness' whimsical grouping of cast-bronze figures enact an allegory of how governing bodies are formed to guard against social chaos. The artist approached this weighty topic with a sharp wit, through the combination

of contemporary, popular imagery with literary and mythological references. All of these bronze characters are harmoniously integrated into a plaza designed by Martha Schwarz, who employed a series of surging grass mounds. These novel earth-forms reference Minnesota's glacial geology and reveal the arbitrary unnaturalness of more traditional—though no less artificial—landscape design. In addition to integrating artwork into the primary interior and exterior elements of a new building, another option is to transform the surrounding site into an artwork. Environmental artists Patricia Leighton and Del Geist are collaborating with project architects Lehman-Smith + McLeish to transform the landscape adjacent to the U.S. Border

Station in Roosville, Montana.

The artwork will be composed of a dozen crescent-shaped drumlins (earth mounds) and several mammoth boulders placed adjacent to the border station. This arrangement of drumlins and boulders will call attention to the glacial forces that carved the dramatic Montana landscape, while simultaneously presenting a spare, formal beauty that engages the surrounding wilderness.

These permanent installations of contemporary art within the nation's civic buildings afford unique opportunities for exploring the integration of art and architecture, and facilitate a meaningful cultural dialogue between the people of the United States and their government. Such public statements of American culture are meaningful contributors to the vibrancy of our democracy.

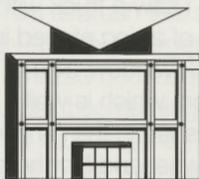
William Caine is a Fine Arts Specialist, Art in Architecture Program with the U.S. General Services Administration.

GSA maintains a slide registry for artists interested in being considered for Art in Architecture commissions. This registry is used by the review panels that assist GSA in selecting artists for each new project. Artists may contact the program to request registration information at the following address:

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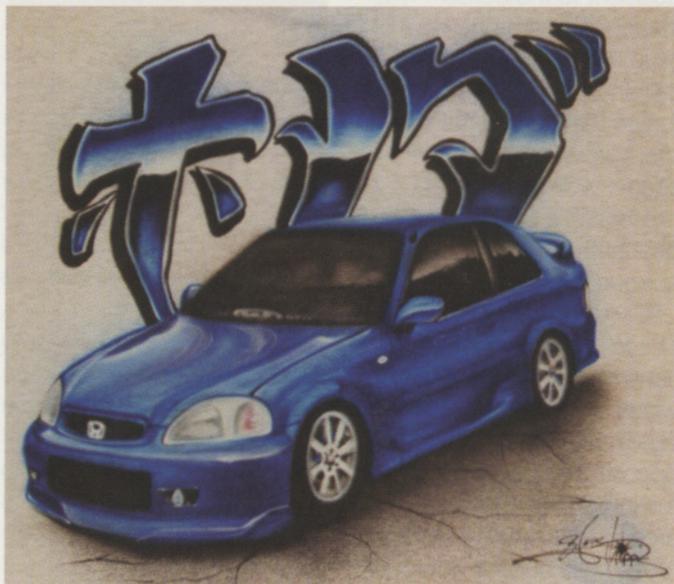


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New Ways of Looking at Traditional Arts

by Craig Stinson



Personalized T-shirt by Steve Phipps of West Columbia

Traditional arts are not about individuals, they are about communities. Traditional arts are not about academic training, they are processes by which local communities transmit knowledge about aesthetic forms. Traditional arts can be viewed as windows into the cultures from which they evolve. They convey meaning and importance about cultural values that are core to the identity of their communities.

The educational value of traditional arts is beyond that of first appearance and is done in ways that are contrary to contemporary arts programming. Arts programming, like that of TRIENNIAL, places final aesthetic judgement on individuals who, in the end, can only speculate as to the ultimate meaning of works of art. The study of tradi-

tional art forms places responsibility for the meaning and understanding of the artistic form where it should be—in the hands of community members. This understanding is achieved by talking with practitioners and community members about the art form and its importance to common identity.

How interesting it would be to see an inversion of typical arts programming based on personal interpretation to that giving voice to the artist and the community. We are on our way. In South Carolina there is a growing constituency interested in the study, interpretation and presentation of traditional arts and cultures. These traditional forms include music, foodways, religious expression, folklife, and traditional visual arts.

Indeed, when individuals think of South Carolina art forms, they tend to think of traditional arts. The sweetgrass basketmakers of Mt. Pleasant work with a form deriving directly from the coasts of western Africa. The pottery traditions of the Catawba Nation date to times before European immigration. Cultures are tenacious, and so are the aesthetic forms produced by their cultural underpinnings.

My personal view is to take an even more expansive view of the ways cultures create traditional art. Visual arts in South Carolina are ripe for this expansion. Visual art forms linked to traditional cultures are everywhere on the landscape, each having its own story to tell. Look at sacred images like the painting of *John the Baptist baptizing Jesus* that hangs above the baptismal pool of the African American Mt. Olive Baptist Church in Anderson and *The Virgin of Guadalupe*, found on the front wall of La Flor de Hidalgo Mexican grocery in Laurens. Ponder the unknown artist who placed duct tape over the “you” of the SC welcome sign to read “y’all.” Though being technically an act of vandalism, the tape stayed up for over two years. I guess none of the neighbors found anything about it offensive. How long would that have stayed up outside of the South?

Walk around your neighborhood and look for signs of community aesthetics within the landscape. Tires split open, turned inside out and then painted to create planters. Mailboxes painted with wisteria, jasmine or the Carolina wren. Holiday traditions such as Halloween displays, plastic Easter egg trees and Christmas light displays. The recent death of a Columbia man known for his annual Christmas light display led into days of news coverage about the loss to the city. Learning of his death, hundreds of individuals arrived at his home to sing Christmas carols in his memory.

Keep an eye out for the personal. Alterations of the body, including body piercing and tattooing address a community's standards for beauty and attractiveness. Look at the number of cars with personalized airbrushed license plates. Car customizing is a well-organized endeavor by various clubs around South Carolina. Individuals working to “up one another” show off their art form in gatherings that fall below the radar of arts programming institutions.

On a recent trip to Greenwood, I saw a truck with an image of a dog etched into its back window. The tradition, which is well established in the American Southwest and Northern Mexico, is new to our state



Welcome sign entering South Carolina from North Carolina on Highway 76 in Horry County.

— being imported through the cultural aesthetics of Mexican Americans now working in South Carolina industries.

Look for African American-owned businesses in Columbia, Sumter, Marion and Mullins. Many are graced with murals done by an artist who calls himself “Sundance.” Word has it that he is still around. Go to the two flea markets located on Highway One in Lexington County where you will find up to five airbrush artists all doing T-shirts and personal car plates. All have learned from observing each other and work within the standards given them by individuals purchasing their works. One of these artists is Steve Phipps of West Columbia. His story is that of the traditional artist.

Steve remembers vividly his first encounter with airbrush. As he states, “I saw this guy out at Dutch Square Mall...I saw him airbrush this silver surfer—I’ll never forget it. I was amazed because you could paint something without touching the surface. There was a little magic about it. So I stood

there and watched him while my mom and my stepfather went shopping. I know it was a good three hours that I stood in one spot. I was glued.”

Steve began by working on car tags and t-shirts. In true traditional arts form, he learned and was influenced by the community of local airbrush artists. For example, when talking about an early job he had at a local T-shirt store, Steve states, “I stayed there long enough to pick up on techniques and then left. He [the head artist] didn’t know what kind of impact he was making on me.”

Having learned enough to hold his own in the market, Steve moved to the Barnyard Flea Market where he quickly gained a reputation for his work. Using community standards, Steve began to work on motorcycles, helmets for stock car racers, and murals. Like all traditional artists, his talent is personal and his work is based in community standards.

How do we know Steve is the best airbrush artist in the

area? Just ask the other artists and they will tell you. Just ask visitors to the flea market who purchase his art. Steve’s work is based on community standards that allow him to address individual difference while acknowledging commonality. For example, the individual who buys a car tag from Steve is purchasing a piece that has been specialized for her or him, but the individual beauty conforms with others who purchase this traditional art form. It is a cultural value many South Carolinians are known for—strong individualism en-

twined with respect for long-held traditions.

Do traditional arts need arts institutions? No. They will happen anyway with the support of their communities. In reality, the question needs to be inverted.

Craig Stinson is the director of Folklife and Traditional Arts, South Carolina Arts Commission.



Religious painting found at Mt. Olive Baptist Church in Anderson, South Carolina.



Virgin of Guadalupe installation found on a Mexican owned grocery in Laurens, South Carolina.

Visual Communication: The Forgotten Art

by Peyton Rowe

Graphic design is our society's forgotten art form. Many cultures of the past revered and treasured their everyday objects, as evidenced by the high quality imagery and form used to create these things. Greek vases, American Indian tools, Roman coins, and Egyptian pyramids are just a few examples. Yet, today, we do not seem to take note of our everyday utensils. Much of that lack of recognition can be attributed to the diversity of American society, the size of our country both physically and theoretically, the speed at which information approaches us as viewers and the glut of poorly created things that fill our visual landscape. Nevertheless, that is no reason to forget the power and potential of design, our contemporary art movement.

