SOUTH CAROLINA ARTS COMMISSION

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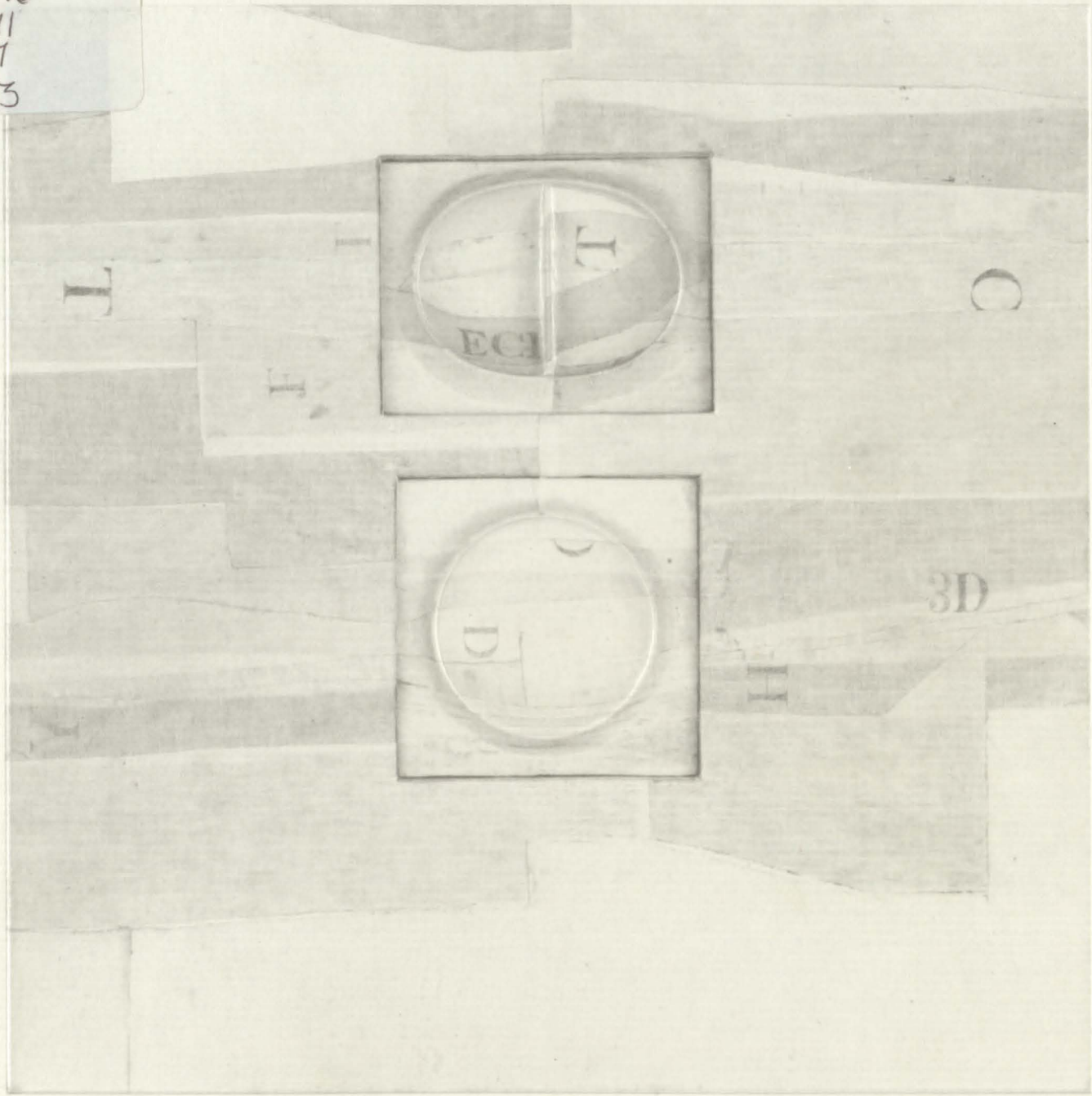

SOUTH CAROLINA STATE ART COLLECTION

FOREWORD

This catalogue chronicles one of South Carolina's most unexpected and impressive cultural achievements — the amassing of an art collection that is the culmination of the past twenty years worth of support to visual and craft artists. Implemented through the South Carolina Arts Commission's State Art Collection Program, the collection traces the development of artists with regional, national and international reputations, and is recognized as the most important body of contemporary art created by South Carolinians. This collection provides proof that a willingness to take a risk and speculate on this state's claim to the future has been fruitful beyond all expectations.

Now, in 1987, the collection proudly continues fulfilling its original goals and has significantly expanded its programming. The collection is used in promoting and marketing the state's professional artists to national and international arenas, while elevating the visual literacy of the state's citizens by showcasing works in public spaces and educational settings. For these reasons, the collection has become widely recognized for contributing to the advancement of the state's quality of life and has become an important cornerstone for economic development. The collection is a tangible affirmation of the innovative spirit associated with the New South and its suddenly increasing cultural sophistication and economic power.

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compelling way to think of the collection's origins in 1967. Because of progressive thought and a willingness by those who conceived the collection to take on the challenge, we are positioned at least ten years ahead of the nation's explosive interest in new art. Just as artists, art critics and art historians are constantly trying to identify what art is, it is hoped that in another twenty years, the custodians of the collection will still be trying to define what an art collection should be. This collection is as dynamic and diverse as the span of history it represents. A 1984 show of the collection in Italy led to the interesting observation that what we have is a "tradition" in contemporary art that has created a culture open to research, experimentation, and adventure. Using twenty years of tradition as a foundation, the challenge is to continue this legacy of innovation — supporting and serving a range of artists, from those whose concepts question all preexisting definitions of art and its role in society, to those who aspire to interpret the most conventional forms of expression. This challenge is further complicated by the desire to avoid a single identity or a particular focus and to remain open minded.

The human commitment to this program is as impressive as the resulting collection. Twenty years of expertise have been donated to the Acquisitions Committee by its members. From its inception, over 300 artists have either had their works purchased for the collection, served on its Acquisitions Committee, or benefited from having works featured in hundreds of exhibits throughout the state, the Southeast, and most recently on national and international levels. The state's purchase funds have been greatly supplemented by many generous donations from individuals, businesses, and corporations in an effort to expand the number of artists and insure the quality of works purchased.

The effort to support and purchase works from all the state's leading artists is an ongoing dynamic struggle of money and logistics. There are many outstanding artists whose works have not been added to the collection. To keep up with the ideal — purchasing all the best works being produced each acquisition year — is difficult. The great volume of high quality work, the growth of the number of artists and craftspeople, and the need for a budget to keep pace with the production and support needs of the artists are only a few of the day-to-day challenges involved in administering the collection. Exhibition and storage, the essentials of collection management, are secure with the opening of the South Carolina State Museum in 1988 as the state's cultural centerpiece. The pride of collecting will be complemented with the pride of exhibiting.

Innovation not only requires intelligence but courage, and if there is one simple statement that addresses the kind of vision and commitment documented by this publication, it is Leo Castelli's observation that "like great painters and writers, great collectors are a rare species."

Richard Fisher
Visual Arts Development Director

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THE SOUTH CAROLINA STATE ART COLLECTION: A BRIEF HISTORY

Established in 1967 as one of the first programs of the South Carolina Arts Commission, the State Art Collection has grown to include 319 works of art by South Carolina artists. The goals of the collection are to foster a healthy cultural climate by supporting the state's artists and craftspeople and to assemble a cultural legacy that shall serve as a historical document. The diversity of the collection found herein attests to the success and vitality of the program.

Until 1972, the collection was housed in the Columbia Museums of Art and Science. It was then transferred to the charge of the Greenville County Museum of Art, and by 1973, was back in Columbia in the custodianship of the South Carolina Arts Commission, where it has since remained. Today the collection hangs in public spaces in state office buildings and is available to museums and other organizations by loan. The collection also benefits from the cooperation of the South Carolina State Museum which is responsible for storage and traveling exhibitions.

Until 1972, the State Art Collection was shown annually. With the opening of the South Carolina State Museum in 1988, the collection will be shown in its entirety for the first time since it was shown at the I.P. Stanback Museum in Orangeburg, South Carolina, in 1980. After 1988, selected works from the collection will be on display at the State Museum on a regular basis. The collection has also been the focus of several special exhibitions such as "USA Volti Del Sud" mounted by the Associazione In Countri Culturali Internazional in Rome, Italy[1], "A Sense of Place,"[2] which toured throughout the Southeastern United States by the Southern Arts Federation and the "Cooperative Acquisitions Tour" sponsored by the South Carolina Arts Commission and South Carolina National Bank[3].

Works for the collection are purchased by a committee, comprised of art experts from across the state. Each member is appointed by the Commission and serves a two year term. Works by artists serving on the Committee may not be considered for purchase during their tenure. The program is made possible through combined state and private funding. Artists interested in submitting works for consideration may apply to the Annual Exhibition sponsored by the Commission or contact the State Art Collection Program Director at the South Carolina Arts Commission.

[1] "U.S.A. Portrait of the South: Contemporary Art of North Carolina, South Carolina and Georgia." Catalogue by Gerardo Guerrieri, Fratelli Palombi Editori, Rome, 1984. South Carolinians represented in the exhibition included: John Acorn, J.Bardin, Carl Blair, Robert Chance, Sydney Cross, Heidi Darr-Hope, Jamie Davis, Tom Dimond, Robert Doster, Sam Doyle, Elsie Eagle, James Edwards, Mark Flowers, Thomas Flowers, William Halsey, Steven Hewitt, Kristy Higby, Mary Jackson, Terry Jarrard-Dimond, Jasper Johns, Christine Kierstead, Ellen Kochansky, Barbara Layne, Phillip Garrett, Larry Lebby, Lewis & Clark, Guy Lipscomb, Alan MacTaggart, Samuel McCarter, Maggie McMahon, Jean McWhorter, Jan Millsapps, Philip Mullen, Stephen Nevitt, Chris Robinson, Boyd Saunders, Jinger Simkins-Stuntz, James Steven, Gunars Strazdins, Leo Twiggs, Mike Vatalaro, Sam Wang, Howard Woody.

[2] "A Sense of Place: Four Southern Printmakers Identify America". Works by Boyd Saunders, Thomas Seawell, Larry Lebby and Robert Hunter. May, 1986 - August, 1987. Organized by the South Carolina Arts Commission and sponsored by the Southern Arts Federation Visual Arts Touring Program.

[3] "Cooperative Acquisitions Tour," August 25, 1986 - May 8, 1987. Works by Daphne vom Baur, Tarleton Blackwell, Clay Burnette, Elizabeth Byrd, Stephen Chesley, Jean Clark, Heidi Darr-Hope, Judy V. Jones, Ken Page, Alex Powers, William Seitz, Gunars Strazdins, Truman Teed, Sam Wang, Beth Wicker.

THE SOUTH CAROLINA STATE ART COLLECTION: COMING OF AGE

The character of art in South Carolina reflects the changes which have taken place in the mainstream in the last twenty-five years. Beginning with the civil rights movement, the clichéd Southern stereotypes — whites, common and nice; blacks, backward and slow — were challenged by the changing spirit of American democracy. The decade of the 1960s saw a drive for progress, unheralded in the history of the nation, which has become characteristic of the New South. Let us remember that this ascendancy of the new was partially due to economic changes, but more significantly it was the result of a self-conscious effort on the part of more progressive South Carolinians to focus on the present rather than the past. Simultaneously, the state art scene was developing and rapidly giving birth to more than just another pretty face. The resulting assemblage is highly idiosyncratic, exhibiting freely all the eccentricities of the art and artists — as well as the committees who have made the purchases over the past nineteen years. It is against this background that the State Art Collection's achievement should be viewed.

"Gradually we made it all clear to ourselves and to each other."

(Gertrude Stein, *Everybody's Autobiography)*

As a youthful enterprise, the collection serves as a key to a fundamental understanding of how a distinguished state with an illustrious history has been altered by its commitment to assemble a visual legacy for future generations. In recent years, the collection's reputation has grown beyond the borders of the state and has come to be widely appreciated for its richness and diversity. Difficult as it is for some to reconcile the idea of contemporary art with the traditional image of the deep South, that is precisely what this essay proposes to do. To make some sense of the collection, the works have been divided into the following categories: craft art, sculpture, painting, drawing and graphics, photography and film, and those works which do not lend themselves to labeling. Within the framework of contemporary art, the unifying themes are the understanding of the self-determining individual in a complex society, and the interaction between relative truths and discovery. Here the worlds of experience, history and tradition — the material accumulation of what we know, not what we have learned, are all visually united.

As a society, we value the higher aims represented by art. A pictorial representation demands the highest degree of imaginative powers, and, whatever its objective content or style, is a way of expressing ourselves and the values of our civilization. The historic contradictions which once

characterized the old South in terms of race, class, gender and religion, can no longer be viewed as a collective and shared impulse. In this region old myths die hard, but to put art and artists of the South since 1967 in proper perspective, we must go beyond the South of literature, stage, film and television. These picturesque fantasies have little to do with what concerns contemporary Southern artists.

The shattering sociopolitical currents which emerged during the Mai Lai/Post-Vietnam and Post-Watergate era have predictably produced a national art full of striking contradictions. Over the years, many art historians and critics have come to accept this ferment as a necessary condition of contemporary culture. Consequently, the historical picture one gathers from a close examination of the art scene in South Carolina since 1967 reveals an exuberant, knowledgeable, self-consciously appropriating ambivalence toward the dominance of any one visual ideology. In the wake of revival and revisionist modernisms — for example, Academic Classicism, New Realism, Neo-Expressionism and that catch-all Postmodernism, the idea of a single dominant style, such as the Abstract Expressionism of the 1950s, is a thing of the past. One of the collection's first purchases, Merton Simpson's *Confrontation #20*, embodies the ideals of the mythic, the heroic, and the subjective fostered by Abstract Expressionism of the New York School. Many other artists developed a personal vocabulary drawing inspiration from the pioneering spirit of Modernism. Among them one can list Bill Halsey, J. Bardin, Carl Blair, Corrie McCallum, Edmund Lewandowski, Jean McWhorter, Walter Greer and David Van Hook — who all work in an abstract manner.

Regardless of technique or style, many of the works in this collection begin with a memory. August Cook's *Dying Sugarbush*, Carl Blair's *Feeling Free — Appalachia*, Alice Boyle's *Baptism*, Christine Kierstead's *Steps To Paradise*, Roy Drasites' *Janet*, Larry Lebby's *If I Show You My Tenderness*, Boyd Saunders' *Blackberry Winter*, Leo Twiggs' *Extended Family Portrait*, Alan MacTaggart's *Snowcones*, and Edmund Yaghjian's nostalgic Southern rural scene *End of Day*, are all examples. There are also arresting works that are both topically and emotionally stimulating, such as James Steven's hedonistically forceful and coloristically opulent

EmbryoBiscape, Daphne vom Baur's *Eve With Deer*, Judy Jones' decorative *Kamikaze*, Guy Allison's *Why the Angel Jumps*, Jean McWhorter's *Interior with Chairs*, and Robert Mills' *Scarecrow Hill*, where the summit of the high slope unrolls as though the sun hadn't shone a little harder on the conquering boots of the Union Army.

We cannot hope to look at art out of the South without recognizing the strong influences of folk art. Sam Doyle's work is distinguished by its vivid preservation of patterns of life and culture which relate to the Afro-American roots of his native St. Helena Island. His *Adlade A Slave* adheres to ideas common to all folk art. It is unschooled, unspoiled, spontaneous, straight forward, and uses unpretentious materials — house paint on plyboard or tin roofing. Doyle forges a modern day pantheon of historical presences and popular stars. His mythic vision easily accommodates the diametrically opposed worlds of Elvis Presley and the slave woman Adlade.

Among the state's younger artists, a respect for forms rooted in folk art traditions typifies a vision best re-expressed in Clay Burnette's nubby, pine needle baskets and Dan Shelly's *Bent Willow Chair*, which echoes the expressiveness of natural structures, and touches on the beauty associated with rustic, hand-crafted bentwood chairs. Included in this marriage of cultural worlds is Susanne Abrams' *Movement Series: Convolution Basketry*, which reveals an intimacy with nature and Maggie McMahon's innovative stove pipe-like assemblage *She Showed Me Where to Find Them*, constructed in a loose network of color relationships and repetitive patterns that strive to reach an equilibrium between the worlds of nature and art, the natural and the artificial. The abstract clay compositions of Michael Vatalaro, Bob Chance, Allan Willoughby, Jeri Burdick, Linda Shusterman, Steve Hewitt, and Jim Coates form a lively dialectic with the more traditional forms of Geff Reed, Michael Johnson, Tom Turner, Sharon Campbell and Jeanee Redmond.

Several events contributed dramatically to the rise of craft art in the South. Some of the significant factors which influenced the new craft art were Lucy Morgan and Penland School, production and non-production ceramics, and a host of new approaches that encouraged the creation of unique and individual statements in clay and other media. Another factor was the incorporation of craft art into the university studio curricula, continuing the spirit embodied in the arts and

crafts movements of the late nineteenth and early twentieth centuries. This flawless blend of traditional academic instruction and quality handicrafts fostered an artistic language that expressed itself explosively among South Carolina's younger artists. The phenomenal growth of the arts and crafts in the Southeast has also been spurred by a rekindling of interest and appreciation for the domestic arts such as rugbraiding, quilting, needlework, china painting, embroidery, lace making and applique. These applied arts have been continuously practiced by black and white women in South Carolina since early settlement days. Twentieth century artists, particularly those associated with the women's movement of the 1970s, were quick to grasp the differences in pattern and design between Euro-American quilts, which were generally symmetrical, and the more abstract and asymmetrical Afro-American compositions.

As a result of these developments, craft art began to mirror the insights of the older traditions of past generations. This arresting visual combination serves as a point of departure for Nancy Albertson's highly sophisticated and socially critical *Family Portrait.* Heidi Darr-Hope's *Artmates,* Lee Malerich's *Slit Two: My Throat,* Christy Higby's *Night Blooming,* and Gina Moore's *Apron* are also emblematic of a female-identified world. This new consciousness forced a reevaluation of high art set against the craft art tradition, especially in the use of pattern and decoration. The feminist movement also fostered a liberating climate that allowed artists, both male and female, to explore the prismatic oppositions inherent in the patterning impulse. In this category one can cite Ellen Kochansky's cogently referential *Earth,* Carol Augthum's alluring *12 Little Pillows,* Terry Jarrard-Dimond's entertaining and eloquent *View Through Cleo's Window Box,* Dan Linder's paradoxical *Talk To The Animus,* Marianna Hamilton-Fox's showy *Amaryllis,* Jane Nodine's flamboyantly jazzy *Chromatic Construction #4* and Leo Twiggs' symbolic *Mother Image.*

Today's art is no longer classical and pure, nor is it even shockingly campy. Both Jasper Johns and Robert Courtright left South Carolina as young men and went on to create works that brought them world acclaim. Jasper Johns' serial depictions of American flags, targets, and numbers are now recognized as definitively anticlassical paradoxes. These images ushered in the serious play of the 1960s and ultimately set the stage for the unlimited possibilities seen in the

younger generation of Postmodern artists. In his "ready mades," Marcel Duchamp stressed the paradoxical nature of objects. Few artists have addressed themselves to the irreconcilable and ironic schizophrenia that is contemporary art as directly as Jasper Johns. His *0 Through 9* is from the Number Series. In these works, numerals are superimposed upon one another to create a layered, hieratic, pictographic marking. The number is an image that is firmly rooted in American signage as constantly seen in stencils, billboards, and ads. In *0 Through 9,* Johns refers back to the automatic writing favored by the Abstract Expressionists in an ironic negation of gestural spontaneity by freezing the scrawl in lead. Like Johns, Robert Courtright has gained an international audience and is firmly rooted in the experimental art of the 1960s. His *Collage Construction* is characteristic of these tendencies in the use of scrap canvas, and its quasi-classical feeling of harmony.

In sharp contrast to the tongue-in-cheek humor of the Pop Artist, and other experimental tendencies in the art of the late sixties, Minimalism stressed reductive, impersonal, static qualities and the use of sleek technological materials. The works of Gary Keown, William Dooley, Dan McCurdy, and Carl Smith are all examples of "cool" art that opts for a supposedly pure, impersonal geometry over the "hot" emotional, and subjective depictions that characterized the previous two decades. Mary Mintich's *Break Free* and Bob Doster's *Grid Lock #7* toy with the aesthetics of Pop Art and Minimalism, resolving the conflicts between these two contradictory styles.

The process of projecting an image on paper is one measure of an artist's skill and sensitivity. Several artists in the collection accomplish this with something that extends beyond a mere display of technique, and achieve rare artistic integrity. Jack Girard's *One Star, Lonely Star, Red Box, Deadly Box* is a singularly intimate diaristic drawing full of ironic references to his sense of isolation in an army boot camp. James Mazzota's *Untitled* with its quiet, austere classicism is a delicate play of tensions between light and shadow. Stephen Nevitt's *Portrait of Corbett* and *Generations, Transcience and Continuity* reflect his interest in both Matthew Brady's photography and his own family as subject matter. Sigmund Abeles' themes also focus on the family as

seen in *Annunciation with Shepherd,* including the dog with his "what's going on here?" look. The narrative appeal of Tarleton Blackwell's *Hog Series I* is undeniable and further enhanced by his rural upbringing. Drawn with clarity, power and grace, every stroke in this picture adds to the wry humor and anecdotal irony of Blackwell's depiction of the story of the "Three Little Pigs."

Within any collection of contemporary art, there exists an ongoing dialogue between realism and abstraction. Watercolor painting is a long-standing tradition in South Carolinian art, and it is easy to see the sharp contrast of the traditional and the new when comparing the works of Gil Petroff, Chevis Clark, Alex Powers and Eleanor Spruill to the works of Tom Dimond, Buddy Folk, Jean Gallagher, and Stephen Chesley. Many paintings in the collection also reflect this dialogue of opposites. The detailed realism of Robert Mills, Darell Koons, John Petty and Ray Davenport have been a part of the South Carolina scene for many years. Their works combine optical precision with nostalgic memories to create works which, in many ways, define an era. The abstract paintings of Philip Mullen, Thomas Flowers, John O'Neil, and David Freeman offer counterpoint to the realist tradition, and are characterized by an absence of any direct reference to the natural world.

Printmaking is a medium that has also been particularly important to the state's artists. A consciousness of people, places and things play a large part in the work of August Cook, Mac Arthur Goodwin, Robert Hunter, and Larry Lebby. The abstract work of Alta Alberga, the decorative work of Beth Wicker and the experimental work of Jim Edwards and Chris Robinson all demonstrate the diversity of the medium. Many of the artists in the collection, and this is especially true for the printmakers, are important not only for their role as artists, but also for their far reaching influence as teachers (see biographical index for the large number of artists who are also teachers). Especially notable are Boyd Saunders, Thomas Seawell, August Cook, Sydney Cross, and Stephen Nevitt. These artists have passed their skill on to many young artists and, in the case of Stephen Nevitt and his teachers Boyd Saunders and Thomas Seawell, the cycle is complete.

There are also a number of artists who seem to echo Oscar Wilde's conviction that "Life is

much too important a thing ever to talk seriously about it." ("Vera, or The Nihilists") Edward Wimberly's *Escape Of The Fruit*, Phillip Garrett's *Cooter*, Michael Tice's *Absurd Digs*, Scott Belville's *Chevy*, Blue Sky's *Myrtle Beach*, Paul Martyka's *pour la enaj*, Mark Flowers' *Dreamtalk*, and Claude Davis' *Fenced In* share a surrealist consciousness that pokes fun at dogmatic attitudes and perceptions. It is this vision that Sydney Cross tries to convey through her deceptively winsome transfigurations of everyday life.

Art parodies life and few media acknowledge this as paradoxically as photography and film. The shabby, the tacky, the coarse and the vulgar share equal time with the youthful, the pleasurable, the old-fashioned, as in Jinger Simkins-Stuntz's *The Gatherer*, and Judith Steinhauser's sensitive *Butterfly*. David Moore's *Left to Right*, explores the complex reality behind the seemingly innocent beauty of a still life composition, while Robert White's *Untitled* anxiously poses the unexpected against the inevitable. There is even a place for the nonsensical, for example, Bill Buggel's *Alligator*. The stability of contradiction in our bittersweet relationship to nature is the subject of Sam Wang's *Suite of 10 Landscape Photographs*. His concern is the natural world; its entropic reality captured and artificially preserved beyond the reaches of evolution and oblivion. Jan Millsapps' film *True Romance* reflects her awareness of the stereotyped state of "being in love." Through overstatement and sly humor, she exposes and illuminates the myth and the reality of romance. Nancy Yasecko's *Growing Up With Rockets* documents her childhood at Cape Canaveral. By combining home movies, NASA archival documents, and recently shot footage, Yasecko's story becomes everyone's coming of age in the shadow of the space program.

With the reappearance of the human figure in the 1960s, painting was no longer dominated by abstraction. Red Groom's downtown punks and assorted other urban images such as Sigmund Abeles' *Mod Girl With Glasses* were only one side of the realist revival. The other was an intense exploration of a variety of primal images deeply imbedded in our culture's collective consciousness. Elizabeth Whitfield-Cargile's marionette-like figure of laminated wood and raku is a quietly forceful, mysterious deconstruction whose disintegrating body is symbolic of humanity

beyond place and time. Willard Hirsch's religious narrative *The Boy Joseph* is offset by Kathleen Wood's *Karandisevsky's Baby* which adds a healthy dose of barbaric whimsy to this eclectic mix. John Acorn's *Vacuum Forms* has the virtues of simultaneously using natural forms while dressing them in postmodern garb.

When, in 1980, Michael Graves won an award from the prestigious American Academy and Institute of Arts and Letters for his drawings (he had yet to do a building), it was clear that Postmodernism had finally arrived. In South Carolina, design has been joyfully burlesqued by Jim Lewis and Clark Ellefson. They are purposefully international in their Postmodernist experimentation and decidely romantic and quirky in their manipulation of colors, textures, shapes and forms. Lewis and Clark's novel furniture designs are clearly in the vanguard of architecturally influenced designers. Works akin to *Water Table* and *Noh-Robe* have won national and international acclaim. Like Lewis and Clark, ceramist Jamie Davis' decorative vessels and jars move into the realm of academic architectural fantasy. His pale, opulent, dusty surfaces contrast vividly with his coquettishly tilted, impressionistic colors and witty constructivist geometrics, which poke fun at postmodernist revisionism.

Our culture as a whole is a theme of major concern among artists today. Advertising has, by now, played an important role in the visual consciousness of several generations. Appropriations from a multitude of visual data — bumper stickers, logos on T-shirts, graffiti, ads, film, television and video — have become a part of most contemporary artists' vocabulary since the 1960s. This overload of visual sensation, new techniques, and new media has strongly influenced artists whose works often have an unsettling effect on a complacent and unawakened public. Artists today are not divorced from harsher realities such as nuclear war, racial violence, political controversy and psychological angst. The contours of our disquieting world are most tantalizingly drawn in Gunars Strazdins' *The Evening News: Get Some S...* . His statement is a successful synthesis that recasts this cacophony of images into provocative moral and political messages.

In a class by itself is Barbara Layne's *The Conversion;* like the Great Wall of China, the Wailing Wall, Rodin's *Gates of Hell* and the Berlin Wall, these austere, beautiful slabs of slate and silver

reveal the timeless truth of the gathered pain that is the cumulative experience of our civilization. These works are universally accessible codes for people who can acknowledge that to live is to feel. Into this hybrid situation, one must place the works of Chris Robinson, David Williams, William Norris, Howard Woody, and most particularly Jim Edwards' *Neoclassic Modules*, a fancy, complicated and thoroughly modern orchestration of disjunctions of time and space. Here, the truths of plantation and city are irrationally juxtaposed in a relationship which evokes an impossible situation. This fictive interweaving is, however, a real allegory of the old and new order in the South.

Having made these honest and general observations, let me say that the South Carolina Arts Commission's Collection is much like ourselves: crowded with wisdom and folly. It has its sages, but also its share of sagging porches, creaking hinges and bittersweet memories. In attempting to give an overview of these works, I am once again reminded that through art humanity is made plausible again. Finally, we ask ourselves the simple question: what is an art collection? To this we answer, a contemporary art collection is a souvenir of our own era. But more than this, it forces us to once again dwell on that ultimate shifting dust of the common soul, the bond to which we are all native. From generation to generation, content and style may change, but art remains a key to the fundamental meaning of life now and for the ages, regardless of geography.

Sandra Langer

Sandra Langer is an art historian and critic living in New York City. She received her Ph.D. from New York University, and from 1978-1986 was Assistant Professor of Art History at the University of South Carolina.

Artists are listed alphabetically by last name.

Entries for each artist appear in chronological order, except for the suites of Robert Hunter, Thomas Seawell, Sam Wang.

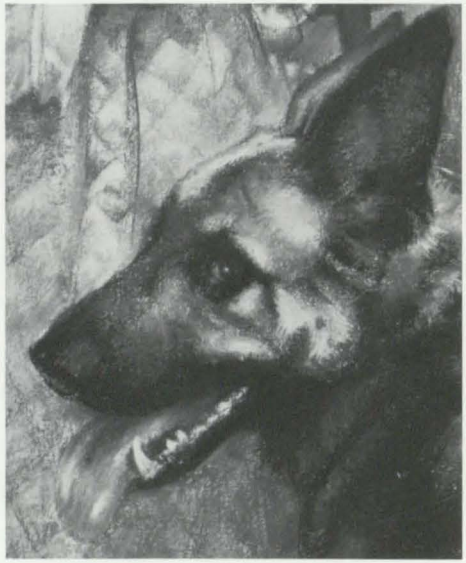
Unless otherwise noted, all dates refer to the year the works were created.

Dimensions are in inches with height preceding width followed by depth, when applicable.

Colorplates appear on pages 87 through 98.