Design is a vital part of our society. We see it, interact with it, hear it, touch it, buy it, and click through it every day. Design is an ever-present part of our cultural reality, but it is almost silent in its effects. It is our silent partner in that viewers of design do not stop to consider the visual form and its effect on the reading or message. It permeates us without our recognizing it yet, it shapes the very ways in which we communicate.

Many people do not fully understand what graphic design really is. This is not surprising as the discipline has undergone incredible change over the past century since the introduction of the personal computer. Perhaps the biggest difference in design today is the lack of specialization. In the past, the discipline, called many things from commercial art to print design, was divided into specific areas which required technical knowledge. Hand-set typography, illustration, photography, layout, prepress and printing were just some of these areas. Today, those lines are blurred if not completely erased. A designer has control of so many aspects of the production of his or her work, largely due to the computer. This change forces the designer to learn how to think more broadly and comprehensively.

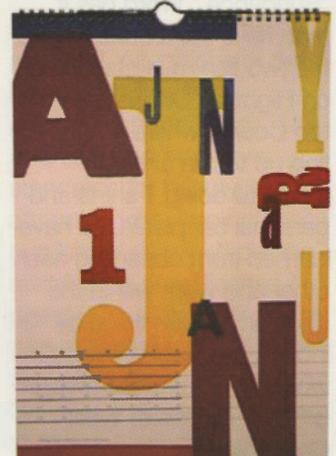
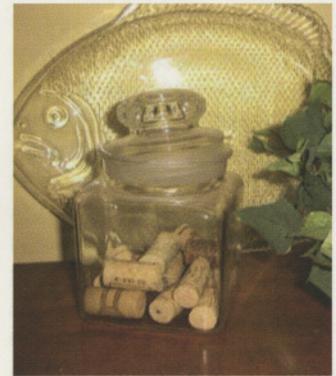
In light of these major changes, the term visual communication becomes a clearer way to define what graphic design is today, as its underlying premise is communication. The form of that communication does not necessarily matter — it could be letterpress or Silicon Graphics animation. Ultimately, the basics are the same: communicate and express a particular message to an audience. That is visual communication.

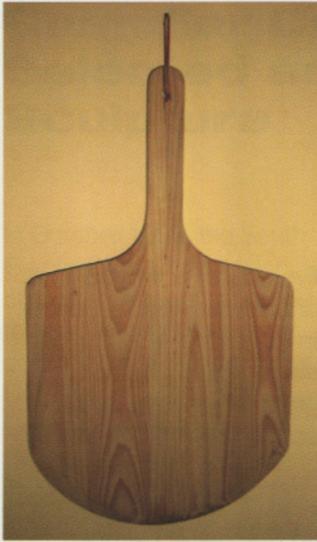
With such a definition comes the question, "What ISN'T visual communication?" Anything which has a message, an intended audience and visual form is visual communication. Perhaps the only genre which would fall outside of this definition would be art for art's sake, which is just as necessary and valid to our culture as visual communication. In fact, visual communication may be considered the forgotten art form, as its effectiveness, necessity and power are clouded by misrepresentation, technology, and the flood of information that pervades our societies around the world.

This is not to say that either fine art or visual communication, in their traditionally divergent definitions, is better or worse than the other. Society needs both to survive and flourish. But, visual communication informs our everyday lives and affects our perceptions more directly simply by its constancy. We often have to go to places that house fine art while visual communication is present in all aspects of our daily routines.

Everything we use, buy and look at is designed. Images are chosen very carefully for cereal boxes, beer labels, newspapers, clothing, baby toys, films, web pages, advertisements and so on.

Images play an obvious and dominate role in the viewer's life as they are seen and appreciated with a larger historical awareness. Images are traditionally seductive, enigmatic, moving and luscious for the eye and they are what the





eye craves. But typography is just as important and constant. The type on ATM's is designed and placed in a certain way. Highway signs are designed to be read effectively at high speeds and far distances. Words are used and designed for every type of product and service we need and use on a daily basis.

The point is that viewers today, as in the past, are influenced by visual communication. It affects and changes the way we communicate and understand meaning but these changes go unnoticed by most viewers. We simply adapt to the current landscape. Meanwhile, our modes of thinking and

connecting are changed. For example, the contemporary viewer is quite savvy in a variety of visual languages whose pace far exceeds modes of communication and expression in the past. Motion graphics, audio sequences, print, digital images, non-linear sequences and information architecture are just a few of these forms. We are surrounded by an incredible amount of information that moves at light speeds compared to transmission of information as recently as fifteen years ago. Do we care to remember the slow pace of communication before faxes?

As we recognize the permanent presence of visual communication in our lives and how we communicate and understand meaning, we must begin to re-embrace this discipline as art. Visual communication is often misunderstood and distanced from the fine arts. Whether this marginalization is due to the communicative nature of the discipline, the obvious links to the business world or the use of typography is unclear. It is clear that both fine art and visual communication, in their purest of definitions, have one major difference. Fine art is not required to have an intended message or audience, whereas visual communication must consider both a specific message and an audience. Beyond this difference, both areas have overlapped and influenced each other in the past and continue to do so.

Both areas of study use the same visual techniques and forms to create dynamic,



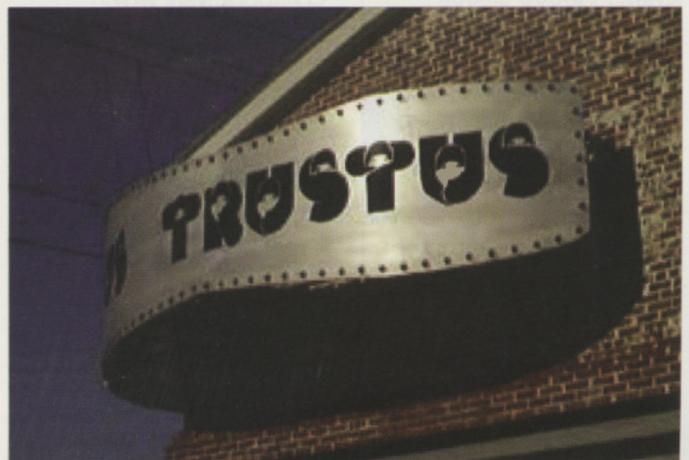
inventive and unique images, be they murals or books. Both areas must use a strong creative process, albeit with different methodologies, to develop and produce outstanding visual solutions. Both areas require the knowledge of particular media in order to implement those media appropriately, such as oil paint or video editing. And finally, both areas demand a level of completeness in the image, in which the parts come together to create a powerful and moving whole, whether it is in the form of an installation or print advertisement.

Historically, there has been quite a bit of overlap and influence among fine art movements and visual communication. In fact, most graphic designers in the early twentieth century were painters or sculptors who also created posters, book covers and other printed paraphernalia. Henri Toulouse-Lautrec, primarily a printmaker, draftsman

and painter, is most remembered for his bold and colorful posters. The Bauhaus in Germany from 1919-1933 was a school based on the idea that art and science join forces to create strong visual solutions. The faculty of this influential school ranged from architect Walter Gropius to color theorist Johannes Itten to Dada performer Hugo Ball to painter Wassily Kandinsky. Modern art movements in the early twentieth century, such as Dada and Futurism, used letterforms as important elements, especially in poetry that took on strong visual form. While contemporary definitions too often draw a strong line between art and visual communication, that line has never been a clear divider. The blurring between the disciplines continues today.

Our contemporary artform is visual communication. Although we are surrounded by what has been

... CONTINUED ON PAGE 77



Focus on Schools:

The Chairs of Camden Middle School

by Keith Tolen



Students, Monique Clyburn (left) and Kayla Lyles, shown with chairs in progress.

Camden Middle School, located in the historic town of Camden, South Carolina, is adding to the charm of the town by mounting an exhibition of more than thirty-five hand painted chairs created by students of the school. The project kicked off in the fall of 2000 with artist-in-residence, Bobbi Adams. Adams, a Bishopville artist, introduced the project through a slide presentation of similar art projects in the southeast including the Palmetto Tree Project and Appalachian State Outdoor Works.

More than eighty, 7th and 8th grade students collected chairs from throughout the community. Local businesses such as Springdale Homes, a senior residency home, donated to the project. Within a month after announcing the project, chairs – ranging from straight back to rocking – began arriving at the school. The chairs were

in a wide range of conditions and the students spent weeks sanding, sawing and gluing to get them in shape.

The students, along with Adams, sat down and discussed ways to bring continuity to the entire project. They agreed on the theme of “South Carolina: From the Mountains to the Sea.” This theme allowed the students to explore their own personal interests and also to research many aspects of the state. The students agreed to work collaboratively which provided lively discussions and debates about subject matter and painting techniques.

One of many challenges the students faced included trying to combine thumbnail sketches into a single chair design. The designs were transferred onto a full-scale size pattern. Before the designs were painted on the chairs, the students

primed the chairs to prepare the surface. It was a wonderful sight to see the repaired chairs primed and ready to receive their individual paintings.

Adams discussed, with the students, the transforming of the white surface to an original work of art. Now was the time to add color to the landscaped designs of the state. Color was the key element that would unify the entire collection of work. Adams made the final decision on the palette and the application to specific parts of the chair, which helped ensure consistency. The back legs of the chairs were to be painted a blue called gulf stream; the sky section was to be painted pina coloda; the ocean or water part of the chair was to be painted ocean spray; white lavender was selected as the color for the mountain area. The color of the land included two options: a green called split pea or a brown called sandstorm. The shape of a star was also used to add unity to the collection of chairs and was painted golden corn giving a regal touch to each piece.