Sigmund Abeles
Mod Girl with Glasses
1968
Bronze
23 ½ x 8 x 8

Sigmund Abeles
Annunciation with Shepherd (detail)
1985
Pastel on handmade paper
41 ½ x 31 ½
Signed on lower right
(See colorplate 1)

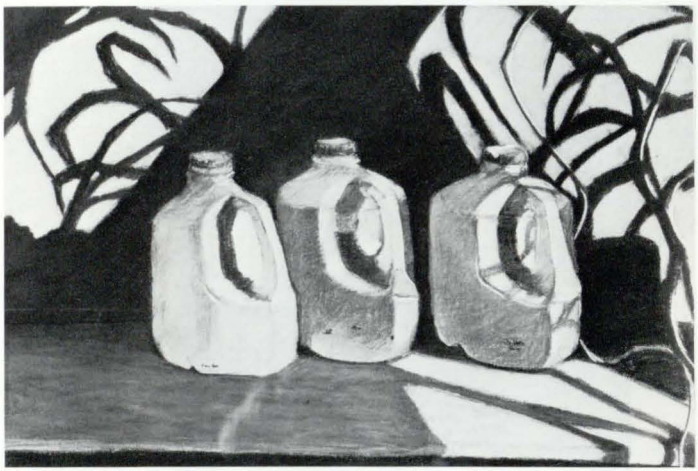


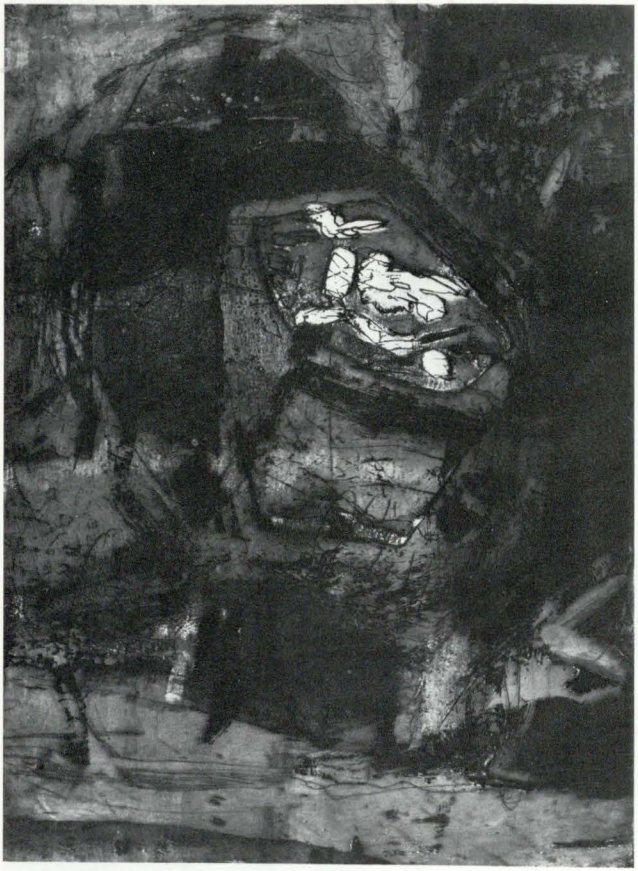
Susanne Abrams
Movement Series: Convolution Basketry
1983
Yucca, ivy, honeysuckle and palm frond
9 x 14 ½ x 14

John Acorn
V.W. Resurrected
1968
Cast aluminium
38 x 18 x 21

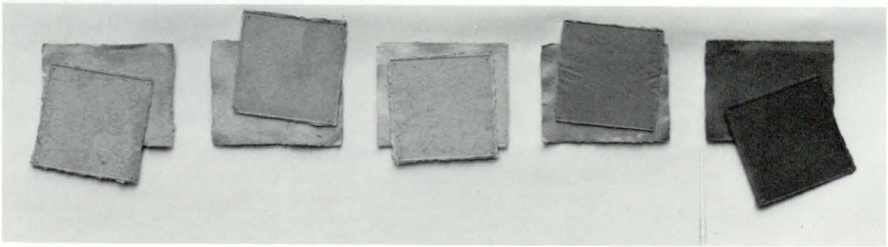
John Acorn
Vacuum Forms: Red-Blue, Natural, Black Studs (detail)
1983
Mixed Media
42 ¼ x 66 x 4
Signed on lower right
(See colorplate 2)

Bobbi Adams
Patterns of Light
1980
Pastel
18 ½ x 27 ½
Signed on lower left





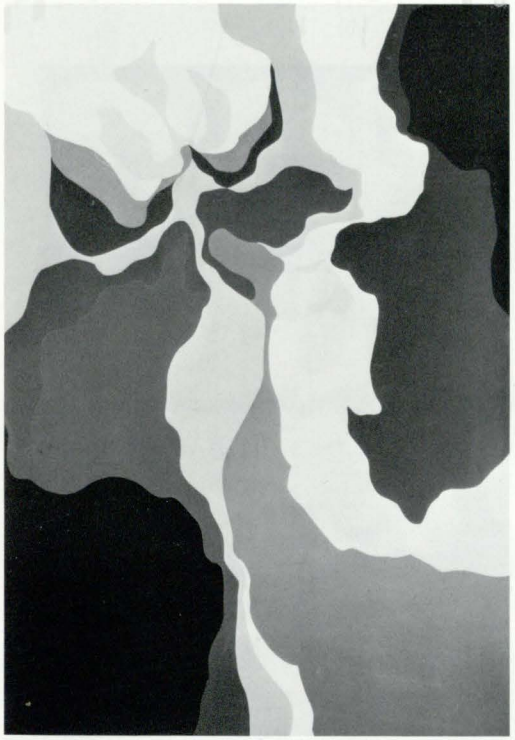
Alta Alberga
Composition in Red
1967
Etching and aquatint
23 ½ x 17



Nancy Albertson
Family Portrait
1978
Handmade paper and plexiglass
26 x 128

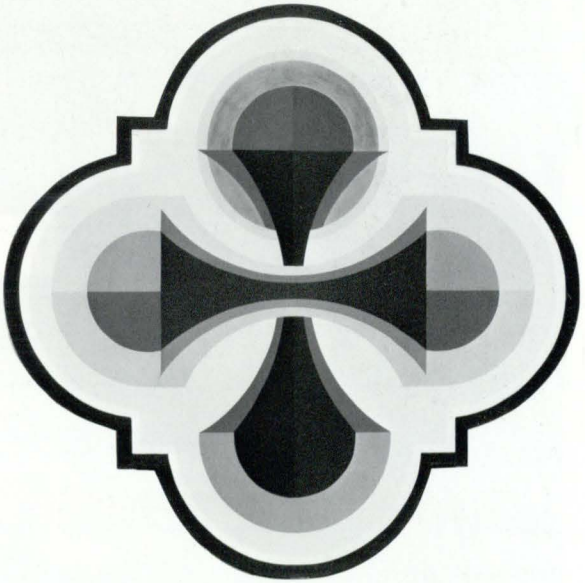
Guy Allison
Why the Angel Jumps
1978
Acrylic on canvas
48 x 48

Lawrence Anthony
Band
1967
Welded steel
24 x 16 x 11

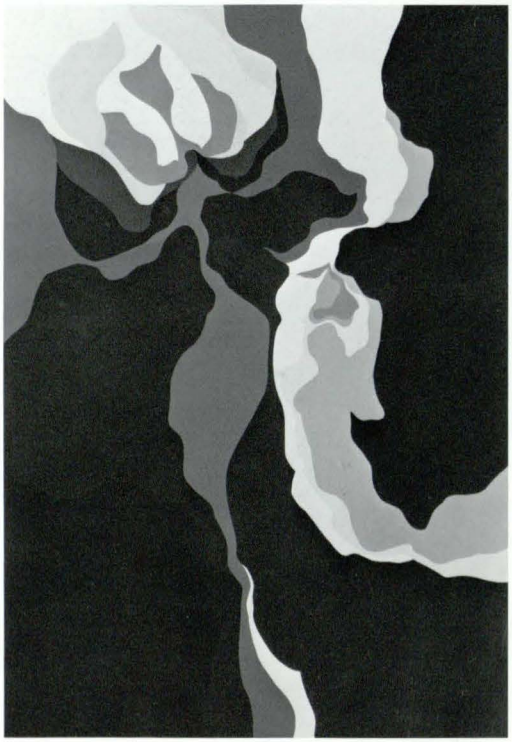


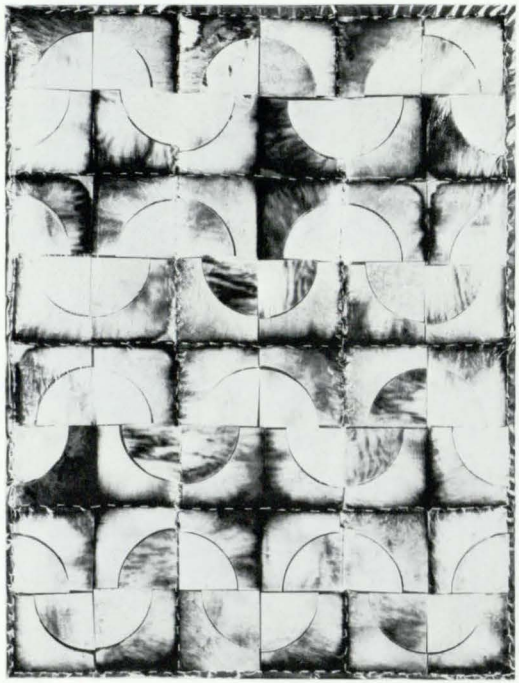
Dave Appleman
Cliff Dwellers
1972
Acrylic on canvas
56 x 40

Dave Appleman
Quatrafoil #1
1973
Acrylic on canvas

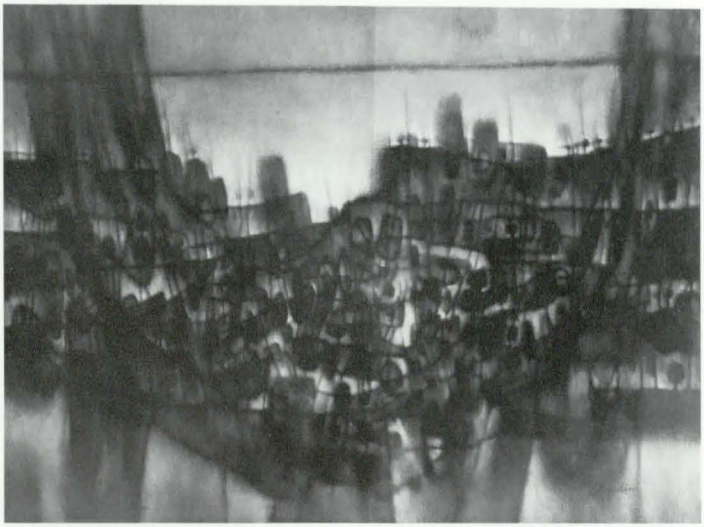


Dave Appleman
Rock Growth
1973
Acrylic on canvas
54 x 40





Carol Augthum
Twelve Little Pillows
1980
Mylar tissue and watercolor
25 x 19
Signed on lower right

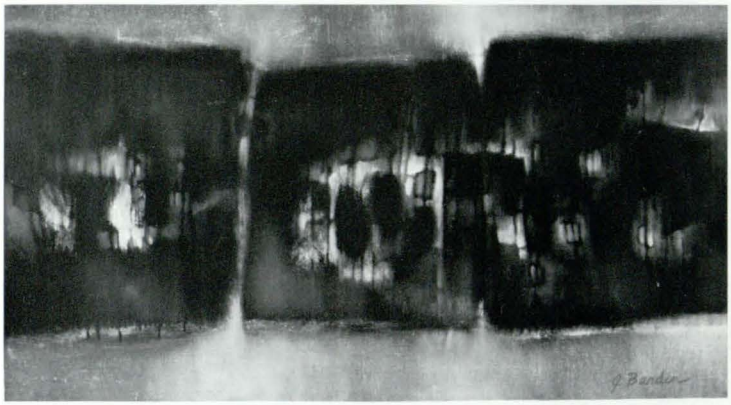


Mary Babb
Mist of Heavy Water
1974
Watercolor
17 x 23
Titled, signed and dated on lower right

J. Bardin
Aegean Night
1965
Oil on canvas
40 x 50
Signed on lower right

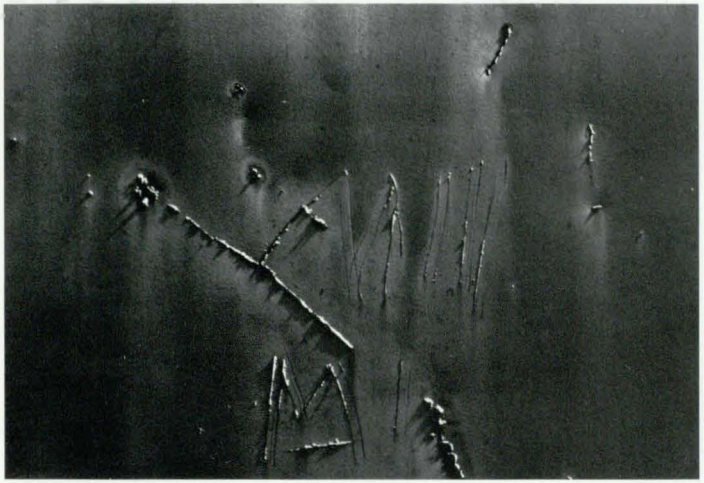
J. BARDIN

DAPHNE VOM BAUR



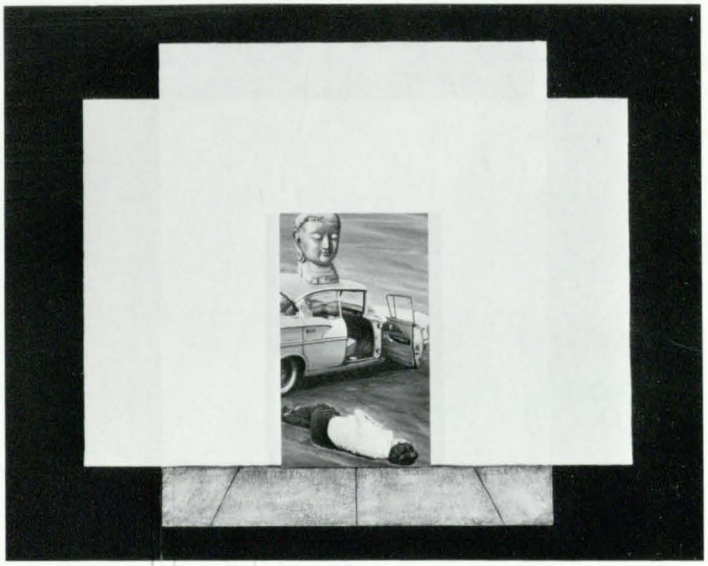
J. Bardin
Along the River
1970
Oil on canvas
18 x 32
Signed on lower right

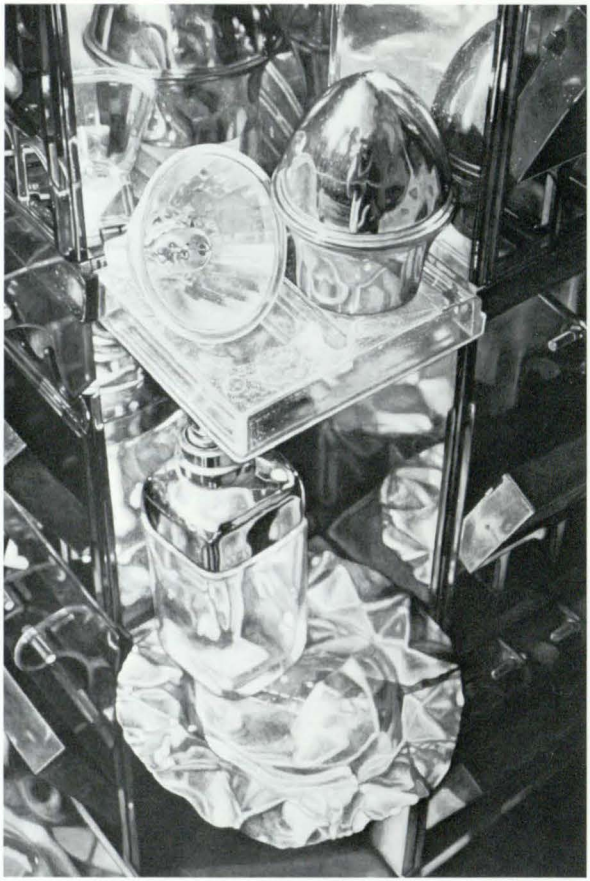
Daphne vom Baur
Eve with Deer
1983
Oil and pastel on paper
9 ½ x 8 ½
Signed and dated on lower left



Tim Belshaw
Sgraffito
1981
Photograph
6 ½ x 9 ½
Titled on lower left
Signed and dated on lower right

Scott Belville
Chevy
1985
Mixed media
19 ½ x 21
Signed and dated on back



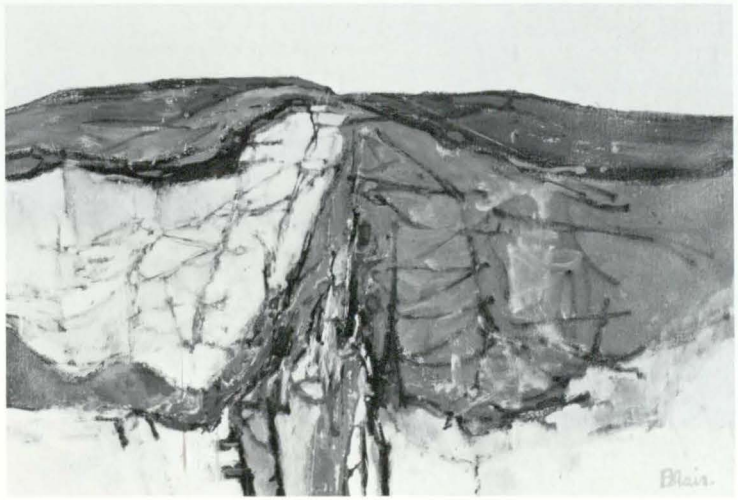


Albin Beyer
Projection
1983
Oil on canvas
52 x 35

Tarleton Blackwell
Hog Series I (detail)
1986
Mixed media
39 x 31
Signed and dated on lower right
(See colorplate 3)

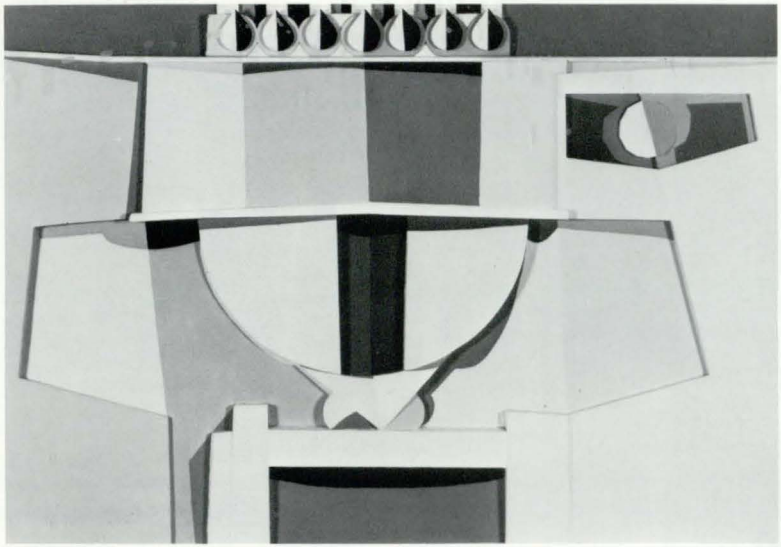
Carl Blair
Barren Briar
1968
Polymer on canvas
43 ¾ x 43 ¾
Signed on lower right

Carl Blair
Red Bank III
1968
Polymer on canvas
29½ x 42½
Signed on lower right

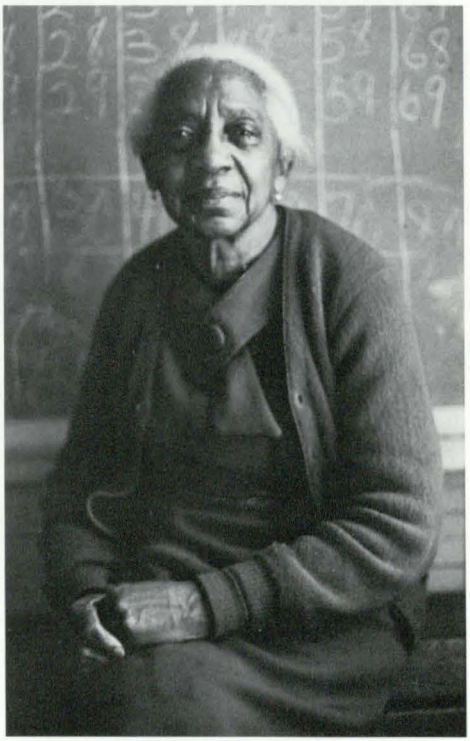


Carl Blair
Feeling Free — Appalachia
1977
Polymer on canvas
43 ¾ x 47 ½
Signed on lower right

Blue Sky
Myrtle Beach
1983
Acrylic on canvas
44 x 144
Signed and dated on lower right



Emory Bopp
White Menorah
1968
Acrylic on wood construction
29 ½ x 42



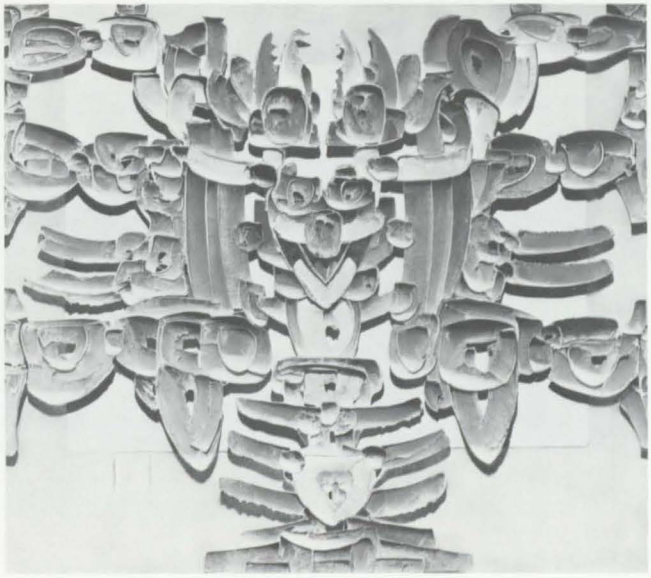
Alice Boyle
Mother Forsythe
1978
Photograph
6 ¼ x 4

Alice Boyle
Baptism
1981
Photograph
9 x 11 ½
Signed and dated on lower right

Betty Jane Bramlett
Waters Edge
1968
Watercolor and acrylic on panel
24 x 36
Signed on lower right

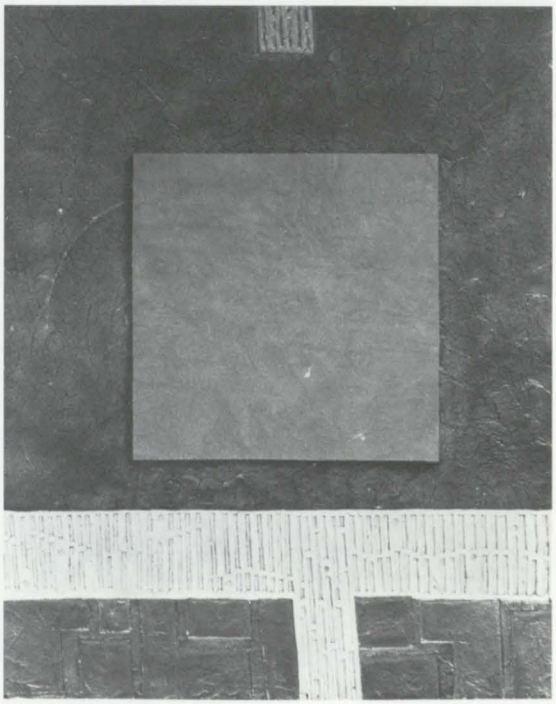
Bob Brown
Untitled
1982
Photograph
9 x 12 ½
Signed and dated on lower right

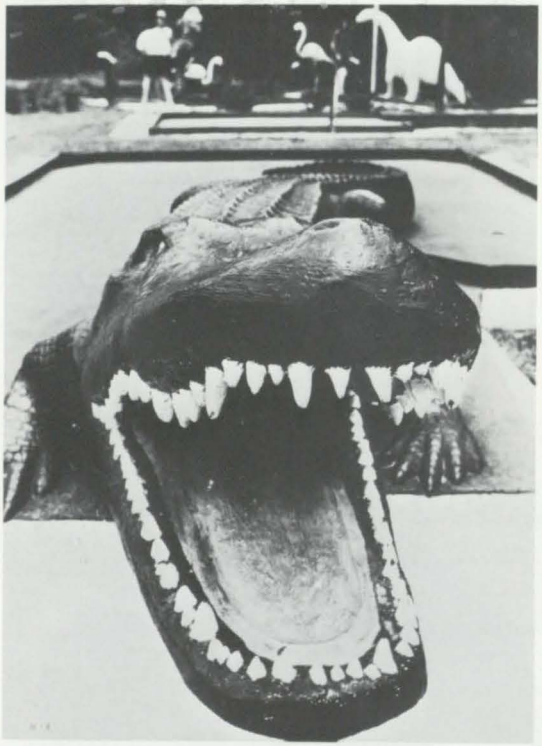
Dan Brown
Indian Pretender
1976
Acrylic on canvas
48 x 54



K. David Brown
Second Thought
1972
Mixed media
29 ½ x 39 ¼
Signed and dated on lower right

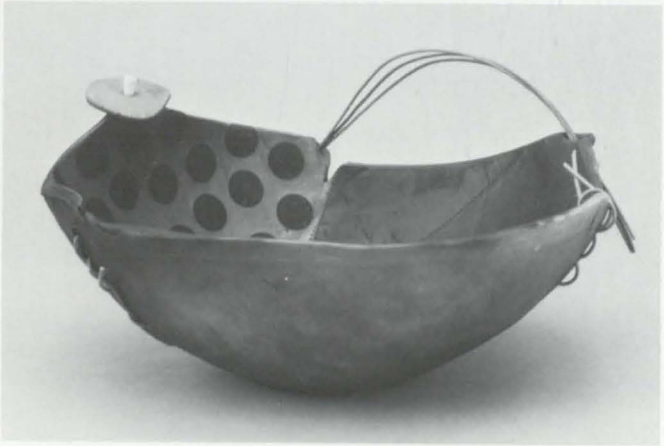
Bill Buggel
Red Clay Square
1969 (purchase)
Mixed media
60 x 48





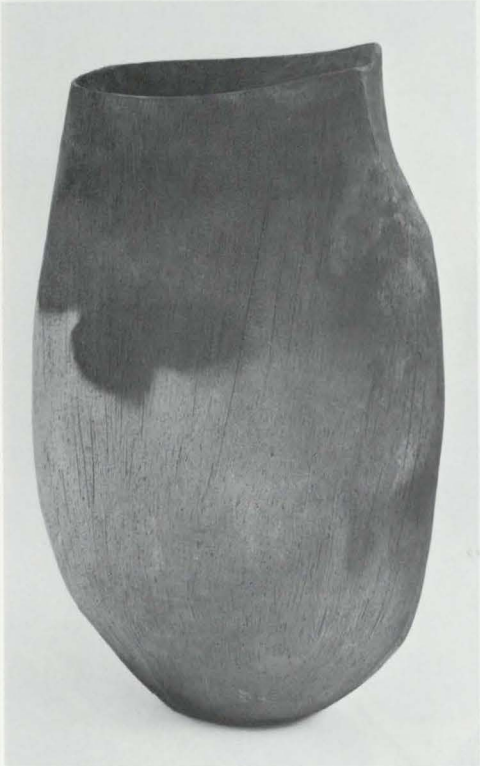
Bill Buggel
Alligator
1975 (purchase)
Photograph
19 ½ x 14 ½

Jeri Burdick
Chip Off the Old Bowl
1984
Stoneware with terra siggalotto
3 ½ x 9 x 9 ½
Signed in bottom



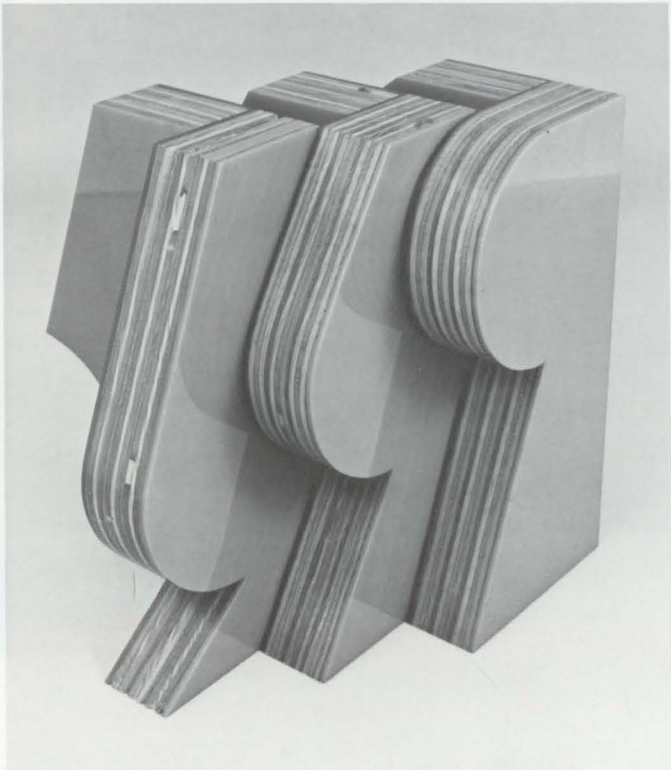
Clay Burnette
Pine Needle Basket
1981
Pine needles and waxed linen
6 ½ x 10 ½ x 10 ¾

Clay Burnette
Pine Needle Tray
1984
Pine needles and waxed linen
2 x 18 x 18



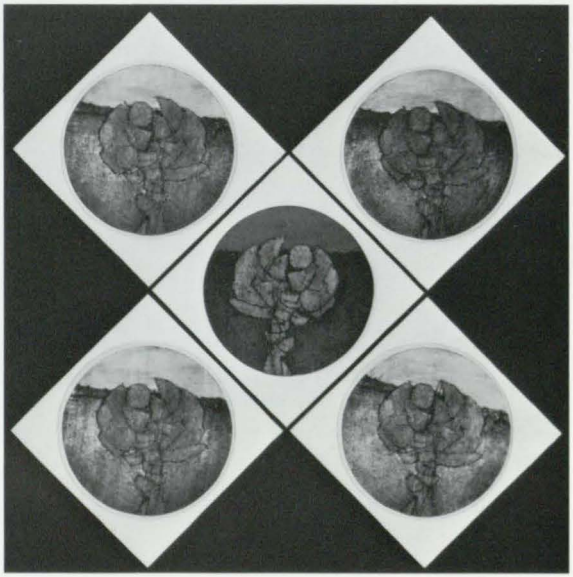
Sharon Campbell
Untitled
1983
Pit-fired clay
19 ½ x 12 x 12
Signed and dated in bottom

Warren Carpenter
Aging Woman
1974
Plywood and plastic
16 x 16 x 4



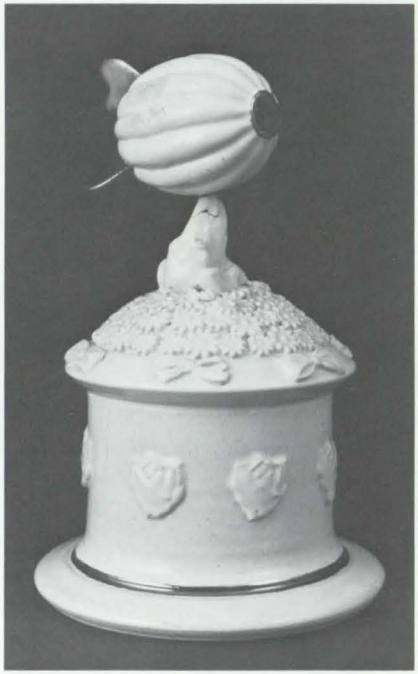
James Chalmers
Big H
1974
Oil on masonite panel
45 x 45

Terry Chamberlain
Pod
1970 (purchase)
Mixed media
29 x 29
Signed on back



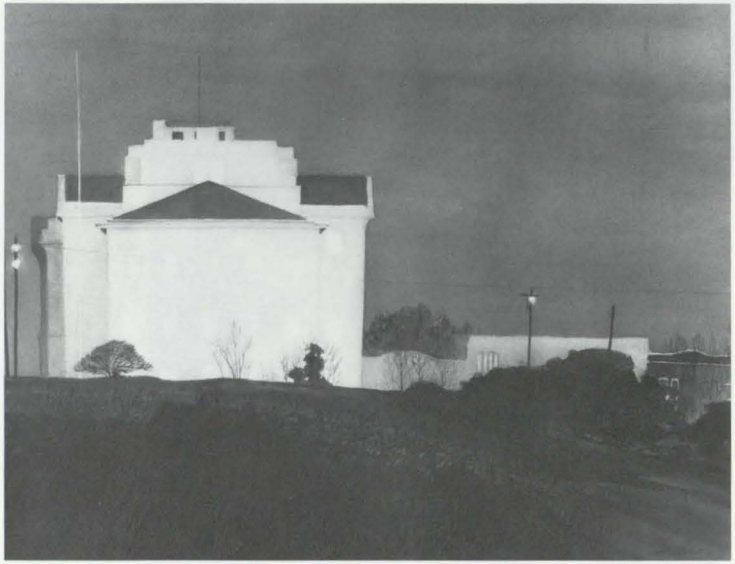
Robert Chance
Covered Jar
1973
Stoneware
21 x 19 x 5

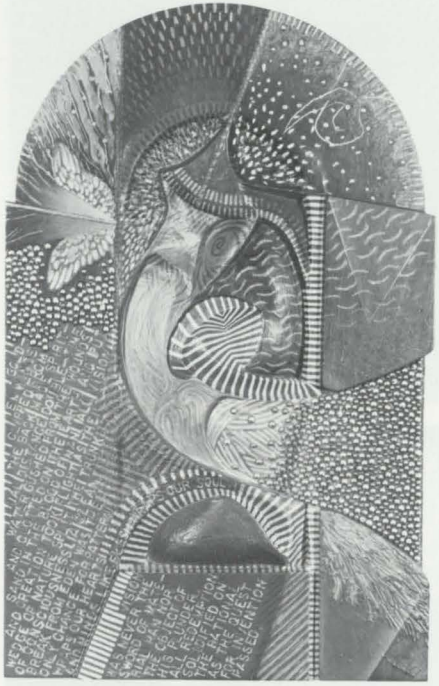
Robert Chance
Yellow Yantra
1973
Stoneware
20 x 5 x 28