The art classroom became a “production plant.” By mid-December of 2000, all of the chairs were transformed into brilliant little paintings of scenes of South Carolina. Adams’ job of keeping the students on track resulted in the creation of more than thirty-

five chairs by the students of Camden Middle School. In the spring of 2001, our students will deliver this great gift to the Camden community.

Keith Tolen is an artist and art teacher at Camden Middle School.

WHAT PEOPLE ARE TALKING ABOUT

African American History Monument

Sprawled across the grounds of our State House is an array of monuments heralding our past. It is fitting that there will now be one to such an integral part of South Carolina’s history as the African American ancestors. It was through the brawn, blood and sweat of yesterday’s African Americans that South Carolina rose to its colonial power position. It is still so today, that South Carolina is, as it was, a multi-racial society, interdependent upon each other. As for the design of this monument, who am I to criticize, when there are already paid professionals to do this for us?

*E. Warner Wells
Senior Vice President
and Corporate Secretary
First Citizens Bank*

Chandler Creek Elementary School Selected as Site for Earthwork Sculpture

In October 1999, the South Carolina Arts Commission offered a unique opportunity to schools and state-owned educational facilities in South Carolina. The State Art Collection Acquisitions Committee, with approval from the Arts Commission's Board of Commissioners, recommended the commission of a site-specific earthwork by Charleston-based artist, Herb Parker.

Chandler Creek Elementary School in Greer, South Carolina was selected as the site for the sculpture from among twelve applicants. The school opened its doors to students in August 1999 and has since become a focal point for the community. Local businesses, organizations, governmental agencies and parents use the facilities on a regular basis. The school is unique in that it has a full size gym, a theater, a football stadium and track located behind it and in conjunction with Greer Parks and Recreation and the School District of Greenville County, a community supported playground.

The process involved issuing guidelines and applications to all eligible institutions. A public presentation was held in Columbia with attendance being mandatory if the institution planned to apply. At the presentation, Parker made a slide presentation of his work and explained the overall process and nature of creating the earthworks. The responsibilities of the Arts Commission, the host site and the artist were discussed.

A selection panel of arts professionals – Jean McLaughlin, director of Penland School of Crafts; David Houston, gallery director of the Rudolph E. Lee Gallery at Clemson University and Herb Parker selected six schools for site visits from among twelve applicants. The site visits involved discussions with representatives of the potential host sites, identifying site options and determining available resources and community support.

The enthusiasm for project and the high level of community support for the siting of the earthwork at Chandler Creek Elementary were overwhelming and ultimately resulted in the selection of the school. Construction began on the project in the summer of 2000 but due to structural problems, the completion of the project has been delayed until the summer of 2001.

Chris Romney of McMillian, Smith & Partners, the architects for the school, and Mark Peters of Britt, Peters & Associates – Structural Engineers, are working with Parker to create a structurally sound and safe sculpture.

The sitework was designed with input from the students. The approximately 20 feet wide dome-shaped structure is designed to resemble a face and will be built into the side of a hill on the school grounds. As with other works of this type, Parker will incorporate natural materials, including

plants and stone, into the exterior design.

The sculpture at Chandler Creek Elementary is the first site-specific work commissioned by the Arts Commission for the State Art Collection. The collection was established in 1967 as one of the first programs of the Arts Commission and has grown to include over 400 works of art in all media and styles by contemporary South Carolina artists.

In breaking its tradition of selecting and purchasing more "portable" arts forms such as paintings, crafts, sculpture, etc., the Arts Commission is charting new directions in making the State Art Collection a much more public collection by removing it from behind the "walls" and into a truly public sphere.

To learn more about the State Art Collection program, please contact the South Carolina Arts Commission at 803.734.8696 or visit the Commission's website at www.state.sc.us/arts.



The sculpture commission is supported in part by MB Kahn Construction.



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Elizabeth White, noted regional artist, was born in 1893 and died in 1976. Many of her etchings depicting Southern lifestyles recognized worldwide, are in the Gallery's permanent collection of works. Her oils, watercolors and pastel portraits, also a part of the permanent collection, brought her acclaim during her lifetime.

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The Cultural Council of Richland and Lexington Counties — New Projects and an Exciting Year

by Erin Carney



Palmetto Mysteries by Jack Gerstner

“The largest public art endeavor ever installed in the Midlands of South Carolina”

“A world-wide design competition, the first of its kind in the Midlands”

“The first park of its kind in the Southeast”



Hanging the Crescent Moon by Mike Bise.

The Cultural Council of Richland and Lexington Counties has been hard at work to bring a series of exciting “firsts” to the Columbia community.

The Steel Palmetto Tree Project — eighty-nine, 525-pound, steel palmetto trees, which dotted the streets of Columbia from May through September — gave South Carolinians something to talk about during the summer of 2000. The trees were “planted” in Columbia for four months, and then transplanted to the SC State Fairgrounds for the 2000 State Fair. Through a live auction hosted by Sotheby’s of Chicago in November and through an auction on Ebay.com, \$200,000 was raised from the tree sale. Two of South Carolina’s trees have found homes abroad. The



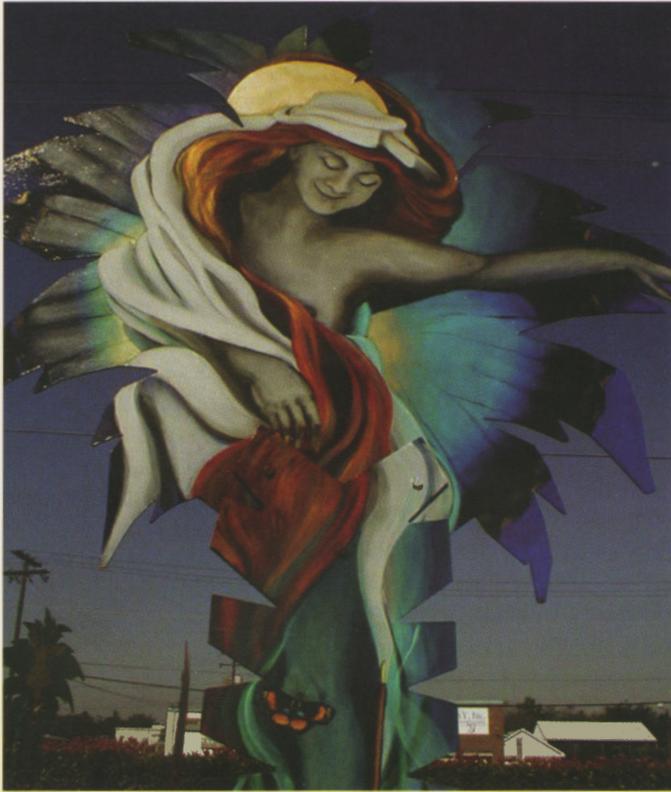
Winning panels created by Resolution 4 Architecture. Photo Credit: Myra Ganong.

Palmetto Tree Project established a tree exchange with the sister cities in Germany and Australia. Two trees from South Carolina were sent overseas, and a tree from Australia and Germany were created and sent back to South Carolina for permanent display. From the success of the project and the tree sale, a permanent art in public places fund was established to commission future permanent public art for the Columbia area.

The NCR/International Design Competition for the Amphitheater at Saluda Shoals Park was another record-breaking project for the Midlands of South Carolina. This project began in 1999 with a \$250,000 grant from the NCR Foundation, which was used to fund the design

competition for Nature’s Theater.

One hundred and fifty-four students and design professionals from every major city in the United States and five cities abroad competed for the first-place award and rights to negotiate the design commission. The eyes of the international design community were focused on Columbia as the winner of this prestigious design competition was announced. Resolution 4 Architecture, a team of architects from New York, received \$15,000 for the first place award. The Irmo Chapin Recreation Commission and the Saluda Shoals Foundation will work with Resolution 4 Architecture to make the amphitheater a reality for the Columbia community.



The Joy of Self-Expression-Transformation by Mary Ann Haven is one of 89 steel trees created for the Palmetto Tree Project.

The Council's next project is an endeavor that will bring a great deal of attention to the Midlands community. In late September of 2000, the Cultural Council learned that the request to design and construct the first cancer survivor's park in the

Southeast had been approved. The R.A. Bloch Foundation awarded a half-million dollar grant to the council, and the garden will be constructed on two and a half acres of Maxcy Gregg Park.



NCR jury panel members Tom Phifer, AIA, Principal, Thomas Phifer & Partners, New York, NY; Laurie D. Olin, FASLA, Principal, The Olin Partnership, Philadelphia, PA; John Jacques, Architect and Principal, Pendleton Design Group, Pendleton, SC; Ellis Pryce-Jones, Professor, Department of Theater, College of Fine Arts, University of Nevada, Las Vegas; and Beverly Brandes, Chair, Irmo Chapin Recreation Commission, Columbia, South Carolina, at work. Photo Credit: Myra Ganong.

The Council has hired the firm of Grimball/Cotterill and Associates to design the landscape of the Survivor's Park. Mark Cotterill has completed a preliminary design that fits seamlessly into the council's vision of creating a spectacular park with an elegant Southern theme.

The parameters of the R.A. Bloch Foundation grant stipulate that the Cancer Survivor's Park is to be completed within one year of approval of the project design. The council is working with local artists to embellish Cotterill's creation and is looking to have a completed design to the R.A. Bloch Foundation before the summer of 2001. From the largest public art endeavor to the first park of its kind in the Southeast, the Cultural Council of Richland and Lexington Counties is working non-stop to develop new, innovative and exciting projects that the entire community can enjoy. For more information about upcoming projects and on how you can get involved in the arts in the Columbia area, please contact the Cultural Council at (803) 799-3115 or visit the council's website at www.getcultured.org.

Erin Carney is the marketing coordinator for the Cultural Council of Richland & Lexington Counties.

WHAT PEOPLE ARE TALKING ABOUT

Art Criticism

Why does SC need art criticism? Without criticism there is no forum for discussion, for the honing of intent, content and issue. Criticism is not simply the one-sided publication of a review in the weekly arts section. It should be a dialog between the critic, artist and public. Right now there is a serious lack of critical dialog in South Carolina. It's not for lack of talented writers; rather because of a lack of desire of the critics/writers who are here to make a statement. Another problem is that the reading public is reluctant to respond to written criticism. Sometimes I wonder if everyone just agrees with what I've written, if they're afraid to take a different point of view or if they just don't care enough to disagree. Art feeds off of ideas. If no one is willing to talk about ideas, then the art starves.

*Mary Gilkerson
Arts writer, artist, Gallery
Director of the Goodall Art
Gallery at Columbia College*

Outsider Art Comes “In”

by Joe Adams

For years in Europe, beginning in the 1920s, collectors began acquiring the art of unschooled and trained artists – the art of people who were suddenly overwhelmed with the need and desire to create. These artists used whatever was at hand rather than traditional materials. One man chewed bread then fashioned hundreds of tiny people. Some painted on scraps of wood others on bed linens. Many used cast-off objects long before recycling became fashionable. The French called it *l'art brut* because much of it was indeed brutal.

Jean Dubuffet, the modernist French painter, was enamored with the art of these people. Dubuffet became an avid collector of

this work mainly because he was fascinated with the creative purity and boldness of these raw visions. He believed that their work represented unadulterated creativity and he longed for the same innocence in his own art. In fact, Dubuffet left Paris to live a peasant life in the hills of France. It was there that he created his most magnificent work – paintings using sand and mud and paintings created completely with butterfly wings.

Although Dubuffet tried to interest the Paris art establishment in exhibiting the art of untrained or self-taught artists, he was largely unsuccessful in his efforts. It is believed that the lack of interest and support for these artists was the primary motivation for him to leave

his extensive art collection and money to establish a special museum in Switzerland to honor this art – the Musée Art Brut in Lausanne. Work from the museum's collection will be shown at the Halsey Gallery at the College of Charleston during the 2002 Spoleto Festival.

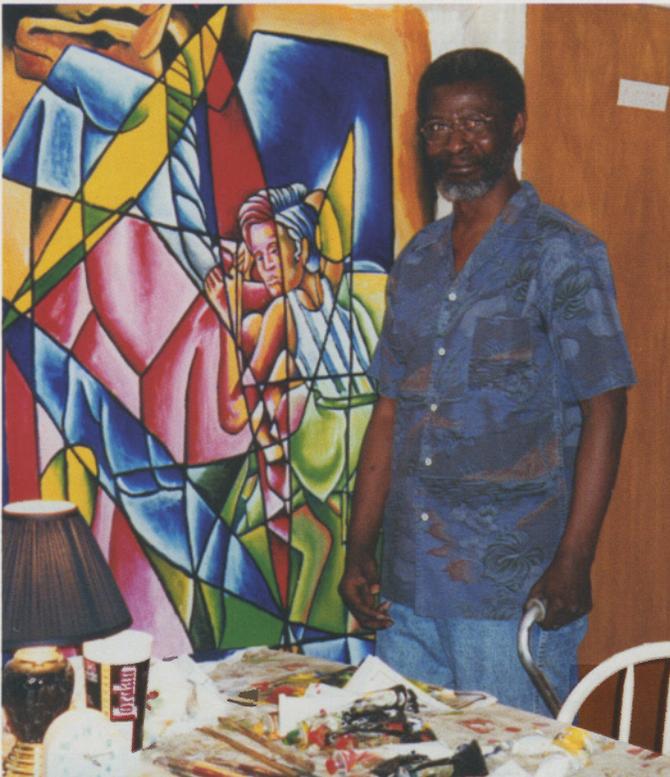
While interest in the work of self-taught artists increased in France and England, few people in America took it seriously. The term “outsider art” was coined by the English writer Roger Cardinal and became the term that would define this group of artists. The term is both embraced and rejected. Cardinal used the term to explain that artists who suddenly started creating art without formal training were outside the cultural and community norms. Oftentimes, the artists were isolated—in mental hospitals or in prisons. Critics of the term found it unappealing, not inclusive and believed that it created an image of these artists as outcasts.

For more than fifty years after the emergence of the “outsider art movement,” the American art establishment paid very little attention to the phenomenon. Professionals in the art community tended to look down their collective noses at artists with no formal training. It was not until 1983, when the Corcoran Museum of Art in Washington, DC mounted an exhibition of works by self-taught artists that interest among the professional arts community and collectors picked up momentum. The exhibition,

titled *Black Folk Art in America** and curated by Jane Livingston and John Beardsley, featured the work of twenty self-taught African American artists including two from South Carolina – Sam Doyle and Inez Walker. Many of the artists included in this exhibition are now considered “masters” in their field. The groundbreaking exhibition was a sensation in the art world and spawned interest among other arts professionals.

The validation of these artists by the Corcoran and subsequent exhibitions would eventually lead to a boom in the art market. Paintings that once could be acquired for much less than a hundred dollars began selling at Sotheby's auctions for \$175,000 or more – a fact that continues to fuel the high interest in this area.

Today, outsider art has come in and in a big way. It is one of the leading forms of contemporary art all over the world. The Smithsonian Institution has, in recent years, acquired three major collections for its National Museum of American Art. Dozens of museums have mounted exhibitions of self-taught artists. A new museum, The American Visionary Art Museum in Baltimore, Maryland, was chartered by Congress as the official national museum of self-taught artists and is devoted exclusively to their work. Although it is only five years old, the American Visionary Art Museum was recently ranked as the fourth best museum in the country. Itself a work of art, the



Willie Evans

museum is filled with extraordinary and breathtaking examples of visionary art. The museum's inaugural exhibition in 1995 – *The Tree of Life* – featured the work of several South Carolina artists including Dan Robert Miller.

One of the first exhibitions of outsider art in South Carolina was held at the Columbia Museum of Art in 1981. Titled *Worth Keeping* and curated by Tom Stanley and Roger Manley, the exhibition brought focus to artists whose works were unknown and/or under-recognized for many years. Since then, a handful of arts professionals in the state, including Tom Stanley, gallery director of Winthrop Galleries; Polly Laffitte, former chief curator of art at the South Carolina State Museum and Mark Sloan, director of the Halsey Gallery at the College of Charleston; and others have continued to keep the art form in the public's eye. The South Carolina State Museum has been one of the leading institutional advocates in collecting, protecting and conserving art environments and works by self-taught artists. Among works included in the State Museum's holdings are a series of paintings by William Thomas Thompson. A native of Greenville, South Carolina,

Thompson is internationally acclaimed for his paintings.

Thompson, who had been a successful executive never painted or even had an interest in art, was stricken with a nerve-related disease that left him crippled. While recuperating from the disease, Thompson claimed that God spoke to him and told him to paint. According to Thompson, the message was so clear that he went out and bought canvases, paint and paint brushes and began painting. After several messages from God, Thompson devoted himself to painting.

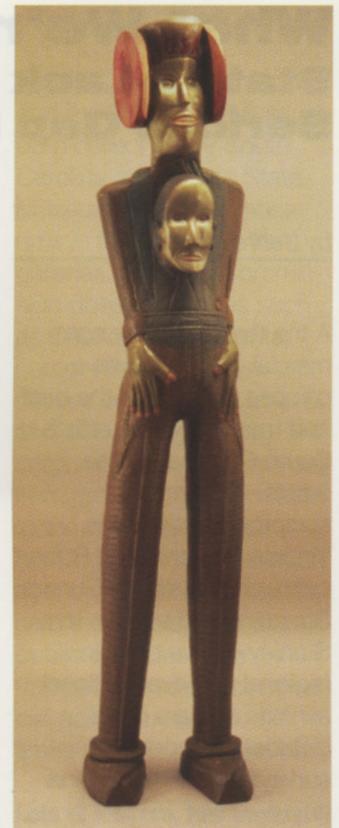
One of Thompson's masterpieces is a 300-foot long canvas of the entire *Book of Revelations* – a painting as long as a football field. This work was shown at the American Visionary Art Museum in 1998. So minute were the paintings and so large was the canvas that the Museum had to suspend it from the ceiling and visitors had to use binoculars to study its details.

Since then, Thompson has created six paintings – each 24 feet wide – which are now touring museums in Switzerland. He has also completed a series of twenty-five paintings based

on the Book of Genesis. Like many self-taught artists, Thompson does not create art for the marketplace. Instead, he paints because it is a calling.