Robert Chance
Three Views
1974
Porcelain
9 ½ x 6 x 6
Signed and dated in bottom

Stephen Chesley
Columbia Nightscape
1985
Watercolor
21 x 27
Signed and dated on lower right



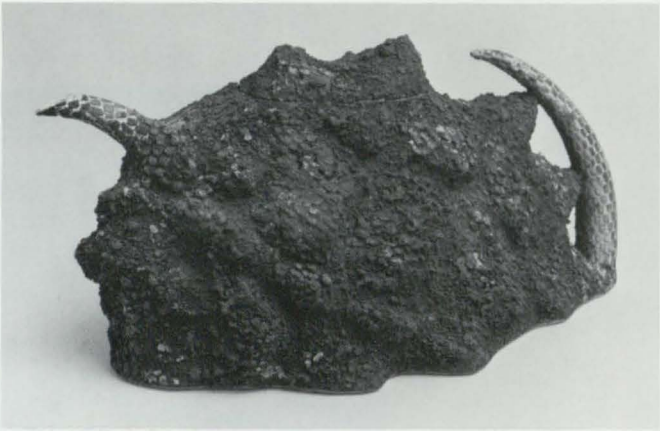


Mark Chevalier
The Separation of Wings and Water
1983
Mixed media
21 ½ x 13 ½ x 1 ½

Chevis Clark
Dredge Floats
1971
Watercolor
19 ½ x 25 ¼
Signed on lower right

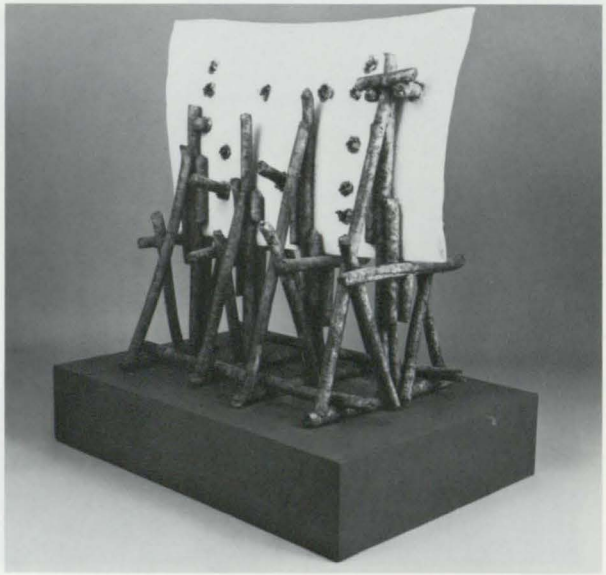
JEAN CLARK

JIM COATES



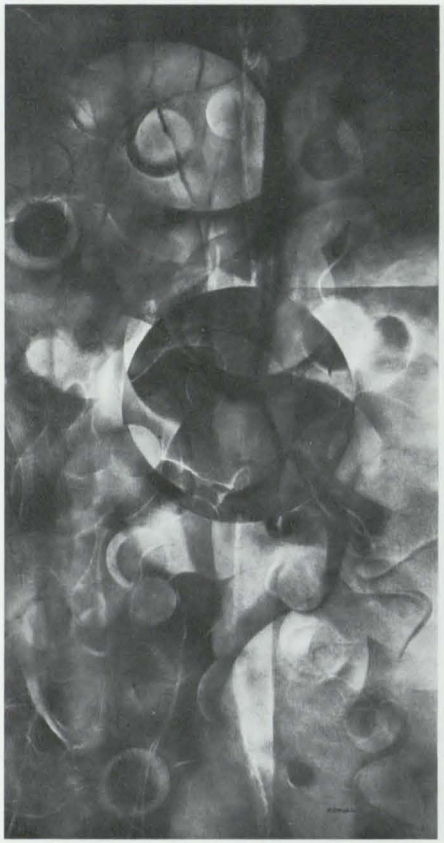
Jean Clark
Red Reptealian Pot
1986
Ceramic
5 ½ x 12 x 5
Signed in bottom

Jim Coates
Construction #2
1978 (purchase)
Ceramic
26 x 24 x 16



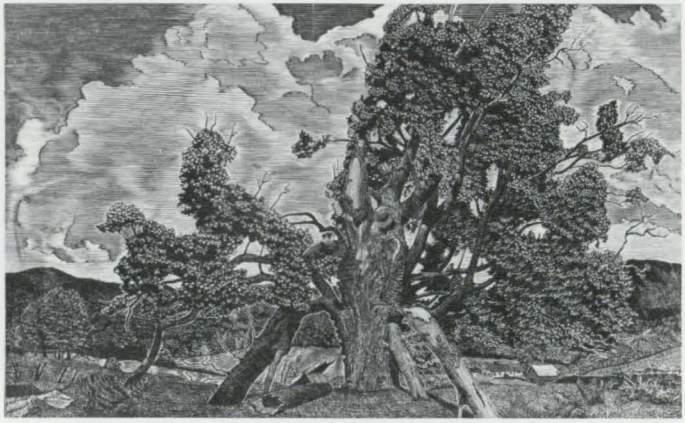
Bette Lee Coburn
Zetetic
1970 (purchase)
Oil on canvas
25 ½ x 33 ½
Signed lower right

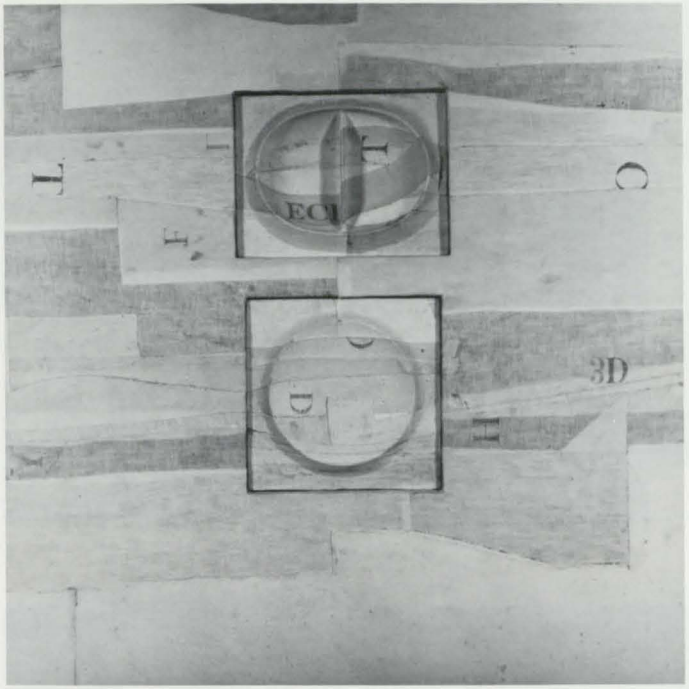
Bette Lee Coburn
Cosmic Homage
1974 (purchase)
Oil on canvas
39 ½ x 39 ½
Signed and dated on lower right



Bette Lee Coburn
Wind with Fire
1977 (purchase)
Oil on canvas
47 ¾ x 25 ½
Signed on lower right

August Cook
Dying Sugarbush
1958
Wood engraving
6 x 10
Titled on lower left
Signed on lower right



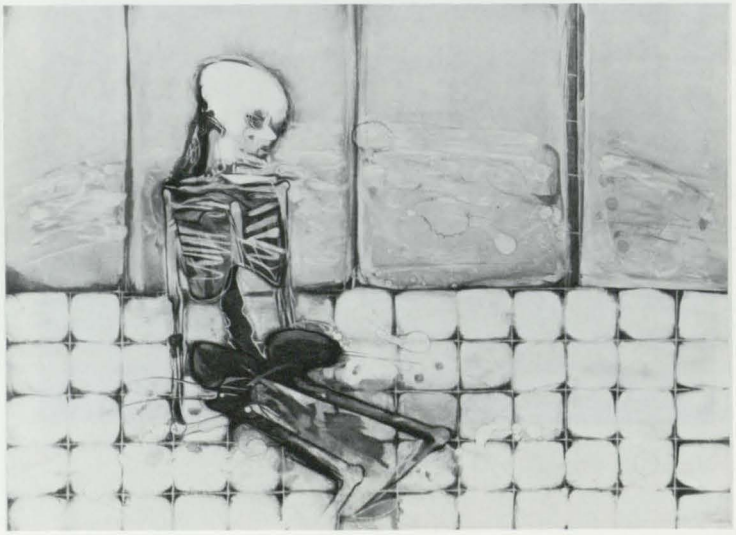


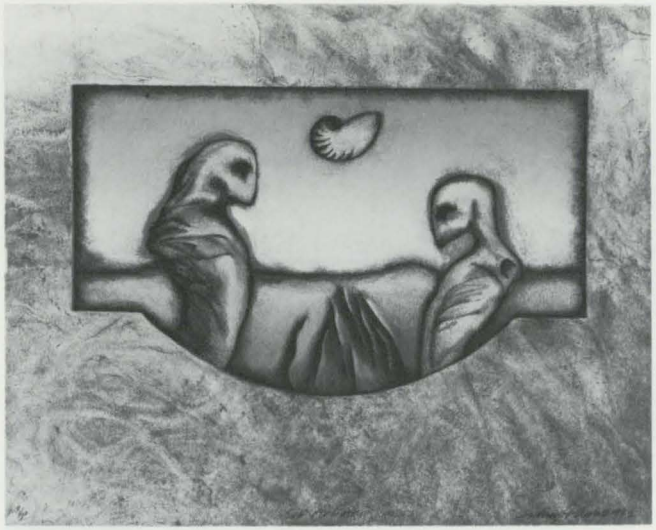
Robert Courtright
Collage Construction
1964
Mixed media
36 x 36
Signed on back

James Cox
Limestone College
1975 (purchase)
Raku
12 ½ x 2 ½
Signed in bottom

Pat Crawford
New Skin/Old Game #2
1978
Photograph
10 x 15
Titled and numbered 2 on lower left
Signed and dated on lower right

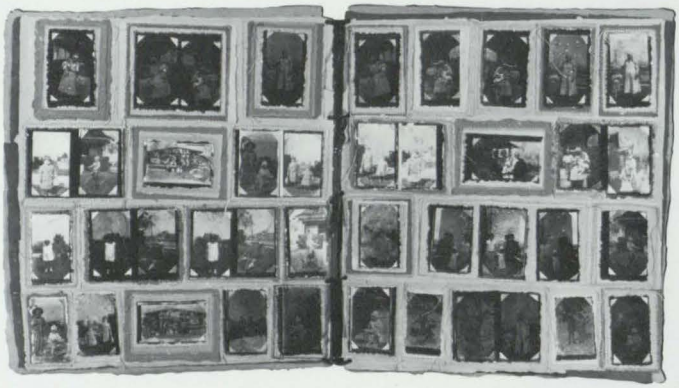
Sydney Cross
After Days Room
1981
Monotype
22 x 30
Signed and dated on lower right





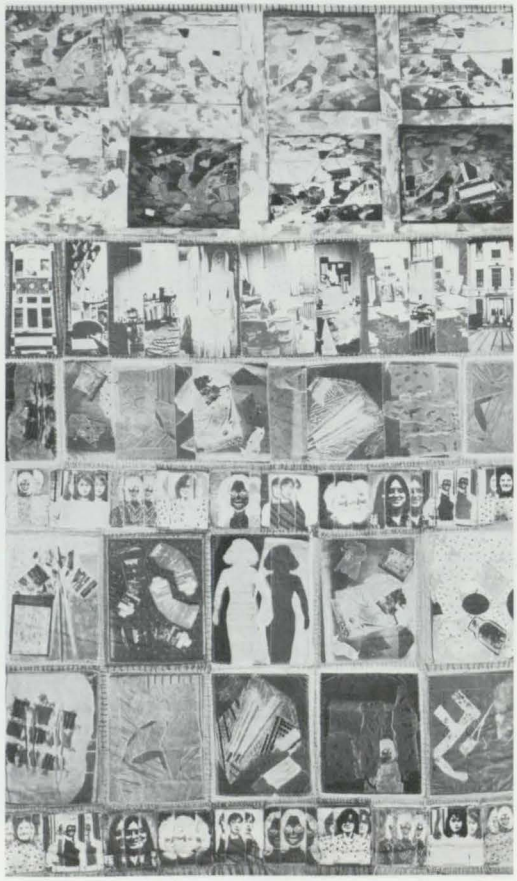
Sydney Cross
Self-Portrait
1982
Lithograph
8 x 10
Numbered 8/20 on lower left
Titled on lower center
Signed and dated on lower right

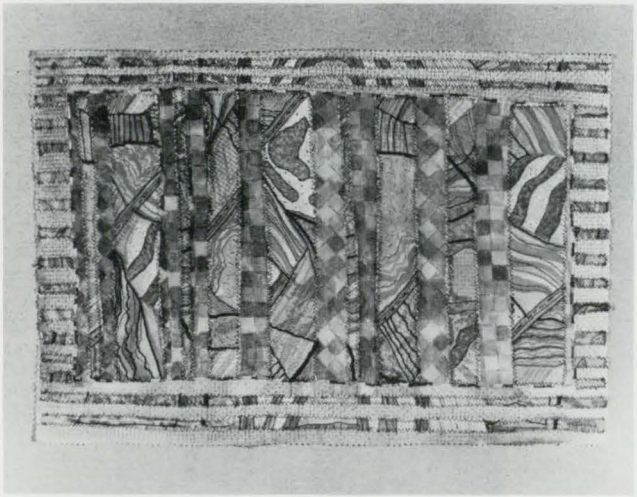
Sydney Cross
A Minor Disturbance
1983
Mixed media
19 ½ x 7
Signed and dated on lower right



Heidi Darr-Hope
Childhood Epoch: Venice
1980
Mixed media
28 x 47 ½

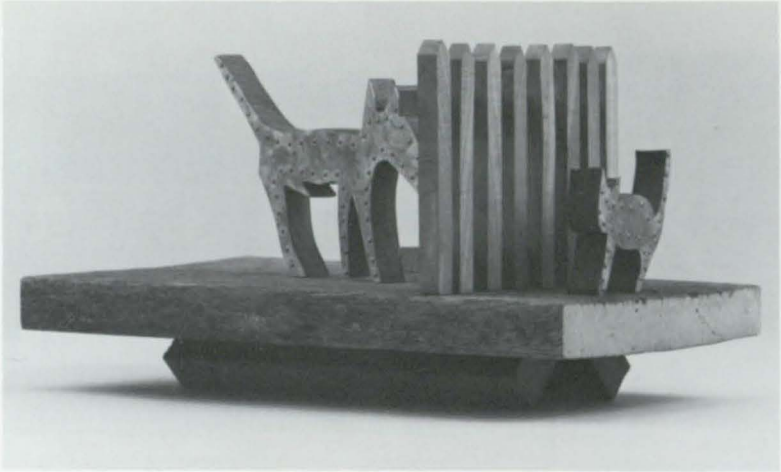
Heidi Darr-Hope
Artmates
1982
Mixed media
74 x 46





Heidi Darr-Hope
Ceiling and Visibility Unlimited-Autumn Synthesis
1985
Mixed media
13 x 19 ½
Signed and dated on lower right

Ray Davenport
Weathered Sign
1973
Acrylic on masonite panel
10 x 13 ¼
Signed on lower right

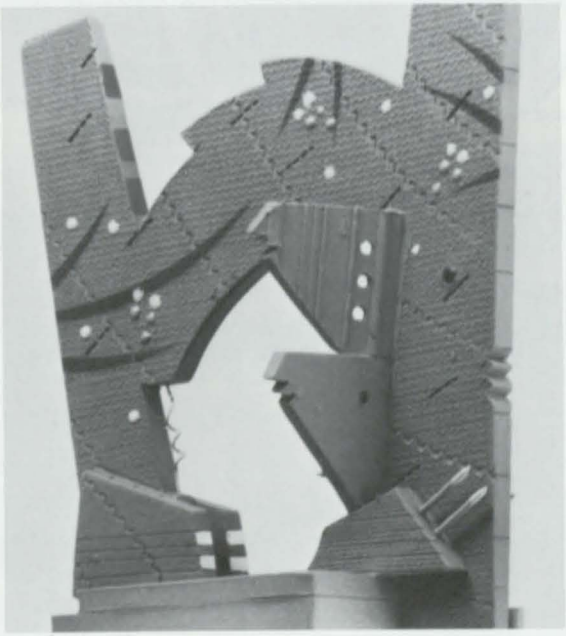


Claude Davis
Fenced In
1980
Wood and metal
8 x 8 ½ x 14

Jamie Davis
Untitled
1973
Raku
7 ½ x 5 ½ x 5 ½
Seal imprinted in base

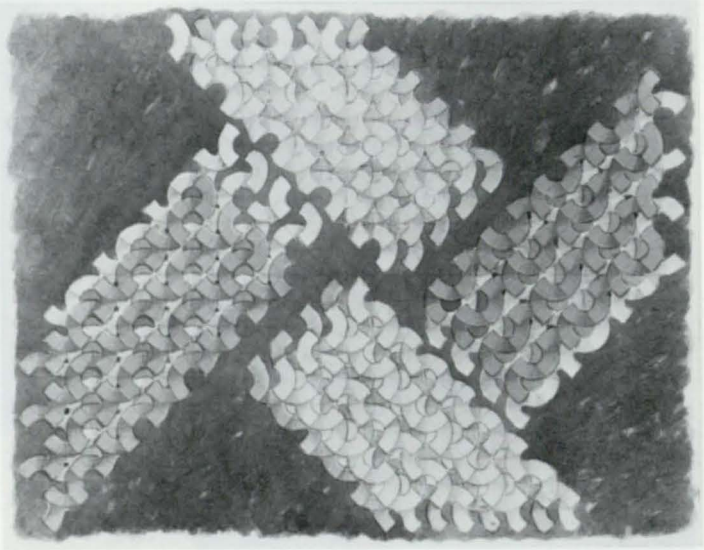
Jamie Davis
Vase
1979
Ceramic
14 x 10 x 10
Seal imprinted in base

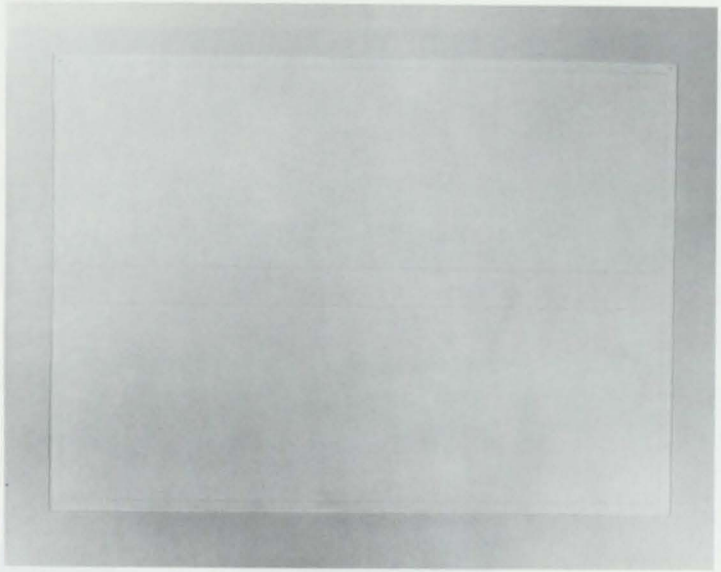
Jamie Davis
Covered Jar (detail)
1986
Earthenware
29 x 7 x 7
(See colorplate 4)



Tom Dimond
Saguna Lok
1975
Acrylic on canvas
38 ¾ x 38 ¾

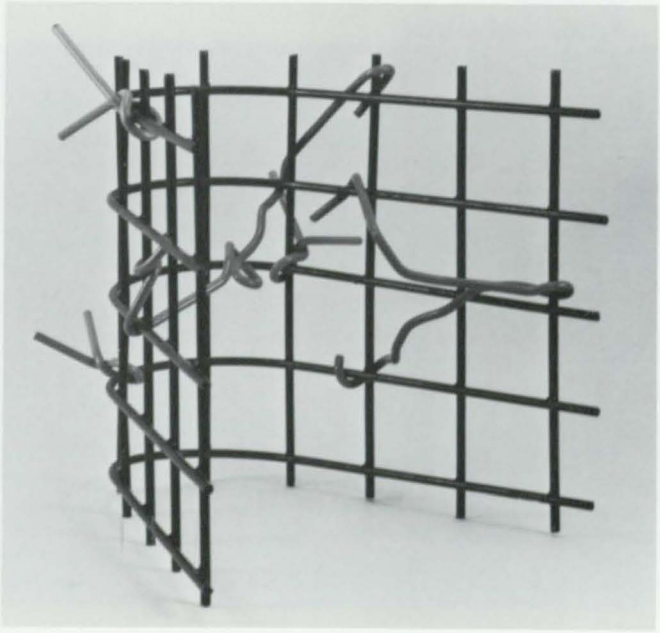
Tom Dimond
Diag Split
1982
Watercolor
20 x 26 ½
Titled on lower left
Signed and dated on lower right





William Dooley
Untitled
1978 (purchase)
Graphite on paper
19 ½ x 26 ½

Robert Doster
Grid Lock
1982
Welded steel
24 x 25 x 25 inches



Jack Dowis
Nebular Configuration
1983
Mixed media
26 x 33 ½

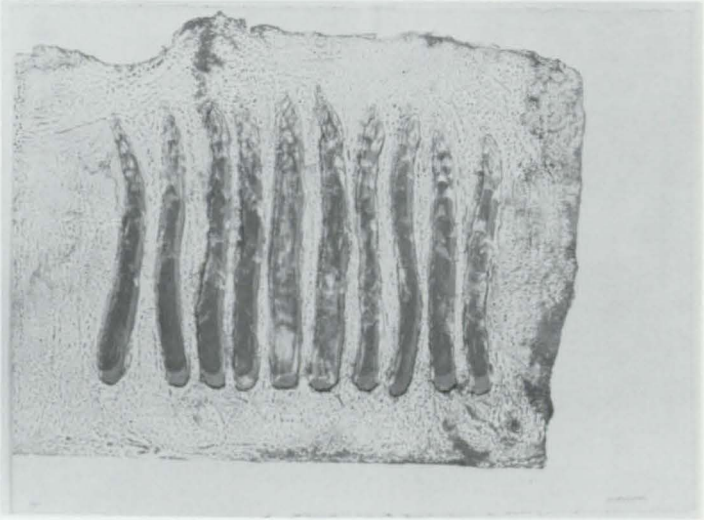
Sam Doyle
Adlade a Slave
1984 (purchase)
Oil and acrylic on plywood
48 x 36
Titled at top

Roy Drasites
Janet
1971
Photoengraving and etching
16 x 10
Titled and numbered 12/30 on lower left
Signed on lower right

Roy Drasites
Janet's Landscape
1972
Oil on canvas
20 x 25 ½
Signed on lower right

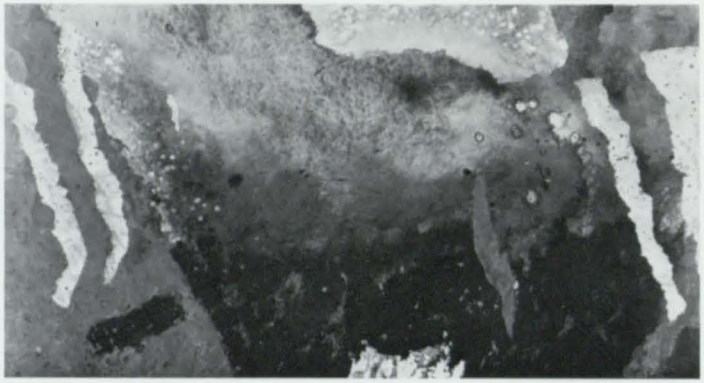
Jeanet Steckler Dreskin
Vastitude III
1967
Polymer and acrylic on canvas
40 x 48 ¾
Signed on lower left

Jeanet Dreskin-Haig
Asparagus Feast
1975
Lithograph
22 x 30 inches
Numbered 3/5 on lower left
Signed on lower right



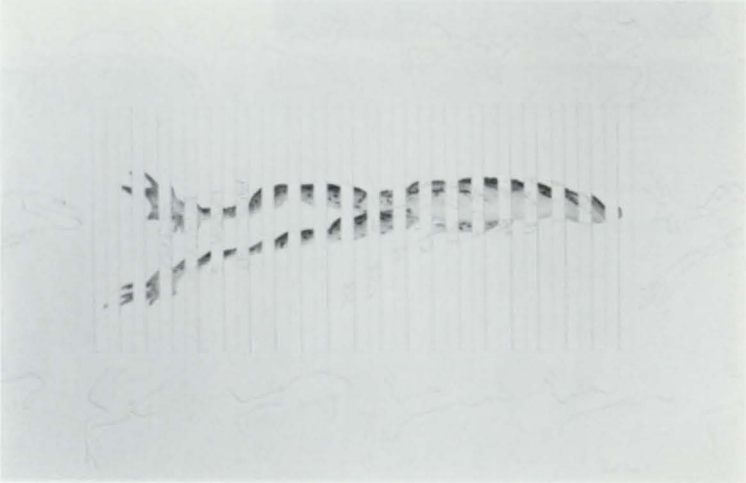
Tom Durham
A Small Particle
1977 (purchase)
Limestone
20 ½ x 16

Barbara Duval
Preparation
1984
Lithograph
24 x 37 ½
Numbered 1/5 on lower left
Signed on lower right

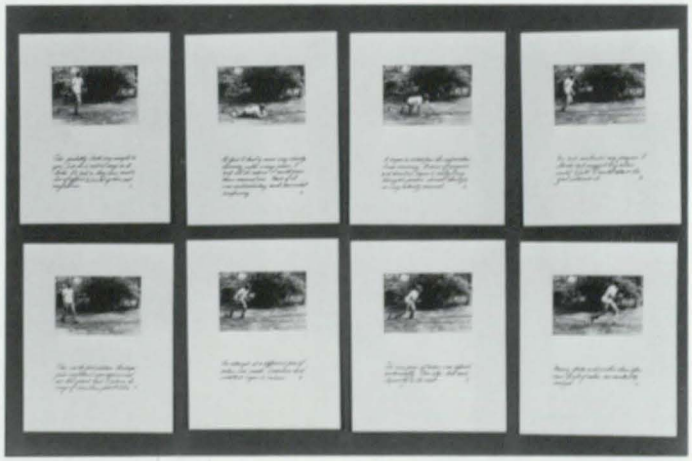


Dennis Eavensen
Harlow
1974
Acrylic and ink on paper
16 x 29 ½
Dated on lower right
Signed and titled on lower left

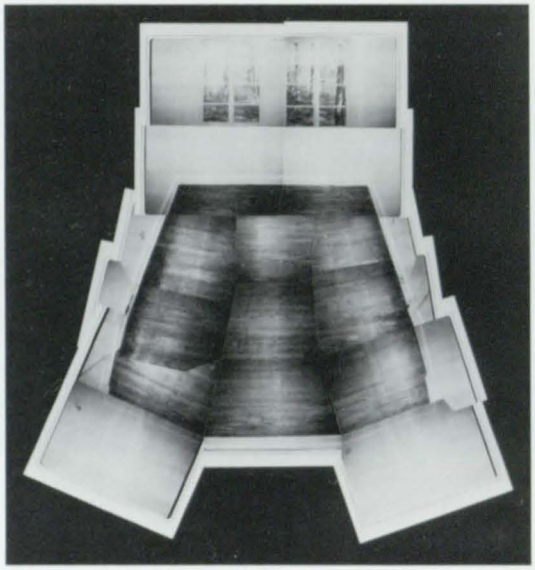
Gerald Edwards
Frog Fro Fr F
1981
Mixed media
18 ½ x 28 ¼
Signed and dated on lower right



James Edwards
With the Possibility of Completion
1973
Acrylic on fiberglass paper
29 ½ x 21 ½
Signed and dated on lower left

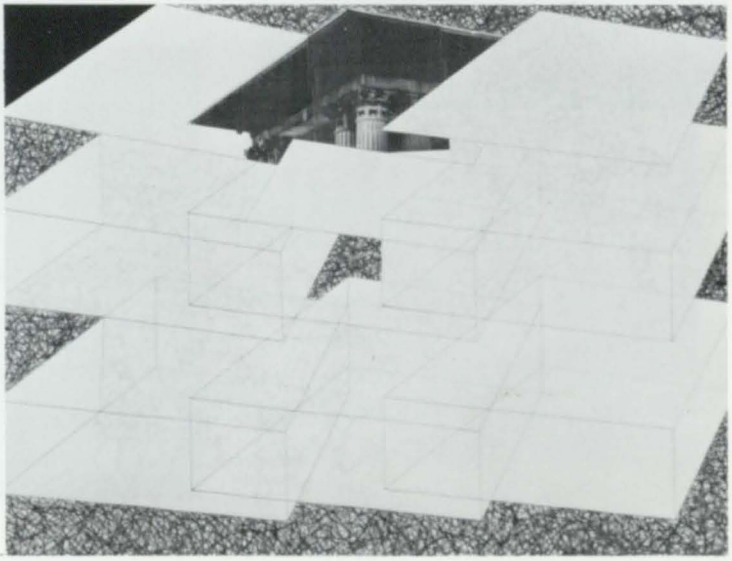


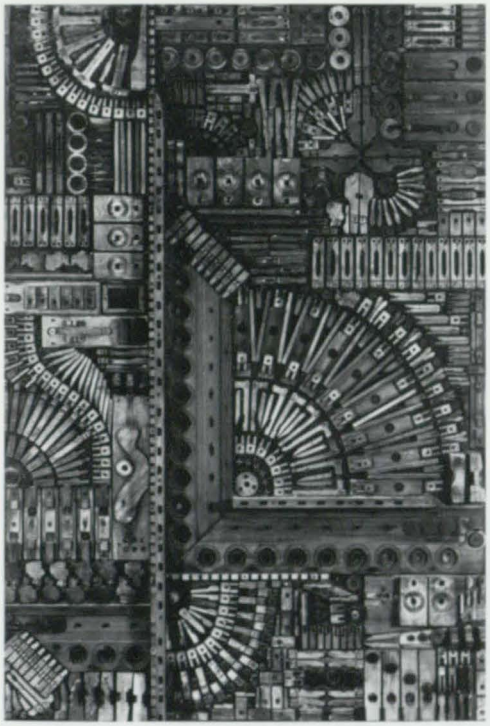
James Edwards
Tightrope
1977
Mixed media
23 ¾ x 35



James Edwards
Study
1979
Color xerograph
39 x 36

James Edwards
Neoclassic Modules
1983
Mixed media
38 x 50 inches





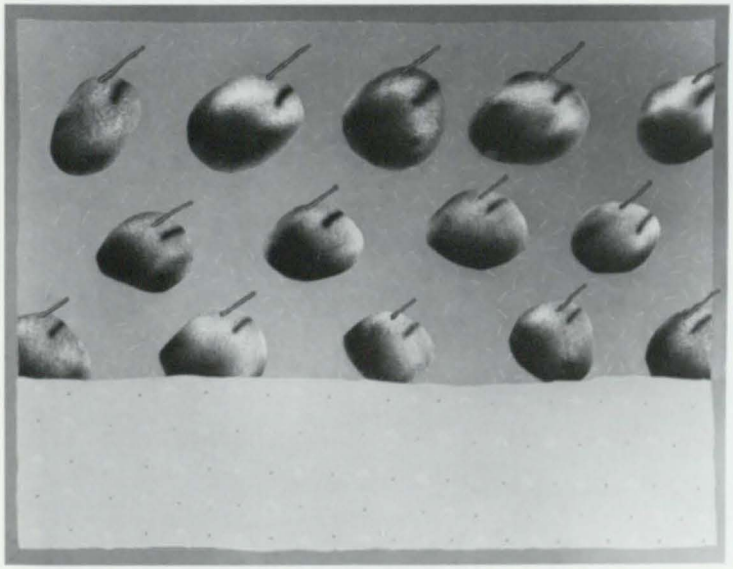
Walter Edwards
Assemblage No. 4
1974
Lacquered wood
43 x 30 ½