Willie Evans is another South Carolina artist with a calling. A few years ago, he had a stroke and was left paralyzed on the right side. Although his mother tried to care for him, he finally had to be sent to a nursing home. It was at the nursing home where he taught himself to draw and paint with his left hand – even though he had always been right-handed. Evans paints with a passion based on visions that come to him on a regular basis. Evans believes that art saved his life.

Rebecca Hoffberger, the director and founder of the American Visionary art Museum was drawn to the work of self-taught artists because of its tremendous healing power. Many of the artists begin creating art when they are suffering some traumatic event in their lives or while going through a period of emotional isolation. Through their art, they make themselves better. Art is a life-changing experience for them. It fills them with passion. Collectors experience the same



Dan Robert Miller, *Standing Figure*, c. 1975, Collection of the South Carolina State Museum

passion. It is truly "art from the heart."

Joe Adams is the Director of America. Oh, Yes! Art Galleries, Hilton Head Island, South Carolina and Washington, DC and is on The President's Advisory Committee for the Arts.

**The term folk art was used interchangeably with outsider, visionary and self-taught. Many folklorists consider the term to be a misrepresentation*

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What We're Missing

State's Lack of Commercial Art Galleries Leaves a Serious Gap in its Cultural Ecosystem

by Jeffrey Day

A trip through a few commercial galleries gives a glimpse of some of the best and most intriguing artists in South Carolina. These artists – among them sculptors Jamie Davis, Virginia Scotchie and Robert Lyon, photographer Gunars Strazdins and painter Tom Stanley – have been in regional and even national exhibits and are often included in important surveys of South Carolina art.

The only problem is, the galleries that best show their work are in North Carolina. Some of the most outstanding South Carolina artists often have commercial gallery representation in

other areas of the country, but to see them where they live is much more difficult. For example, of the 35 artists selected by a national panel to be in *Triennial 98*, the last big survey of the state's contemporary art, only Lee Malerich, Leo Twiggs, John Acorn, Marcelo Novo and Ed Rice have had solo exhibits in commercial galleries in the state in recent years. Most of the remaining 31 have no affiliation with a South Carolina gallery. The same is true of the 23 artists in this year's Triennial. Few are represented by South Carolina galleries.

This lack of commercial support for artists has

several consequences. It makes it difficult for the public to see some of the best art being created in the state. Without commercial outlets, artists have a hard time making a living here, forcing many to leave. It pressures noncommercial art outlets, such as museums, to show local art when their normal focus would be on national and international art.

Meanwhile, prestigious North Carolina galleries, including HodgesTaylor in Charlotte and Blue Spiral in Asheville, have snatched up some of the artists and express surprise that South Carolina galleries haven't.

A weak atmosphere for art

Like larger cities, South Carolina has a complete "art ecosystem," as one curator terms it. There are major museums showing national, international and some regional and local artists, as well as smaller museums and galleries, such as the Fine Arts Center of Kershaw County and the Sumter Gallery of Art. A handful of alternative spaces can be found at colleges and universities. What's notably missing in the ecosystem are healthy commercial galleries that focus exclusively on showing and selling high-quality, contemporary art, with a particular focus on area artists. "It's a big gap," said Jane Nodine, a Spartanburg artist who has been in many regional and national shows. "I don't want to put down the galleries, but there just doesn't seem to be a very vibrant gallery scene," said Bill Bodine, Columbia Museum of Art deputy director. Harriett Green, visual arts coordinator of the S.C. Arts Commission, concurred: "I think they are really struggling." That has been proven out – at the end of 2000, the Morris Gallery in Columbia closed and in February, the Jerald Melberg Gallery in Charleston followed suit.

What's a gallery?

The definition of a commer-



Gallery Installation at CityArt in Columbia, South Carolina.



Ginny Newell, owner of ReNewell, Inc., and the now defunct Morris Gallery, in Columbia, South Carolina

cial gallery in South Carolina is foggy at best. A standard definition of a commercial gallery is one that has regular exhibits by its artists; represents an artist exclusively in the area; has showing and selling art as its main focus; and often identifies important artists before museums do. For doing all this, the gallery gets 40 to 60 percent of the retail price of an artwork. Galleries like this can be found in South Carolina, but there are few, especially with the recent closings of the Morris Gallery and the Melberg Gallery.

"Gallery" also can mean a place that sells reproductions, a frame shop or gift shop that sells art, or a Charleston gallery that features only one artist. Some artists have work in local galleries but never have solo shows there. Other artists show their art at more than one gallery in town. Artists are unclear about their relationships with galleries. One artist, when asked if she had a gallery, replied, "sort of." A successful Columbia artist said in a recent interview that he

didn't have local gallery representation. He called back an hour later when he remembered that he did.

'I bought it in New York.'

The failure of the commercial gallery scene reflects larger issues of demographics and cultural history. Most South Carolinians don't have a tradition of visiting galleries and museums, let alone buying art. The capital city didn't even have an art museum until 1951. Small population is a factor. In a state of 3.9 million, only so many are going to be art buyers. "I just don't think we have the numbers," said artist Jim Edwards of Columbia, who has shown his work throughout the country. Those who have the money and inclination to purchase art also have the means to travel to New York, Chicago, Atlanta and Charlotte to buy it. "People come in and say, 'Oh we were on a trip and bought this painting,'" said Ginny Newell, who owned the Morris Gallery. "They wouldn't think of coming in here and buying." "There are people with money and education, but they don't buy here," Nodine said. "I had one wealthy woman who has bought art other places say, 'It's not exciting to say you bought it in Spartanburg'."

Undercut by nonprofits

All the galleries have been hard hit by the flurry of art auction fund-raisers put on by the S.C. Educational Television Foundation, the Governor's School for the Arts and Humanities, Planned Parenthood, the AIDS Benefit Foundation and others. A few years ago several artists and gallery owners used the same term

to describe the proliferation of auctions – "ridiculous." Since then, the number of auctions has doubled. Artists and galleries have many tales of people coming to look at their art, expressing interest in buying, then hitting an auction and picking it up for half the normal price. "The auctions have hurt all the galleries," Newell said. "Fund-raisers call every single one of the artists we have here."

Even well intentioned groups have undermined gallery development. The Cultural Council of Richland and Lexington Counties has a program called Art in the Home where a local resident hosts an art show and sale featuring local artists. It was developed as a way to showcase artists who "get overlooked in the shuffle," said Dot Ryall, Cultural Council director. "We wanted to encourage buying local art – something that's original and affordable. We want this to complement the galleries." Newell and Thomas both point out that Art in the Home was supposed to be for young, emerging artists, but it has often shown work by well-established artists, some of whom are in local galleries. Ryall said each show features one better-known

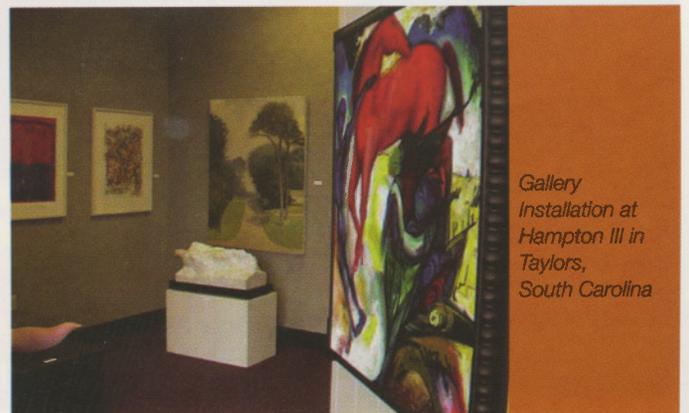
artist as a drawing card.

The S.C. Arts Commission and the S.C. State Museum both collect art by South Carolina artists. The State Museum and other museums in the state buy from galleries. The Arts Commission doesn't. In cities such as Charlotte and Atlanta, corporations and businesses are often the bread and butter for galleries. Few corporations in this area buy from galleries, going instead to the artists directly or working through a public art agency. In their attempts to help the state's art, these public agencies have usurped the role of commercial galleries – and sometimes the arts commission.

Lots of lookers, few buyers.

In the springtime when hundreds of people roam the Congaree Vista ducking into galleries or strolling the narrow Charleston streets on an art crawl, it looks as if the state has a hip and happening gallery scene. But the galleries rarely sell enough art to cover even the cost of the wine they pour during these events. "The attention comes when there are social activities," said Bodine, who also notes that this is true for museums, including his own. Gallery owners have long

... CONTINUED ON PAGE 74



Gallery Installation at Hampton III in Taylors, South Carolina

Views From the Edge of the Century

2001 Exhibitions

The Difference in Dirt
 Museum of York County
 Rock Hill, SC
 November 11, 2000 –
 August 19, 2001

A series of exhibitions that explore South Carolina's pottery traditions by examining historical and contemporary works as well as focusing on pottery traditions in South Carolina families.

The Difference in Dirt: Traditional Pottery from South Carolina
 November 11, 2000 –
 August 19, 2001

Explores the differences in pre-historic, historic and traditional folk pottery. The exhibition includes Native American pottery, utilitarian

vessels from York County, the Old Edgefield District, Union District, the South Carolina Jug Factory, and works by contemporary folk potters.

The Difference in Dirt: Contemporary Pottery and Ceramic Arts
 November 11, 2000 –
 August 5, 2001

Focuses on pottery and ceramic arts produced in South Carolina in the last three quarters of the 20th century by some of the state's leading practitioners.