Marc Fagan
McMaster
1980
Photograph
8 x 10

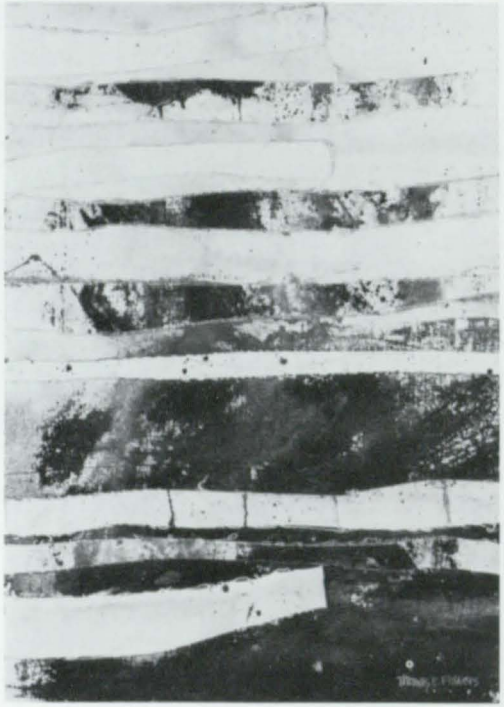
Henry Fagen
Tropic Man: Aqui
1984
Pastel on paper
27¾ x 22

Linda Fantuzzo
No. 6
1975
Mixed media
9 x 8

Suzy Farrell
You've Come a Long Way, Baby
1981
Collagraph
13 x 12 ¾
Titled on lower left
Numbered 13 /25 on lower center
Signed and dated on lower right



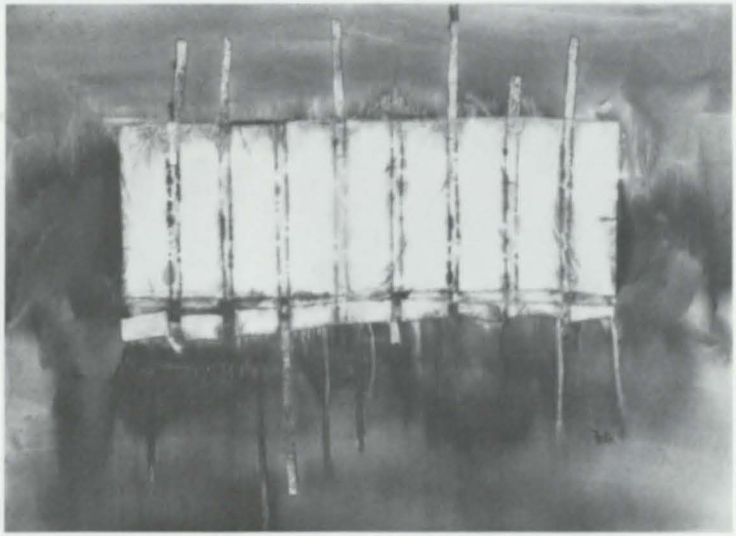
Mark Flowers
Dream Talk
1981
Acrylic on canvas
36 x 45 ½
Signed on right side



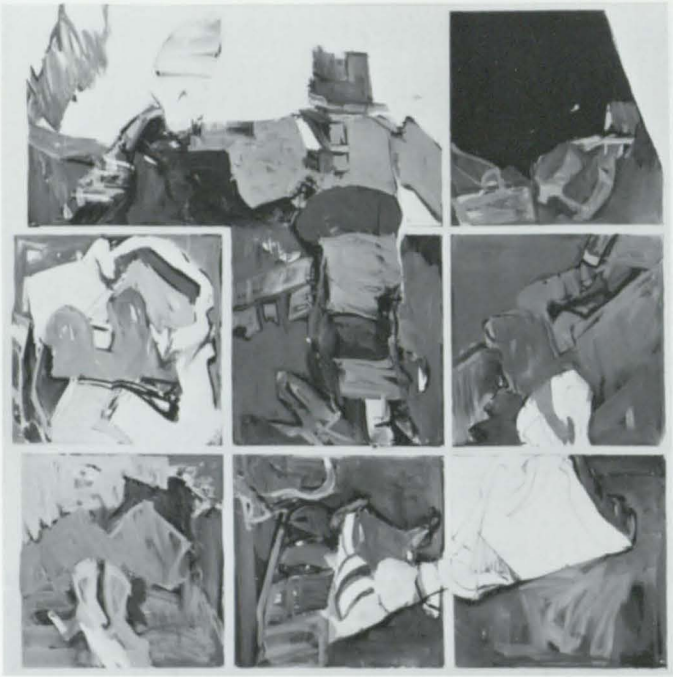
Thomas Flowers
America
1971
Acrylic and cloth on canvas
28 x 20 ¼ inches
Signed on lower right

Thomas Flowers
Night Growth
1971
Acrylic and cloth on canvas
54 ¼ x 34
Signed on lower right

Connie Floyd
Untitled
1975 (purchase)
Photoserigraph
11 ½ x 17
Signed and dated on lower right

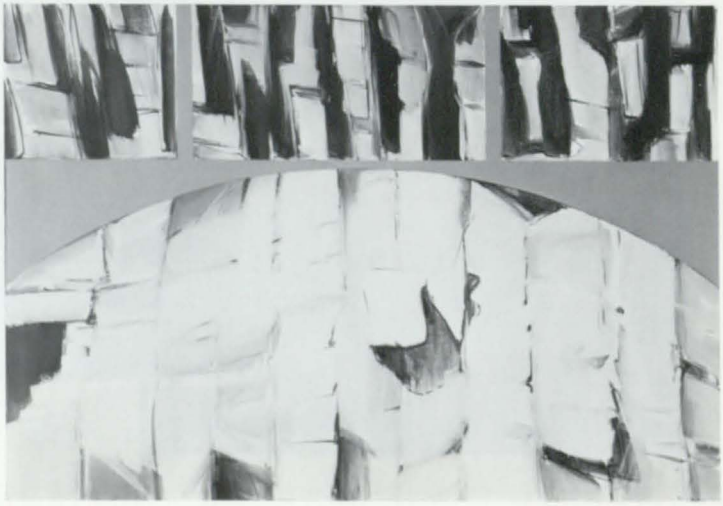


Buddy Folk
Transgressible Wall
1980 (purchase)
Watercolor
27 ½ x 37 ½
Signed on lower right

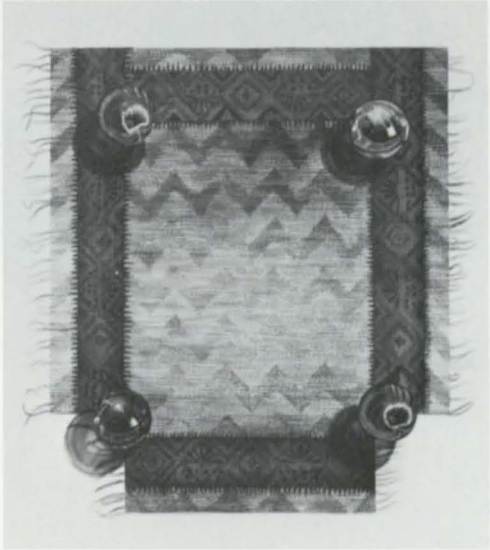


David Freeman
Sunday Section III
1970
Acrylic on canvas
55 x 55

David Freeman
Chambered Rosa
1983
Acrylic on canvas
43 x 62
Signed on lower right



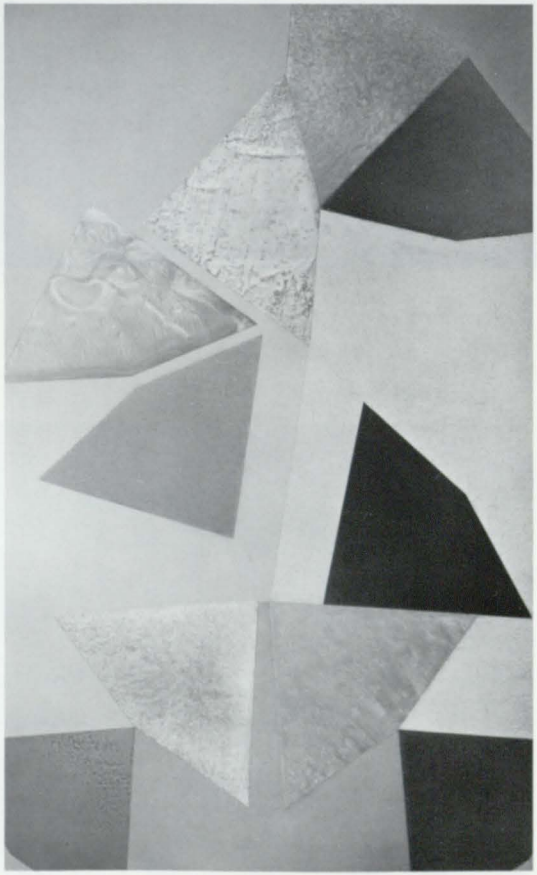
David Freeman
Ebon
1984
Acrylic on canvas
43 x 62 ¼
Signed on lower left

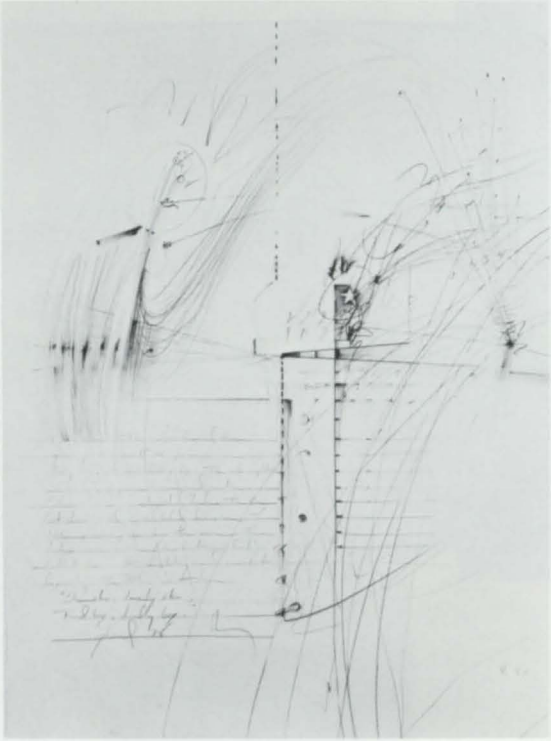


Jean Gallagher
Rug with Christmas Balls
1978
Mixed media
29 ½ x 21 ½
Titled on lower left
Signed on lower right

Phillip Garrett
Cooter
1984
Oil and acrylic on canvas
34 ½ x 41 ½
Signed and dated on lower right

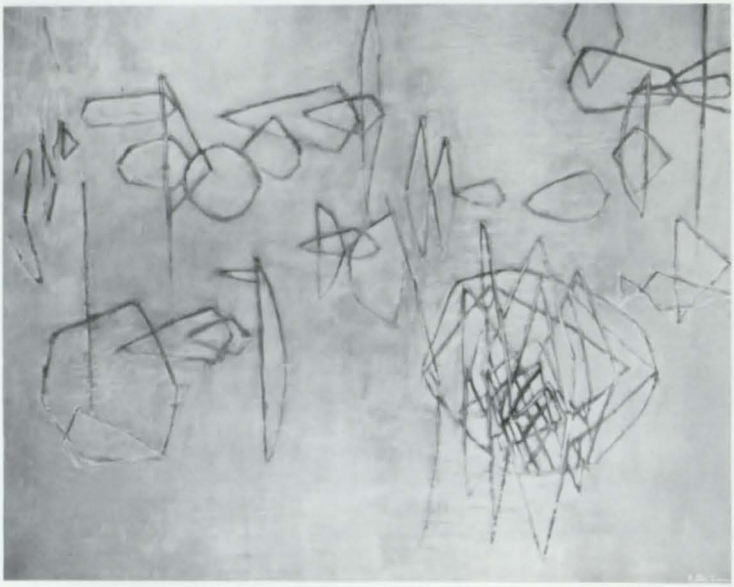
Steven Gately
Kharis
1976
Acrylic on canvas
52 x 32 ½





Jack Girard
One Star, Lonely Star, Red Box, Deadly Box
1978
Graphite on paper
30 x 22
Signed, titled and dated on lower left

Mac Arthur Goodwin
Aunt Haga
1975
Woodcut
21 ½ x 14 ½
Titled and numbered on lower left
Signed on lower right



Walter Greer
The Pond
1968
Oil on panel
39 ½ x 49 ¾
Signed on lower right

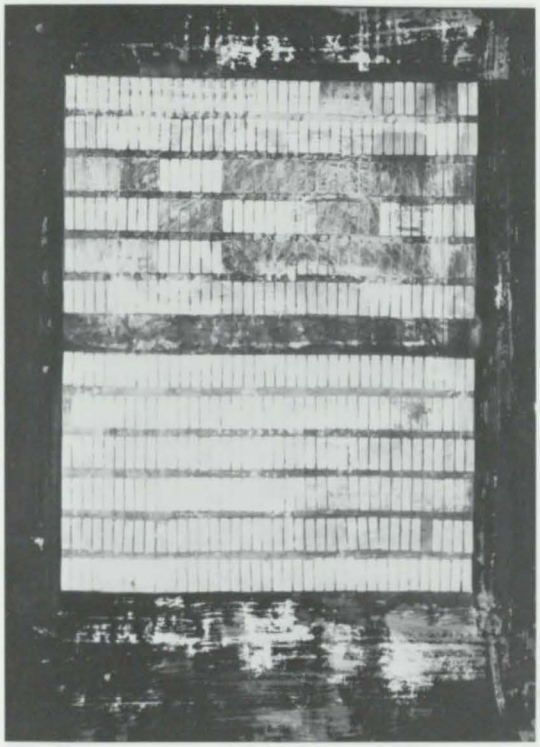
David Halsey
Pitcher
1971
Clay
8 x 5 x 11 ¼
Signed on bottom

William Halsey
Sunset Duo
1967
Oil on masonite panel
30 x 48
Signed on lower right

William Halsey
Game (detail)
1983
Oil on masonite panel
35 ¼ x 47 ¼
Signed on lower right
(See colorplate 5)

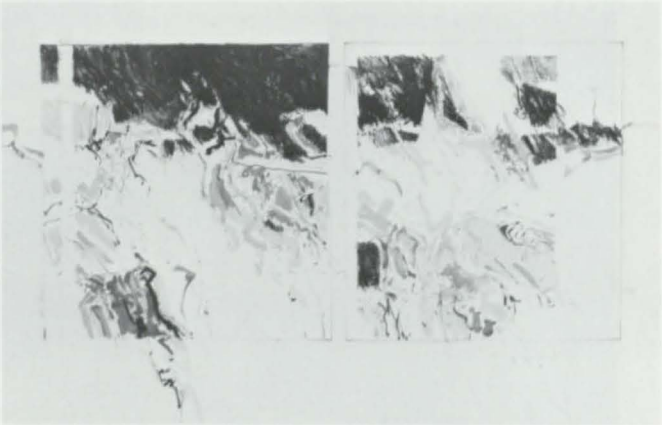
Marianna Hamilton-Fox
Amaryllis
1981
Batik
Two panels: each 76 x 40

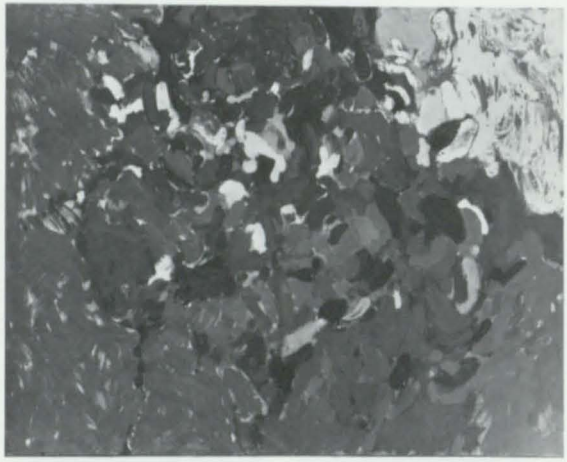
Susan Hanna
Series II, #5
1976
Acrylic on canvas
66 x 103



Susan Hanna
Blue Continuum
1978
Acrylic on paper
39 ½ x 29 ½
Signed on lower right

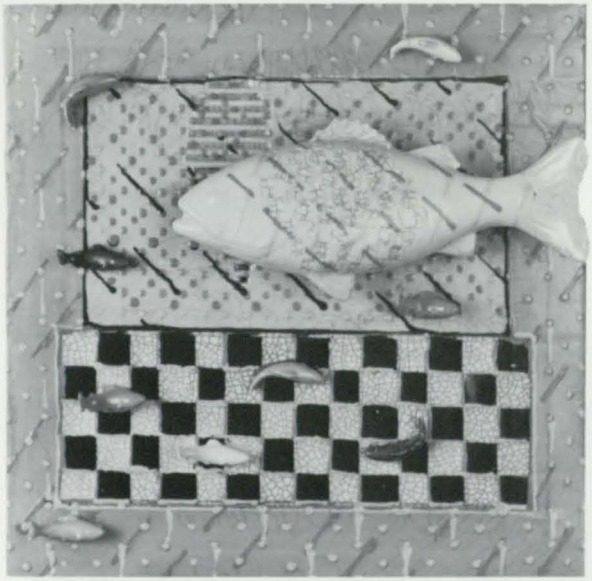
Harry Hansen
Bi Focal
1971
Mixed Media
20 ½ x 32 ½
Signed on lower left





Harry Hansen
Untitled
1973
Encaustic on panel
12 x 15

Harry Hansen
Untitled
1975
Encaustic on panel
30 x 36
Signed on back



Steven Hewitt
Fish Painting Tile #2
1984
Earthenware
Signed on back
14 ¼ x 14 ¼ x 2

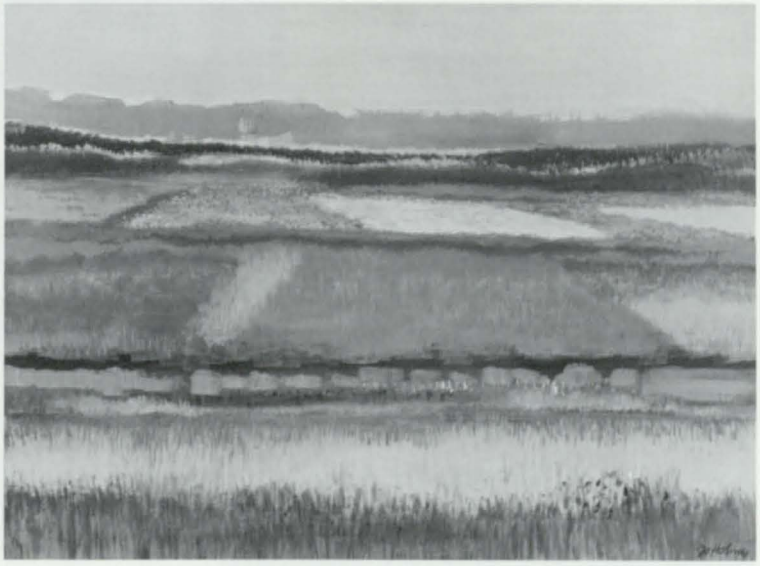
Steven Hewitt
Space Flight
1984
Earthenware
9 ½ x 10 x 10
Signed and dated on base

Kristy Higby
Night Blooming
1979
Felted wool
66 x 10 x 2

Edward Higgens
Variable Dimension
1970 (purchase)
Welded steel
13 ½ x 7 x 15

Willard Hirsch
The Boy Joseph
1967
Cedarwood
44 x 14 x 10 ½
Signed in base

Jo Holmes
Fields
1971
Acrylic on canvas
30 x 40
Signed lower right

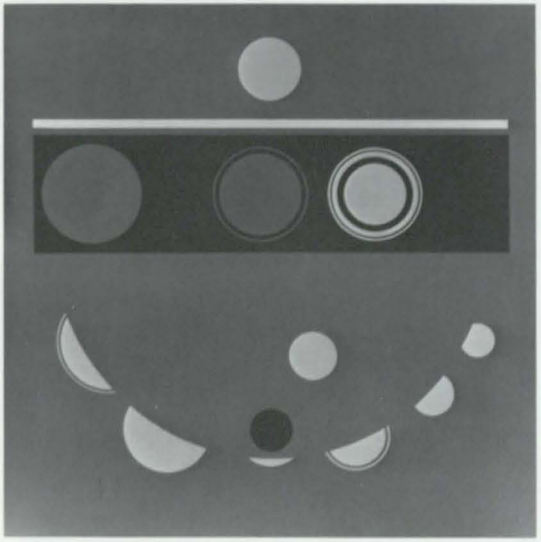


James Howard
Conversation
1972
Mixed media
10 ½ x 10 ½

Glen Howerton
Blue Rushes
1979
Watercolor
10 ½ x 29
Signed on middle right

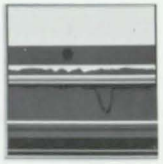
Nancy Hunter
Distended Elements IV
1981
Colored pencil on paper
20 ½ x 26 ½
Signed and dated on lower right

Robert Hunter
Red Bar — Greenfield
1974
Serigraph
16 x 16
Numbered 6/14 on lower left
Titled on lower center
Signed and dated on lower right



Robert Hunter
Suite of Twenty Bicentennial Prints
1976
Serigraphy
16 x 16
Titled on lower left, numbered 1-32
Signed on lower right

Apollo II


Appalachia

Black Hills

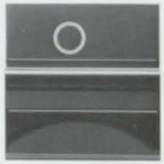
Cape Canaveral

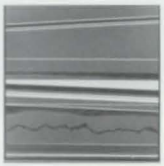
Chesapeake Bay

Chicago Night

Commerce

Denver


East-West

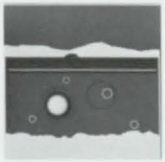

Fort Bragg

Industry

Jamestowne

Metropolitan

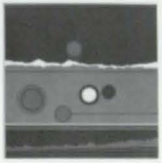
Miami International

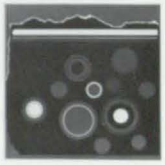

Mississippi Nights

Montana Ore

New York

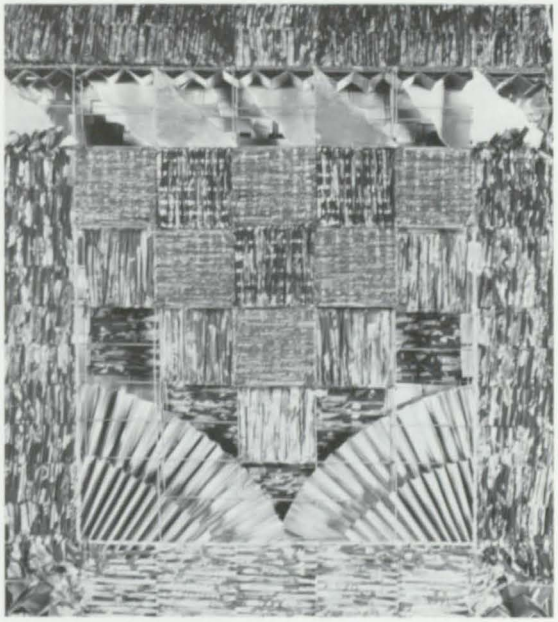
Oklahoma


Puget Sound


Red River

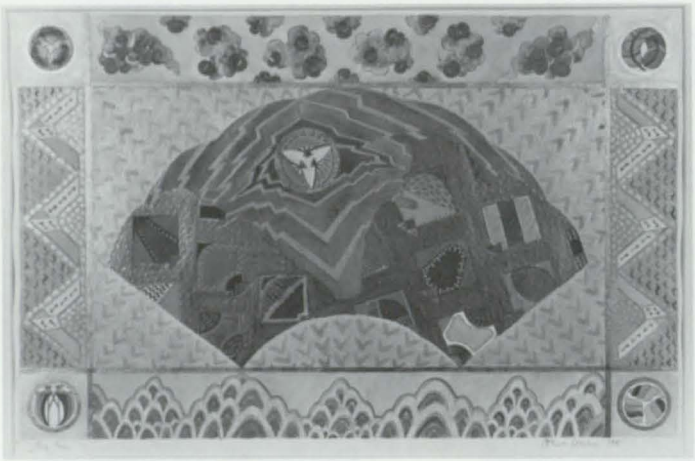
Robert Hunter
The Earth's Space
1965
Watercolor
26 ½ x 39

Terry Jarrard-Dimond
View Through Cleo's Window Box
1980
Fiber and metal construction
31 x 28 x 5



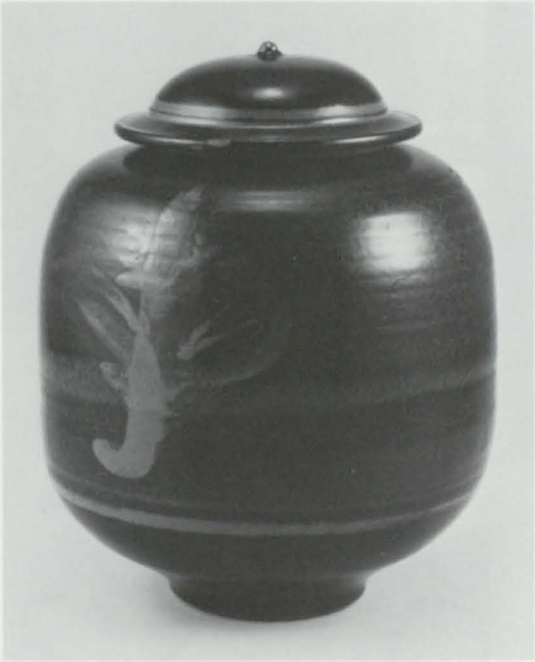
PATRICIA JENKS

JASPER JOHNS



Patricia Jenks
Fire Fan
1981
Mixed media
13 x 20
Titled on lower right
Signed and dated on lower right

Jasper Johns
0 Through 9
1970
Lead relief
30 x 23 ½
Numbered 19/60 in lower left
Signed and dated in lower right

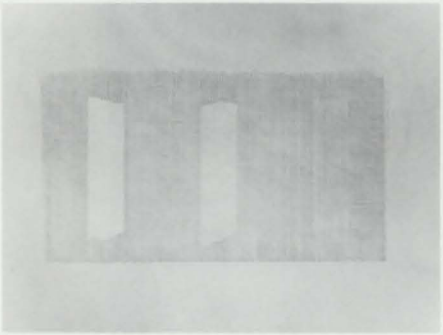


Michael Johnson
Large Covered Jar
1977 (purchase)
Ceramic
13 ¾ x 16 x 16
Signed on bottom

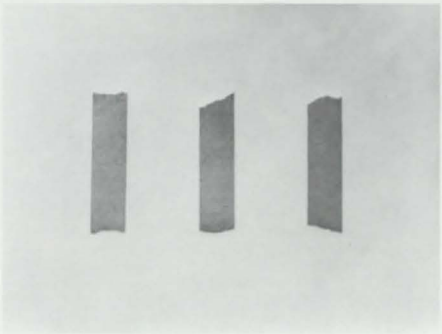
Michael Johnson
Platter
1978 (purchase)
Ceramic
18 ½ x 18 ½ x 2
Signed in bottom

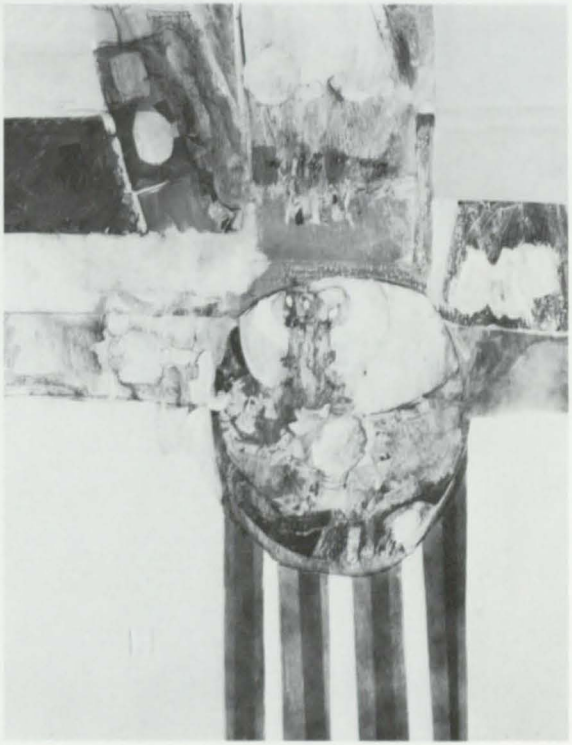
Robert Jolly
Primordial Coalescence
1976
Acrylic on canvas
48 x 60
Signed and dated on lower right

Judy V. Jones
Kamikaze
1985
Charcoal on paper
25 x 19
Signed and dated on lower right



Gary Keown
Untitled
1978
Graphite and tape on paper
Two panels, each 19 ¼ x 26
Signed and dated on lower right





Walter Kerr
Incalescent Edifice
1970
Mixed media
47 ½ x 37 ¾

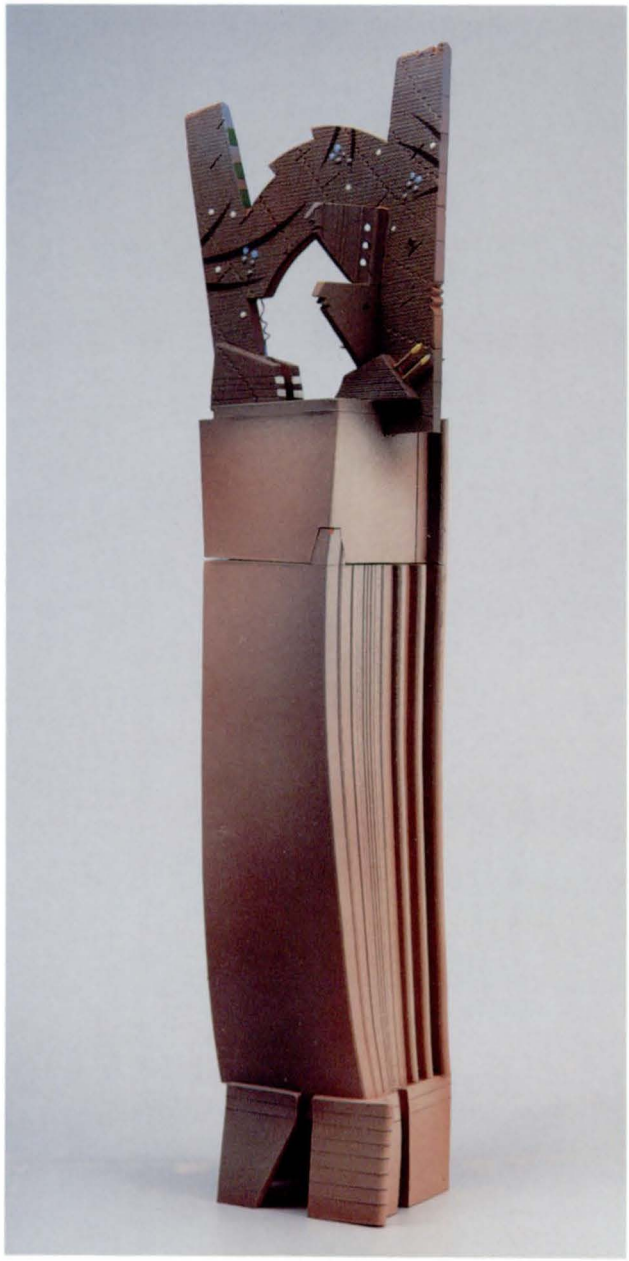
Christine Kierstead
Earth Retainers
1980
Oil on canvas
60 ¼ x 43 ½
Signed and dated on lower right

Christine Kierstead
Steps To Paradise
1980
Oil on canvas
67 ¼ x 43

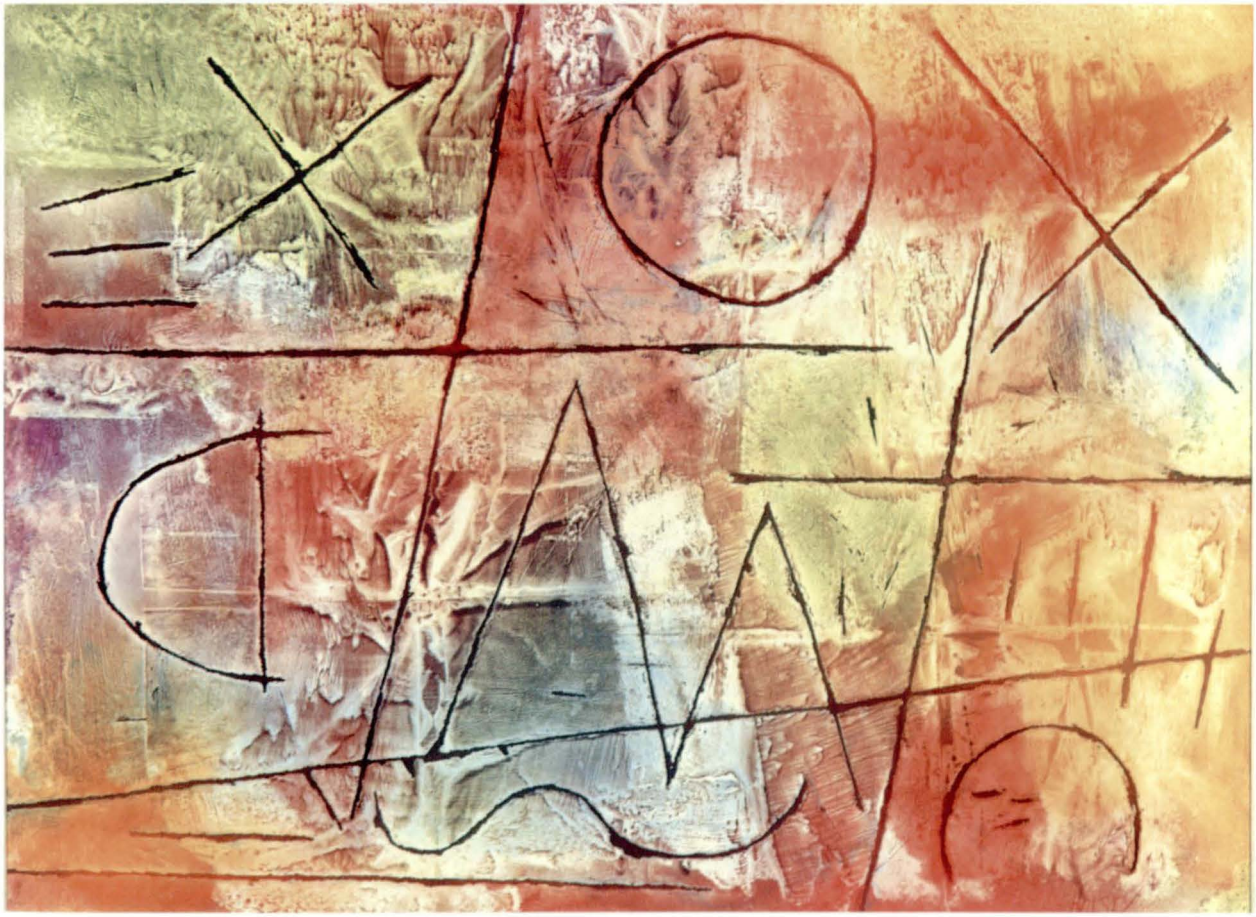
Colorplate 1. SIGMUND ABELES. *Annunciation with Shepherd.* 1985. Pastel on handmade paper. 41½ x 31½. Signed on lower right.

Colorplate 2. JOHN ACORN. *Vacuum Forms: Black Studs, Natural, Red-Blue.* 1983. Mixed media. 42¼ x 66 x 4. Signed on lower right.

Colorplate 3. TARLETON BLACKWELL. *Hog Series I.* 1986. Mixed media. 39 x 31. Signed and dated on lower right



Colorplate 4. JAMIE DAVIS. *Covered Jar.* 1986. Earthenware. 29 x 7 x 7.



Colorplate 5. WILLIAM HALSEY. *Game.* 1983. Oil on masonite panel. 35¼ x 47¼. Signed on lower right.

Colorplate 6. LEWIS AND CLARK. Design and Fabrication: Clark Ellefson. *Noh Robe.* 1985. Mixed media. 55½ x 60 x 12.

Colorplate 7. MAGGIE MCMAHON. *She Showed Me Where To Find Them.* 1983. Mixed media. 28 x 19 x 8.

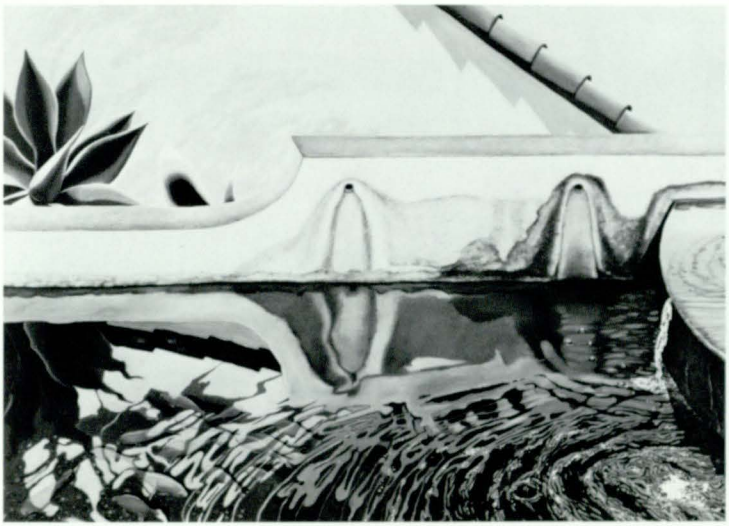
Colorplate 8. PHILIP MULLEN. *Wet Fog.* 1984. Acrylic on canvas. 60 x 96. Signed and dated on back.

Colorplate 9. JANE ALLEN NODINE. *Chromatic Construction #3.* 1983. Mixed media. Signed, titled and dated on back. 31 x 27½.

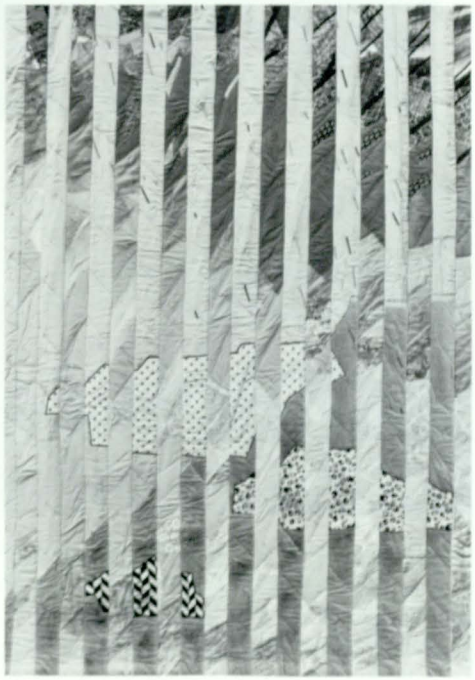
Colorplate 10. JAMES STEVEN. *EmbryoBiscape. 1980. Acrylic on canvas. 72 x 48. Signed on lower left.*

Colorplate 11. LEO TWIGGS. *Extended Family Portrait.* 1984. Batik painting. 51¾ x 38¾. Signed on lower left.

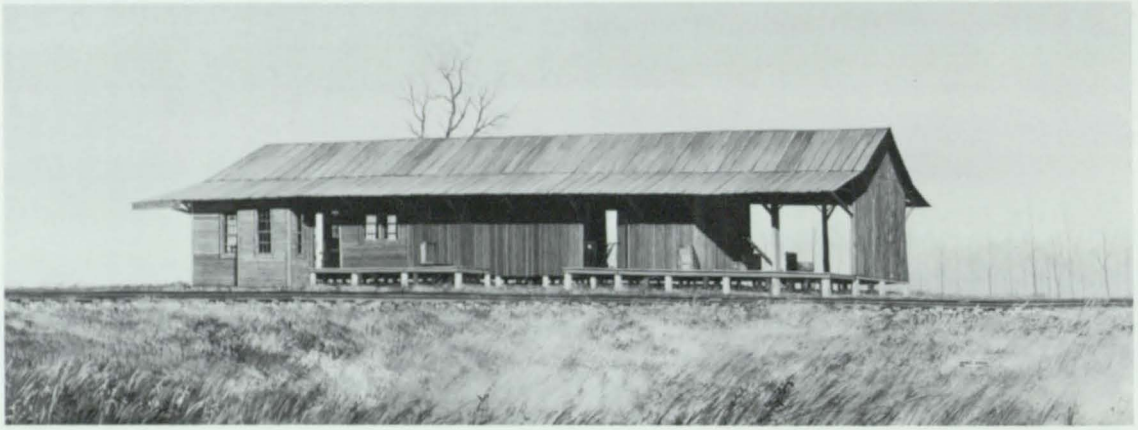
Colorplate 12. NANCY YASECKO. *Growing Up with Rockets.* 1983. 16mm color film. 58 minutes.



Christine Kierstead
Paseo Pool
1984
Oil on canvas
45 x 62 ¾



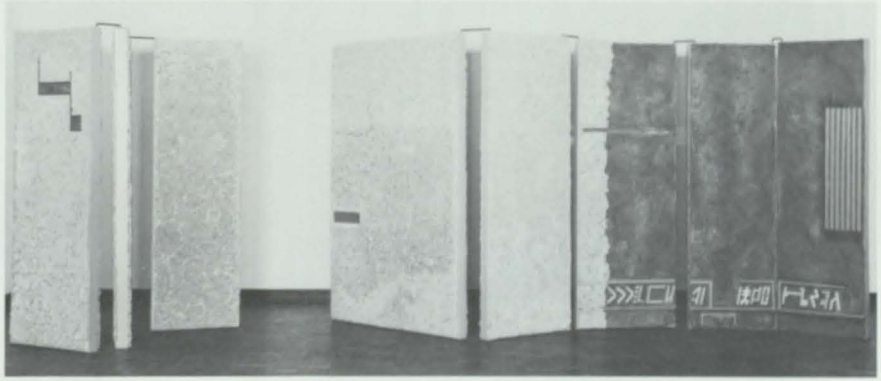
Ellen Kochansky
Earth
1983
Fabric collage
92 x 63 ½



Darell Koons
South Carolina Railway Station
1967
Acrylic on panel
18 x 47 ¼
Signed and dated on lower right

Nell Lafaye
First Blooming
1969
Oil on canvas
11 ¾ x 9 ½

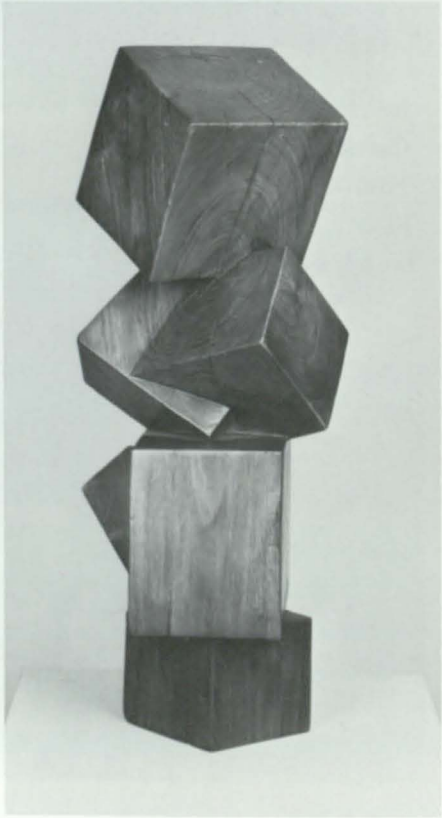
James Lawton
Cup and Saucer
1980
Raku
9 x 6 ¾ x 4



Barbara Layne
Conversion
1985
Mixed media
Eight panels; height 98, width varies with configuration

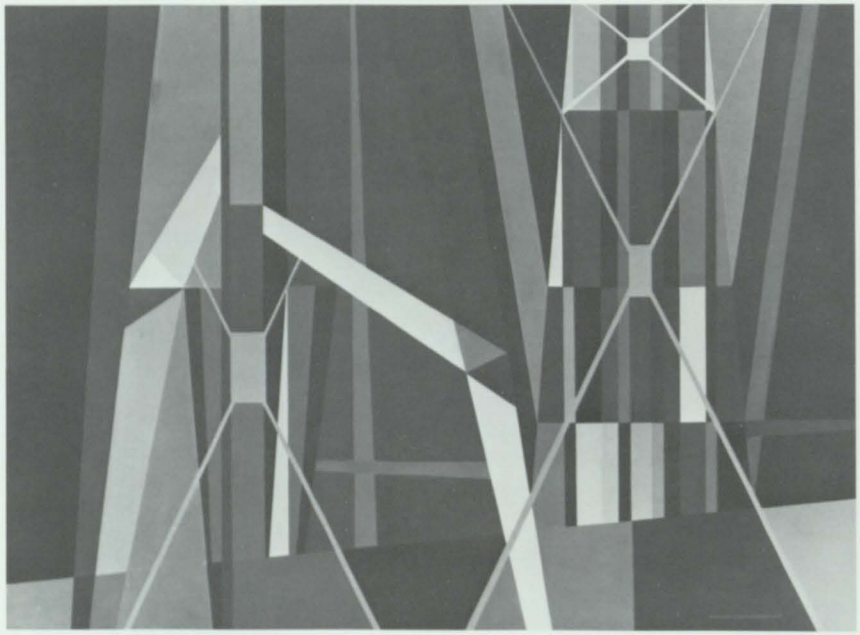
Larry Lebby
If I Show You My Tenderness
1980
Lithograph
17 x 22 ½
Titled
Numbered 149/150 on lower left
Signed on lower right

William Ledyard
Driftwood from a Square Wave
1969
Walnut
37 x 14 x 13



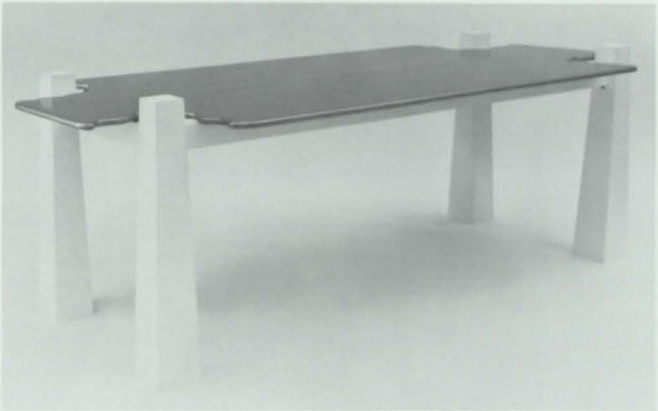
Larry LeFebvre
Black Knife Edge
1973
Mixed media
16 x 8 x 11 ½

Larry LeFebvre
Silver Edged Shape
1974
Mixed media
20 x 11 x 10



Edmund Lewandowski
Blast Furnace Cooling
1975
Oil on canvas
46 x 63
Signed and dated on lower right

Lewis and Clark
Design and Fabrication: Clark Ellefson
Noh Robe (detail)
1985
Mixed media
55 ½ x 60 x 12
(See colorplate 6)



Lewis and Clark
Design and Fabrication: Jim Lewis
Water Table
1985
Mixed media
28 x 40 x 91

Edward Lewis
Moth Mombo
1977
Watercolor
38 x 24 ½

Jim Lewis
Jewelery Box
1977
Mahogony
13 x 14 x 10 (open)

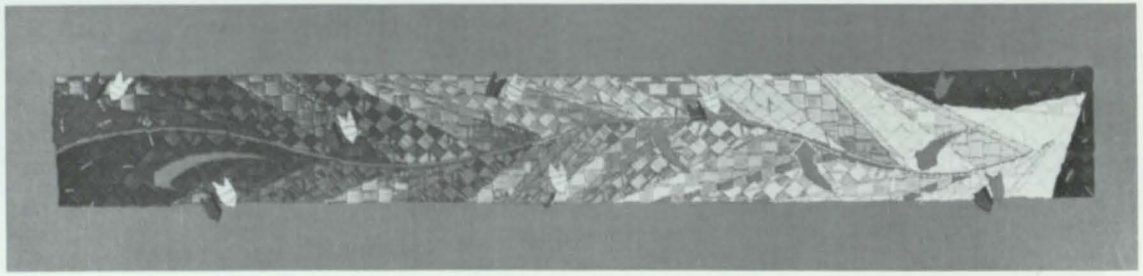
Dan Linder
Talk to the Animus
1986
Wool and linen tapestry
35 x 89 ½

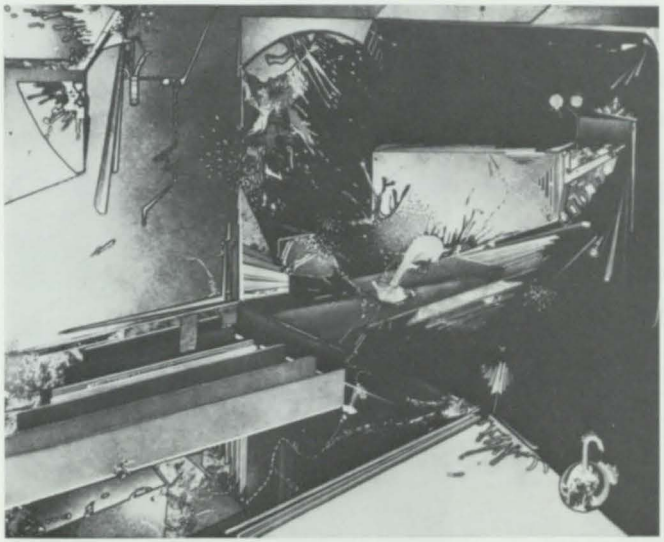
Elsa Lundborg
Artists and Models
1968
Oil on canvas
20 x 16
Signed on lower left

Thomas MacPherson
The Portage
1982
Woodcut
10 ½ x 29 ½
Titled on lower left
Numbered 23/25 on lower center
Signed on lower right

Alan MacTaggart
Snow Cones
1976
Oil on canvas
57 x 47
Signed on lower right

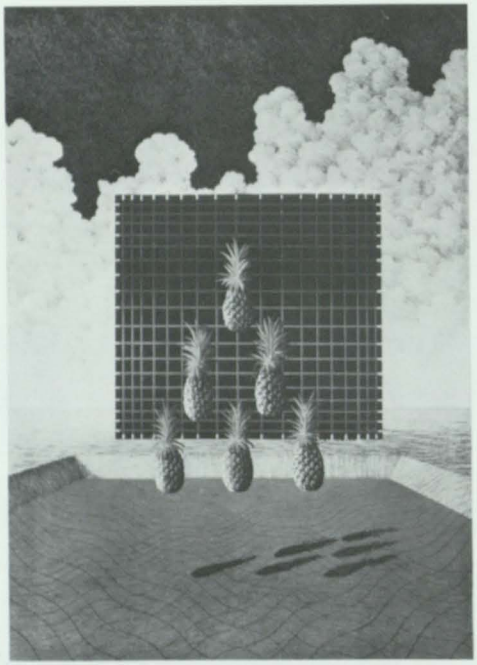
Lee Malerich
Slit Two: My Throat
1982
Fiber embroidery
2 ¾ x 17



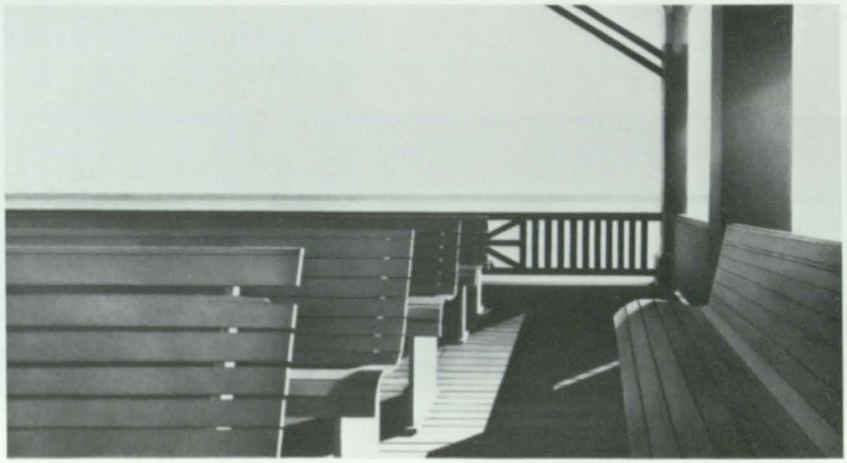


Leo Manske
Self-Portrait — What Everyone Wants
1974
Lithograph
26 ½ x 33 ¼
Numbered 4/25 on lower left
Titled on lower center
Signed and dated on lower right

Cecile Martin
Birthday Party
1977
Watercolor
13 ½ x 20 ½
Signed, titled and dated on lower right



Paul Martyka
pour la enaj
1981
Lithograph
14 x 10
Titled and numbered 10/30 on lower left
Signed and dated on lower right

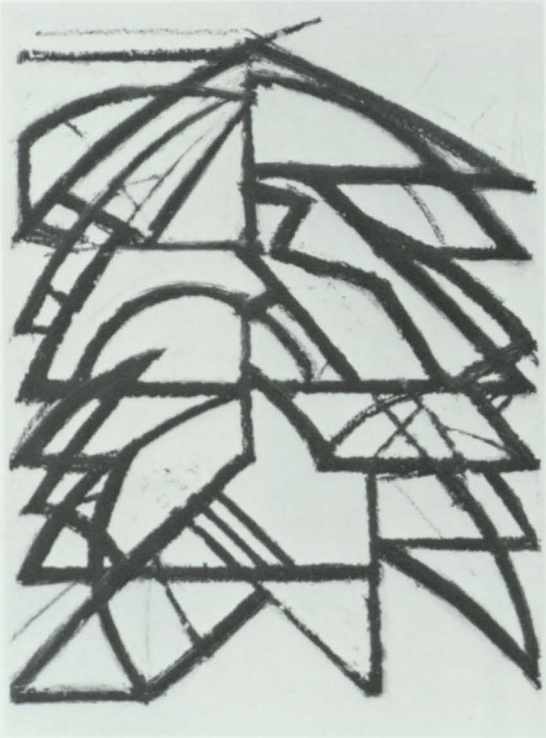


James Mazzotta
Untitled
1977
Graphite on paper
12 ½ x 23 ½
Signed on lower right

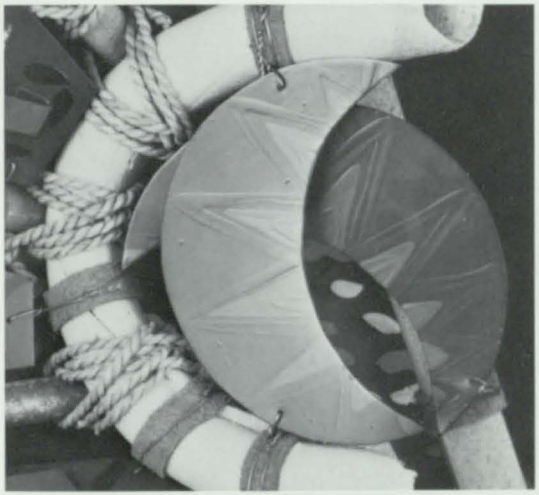
Corrie McCallum
Aqueduct Luxembourg
1970
Oil on masonite panel
39 ½ x 23 ½
Signed on lower left

Corrie McCallum
New Mexico, Mesa #1
1971
Etching and aquatint
6 ¾ x 10
Titled on lower left and numbered 2/30
Signed and numbered 2/30 on lower right

Dan McCurdy
Untitled
1978
Cinderblock and steel
110 x 7 ½ x 7 ½



Kevin McGrath
Northern Drawing #2
1981
Mixed media
30 x 22 ½

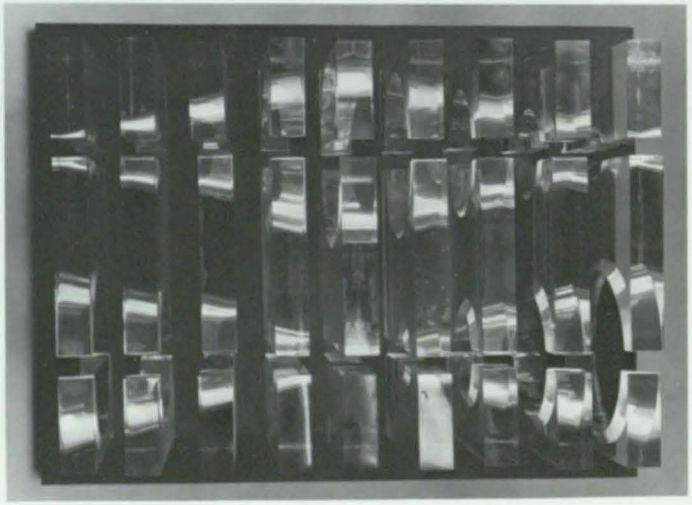


Maggie McMahon
She Showed Me Where To Find Them (detail)
1983
Mixed media
28 x 19 x 8
(See colorplate 7)

Thomas McPeak
Carolina Encroachment
1974
Oil on canvas
40 x 36
Signed on lower left

Jean McWhorter
Interior with Chairs
1971
Mixed media
47 ¾ x 47 ¾

Ted Metz
Volumetric Progression
1971
Mixed media
20 x 15 x 7



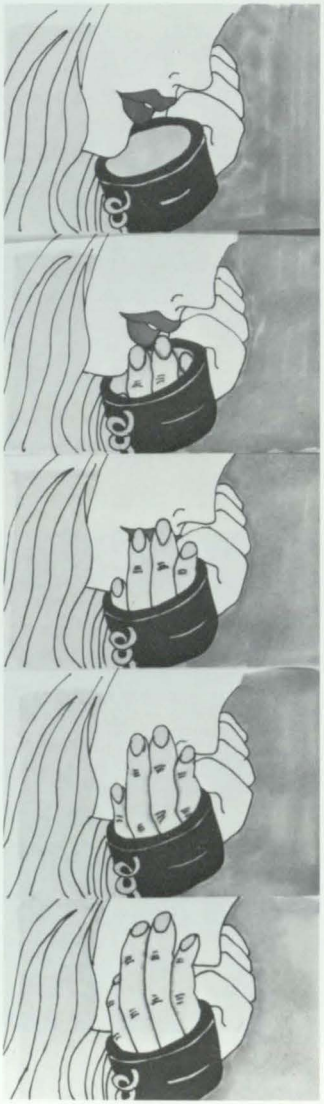
Ron Meyers
Oxblood Salt Glaze Jar
1970
Ceramic
6 x 9 x 9

John Michel
Stone Carving Tools
1974
Conte crayon on paper
23 ½ x 18
Signed on lower right

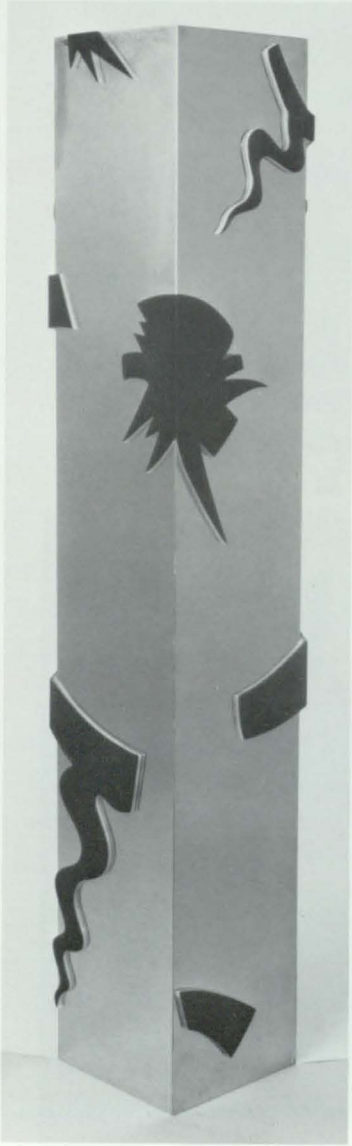
ROBERT MILLS

JAN MILLSAPPS

Robert Mills
Scarecrow Hill
1969
Tempera
23 ½ x 35
Signed on lower right



Jan Millsapps
True Romance
1983
16 mm color film
22 minutes



Mary Mintich
Break Free
1985
Stainless steel and acrylic
72 x 12 x 12

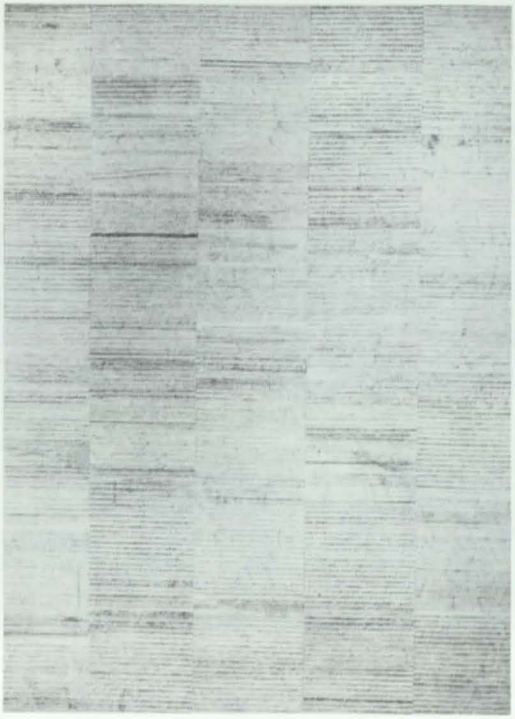
David Moore
Left to Right
1984
Color photograph
18 ½ x 23 ¼
Signed and dated on lower right

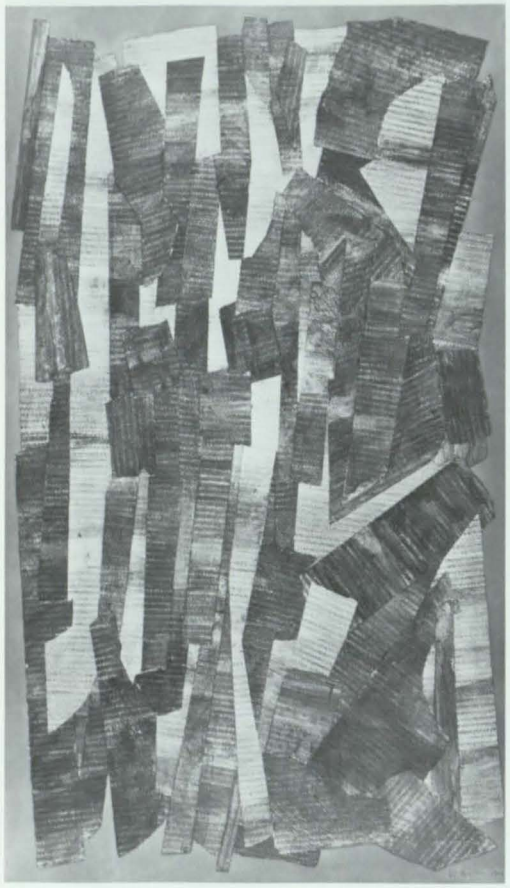
Gina Moore
Apron II
1983
Mixed Media
30 x 37

Elizabeth Mueller-Roemer
Faltung
1980
Clay
12 x 6 x 5

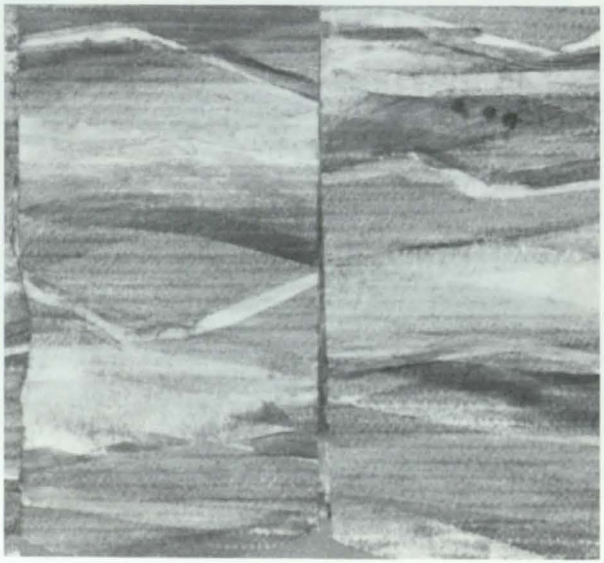
Philip Mullen
P&T #1
1969
Graphite on illustration board
25 ½ x 35