The Difference in Families: Winton and Rosa Eugene
 February 10 – May 22,
 2001

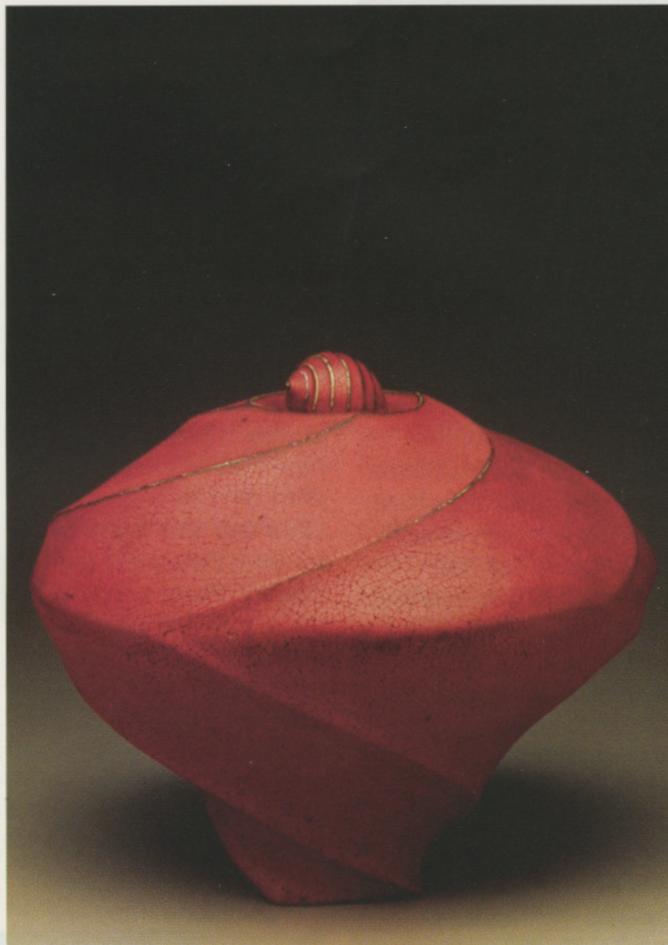
Examines the works of two self-taught African-American potters from Cowpens, South Carolina.

The Difference in Families: Jeff, Jessie and Susie Meaders
 June 2 – August 19, 2001

Examines the work of the Meaders family from Six Mile, South Carolina and White County, Georgia who are traditional folk potters of European-American descent.

Michael Tyzack: Recent Work
 Halsey Gallery
 College of Charleston
 August 31 –
 September 29, 2001

This exhibition will feature



Jim Connell, Carved Lidded Jar, 1998, sandblasted/hybrid, Collection of the York County Culture and Heritage Commission

paintings by Michael Tyzack, Professor of Fine Arts and Chair of Studio Art at the College of Charleston.

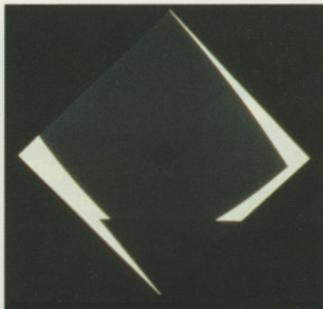
Tyzack has spent the last twelve years creating this body of work, which investigates hard-edged abstraction within self-imposed limitations of size, orientation and palette. These elegant, minimal works feature both subtle variations in color and sharp juxtapositions of lights and darks, and reveal themselves fully only through close observation. In the fall

of 2001, the Halsey Gallery at the College will host this exhibition in honor of the innumerable contributions he has made to the College, the greater Charleston community and the State of South Carolina since his arrival in 1976.

Michael Tyzack has exhibited internationally at the Musee d'Art in Paris, France and the Angela Flowers Gallery in London, England; nationally at the Corcoran Gallery of Art in Washington, DC, the Betty Parsons Gallery in NYC and the

VIEWS
 from the edge of the century

Views from the Edge of the Century is a project of the South Carolina Arts Commission and Bank of America. Special funding provided by the National Endowment for the Arts.



Michael Tyzack, *Greville*, 1995, acrylic and graphite on wood, 34" x 34"



Michael Tyzack, *Bolivar, Too*, 1992 acrylic and graphite on paper 76" x 76", Collection of the South Carolina Arts Commission State Art Collection

Institute of Contemporary Art in New Orleans, LA; and in South Carolina at the State Museum in Columbia and the Gibbes Museum of Art in Charleston. Additionally, his works are held in the public collections of the Tate Gallery and the Victoria and Albert Museum in London, England, The Kunstmuseum in Bern, Switzerland and the South Carolina Arts Commission State Art Collection in Columbia.

The Views from the Edge of Century project concludes with *The Difference in Dirt* exhibition series and the recent work of Michael Tyzack.

Since the project began in 1999, approximately 36 exhibitions were organized as part of this end of century celebration of the visual arts in South Carolina. We would like to thank the staff of the participating organizations,

their exhibition sponsors; the artists whose work were the focus of these exhibitions; the media who provided coverage for the project and all of the visitors who attended the exhibitions.

The South Carolina Arts Commission is pleased to have been the recipient of major funding for this project from the National Endowment for the Arts and Bank of America. Additional support for public relations and marketing was provided by Chernoff/Silver and Associates.

The Arts Commission would like to also extend special thanks to the South Carolina Educational Television and Radio and the South Carolina Department of Parks, Recreation & Tourism.

Harriett Green
Director of Visual Arts

WHAT PEOPLE ARE TALKING ABOUT

Resignation of David Houston

When I heard David was leaving Clemson for New Orleans I knew the full meaning of ambivalence. While I was very happy for David, I was very sad for us. David has perhaps the most sophisticated combination of taste, intelligence, and knowledge about the arts in the entire state. David is what's known as a complete "arts person." He will be a real loss for a state wherein arts persons are too few and far between. It's a sad day.

Bradford R. Collins, Ph.D.
Professor of Art History
University of South Carolina

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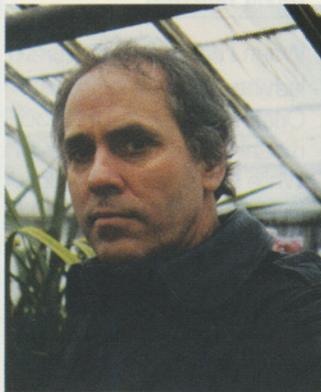
discover

develop

train

assist

promote



Stephen Chesley, painter living in Columbia, South Carolina.

bemoaned the fact that people come to openings, eat the food, drink the wine and talk, but they rarely buy and sometimes don't even look at the art. Wendy Thomas of CityArt has cut the number of invitations she sends out for shows. The Cultural Council has taken the same tack with its Art in the Home project. If people don't buy, they aren't invited back. "We want them to come and look at the art and buy," Thomas said. "We'll give them one drink, but we won't feed them."

Galleries: a tough business

Although galleries face external problems, some troubles are of their own making. Too often people start galleries because it's perceived as cool and romantic. "It's a tough business," said Martha LaVan formerly of Asheville's Blue Spiral. "People think you just wear nice clothes and wait for people to come in." John Cram opened Blue Spiral in 1990 after 25 years of running a craft gallery. "He had to sell a million coffee mugs before he

started Blue Spiral," said artist Ellen Kochansky of Pendleton. "That kind of vision and moxie is very unusual."

Others go for the quick buck and get out. Artist Stephen Chesley sees most galleries as wanting too much, too fast and that's not the way art gets collected. "I've had people come back four or five years after they originally saw something they wanted or are now in a position to buy," he said. "Galleries don't see that. They can't wait that long." Most commercial art venues in the state, even the better ones, don't make money from art sales, but through framing, conservation or selling gift items. Rarely do they have any staff members whose job it is to show and sell art. It's a "which came first, the chicken or the egg" kind of question. They can't hire someone to sell art because they don't sell enough art, and they can't sell enough art to hire someone to sell art.

Wendy Thomas hired a gallery director recently and said he's made a difference. But Newell said having a person dedicated to selling made no difference in sales. This lack of emphasis on showing and selling art doesn't generate much loyalty or confidence from artists or buyers. "I'm not sure how proactive they are," said Harriett Green of the arts commission. "I don't know what kind of marketing they're doing beyond putting out a

brochure or sending cards announcing shows. Collectors need nurturing." "They don't do promotions of even the basic sort," Chesley said. "If they want to get a New York level commission, they're gonna have to have a New York standard of professionalism." And he's not convinced galleries are necessary to sell art here. "The people who really want to buy art will find it," he said.

Not a great outlook

There's a view that the commercial gallery scene will not improve any time soon. "Columbia has just not been an area where people could market art on a consistent basis and find people willing to pay the price for quality works of art," said Larry Lebby, a Columbia artist. "It's a problem of attitudes and economics." Chesley is extremely critical of galleries, but he sympathizes with them. Some galleries "really tried to do it right," he said. "They put up real shows and did interesting things, but they didn't have the audience." For Newell there were many times she wondered why she bothered to run her gallery. "You get positive feedback but the numbers don't add up," she said. "You wake up and say, 'why the h--- am I doing this?'"

Jeffrey Day is an arts writer for The State newspaper. This story was originally published in a slightly different form in The State, in September 2000. Published by agreement with The State-Record Company.

WHAT PEOPLE ARE TALKING ABOUT

Being an artist in South Carolina

As a practicing painter in South Carolina for nearly thirty years and a resident for nearly fifty, I am frequently asked why I remain in my native state, popular perception being that to remain in one's home condemns one's reputation to second class citizenship in the Art World and betrays a singular lack of ambition.

Being an artist in South Carolina affords me a comfortable if capricious way of life. In my small town, real estate is among the lowest in the country. I am thus able to maintain a very nice house and excellent studio.

In a more perfect world, I would like to see more support for the visual arts from the private and corporate sector. In my experience, this is sorely lacking. This lack of support was recently exemplified by the closing of the Jerald Melberg Gallery in Charleston. It does not bode well for South Carolina that a dealer as serious as Jerald Melberg found his Charleston gallery untenable.

*Edward Rice
Painter, North Augusta, SC*

2001 Verner Art Sale

The South Carolina Arts Foundation

2001 Verner Art Sale

11:00 AM – 12:00 NOON

MAY 9, 2001

Adams Mark Hotel

1200 Hampton Street

Columbia, SC



Susan Filley
Petit Blue
4 1/2" x 3" x 2"

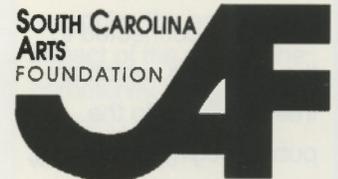
The 2001 Verner Art Sale sponsored by the South Carolina Arts Foundation features the work of contemporary South Carolina artists. A wide range of original and one-of-a-kind artworks, including functional and non-functional craft, paintings and sculpture, provide many choices for seasoned collectors and arts enthusiasts.

Participating Artists

Carol Anderson
Nikki Barnes
Tarleton Blackwell
Carl Blair
Betty J. Bramlett
Kathy Caudill
Chris Clamp
Lynn Winters Clark
Arianne King Comer
Heidi Darr Hope

Jamie Davis
Jeanet Dreskin
Toni M. Elkins
Linda Fantuzzo
Claire Farrell
Susan Filley
Greg Fitzpatrick
Tyrone Geter
Harriet M. Goode
Mac Arthur Goodwin
Dee Hansen
Harry Hansen
Mana D. C. Hewitt
Vanessa Hewitt-Grubbs
Diane Hopkins-Hughs
Ann Hubbard
Judy Hubbard
Janet Kozachek
Guy Lipscomb
Leigh Magar
Lee A. Malerich
J. Lorin Mason
Mark Mulfinger

Marcelo Novo
Tom Ogburn
John Pendarvis
Fran Gardner Perry
Carol Pittman
Edward Shmunes
Lee Sipe
Blue Sky
Ric Standridge
Michael Story
Ivy Sumaydeng-Bryan
Christine Tedesco
Betsy Taylor Thorne
Carole Knudson Tinsley
Leo F. Twiggs
Betty K. Walker
Zenobia G. Washington
Genie Marshall Wilder
Mike Williams



The First Ladies' Brooch

The Palmetto Trust for Historic Preservation commissioned this limited edition jewel for the First Ladies of South Carolina. A design competition was held in December 2000 and the commission was awarded to Alfred Ward of Rock Hill. Ward's design for the First Ladies' Brooch, which is named for Albert Sottile, is built on royal jewelry lines to reflect its importance as a "State Piece".

The main oval stone is a dark blue lapis lazuli repre-

senting the dark blue of the state flag. Surmounted on it are the palmetto tree and the crescent from the South Carolina Troops cap badge.

The yellow gold oval mount has twelve stars, which together with the thirteenth star in white gold beneath, makes thirteen – the number of stars in the circle of stars on the old 18th century flag.

The white gold star below the oval mount contains a 3 point white diamond to give the star brilliance.

The pear-shaped amethyst at the base is the state stone.

The jewel is made of 18ct yellow and white gold and is designed to be worn as both a brooch and a necklace.

Alfred Ward is a native of Dartford, England who currently resides in Rock Hill. He is a professor of Art and Design at Winthrop University in Rock Hill. This commission is one of many official State pieces that he has created in the United States and abroad.



Alfred Ward, *The Albert Sottile Brooch*, 2001, 18ct white and yellow gold, lapis lazuli, diamond and amethyst.

Beyond the Wall: Slovenian Art in Charleston

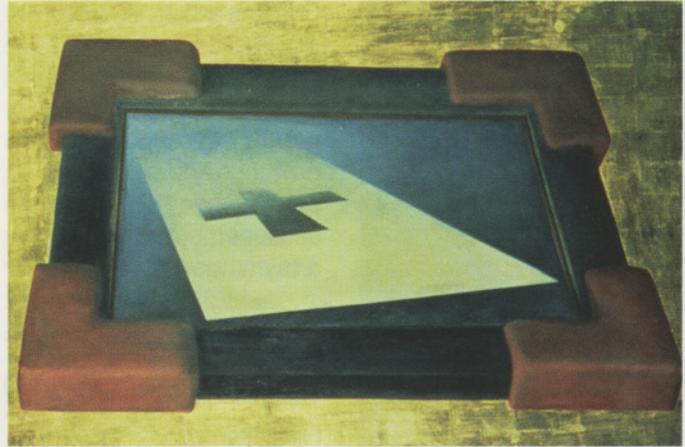
by Lori Kornegay

Exploring differences in culture is one of the primary pleasures of looking at art from around the world, where "otherness" in terms of style, form, method and subject matter provides a glimpse into another world. At the same time, lacking the experiential knowledge of context can make this a formidable task as well, where unknown visual references or lack of familiarity with approach can loom like a wall between the viewer and the work. An

Programs connected to the exhibition, which are free and open to the public, begin Wednesday, May 23, with a public showing of the film *NSK - Predictions of Fire* at 5 p.m., in room 309 of the Simons Center for the Arts. A reception will be held on Thursday, May 24 from 5 to 7 p.m., in the Halsey Gallery. On Friday, May 25 the public will have an opportunity to talk with members of NSK during an informal panel discussion in the Halsey Gallery at 4 p.m. The Halsey Gallery is located within the Simons Center for the Arts, 54 St. Philip Street, Charleston.

exhibition that opens in May 2001 at the Halsey Gallery in Charleston, South Carolina offers the possibility of this type of intriguing yet challenging encounter. The gallery will host an exhibition of work by the Slovenian artistic collective NSK (*Neue Slowenische Kunst*) from May 11 to June 9, 2001. The exhibition, *NSK: Retrospection* furnishes a unique opportunity to view work by one of the first well-organized and professionally active contemporary artistic groups in Eastern Europe.

Although extensively exhibited in Europe, NSK's work has rarely been seen in the U.S. This exhibition presents work which is quite different in approach from modern Western methods for producing visual art, where a single artist usually creates work based on a personal vision. NSK is a collective organization, meaning that individual artists are not identified, but instead all work is produced collectively and signed by the group. Upon entering the Official NSK Electronic Embassy on their website at <http://lois.kud-fp.si/embassy/> one finds this description of the group: "To put it in a nutshell, NSK in its structure is a simple and yet complex mechanism which makes any precise explanation in a few words practically impossible. NSK began operating in 1984 as a large collective, an organization, a union of various groups



NSK/irwin, Left, Right, Up, Down, 1994, 69 x 47 cm

brought together by their shared way of thinking and similar style of expression through different media."

NSK is composed of a number of smaller units, which perform different functions for the larger organization. The main NSK units are Laibach, Irwin, Noordung Theatre (a theatre unit), New Collectivism Design Studio (graphic design) and the Department of Pure and Applied Philosophy (philosophy and theory). Laibach was the first to form as a group in 1980 and is best known for its popular music and performances. Irwin, the visual arts unit, was formed to be the NSK biographers – recording the symbols, myths and history of NSK in visual form.

In their approach to making art, NSK uses ideas and methods employed under socialism in Eastern Europe such as collectivism, state organization of ideology and orchestrated political myth/

ritual, and at base, they are attempting an exposure and critique of these mechanisms. In 1991, NSK decided to designate itself as a state and has over the years established "embassies" in other countries and on the internet and issued passports (applications for passports can be obtained through their website).

This designation is characterized by the group as: "A state in time, a state without territory and national borders, a sort of 'spiritual, virtual state'." NSK's conceptual approach, with its distinct relationship to the social, cultural and political forces in Eastern Europe, is a key aspect of their work. The challenge for the Western viewer lies in finding points of access for understanding work that is so deeply based in a cultural context that is undeniably "foreign" for us in the United States.

One avenue for American viewers may lie in consider-



NSK/Laibach, *Die Ersten Bombardierung*, 1983-98, oil on pasteboard, 110 x 100 cm

ing not simply the differences in NSK's approach, but also in looking at the universal questions raised in the work. Where does the human impulse toward individual and/or collective action come from and what does it signify? How deeply does one's own cultural

environment inform individual perceptions? What imagery resonates within a particular environment? What is the individual's responsibility to the collective society?