Philip Mullen
Herin Regal
1978
Acrylic on canvas
72 x 52
Signed on lower right





Philip Mullen
Long City
1983
Acrylic on canvas
72 x 42
Signed and dated on lower right



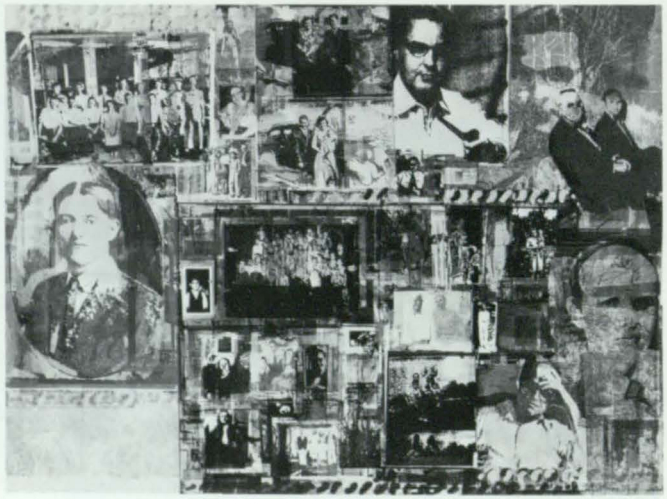
Philip Mullen
Wet Fog (detail)
1984
Acrylic on canvas
60 x 96
Signed and dated on back
(See colorplate 8)

Alice Ballard Munn
Landscape
1974
Oil on canvas
37 x 36
Signed, titled and dated on lower right

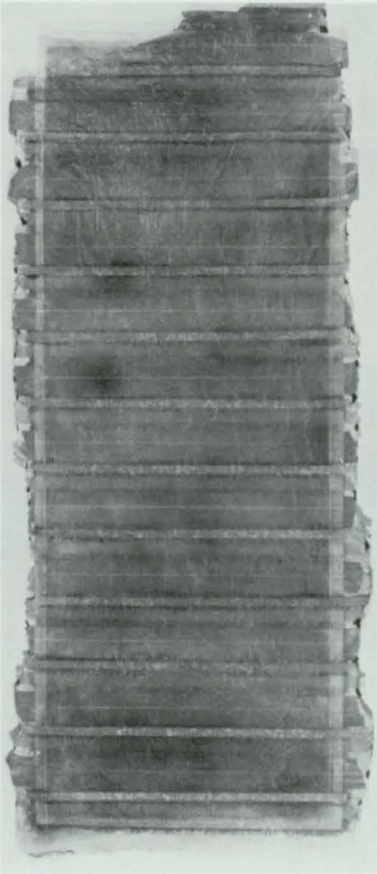
Stephen Nevitt
Pale Moon Studio Stereo Portrait I
1972
Serigraph
20 x 36 ½
Titled on lower left, numbered 4/130 on lower center
Signed and dated on lower right

Stephen Nevitt
Portrait of Corbett
1976
Mixed media
29 ½ x 22
Signed on lower right

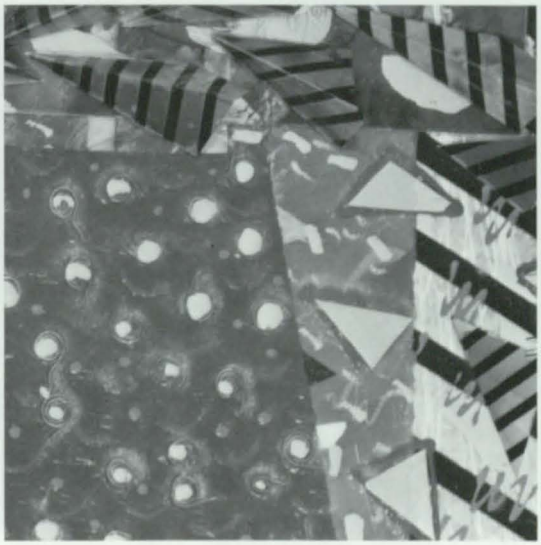
Stephen Nevitt
Generations: Transience and Continuity
1986
Serigraph
34 x 46
Titled and inscribed a/p on lower right
Signed on lower right

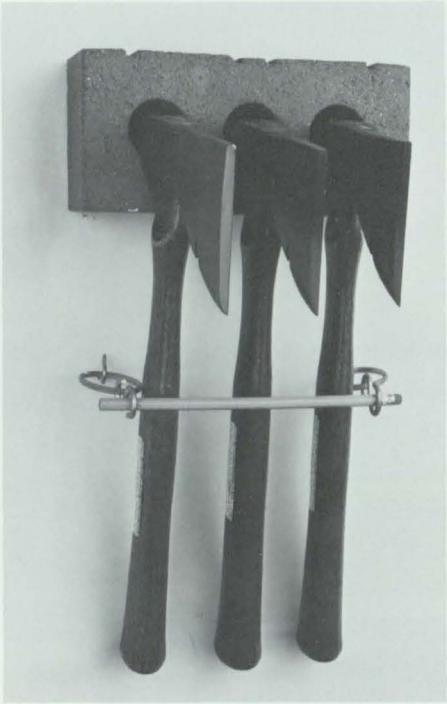


Jane Allen Nodine
Reptile Meat
1979
Mixed media
56 x 24



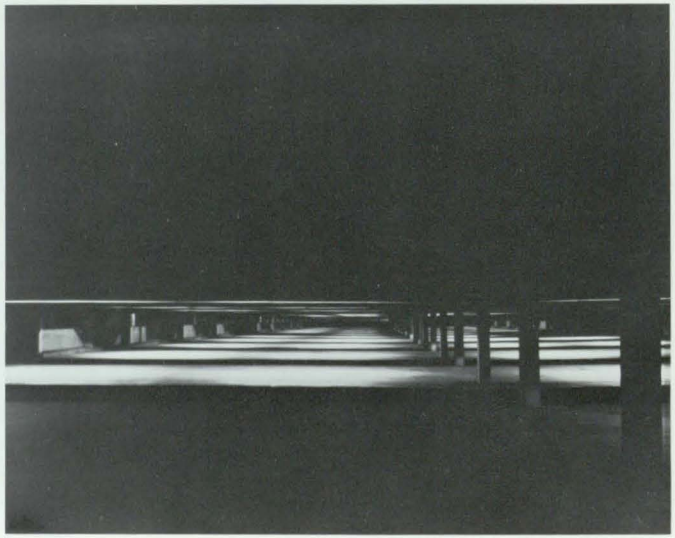
Jane Allen Nodine
Chromatic Construction #3 (detail)
1983
Mixed media
Signed, titled and dated on back
31 x 27 ½
(See colorplate 9)

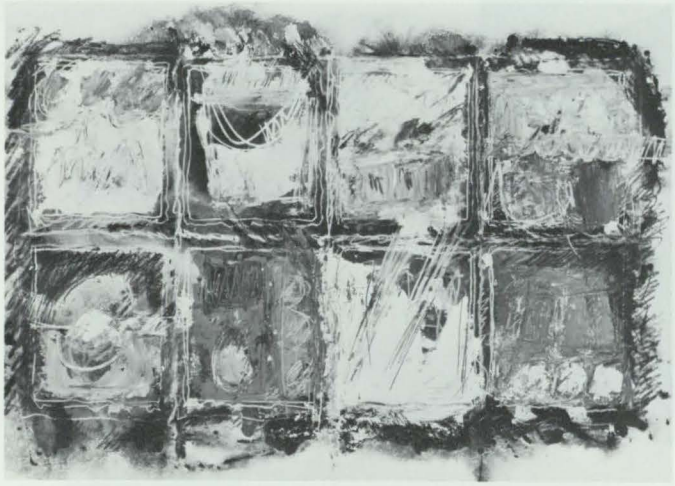




William Norris
Hatchets
1980
Mixed media
15 x 8 x 8 ½

Mark Olencki
Parking Garage — Main Chamber # 2
1980
Photograph
9 x 7
Signed on lower right

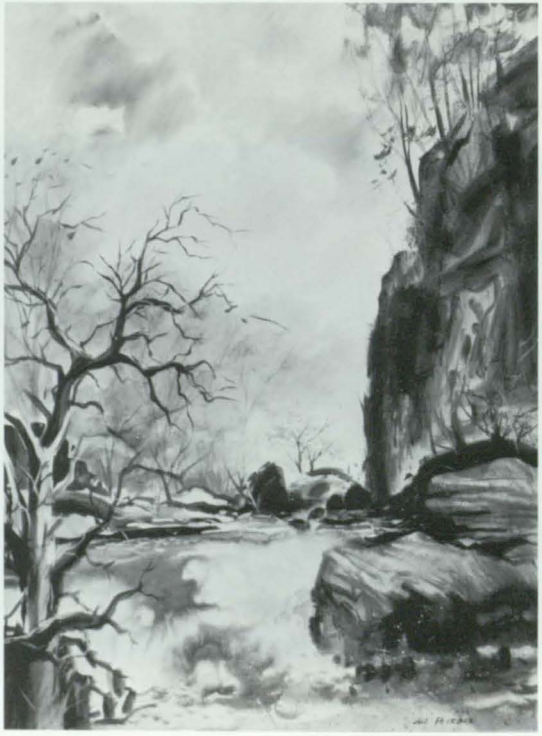




John O'Neil
Symbols of the House of Anarion
1980
Mixed media
16 x 22

Matthew Overend
Camellias
1982
Oil on canvas
23 ½ x 23 ½
Signed and dated on lower left

Ken Page
Her Dressing Room
1984
Charcoal and pastel on paper
24 ¼ x 38
Signed and dated on lower right



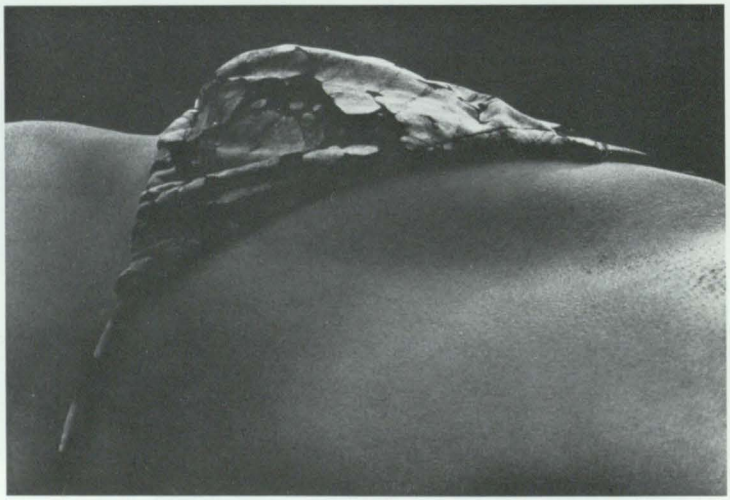
Gil Petroff
Spring
1969
Watercolor
33 x 24
Signed on lower right

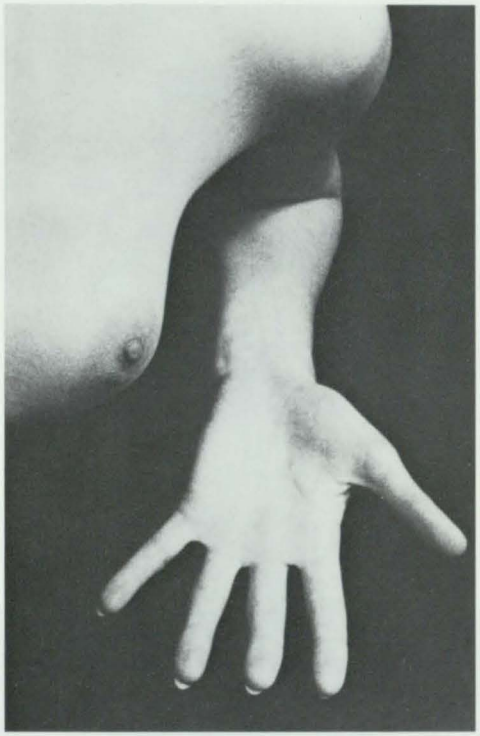
Jeanne Petry
Motion Self-Portrait
1983
Photo-lithograph
6 ½ x 6 ½

John Petty
Outdoor Advertising
1977
Watercolor
17 x 24
Signed, titled and dated on lower right

Alex Powers
Park Bench Nap
1982
Watercolor
21 x 29
Signed on lower right

Blake Praytor
Untitled
1975
Photograph
8 ¾ x 12 ½
Signed and dated on lower right





Blake Praytor
Nudescape #17
1976
Photograph
11 ½ x 7 ½

Cathy Preiss
Attack of the Giant Moths
1977
Felted wool
29 x 28

VICKI PULLEN

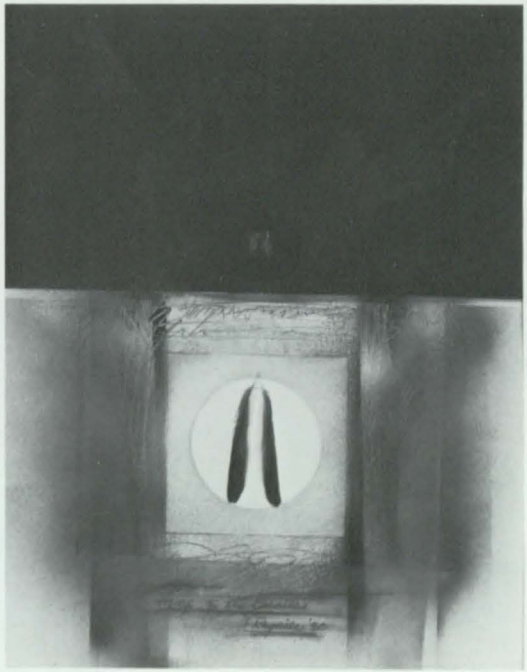
JEANEE REDMOND

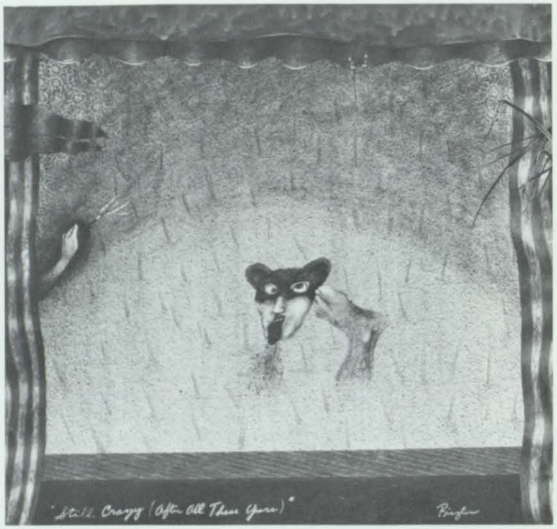
Vicki Pullen
King Street White on White Plus Fan
1983
Photograph
13 x 8 ¾
Signed and dated on lower right

Jeanee Redmond
Pouring Vessel No.1
1980
Ceramic
6 x 9 x 5
Seal imprinted in base

Geff Reed
Stoneware Jar
1972
Ceramic
20 x 8 ¼

Ireland Regnier
Homage to the Cardinal
1980
Mixed Media
20 ½ x 16 ¼
Signed, titled and dated on lower center



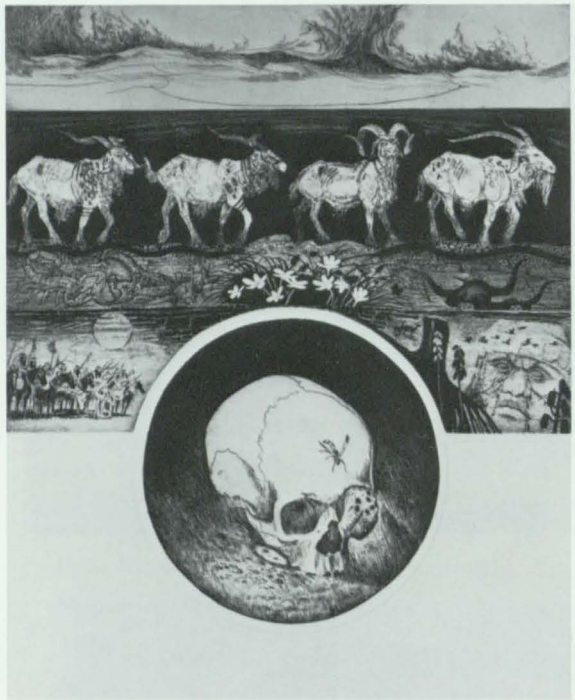


Peter Riegler
Still Crazy After All These Years
1978
Acrylic on paper
27 ½ x 29 ½
Titled at lower left
Signed on lower right

Chris Robinson
Untitled (Wolf)
1980
Electrographic drawing
20 x 25 ¼

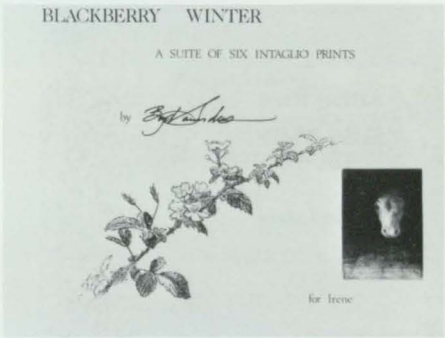
Arthur Rose
Killer Whale
1967
Welded steel
10 ½ x 10 x 32

Michael Rutkowsky
Lidded Jar
1979
Ceramic
11 ½ x 11 ½ x 10 ½



Boyd Saunders
Canyon Wall
1969
Etching and aquatint
26 ½ x 23 ½
Titled on lower left
Inscribed a/p on lower center
Signed on lower right

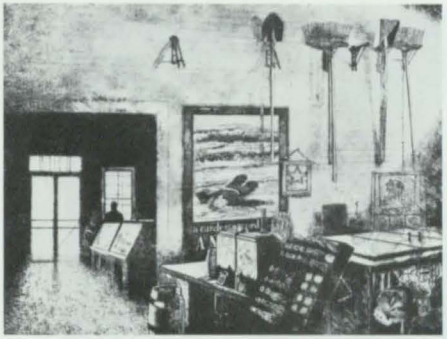
Boyd Saunders
Blackberry Winter: A Suite of Six Intaglio Prints
1970
Lithography and Etching
Each 16 x 20
Titled on lower left
Inscribed A/P on lower center
Signed and dated on lower right



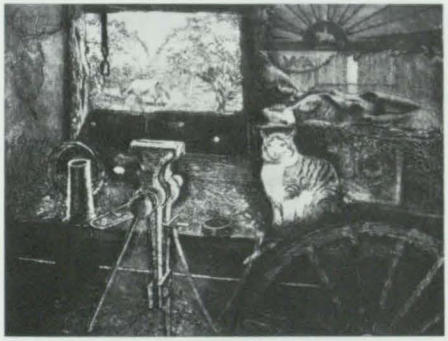
Blackberry Winter (title page)

The Scarecrow

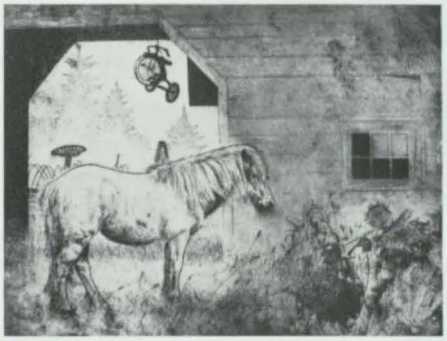
Tobacco Auction



The Commissary



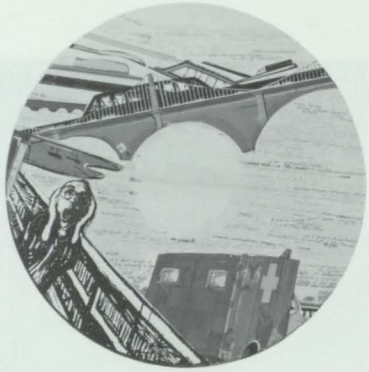
The Forge



Old Pony

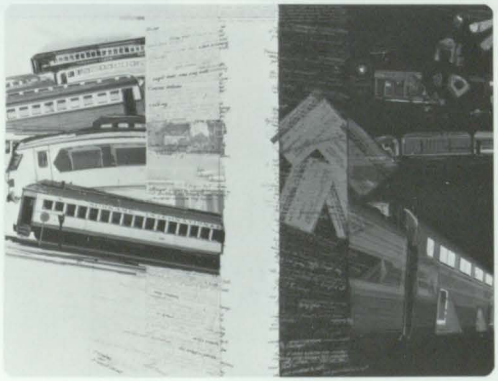
The Wagon Shed

Thomas Seawell
EMPTY/Empty: (empty centers)
A suite of ten screen prints
1979 - 1982
Serigraphy
Each inscribed with edition numbered 9/32 on lower left.
Numbered and titled on lower center
Signed on lower right

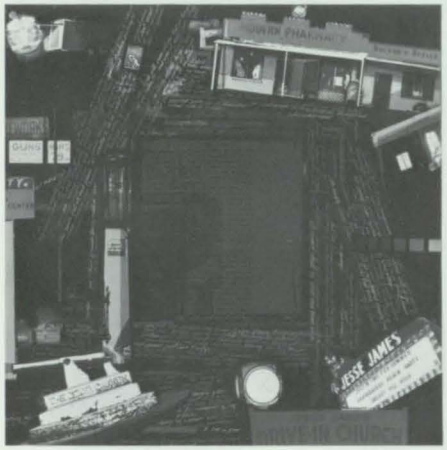


This is a very long title for reasons — because it is not just a variation on a theme of Munch, it is, also, a variation on a theme of my own, "The Bridges", but it is more than variations, it is impleached images; and it is, also, from the group, "Remembered Self-Portraits" — but even more than these it is remembrance of a certain time, a certain state of mind that lurks importantly within my motion.
1980
15 x 15 (ocular)

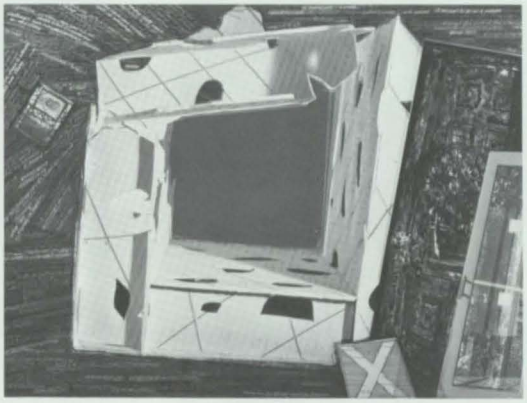
A Title Page
1980
19 ¼ x 24



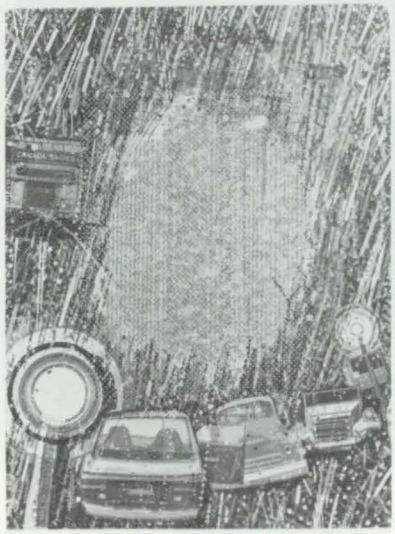
Split Trips
1980
19 3/8 x 24



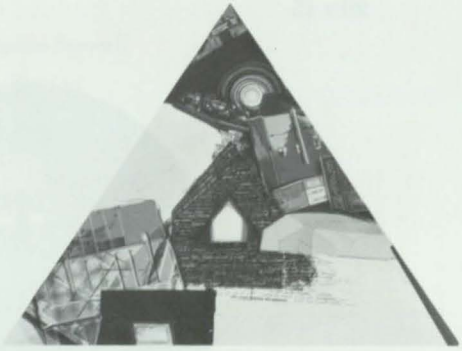
The Town Square
1980
15 x 15



The Broken House
1980
15 x 20



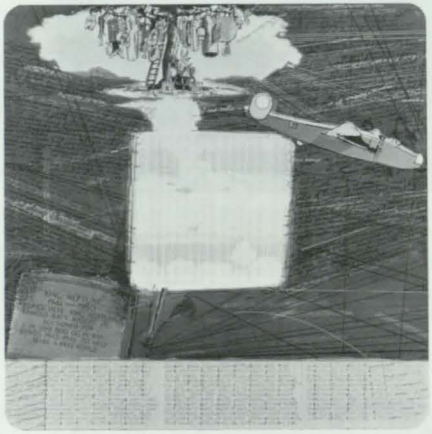
Snow
1981
20 x 15



Hill Variation/Theater Variation VI
1981
Triangular, apex 15, base 20

Another Trip
1982
20 x 15

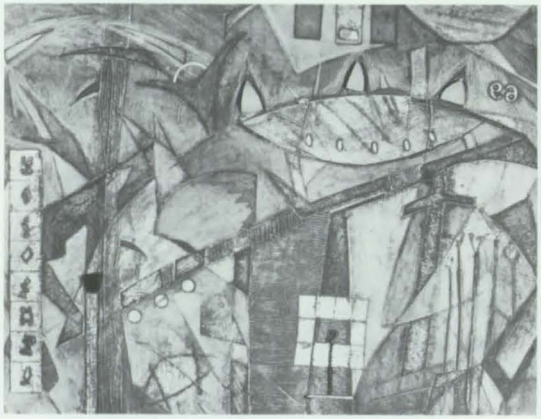
Night Flight/2nd Callot Variation
1981
15 x 15



The Final Acts
1982
20 x 15

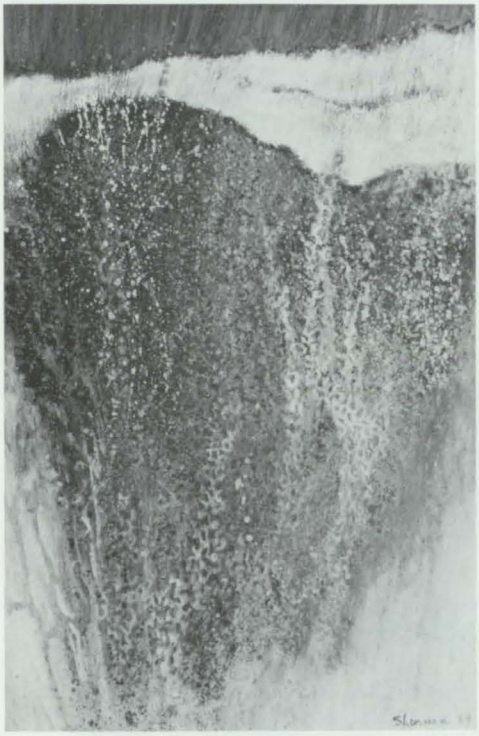
Thomas Seawell
B.C. — Three Roads
1970
Mixed media
12 x 17 ¾
Titled and numbered 6/25 on lower left
Signed on lower left

Thomas Seawell
The Station
1974
Serigraph
10 x 16 ½
Titled on lower left and numbered 5/4
Signed on lower right



William Seitz
The Spirit Rules
1985
Mixed media
18 x 23 ½
Signed and dated on lower right

Dan Shelly
Bent Willow Chair
1982
Willow branches
46 x 34 x 25



Florence Shennan
Gold Landscape
1969
Oil on canvas
36 x 24
Signed and dated on lower right

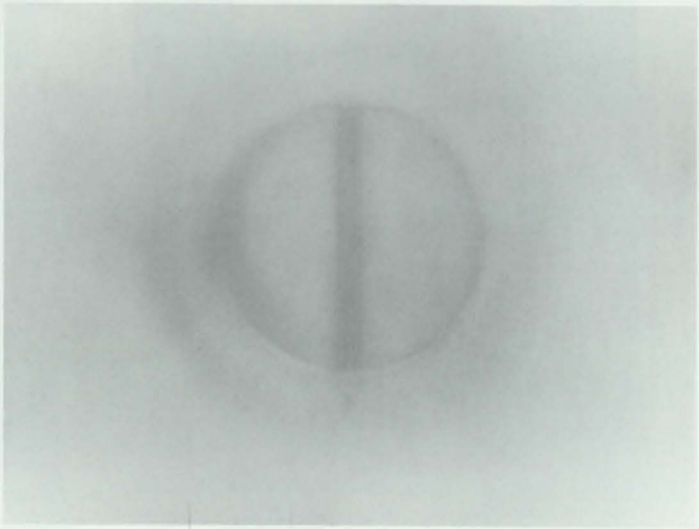
Linda Shusterman
Platter With Black Spiral
1983
Porcelain
8 x 18 x 2
Signed and dated in bottom

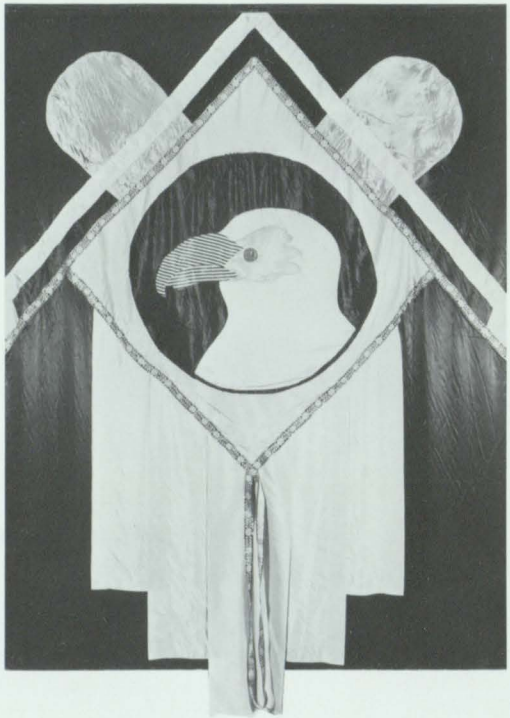
Jinger Simkins-Stuntz
The Gatherer
1982
Photograph
15 ¾ x 11 ½

Merton Simpson
Confrontation # 20
1968
Oil on canvas
70 x 60

Bob Smeltzer
Lunaria
1972
Photograph
12 x 8 ½

Carl Smith
#6
1975
Spray paint on canvas
72 ½ x 96 ¾
Signed and dated on lower right





Stephanie Smith
Tropical Bird
1975
Cloth applique
104 x 87

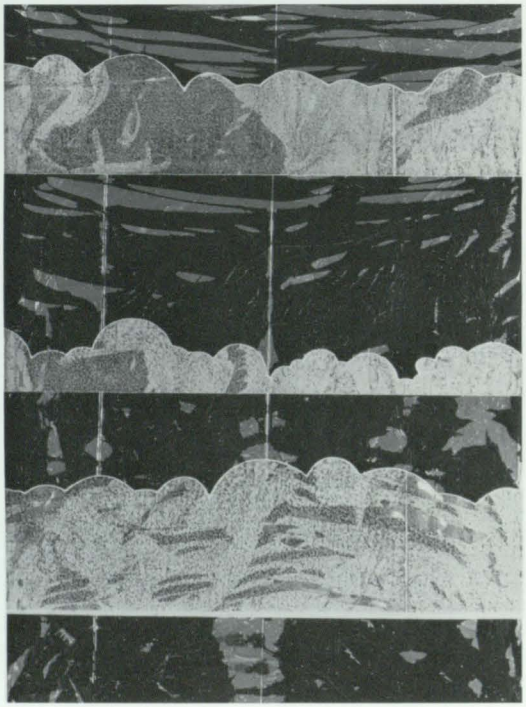
Stephanie Smith
Bird Portrait
1976
Cloth applique
68 x 43 ½

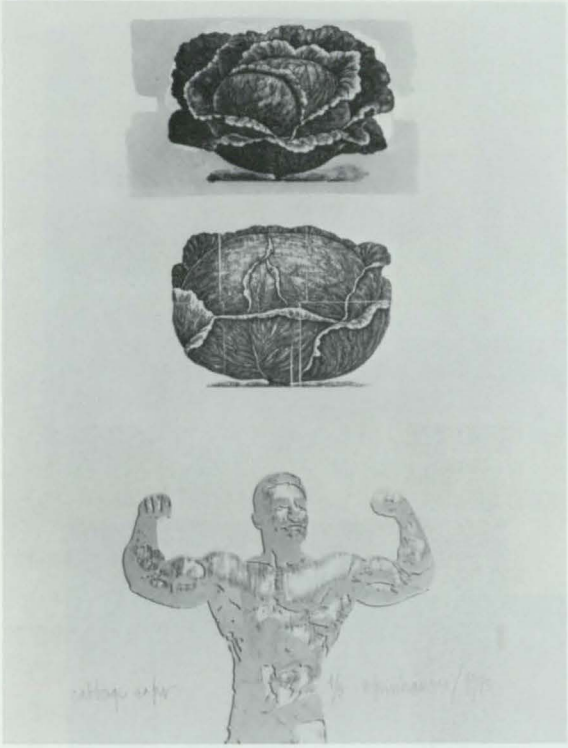
Barbara Solomon
The Tao of It
1982
Photograph
7 x 7