The curator for this exhibition is Dr. Marian Mazzone,

Assistant Professor of Art History at the College of Charleston. Dr. Mazzone, who specializes in modern Eastern European art, "hopes that this exhibition will foster a cross-cultural dialogue between East and West about larger issues of art production, collective versus individual creation and the relationship between art and society in both parts of the world." Since the fall of the Berlin Wall in 1989 to more recent difficulties in Yugoslavia, events in Eastern Europe continue to gain exposure in headlines worldwide. *NSK: Retro-Spection* provides a fascinating opportunity for American audiences to view the cultural activities of one group from this region, which has a rich and varied history quite different from our own.

Lori Kornegay
Curator, Halsey Gallery

Visual Communication: The Forgotten Art

... CONTINUED FROM PAGE 63

coined "information overload," this information, when well-constructed, is beautiful to look at and experience. Just as Greek vases and architecture, Roman jewelry and coins were everyday objects infused with strong visuals, so too are many of our everyday objects. It is easy to look at the relatively few Greek vases we have and marvel at their artistic beauty and power. They are beautiful even though they were created as common objects. That same beauty exists in our daily lives as well but there are many more examples and many more choices. We must realize that amidst all the

glut of news reports, crises, noise, talk shows and daily routines, there are still ordinary objects, imagery and words that are beautiful. It can take the form of a beautiful image of water drops and rings on a nasal spray box or the use of an interesting typeface in a child's books or beautiful shapes of kitchen utensils hanging in a row in Target. It is easy to notice all the clutter in our visual landscape and call that visual communication. Technically, it is visual communication. But, it is noise if a visual communicator has not paid careful attention to space,

balance, texture, color, direction and scale. These artists create work every day that moves, inspires, empowers and motivates. It may be in the form of a brochure or billboard, advertisement or poster, website or newsletter, but it is still art. We need to recognize the beauty around us. We know it when we see it. It makes us stop, think and consider...just like a good piece of art.

Peyton Rowe is an artist and assistant professor of studio art in graphic design, University of South Carolina.

WHAT PEOPLE ARE TALKING ABOUT

C.A.S.P.

Every artist needs a "room of their own." CASP, the Columbia Art Studio Project, is a task force of local artists formed by Columbia Mayor Bob Coble to address the need for more studio space for area artists. The aim of the group is to form partnerships between the city, artists, developers and property owners to facilitate the growth of Columbia's cultural community.

Columbia is a city that has been slow to recognize the economic impact of the arts on the community. A key to retaining visual artists already in the community and encouraging growth in the arts is the development and identification not only adequate studio space, but a variety of types of spaces. This would encourage young and mid-career artists to stay in the area rather than leaving for more accommodating markets.

Mary Gilkerson
Arts writer, artist, Gallery
Director of the Goodall Art
Gallery at Columbia College

Tri-State Sculptors

by Linda W. McCune

Tri State Sculptors Educational Association is a professional, non profit, volunteer, organization open to anyone interested in sculpture, regardless of race, creed or religion. It was founded in 1979 to promote public awareness of sculpture and disseminate sculpture information among its members. This awareness and dissemination occurs mostly through the publication of a newsletter called the Sculptors Voice.

Other ways include lively e-mails among the membership, a current and updated website (www.TriStateSculptors.org), and through the loan of a slide registry. Members also guest lecture and show in many national and international settings. Tri State sponsored exhibitions are held within the contiguous states of North Carolina, South Carolina, Virginia and Washington DC. The organization also sponsors student scholarships and memberships, and other sculpture events with co-sponsoring groups. It has grown from a membership of approximately twenty to more than three hundred members from twelve states.

The membership consists of an interesting, congenial, and always fun loving group with one thing in common – they “eat, sleep, and breathe” the making, showing, and communication of sculpture. They get

excited about an iron pour; a welding technique, a new steel construction method, a new concrete product, a ceramic venture, an assemblage marvel, or any high technology to produce this art product called sculpture. Some of the membership own and operate their own independent sculpture businesses. Others are emerging sculptors with other occupations and some are artist- teachers for schools, colleges and universities.

Getting together for fall and spring conferences has become an enormous undertaking with outstanding rewards for all participating members. The camaraderie; exchange of ideas; sharing of information; and the opportunity to see an enormous amount of new work makes this an appealing venture.

The fall conference for 2000 was held at Brevard College, University of North Carolina at Asheville; the North Carolina Arboretum; and the Asheville Art Museum. Future fall conferences include 2001 in Farmville, Virginia; 2002 in conjunction with the Pennsylvania Sculptors Guild at Moore College and at the Johnson Atelier; in 2003 at Meredith College in Raleigh, North Carolina, in 2004 at the North Carolina School of the Arts in Winston Salem; in 2005 at Appalachian State University at Boone North Carolina;

and in 2006 at Martinsville Virginia. The Greer Campus of Greenville Technical College and the University of South Carolina at Spartanburg sponsored the last South Carolina exhibition. South Carolina will again serve as the host state for the conference in 2007.

This kind of forward planning allows members to plan their exhibition schedules around the organization sponsored shows and allows members to plan large indoor and outdoor works to be shown at these sites. It also allows for interest in the membership toward participation in the workshops and other activities sponsored by the organization. All activities, venues, web site, workshop, slide registry are open to all members in good standing.

Inquiries in South Carolina can be made of the South Carolina Representatives Linda McCune at (864) 879-4515 or Don Creech at (803) 766-5860. Membership dues can be sent to Michele McIntosh at 3832 Sue Ellen Dr., Raleigh N.C., 27604. The current leadership consists of Mark Brown, president; Mike Lyda; vice president; Pat Livitin, secretary; and Dan Millspaugh, treasurer.

Linda McCune is an artist living in Greer, SC. She is the South Carolina Representative for Tri State Sculptors.



The Tri State Sculptors Educational Association



TSS Web site
www.tristatesculptors.org

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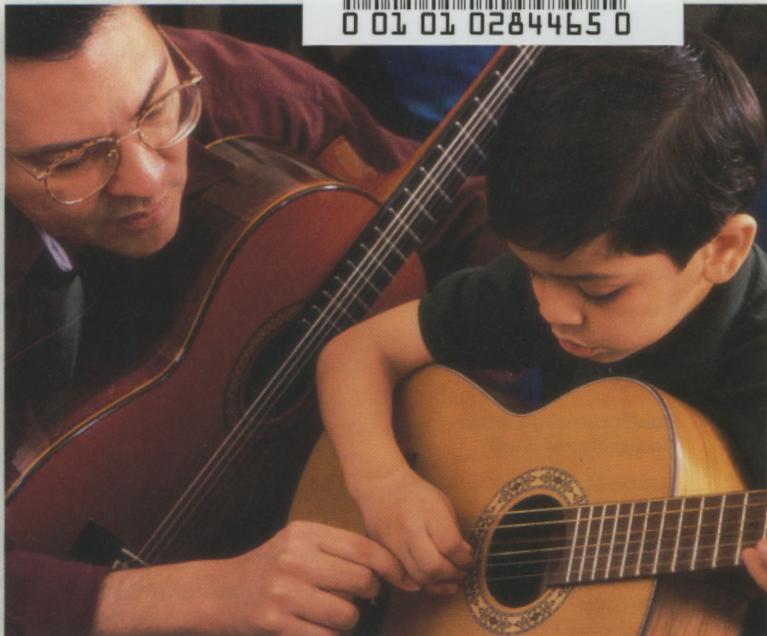
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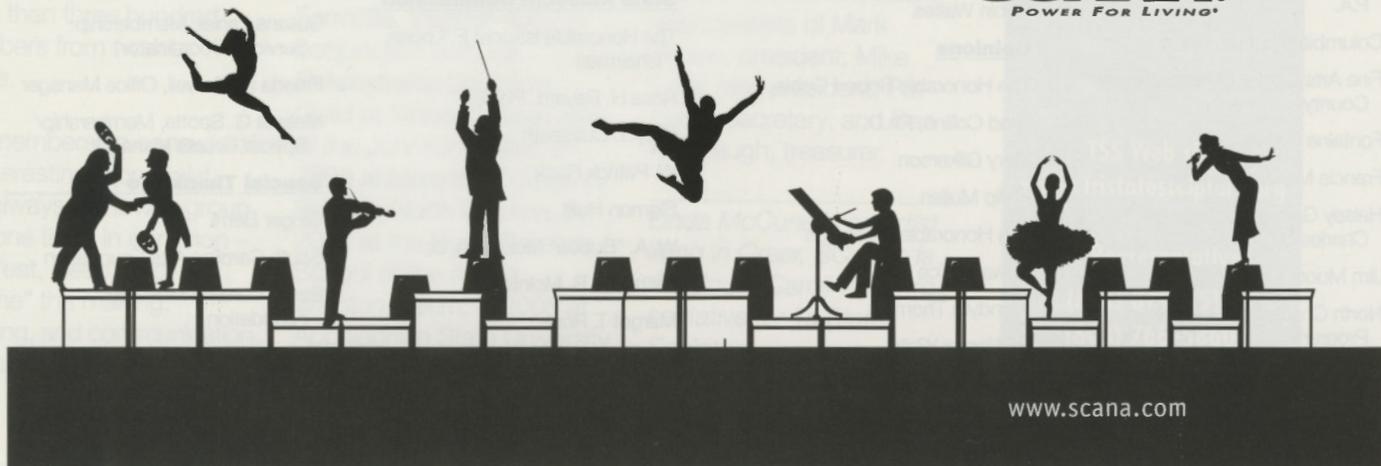
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