Derek Southall
Holbrook
1975
Oil and acrylic on canvas
86 x 130

Eleanor Spruill
Washday
1967
Watercolor
17 x 23
Signed and dated on lower left

Roger Steele
Untitled
1975
Collagraph
30 x 22





Judith Steinhauser
Cabbage Eater
1973
Gum and cyanotype print
13 ½ x 10 ¼
Titled on lower left
Signed and numbered 4/5 on lower right

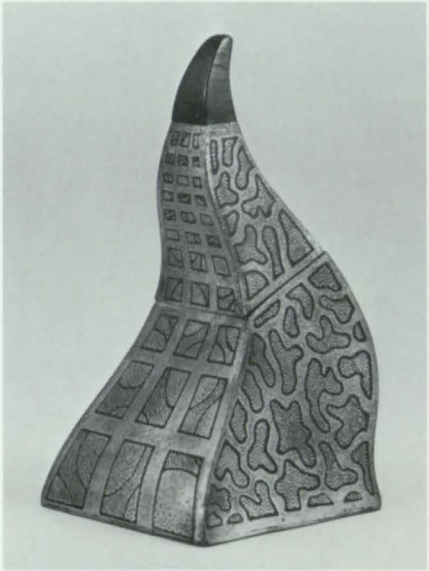
Judith Steinhauser
Butterfly
1981
Mixed media
12 ½ x 12 ½

Brooke Stern
Tea Set
1981
Porcelain
Pot, 9 ¾ x 8 x 6
Four cups, each 2 ¼ x 3 ¼ x 3 ¾
Pot, signed and dated on bottom
Cups, imprinted with seal on side

James Steven
EmbryoBiscape (detail)
1980
Acrylic on canvas
72 x 48
Signed on lower right
(See colorplate 10)

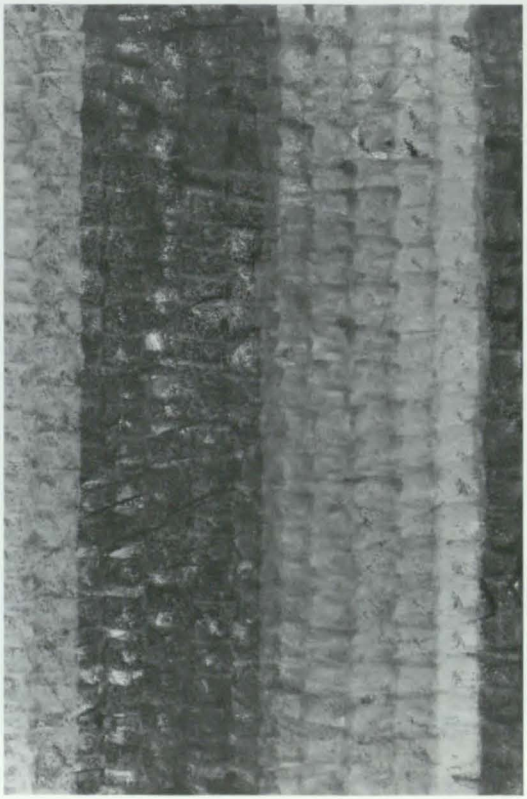
Gunars Strazdins
Disquiet Pauses: Plash
1983
Colored pencil and watercolor
39 x 46
Titled on lower left
Signed and dated on lower right

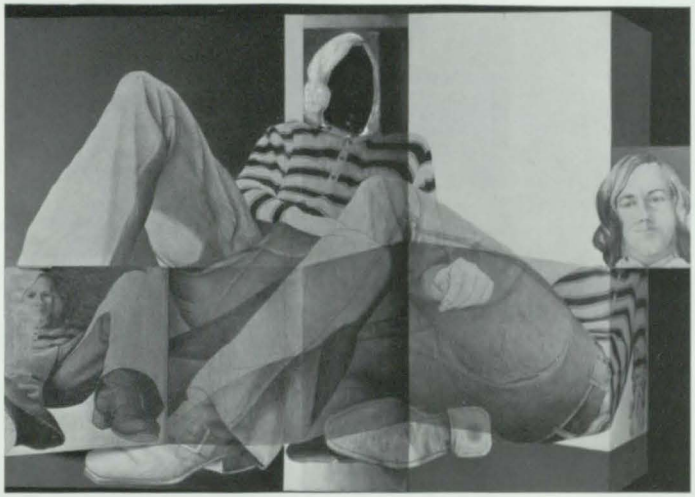
Gunars Strazdins
The Evening News: "Get Some S..."
1985
Mixed Media
48 x 60
Titled on lower left
Signed and dated on lower right



Robert Strother
Pyramid Box, II
1976
Copper and walnut
6 ¼ x 3 ½ x 3

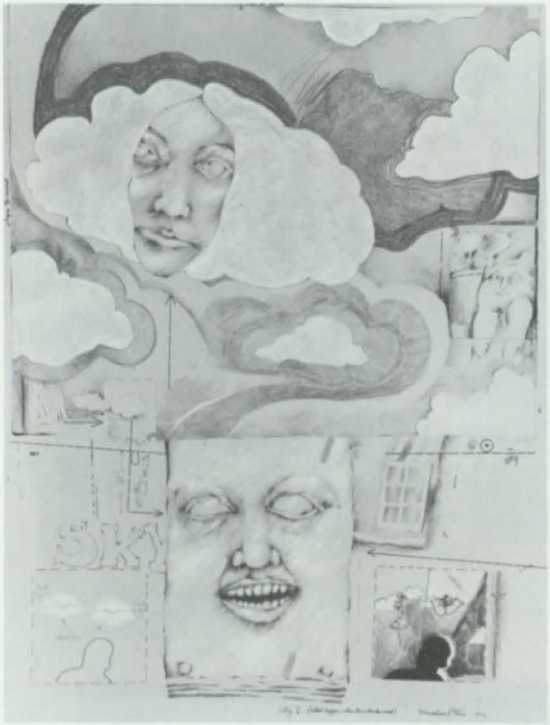
Danny Taylor
No. 4
1973
Acrylic on canvas
71 x 47





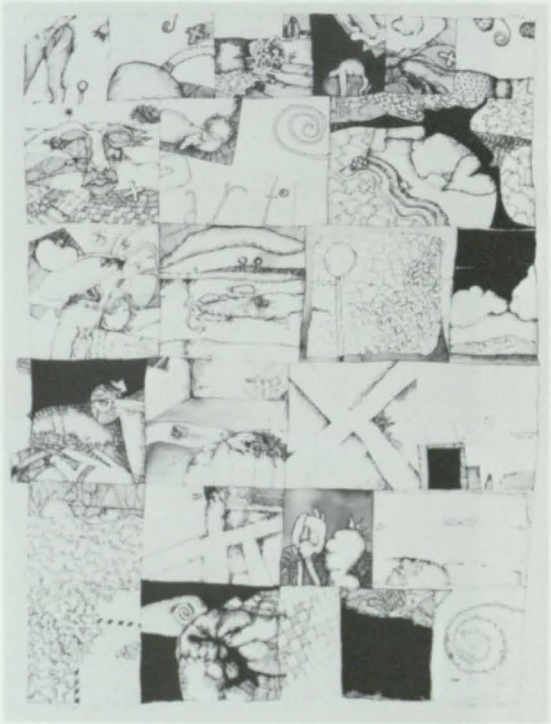
Truman Teed
Gary
1972
Mixed media
42 x 59 ½ x 10 ½

Truman Teed
The Quilt
1986
Metalplate
2 ¼ x 3 ¼



Michael Tice
What Happens When Two Clouds Meet
1972
Colored pencil and ink on paper
25 x 19
Signed, titled and dated on lower right

Michael Tice
Absurd Digs
1975
Watercolor and ink on paper
27 ½ x 20 ½
Titled on lower left
Signed and dated on lower right



Tom Turner
Bulbous Vase
1970
Ceramic
9 x 9 ½

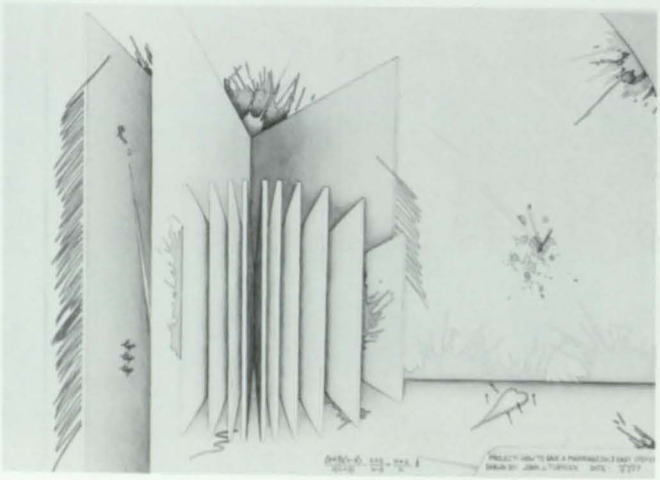
Tom Turner
Vase
1974
Ceramic
9 ¼ x 9

TOM TURNER

JOHN TURNOCK

Tom Turner
Covered Jar
1975
Ceramic
8 ½ x 14 x 8

John Turnock
How to Save a Marriage
1977
Watercolor
18 x 24 ½
Signed, titled and dated on lower right

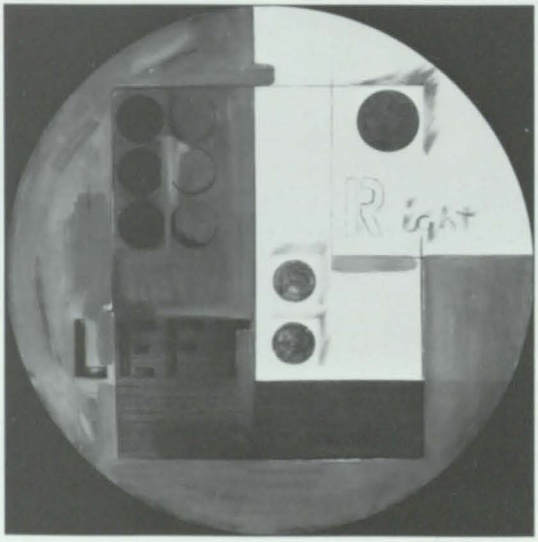


Leo Twiggs
Mother Image
1975
Batik painting
34 ¾ x 23 ½
Signed on lower right

Leo Twiggs
October First
Batik painting
1975
33 x 27 ½
Signed on lower right

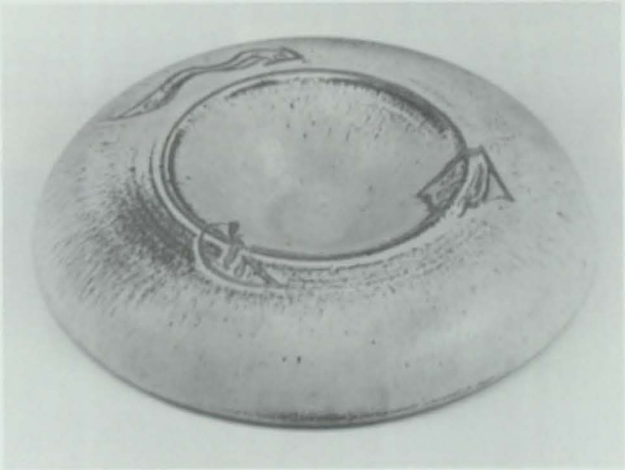
Leo Twiggs
Extended Family Portrait (detail)
1984
Batik painting
51 ¾ x 38 ¾
Signed on lower left
(See colorplate 11)

David Van Hook
Left-Right
1969
Mixed media
35 x 35



Michael Vatalaro
Ventilator Form
1981
Stoneware
23 ½ x 12 x 12

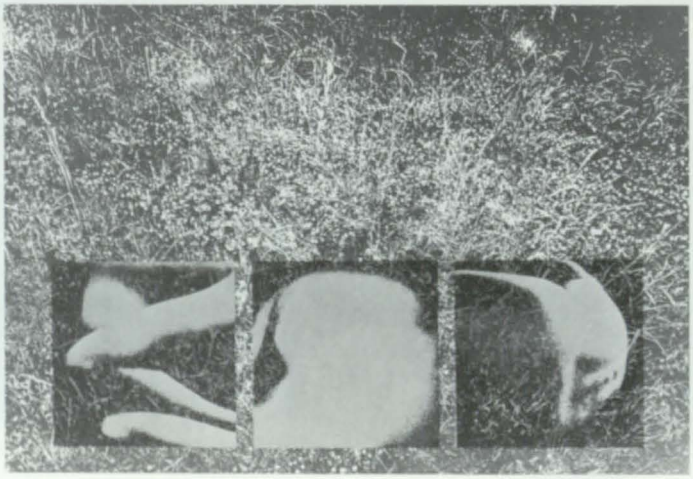
Michael Vatalaro
Doublewall
1982
Stoneware
3 x 19 ½ x 18 ½



Sam Wang
Suite of Ten Landscape Prints
1984-1985
Photography
14 x 14 (oculer)
5 ½ x 17 ¾ (rectangular)

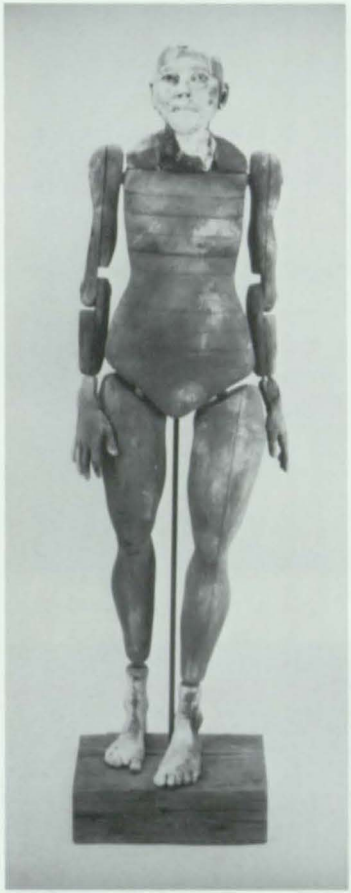
Sam Wang
Landscape With Figure
1971
Photo serigraph
19 ½ x 19 ½ (ocular)
Number 9/25 on lower left
Signed and dated on lower left

Sam Wang
Three Square Forms
1973
Photo serigraph
13 ½ x 19
Numbered 45/46 in lower center
Signed and dated on lower right



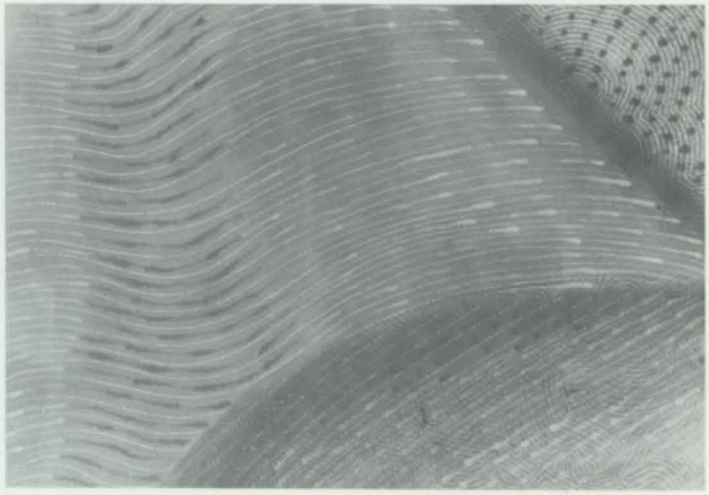
Sam Wang
Seascrape
1979
Photograph
14 x 14 (ocular)
Signed and dated on lower right

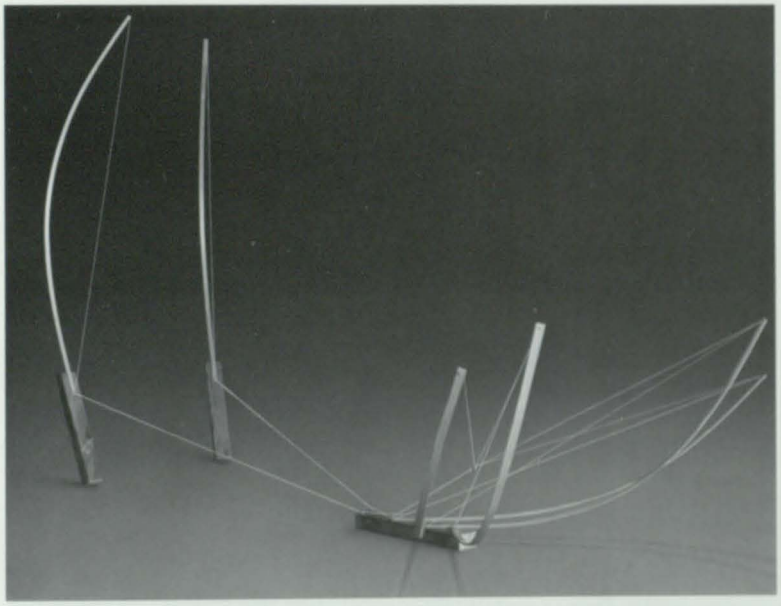
Robert White
Untitled
1982
Photograph
8 x 12



Elizabeth Whitfield-Cargile
Untitled
1982
Wood and raku
66 x 12 x 11

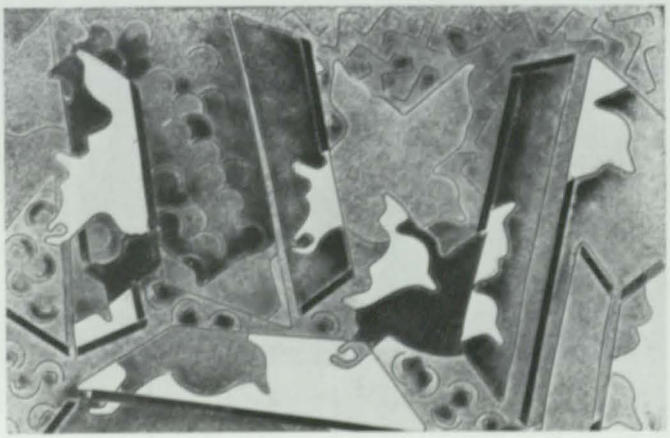
Beth Wicker
Evening Calm
1985
Monoprint
20 x 28
Titled on lower left
Signed and dated on lower right





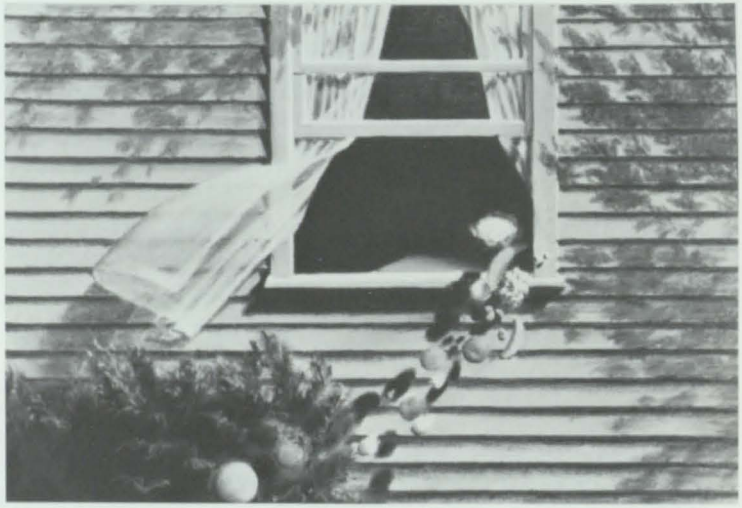
David Williams
Dogsled
1978
Mixed media
114 x 120 x 74

Susan Willis
Untitled
1984
Cloisonné
9 ½ x 7 ½
Signed and dated on back



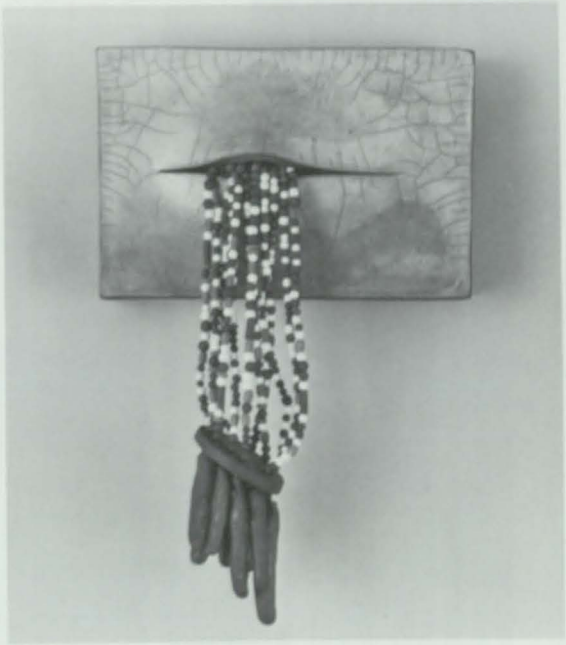
Alan Willoughby
Abstraction in Black and White
1982
Ceramic
43 x 11 x 10 ½
Signed on bottom

Edward Wimberly
Escape of the Fruit
1980
Pastel
13 ½ x 20



Jo Jeffers Wingfield
Anemone Pot
1971
Raku
8 x 9
Signed in bottom

Jo Jeffers Wingfield
Beaded Wall Piece
1973
Ceramic
8 x 9 x 3
Signed and dated on back

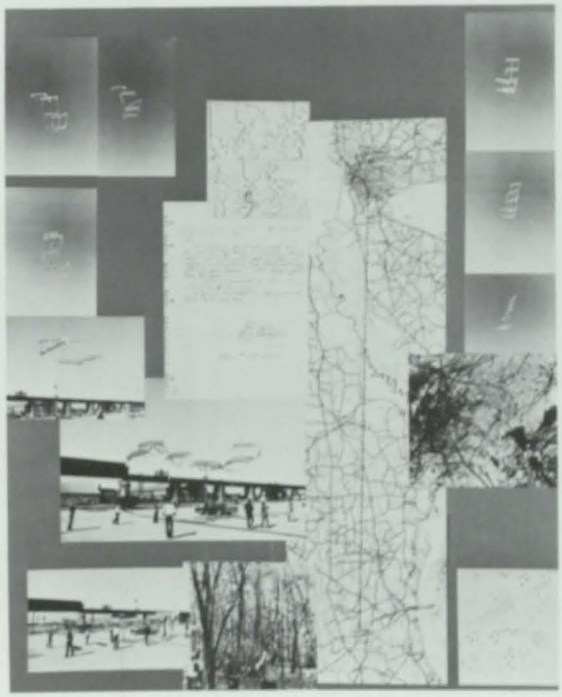


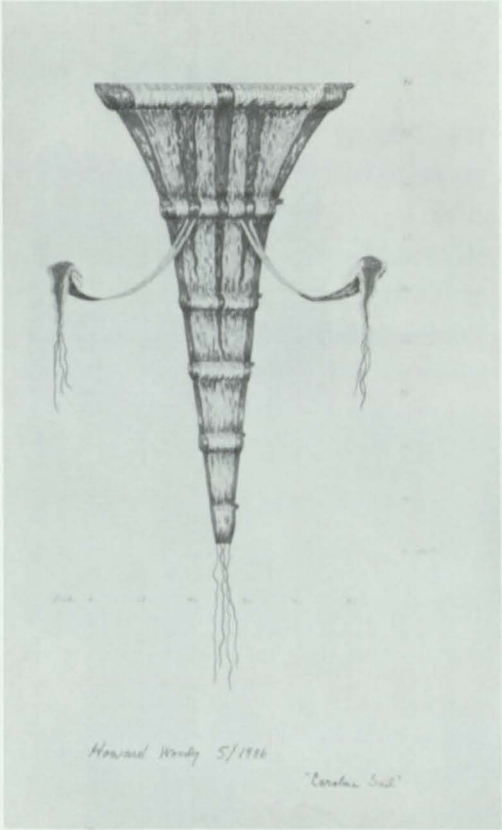
Kathleen Wood
Karandisevsky's Baby
1975
Mahogany and aluminum
52 x 29 x 18

Skip Woodward
Umpire of Light
1981
Photograph
6 ¾ x 9 ¾
Titled on lower left
Signed on lower right

Howard Woody
Sentinal
1967
Bronze
63 ½ x 13 x 11 ½

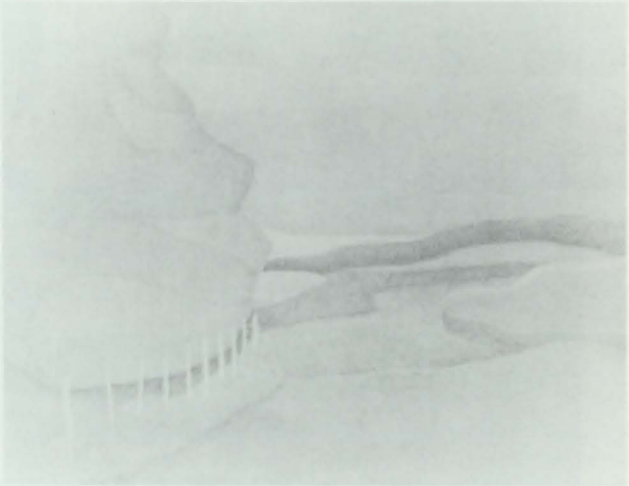
Howard Woody
Sky Rung Event
1974
Mixed meida
39 ½ x 31 ½
Titled and numbered 1/50 on lower left
Signed and dated on lower right





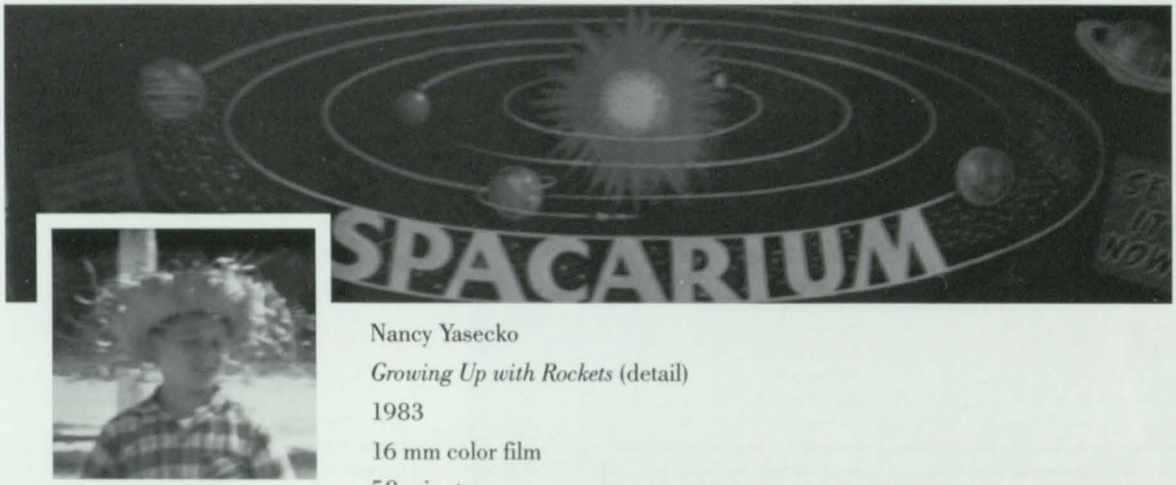
Howard Woody
Carolina Sail
1987
Sky sculpture
Drawing and 10 minute video tape documentary

Susan Wooten
Reparations
1977
Colored pencil on paper
9 x 12
Titled on lower left
Signed and dated on lower right



Edmund Yaghjian
End of Day
1967
Mixed media
23 ½ x 29 ½

Louise Yancey
Composition in Warms
1975
Watercolor
17 ½ x 24
Signed on lower left



Nancy Yasecko
Growing Up with Rockets (detail)
1983
16 mm color film
58 minutes
(See colorplate 12)

BIOGRAPHICAL INDEX

SIGMUND ABELES
Printmaker, Sculptor
Born in New York, New York, 1934.
Studied at University of South Carolina (BA, 1955), Brooklyn Museum School, The Skowhegan School and Columbia University (MFA, 1957). Currently Professor of Art at University of New Hampshire.

SUSANNE ABRAMS
Basketweaver
Born in Greenville, South Carolina, 1951.
Studied at Furman University (BA, 1972) and private tuition with Misti Washington and Christina Beresford. Currently lives in Greenville, South Carolina.

JOHN ACORN
Sculptor
Born in Paterson, New Jersey, 1937.
Studied at Montclair State College (BA, 1959), Cranbrook Academy of Art (MFA, 1961) and Hochschule Fur Bildende Kunst (Post Graduate Fellowship, West Berlin, Germany, 1969-1970.) Currently Chairman of Department of Visual Studies and History at Clemson University, Clemson, South Carolina.

BOBBI ADAMS
Painter
Born in Fanwood, New Jersey, 1939.
Studied at Wheaton College (BS, 1951), Art Students League of New York and National Academy of Design. Currently lives in Bishopville, South Carolina.

ALTA ALBERGA
Painter, Printmaker
Born in Alabama.
Studied at Wichita State University (BA, 1953; MA, 1954), Washington University (BFA, 1954) and University of Illinois at Urbana (MFA, 1964). From 1964-1974, Chairperson of Visual Arts Department at Presbyterian College. Currently lives in Greenville, South Carolina.

NANCY ALBERTSON
Fiber Artist, Papermaker
Born in Detroit, Michigan, 1949.
Studied at Western Michigan University (BFA, 1975) and Syracuse University (MFA, 1977). From 1977-1982, taught at University of South Carolina. Currently lives in Burnsville, North Carolina.

GUY ALLISON
Painter
Born in Anderson, South Carolina, 1947.
Studied at Clemson University, (MFA, 1977). Currently lives in Anderson, South Carolina.

LAWRENCE ANTHONY
Sculptor
Born in Florence, South Carolina, 1934.
Studied at Washington and Lee University (BA, 1956), Clemson University and University of Georgia (MFA, 1959). Currently Chairman of the Department of Art at Southwestern College, Memphis, Tennessee.

DAVE APPLEMAN
Painter
Born in Mansfield, Ohio, 1943.
Studied at Bob Jones University (BA, 1966; MA, 1967). Currently Professor of Art at Bob Jones University, Greenville, South Carolina.

CAROL AUGTHUM
Fiber Artist, Painter
Born in Jersey City, New Jersey, 1942.
Studied at Montclair State College (BA, 1963). Currently teaches in Spartanburg School District Seven and at Converse College, Spartanburg, South Carolina.

MARY BABB
Painter
Born in Cherokee County, South Carolina.
Studied at Limestone College, University of South Carolina at Spartanburg (BA, 1979) and University of South Carolina, Columbia. Currently lives in Gaffney, South Carolina.

J. BARDIN
Painter
Born in Elloree, South Carolina, 1923.
Studied at University of South Carolina (BA, Certificate in Painting) and Art Students League of New York. Currently lives in Columbia, South Carolina.

DAPHNE VOM BAUR
Painter
Born in New York, New York, 1945.
Studied at Boston University (BFA, 1968), London College of Art and Brighton Polytechnical College. Currently lives in Charleston, South Carolina.

TIM BELSHAW
Photographer

SCOTT BELVILLE
Painter
Born in Chicago, Illinois, 1952.
Studied at Ohio University (MFA, 1977). Professor of Art at University of Georgia, Athens, Georgia, and currently lives in Spartanburg, South Carolina.

ALBIN BEYER
Painter
Born in New York, New York, 1947.
Studied at Columbia University (BA, 1968), Athens College, University of Alabama at Huntsville and University of Arizona (MFA, 1980). Currently Professor of Art at the University of South Carolina at Aiken.

TARLETON BLACKWELL
Painter
Born in Clarendon County, South Carolina, 1956.
Studied at Benedict College (BA, 1978) and University of South Carolina (MFA).
Currently teaches in District Two Schools, Clarendon County, South Carolina.

Carl Blair
Painter
Born in Atchison, Kansas, 1932.
Studied at University of Kansas (BFA, 1956) and Kansas City Art Institute and School of Design (MFA, 1957). Currently Professor of Art at Bob Jones University, Greenville, South Carolina.

Blue Sky
Painter
Born Warren Johnson in Columbia, South Carolina, 1938.
Studied at University of Mexico, the Art Students League of New York and University of South Carolina (BA, 1964; MA, 1971). Currently lives in Columbia, South Carolina.

Emory Bopp
Painter
Born in Corry, Pennsylvania, 1924.
Studied at Pratt Institute (Certificate 1949), Yale University (BFA, 1951), New York University and Rochester Institute of Technology (MFA, 1967). Currently Chairman of Art Department at Bob Jones University, Greenville, South Carolina.

Alice Boyle
Photographer
Born in Washington, D.C., 1953.
Studied at Randolph-Macon Woman's College (1971-73), University of Reading, Reading, England (1973-74), University of North Carolina (BA, 1975), Penland School of Crafts (1978), Harvard University (Ed.M. 1985). South Carolina Arts Commission Visual Arts Fellow, 1981. National Endowment for the Arts Fellow, 1984. Currently lives in Cedar Grove, North Carolina.

Betty Jane Bramlett
Painter
Born in Augusta, Georgia.
Studied at Converse College (BA), University of North Carolina, Columbia University (MA, 1959), Furman University and University of South Carolina (PhD). Currently Art Coordinator for Spartanburg School District Seven.

Bob Brown
Photographer
Studied at Clemson University (BS, 1967; BFA, 1969) and College of Charleston. Currently lives in Charleston, South Carolina.

Dan Brown
Painter
Born in Spartanburg, South Carolina, 1946.
Studied at Furman University (BA) and Clemson University (MFA). Currently lives in Moore, South Carolina.

K. David Brown
Printmaker
Born in Lebanon, Pennsylvania, 1943.
Studied at University of South Carolina (BFA, 1971; MFA, 1972) and Clemson University. Currently Chairman of Department of Art at Newberry College, Newberry, South Carolina.

Bill Buggel
Painter, Photographer
Born in Columbia, South Carolina, 1939.
Studied at University of South Carolina (BA, 1967). Currently lives in Charleston, South Carolina.

Jeri Burdick
Ceramic Artist
Born in Knoxville, Tennessee, 1951.
Studied at Coker College, University of Georgia (BFA, 1973), West Virginia University and Furman University (MA, 1980). South Carolina Arts Commission Visual Arts Fellow, 1986. Currently lives in Eutawville, South Carolina.

Clay Burnette
Craftsman
Born in Dalton, Georgia, 1951.
Studied at University of South Carolina (AS; BFA, 1982). Currently lives in Columbia, South Carolina.

Sharon Campbell
Ceramic Artist
Born in Fort Meyers, Florida, 1943.
Studied at Wesleyan College (BFA, 1965) and University of North Carolina (MFA, 1965). Currently is Head of Exhibitions and Museum School, Greenville County Museum of Art, Greenville, South Carolina.

Warren Carpenter
Sculptor
Born in Scranton, Pennsylvania, 1952.
Studied at Clemson University (BS). Currently lives in Seneca, South Carolina.

James Chalmers
Painter
Born in New York, New York, 1945.
Studied at University of Southwestern Louisiana (BFA, 1971) and Florida State University (MFA, 1973). Currently Professor of Art at Coker College, Hartsville, South Carolina.

Terry Chamberlain
Painter, Printmaker
Born in Johnstown, Pennsylvania, 1947.
Studied at Bob Jones University (BA, 1969 and MA, 1972). Currently Head of Fine Arts Department, Dayton Christian High School, Dayton, Ohio.

Robert Chance
Ceramic Artist
Born in Sacramento, California, 1948.
Studied at University of Hawaii (BFA, 1972) and Virginia Commonwealth University (MFA, 1974). Currently Ceramics Instructor at the Fine Arts Center of the School District of Greenville County, Greenville, South Carolina.

Stephen Chesley
Painter
Born in Schenectady, New York, 1952.
Studied at East Carolina University, Virginia Commonwealth University (BA, 1975) and Clemson University (MA, 1980). Currently lives in Columbia, South Carolina.

Mark Chevalier
Painter, Printmaker
Born in Columbus, Ohio, 1954.
Studied at Ohio University, Ohio State University (BFA, 1978), University of South Carolina (MFA, 1981). Currently instructor at Montessori Elementary School of Columbia, South Carolina.

Chevis Clark
Painter
Born in Charleston, South Carolina, 1922.
Studied at Jacksonville Junior College and High Museum School of Art (BFA, 1951). Currently lives in Charleston, South Carolina.

Jean Clark
Ceramic Artist
Born in Pennsylvania.
Studied at University of Pennsylvania, Slippery Rock (BA, 1973) and University of South Carolina (MFA, 1985). Currently lives in Columbia, South Carolina.

Jim Coates
Ceramic Artist
Born in Greenville, South Carolina, 1953.
Studied at University of South Carolina (BFA, 1976), Center for Advanced Study, Genoa, Italy and Clemson University (MFA,1978). Currently lives in Lancaster, South Carolina.

Bette Lee Coburn
Painter
Born in Chicago, Illinois, 1922.
Studied at Grinnell College, Art Institute of Chicago and University of North Carolina. Currently lives in Greenville, South Carolina.

August Cook
Painter, Printmaker
Born in Philadelphia, Pennsylvania, 1897.
Studied at Pennsylvania Academy of Fine Arts and Harvard University. From 1924 through 1966, Head of the Art Department at Converse College. Currently lives in Spartanburg, South Carolina.

Robert Courtright
Collage Artist, Papermaker
Born in Sumter, South Carolina, 1926.
Studied at St. Johns College, the American Art School and The Art Students League of New York. Currently lives in Opio, France.

James Cox
Ceramic Artist, Painter
Born in Union City, Tennessee, 1943.
Studied at University of Tennessee, Murray State University, (BA, 1965) and Miami University (MFA, 1967). Currently Professor of Art at Limestone College, Gaffney, South Carolina.

Pat Crawford
Photographer
Born in Honolulu, Hawaii, 1943.
Studied at University of South Carolina (BS, 1970), the Maine Photography Workshop and Ansel Adams Yosemite Workshops. Currently lives in Columbia, South Carolina.

Sydney Cross
Printmaker
Born in Mt. Vernon, Illinois, 1955.
Studied at Northern Arizona University (BFA, 1977) and Arizona State University (MFA, 1980). Currently Professor of Art at Clemson University, Clemson, South Carolina.

Heidi Darr-Hope
Fiber Artist
Born in Columbia, South Carolina, 1954.
Studied at University of South Carolina (BFA, 1976; MFA, 1982). South Carolina Arts Commission Crafts Fellow, 1982. Currently lives in Columbia, South Carolina.

Ray Davenport
Painter, Lithographer
Born in Rockville Center, Long Island, New York, 1926.
Studied at Pratt Institute and University of South Carolina. Currently lives in Sumter, South Carolina.

Claude Davis
Sculptor
Born in Elk City, Oklahoma, 1955.
Studied at Louisiana State University (BFA, 1978) and Clemson University (MFA). Currently lives in Greer, South Carolina.

Jamie Davis
Ceramic Artist
Born in Philadelphia, Pennsylvania, 1945.
Studied at Davidson College, and Vanderbilt University (BA, 1967). South Carolina Arts Commission Crafts Fellow, 1978. Currently lives in Pickens, South Carolina.

Tom Dimond
Painter
Born in Middleboro, Massachusetts, 1944.
Studied at Massachusetts College of Art (BFA, 1966) and University of Tennessee (MFA, 1969). Currently Professor of Art at Clemson University, Clemson, South Carolina.

William Dooley
Painter, Graphic Artist
Born in New York, New York, 1953.
Studied at Georgia Southern College (BA, 1976) and University of South Carolina (MFA, 1975). Currently Gallery Manager, Visual Arts Department, Knight Gallery, Spirit Square Arts Center, Charlotte, North Carolina.

Robert Doster
Sculptor
Born in Lancaster, South Carolina, 1949.
Studied at University of South Carolina (BFA, 1975) and Clemson University (MFA, 1977). Currently lives in Lancaster, South Carolina.

Jack Dowis
Painter
Born in North Carolina.
Studied at Wofford College, Boston University and Clemson University (BS, 1950). Currently President of Dowis Associates, Florence, South Carolina.

Sam Doyle
Folk Artist
Born in Frogmore, South Carolina, 1906.
Studied at Penn School, the first school for freed slaves in America. Began painting in the late 1960s and gained national recognition. Died, on St. Helena's Island, 1985.

Roy Drasites
Painter
Born in Chicago, Illinois, 1945.
Studied at Knox College, University of Notre Dame, Yale Summer School of Music and Art and University of Illinois (BFA, 1968; MFA,1972). Currently Professor of Art at University of South Carolina.

Jeanet Steckler Dreskin
Painter, Medical Illustrator
Born in New Orleans, Louisiana, 1921.
Studied at Newcomb College, Tulane University (BFA, 1941), The Johns Hopkins University, (Medical Art Certificate, 1943), John McCrady School and Clemson University. Currently lives in Greenville, South Carolina.

Jeanet Dreskin-Haig
Painter, Printmaker
Born in Greenville, South Carolina, 1952.
Studied at Smith College (BFA, 1974) and University of Michigan (MFA, 1976). Currently Professor of Art, University of Texas at Dallas.

Thomas Durham
Sculptor
Born in Groton, Connecticut, 1952.
Studied at College of Charleston (BA, 1975), University of Iowa and University of Minnesota (MFA, 1983). Currently lives in Goose Creek, South Carolina.

Barbara Duval
Painter, Printmaker
Born in Brooklyn, New York, 1956.
Studied at Pratt Institute (BFA, 1978) and Yale University (MFA, 1982). South Carolina Arts Commission Visual Arts Fellow, 1986. Currently Professor of Art at the College of Charleston, Charleston, South Carolina.

Dennis Eavensen
Painter
Born in Atlanta, Georgia, 1950.
Studied at Atlanta College of Art, (BFA, 1972), and University of South Carolina (MFA, 1975). Currently lives in Atlanta, Georgia.

Gerald Edwards
Painter

James Edwards
Painter, Media Artist
Born in New York, New York, 1948.
Studied at University of California at Santa Barbara (BA, 1970; MFA, 1972). National Endowment for the Arts Fellow, 1974, South Carolina Arts Commission Visual Arts Fellow, 1981. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Walter Edwards
Sculptor
Born in York, South Carolina, 1943.
Studied at University of South Carolina (BA). Currently lives in Columbia, South Carolina.

Clark Ellefson
Designer, Craftsperson
Born in Barberton, Ohio, 1949.
Studied at University of South Carolina (BFA, 1974). South Carolina Arts Commission Crafts Fellow, 1985. Currently partner in Lewis and Clark design studio, Columbia, South Carolina.

Marc Fagan
Photographer
Born in Spartanburg, South Carolina, 1951.
Studied at North Greenville College (AA, 1971), East Tennessee State University and University of South Carolina. Currently lives in Columbia, South Carolina.

Henry Fagen
Painter
Born in Miami, Florida, 1943.
Studied at University of Miami (AB, 1966), University of Florida (MFA, 1968) and Illinois State University (Ed.D, 1976). Currently instructor at the Museum School of Art, Greenville and Communications, Art, and Technology Department, Greenville Technical College, Greenville, South Carolina.

Linda Fantuzzo
Painter
Born in Endicott, New York, 1950.
Studied at Pennsylvania Academy of Fine Arts (Certificate in Painting & Graphics, 1973) and College of Charleston. Currently lives in Charleston, South Carolina.

Suzy Farrell
Painter, Printmaker
Born in Charleston, South Carolina, 1940.
Studied at Duke University (BA) and University of South Carolina (MA). Currently lives in Lexington County, South Carolina.

Mark Flowers
Painter
Born in Iowa City, Iowa, 1950.
Studied at University of South Carolina (BFA, 1977) and Western Michigan University (MFA, 1979). South Carolina Arts Commission Visual Arts Fellow, 1981. Currently teaches at Savannah College of Art and Design, Savannah, Georgia.

Thomas Flowers
Painter
Born in Washington, DC, 1928.
Studied at Furman Unviversity (BA) and University of Iowa (MFA). Currently Chairman of the Art Department at Furman University, Greenville, South Carolina.

Connie Floyd
Painter, Photographer
Born in Conway, South Carolina, 1953.
Studied at Atlanta College of Art (BFA, 1975) and Clemson University (MFA, 1977). Currently lives in Clemson, South Carolina.

Buddy Folk
Painter
Studied at Furman University (BS) and Pratt Institute (BFA). Currently lives in Greenville, South Carolina.

David Freeman
Painter
Born in Columbia, Missouri, 1937.
Studied at University of Missouri (BA, 1959; MA, 1961) and State University of Iowa City (MFA, 1963) and Penland School of Crafts. Currently Professor of Art at Winthrop College, Rock Hill, South Carolina.

Jean Gallagher
Painter
Born in Hackensack, New Jersey, 1953.
Studied at Atlanta School of Art, University of Georgia and University of South Carolina (BFA, 1975; MFA, 1979). Currently is Chairperson of the Art Department at Converse College, Spartanburg, South Carolina.

Phillip Garrett
Painter
Born in Greenville, South Carolina, 1948.
Studied at the University of South Carolina (1966-68), Honolulu Academy (1972), and San Francisco Art Institute (BFA, 1974). Currently lives in Greenville, South Carolina.

Steven Gately
Painter
Born in West Palm Beach, Florida, 1946.
Studied at Florida Atlantic University (BFA, 1968) and Florida State University (MFA, 1971). South Carolina Arts Commission Visual Arts Fellow, 1978. Currently Professor of Art at Francis Marion College, Florence, South Carolina.

Jack Girard
Painter, Graphic Artist
Born in Fort Knox, Kentucky, 1951.
Studied at University of South Carolina and East Carolina University (BFA, 1973; MFA, 1976). Currently teaches at Berea College, Greenville, North Carolina.

Mac Arthur Goodwin
Graphic Artist
Born in Orangeburg, South Carolina.
Studied at Claflin College (BA, 1963) and University of South Carolina (MAT, 1976). Currently State Art Consultant at the South Carolina State Department of Education.

Walter Greer
Painter
Born in Ware Shoals, South Carolina, 1920.
Studied at The Citadel (BS, 1942) and Clemson University (BS, 1947) and Atlanta School of Art. Currently lives on Hilton Head Island, South Carolina.

David Halsey
Ceramic Artist
Born in Charleston, South Carolina.
Studied at University of Massachusetts (BFA), and Boston School of Fine Arts (MA). Currently lives in Charleston, South Carolina.

William Halsey
Painter, Sculptor
Born in Charleston, South Carolina, 1915.
Studied at University of South Carolina, Boston Museum School and University of Mexico (Paige Fellowship). Currently lives in Charleston, South Carolina.

Marianna Hamilton-Fox
Batik Artist, Watercolorist
Born in Berkley, California, 1943.
Studied at University of California, Santa Barbara (BA, 1964), San Francisco Art Institute (BFA, 1966) and University of Arizona (1968). Currently Professor of Art, University of South Carolina (Coastal Carolina College), Conway, South Carolina.

Susan Hanna
Painter
Born in Cleveland, Ohio.
Studied at Windham College. Active in Charleston, South Carolina from 1971-1978. Currently lives in New York, New York.

Harry Hansen
Painter
Born in Chicago, Illinois, 1942.
Studied at University of Illinois (BFA, 1964) and University of Michigan (MFA, 1966). Currently Professor of Art and Associate Department Head at University of South Carolina, Columbia, South Carolina.

Steven Hewitt
Ceramic Artist
Born in Newberry, South Carolina, 1952.
Studied at University of South Carolina (BFA, 1977; MA, abt, 1979). Currently Arts Center Coordinator for Columbia Parks and Recreation, Columbia, South Carolina.

Kristy Higby
Fiber Artist
Born in Binghamton, New York, 1951.
Studied at University of South Carolina (BGS, 1976) and Penland School of Crafts. South Carolina Arts Commission Crafts Fellow, 1981. Currently teaches at Sea Pines Academy, Hilton Head Island, South Carolina.

Edward Higgens
Sculptor
Born in Gaffney, South Carolina, 1930. Studied at University of North Carolina (BA, 1954). Currently teaches at School of Visual Arts, New York City.

Willard Hirsch
Sculptor
Born in Charleston, South Carolina. Studied at College of Charleston, National Academy of Design and Beaux Arts Institute of Design. Died, November 29, 1982, in Charleston, South Carolina.

Jo Holmes
Painter
Born in Duquesne, Pennsylvania, 1920. Studied at Carnegie Mellon University (BFA). Currently lives in Columbia, South Carolina.

James Howard
Media Artist, Printmaker
Born in Greenville, South Carolina, 1947. Studied at Presbyterian College (BA, 1969). Currently lives in Columbia, South Carolina.

Glen Howerton
Painter
Born in Galena, Kansas, 1923. Studied at Pittsburgh State University (BA), at Fort Hays State University (MA). Currently Professor of Art at Furman University, Greenville, South Carolina.

Nancy Hunter
Painter

Robert Hunter
Painter, Printmaker
Born in Auburn, Washington, 1929. Studied at Oregon State University and University of Oregon (BS,MFA). Currently Professor of Art at Clemson University, Clemson, South Carolina.

Terry Jarrard-Dimond
Fiber Artist
Born in Slater, South Carolina. Studied at Winthrop College, (BA, 1969) and Clemson University (MFA, 1979). South Carolina Arts Commission Crafts Fellow, 1987. Currently lives in Clemson, South Carolina.

Patricia Jenks
Painter
Born in New York, New York, 1945. Studied at University of North Carolina (BFA, 1972) and Clemson University (MFA, 1982). Currently teaches at College of Charleston, Charleston, South Carolina.

Jasper Johns
Painter, Sculptor
Born in Allendale, South Carolina, 1930. Studied at University of South Carolina. Currently lives in New York City.

Michael Johnson
Ceramic Artist
Studied at University of South Carolina. Currently lives in Virginia.

Robert Jolly
Painter
Born in Atlanta, Georgia, 1932. Studied at University of Georgia (BFA, 1957; MFA, 1959) and Art Students League of New York. South Carolina Arts Commission Visual Arts Fellow, 1979. Currently lives in Clinton, South Carolina.

Judy V. Jones
Printmaker
Born in Winston-Salem, North Carolina, 1949. Studied at University of Georgia (BFA, 1972; MFA, 1976). South Carolina Arts Commission Visual Arts Fellow, 1982. Currently Professor of Art at Converse College, Spartanburg, South Carolina.

Gary Keown
Graphic Artist, Sculptor
Born in Summerville, Georgia, 1954. Studied at University of Tennessee at Chattanooga (BA, 1976) and University of South Carolina (MFA, 1979). Currently Instructor of Graphic Arts, McDowell Technical College, Marion, North Carolina.

Walter Kerr
Painter
Born in Philadelphia, Pennsylvania. Studied at Bob Jones University (BA, 1968; MA, 1971). Currently lives in Comstock Park, Michigan.

Christine Kierstead
Painter
Born in Santa Monica, California, 1952. Studied at University of California at San Diego (BA,1974) and University of South Carolina (MA, 1982). South Carolina Arts Commission Visual Art Fellow, 1987. Currently lives in Lexington, South Carolina.

Ellen Kochansky
Fiber Artist
Born in New York, New York, 1947. Studied at Syracuse University (BFA, 1969). Currently lives in Pickens, South Carolina.

Darell Koons
Painter
Born in Albion, Michigan, 1924. Studied at Bob Jones University (BS, 1951) and Western Michigan University (MA, 1955). Currently Professor of Art at Bob Jones University, Greenville, South Carolina.

Nell Lafaye
Painter
Born in Columbia, South Carolina, 1929. Studied at Sullins College and Cranbrook Academy of Art (BFA, 1958; MFA, 1959). Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

JAMES LAWTON
Ceramic Artist
Born in Fairborn, Ohio, 1954.
Studied at Florida State University (BS, 1976) and Louisiana State University. Currently lives in Indialantic, Florida.

BARBARA LAYNE
Sculptor, Papermaker
Born in Seattle, Washington, 1952.
Studied at University of Colorado (BFA, 1979), Illinois State University and University of Kansas (MFA, 1982). South Carolina Arts Commission Visual Arts Fellow, 1984. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

LARRY LEBBY
Painter, Printmaker
Born in Dixiana, South Carolina, 1950.
Studied at Allen University and University of South Carolina (BA, 1973; MFA, 1976). South Carolina Arts Commission Visual Arts Fellow, 1985. Currently lives in Columbia, South Carolina.

WILLIAM LEDYARD
Sculptor
Born in Rockford, Illinois, 1915.
Studied at Rockford College, University of Illinois (AB; MD) and University of South Carolina. Taught at Columbia College and University of South Carolina. Died, September 1982, in Columbia, South Carolina.

LARRY LEFEBVRE
Sculptor
Born in San Francisco, California, 1935.
Studied at Muscatine Junior College, Chicago Technical College and Illinois State University. Currently lives in Columbia, South Carolina.

EDMUND LEWANDOWSKI
Painter
Born in Milwaukee, Wisconsin, 1914.
Studied at Layton School of Art, 1931-1935. Chairman, Department of Art, Winthrop College, 1973-1984. Currently lives in Rock Hill, South Carolina.

LEWIS AND CLARK
(See Jim Lewis and Clark Ellefson)

EDWARD LEWIS
Fiber Artist
Born in Greenville, South Carolina, 1958.
Studied at Virginia Commonwealth University (BFA, 1982). Active in South Carolina 1982-1986. Currently lives in Richmond, Virginia.

JIM LEWIS
Craftsman
Born in Columbus, Georgia, 1941.
Studied at University of Georgia (BA, 1968; MA, 1969) and University of South Carolina (PhD, 1975). Currently lives in Columbia, South Carolina.

DAN LINDER
Fiber Artist
Born in Greenville, South Carolina, 1958.
Studied at Virginia Commonwealth University (BFA, 1982). Active in South Carolina 1982-1986. Currently lives in Richmond, Virginia.

ELSA LUNDBORG
Painter
Born in Sweden, 1902.
Studied at Art Students League of New York. Active in South Carolina, 1945 to 1986. Currently lives in Glastonbury, Connecticut.

THOMAS MACPHERSON
Painter
Born in Batavia, New York, 1951.
Studied at University of South Carolina (MFA, 1976). Currently Professor of Art at State University College of New York at Geneseo, New York.

ALAN MACTAGGART
Painter
Born in Newark, New Jersey, 1949.
Studied at Pratt Institute (BID, 1971), East Tennessee State University (MA, 1973) and Clemson University (MFA, 1979). Currently Chairman of Department of Fine Arts at Lander College, Greenwood, South Carolina.

LEE MALERICH
Fiber Artist
Born in Decatur, Illinois, 1951.
Studied at Northern Illinois University (BFA, 1979; MFA, 1981). Taught at Columbia College from 1981 to 1983. South Carolina Arts Commission Crafts Fellow, 1983. Currently lives in Orangeburg, South Carolina.

LEO MANSKE
Printmaker
Born in 1949.
Studied at Temple University (BFA, 1971; MFA, 1974). South Carolina Arts Commission Visual Arts Fellow, 1977. Taught at College of Charleston from 1974 to 1982. Currently lives in Washington, D.C.

CECILE MARTIN
Painter
Born in Mineola, New York, 1947.
Studied at Kutztown State College. Currently lives in Seneca, South Carolina.

PAUL MARTYKA
Printmaker
Born in Detroit, Michigan, 1950.
Studied at Wayne State University, Detroit, Michigan (BFA, 1976) and University of Michigan (MFA, 1980). Currently, Professor of Art at Winthrop College, Rock Hill, South Carolina.

JAMES MAZZOTTA
Painter
Born in Philadelphia, Pennsylvania, 1954.
Studied at University of North Carolina at Greensboro (BFA, 1976) and University of South Carolina (MFA, 1978). Currently lives in Fort Meyers, Florida.

Corrie McCallum
Painter
Born in Sumter, South Carolina.
Studied at University of South Carolina and Boston Museum School. Currently lives in Charleston, South Carolina.

Dan McCurdy
Sculptor
Born in Birmingham, Alabama, 1952.
Studied at University of Montevallo (BFA, 1974) and University of South Carolina (MFA, 1978). Currently lives in Birmingham, Alabama.

Kevin McGrath
Painter
Born in Red Bank, New Jersey, 1951.
Studied at University of South Carolina (BFA, 1974). Currently lives in New York, New York.

Maggie McMahon
Ceramic Artist
Born in Arlington, Massachusetts, 1946.
Studied at Rutgers University, New York University (BS, 1970) and Clemson University (MFA, 1981). Active in South Carolina 1974 to 1986. Southern Arts Federation - National Endowment for the Arts Regional Crafts Fellow, 1986. Currently Professor of Art, University of Tennessee, Chattanooga.

Thomas McPeak
Painter
Born in Topeka, Kansas, 1934.
Studied at Benedictine College, Washburn University (BFA, 1957) and University of Kansas at Lawrence (MFA, 1965). Currently Professor of Art at Clemson University, Clemson, South Carolina.

Jean McWhorter
Painter, Sculptor
Born in Laurel, Mississippi.
Studied at University of Chattanooga, University of Georgia (BFA, 1954; MFA, 1956) and Brooklyn Museum School. Currently teaches at Benedict College, Columbia, South Carolina.

Ted Metz
Sculptor
Born in Columbus, Ohio, 1949.
Studied at Old Dominion University (BFA, 1971) and the University of South Carolina (MFA, 1973). Currently lives in Montevallo, Alabama.

Ron Meyers
Ceramic Artist
Born in Buffalo, New York, 1934.
Studied at State University of New York at Buffalo (BS, 1956; MS, 1961) and School for American Craftsman (MA, 1965). Taught at University of South Carolina 1967-1970. Currently Professor of Art at University of Georgia, Athens, Georgia.

John Michel
Painter
Born in Atlanta, Georgia, 1943.
Studied at University of Georgia, Atlanta School of Art (BFA, 1970) and Tyler School of Art (MFA, 1973). Currently Professor of Art at College of Charleston, Charleston, South Carolina.

Robert Mills
Painter
Born in Columbia, South Carolina, 1920.
Studied at University of South Carolina and Bay Harbor Art Colony. Taught at University of South Carolina and Columbia College. Died September 12, 1981, in Columbia, South Carolina.

Jan Millsapps
Filmmaker
Born in Concord, North Carolina, 1950.
Studied at University of North Carolina at Charlotte (BA, 1972), M.I.T. University Film Study Center, 1977, Winthrop College (MA, 1977), Harvard University, 1979, and University of South Carolina (Ph.D, 1984). South Carolina Arts Commission Media Arts Fellow, 1983. Taught at University of South Carolina 1980-1986. Currently independent filmmaker and writer living in Columbia, South Carolina.

Mary Mintich
Sculptor
Born in Detroit, Michigan.
Studied at Indiana University (BA) and University of North Carolina at Greensboro (MFA). Currently Professor of Art at Winthrop College, Rock Hill, South Carolina.

David Moore
Photographer
Born in Columbia, South Carolina, 1958.
Studied at Centre College (Danville, Kentucky), Appalachian State University (BS, 1983). Currently free-lance architectural photographer living in Columbia, South Carolina.

Gina Moore
Fiber Artist
Born in Atlanta, Georgia, 1959.
Studied at University of South Carolina (BFA, 1981; MFA, 1985) and Syracuse University. Currently teaches at Benedict College, Columbia, South Carolina.

Elizabeth Mueller-Roemer
Ceramic Artist
Born in Spartanburg, South Carolina.
Studied at University of South Carolina (BA, 1960), University of North Carolina (MA, 1975) and Penland School of Crafts. Currently Professor of Art at Baptist College, Charleston, South Carolina.

Philip Mullen
Painter
Born in Akron, Ohio, 1942.
Studied at University of Minnesota (BA, 1964), University of North Dakota (MA, 1966) and Ohio University (PhD, 1970). South Carolina Arts Commission Visual Arts Fellow, 1977. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Alice Ballard Munn
Painter
Born in Florence, South Carolina, 1945.
Studied at Wesleyan College, University of Michigan (BS, 1967; MA, 1968), Society of Arts and Crafts at Detroit, Penland School of Crafts and University of Louisville. Currently lives in Middleton, Kentucky.

Stephen Nevitt
Printmaker
Born in Charlotte, North Carolina, 1949.
Studied at University of South Carolina (BA, 1971) and State University of New York, Oswego. Currently Chairman of the Art Department at Columbia College, Columbia, South Carolina.

Jane Allen Nodine
Painter
Born in Spartanburg, South Carolina, 1954.
Studied at Atlanta College of Art, University of South Carolina (BFA, 1976; MFA, 1979) and Kent State University. South Carolina Arts Commission Visual Arts Fellow, 1982. Currently lives in Spartanburg, South Carolina.

William Norris
Born in Columbia, South Carolina, 1949.
Studied at University of South Carolina (BFA, 1973) and University of North Carolina (MFA, 1975). Currently lives in New York, New York.

Mark Olencki
Photographer
Born in Newark, New Jersey, 1953.
Studied at Wofford College (BA, 1975). Currently lives in Spartanburg, South Carolina.

John O'Neil
Painter
Born in Brooklyn, New York.
Studied at New York State University at Buffalo, and Columbia University (MA, EdD). Currently Chairman of the Art Department at the University of South Carolina, Columbia, South Carolina.

Matthew Overend
Painter
Born in Las Vegas, Nevada, 1950.
Studied at Georgia Institute of Technology, Santa Barbara City College, University of California at Santa Barbara and Yale University. Currently lives in Smoaks, South Carolina.

Ken Page
Painter
Born in Hartwell, Georgia, 1959.
Studied at Museum School of Art, Greenville, South Carolina (AA) and Lander College. Currently lives in Greenwood, South Carolina.

Gil Petroff
Painter
Born in Saranac Lake, New York, 1913.
Studied at Yale University and Cape Cod School of Art. Currently lives in Columbia, South Carolina.

Jeanne Petry
Printmaker
Born in Lebanon, Pennsylvania, 1960.
Studied at Virginia Intemont College (BA, 1982) and Clemson University (MFA, 1984). Currently lives in Suttons Bay, Michigan.

John Petty
Painter
Born in 1938.
Studied at Bob Jones University (BA, 1962) and University of Arizona. Currently lives in Greenville, South Carolina.

Alex Powers
Painter
Born in St. Charles, Virginia, 1940.
Currently lives in Myrtle Beach, South Carolina.

Blake Praytor
Born in Biltmore, North Carolina.
Studied at California College of Arts and Crafts (BA, 1974), Clemson University (MIE, 1976). Currently lives in Greenville, South Carolina.

Cathy Preiss
Fiber Artist
Born in 1952.
Studied at University of North Carolina and the Penland School of Crafts. Active in South Carolina 1974-1979 as Artist-in-Residence for the South Carolina Arts Commission and visiting lecturer at Lander College. Currently lives in Charlotte, North Carolina.

Vicki Pullen
Photographer
Born in Dallas, Texas, 1946.
Studied at Columbia College (BA, 1969) University of South Carolina (MAT, 1972) and University of Texas, Austin. From 1973-1985, Professor of Art at Columbia College. Currently lives in Richardson, Texas.

Jeanee Redmond
Ceramic Artist
Born in Belmar, New Jersey, 1954.
Studied at Rhode Island School of Design (BFA, 1976) and Clemson University (MFA, 1981). Currently lives in Somerville, Massachusetts.

Geff Reed
Ceramic Artist
Born in Washington, DC, 1943.
Studied at Kansas University (BFA, 1966), University of Michigan (MFA, 1968) and Colorado College. Taught at University of South Carolina from 1972-1980. Currently lives in Asheville, North Carolina.

Ireland Regnier
Painter
Born in Texarkana, Arkansas, 1925.
Studied at Kansas City Art Institute (BA, MFA). Currently Professor of Art at Clemson University, Clemson, South Carolina.

Peter Riegler
Painter, Printmaker
Born in 1948.
Studied at Cleveland Institute of Art and University of South Carolina (BFA).

Chris Robinson
Printmaker, Conceptual Artist
Born in Cold Springs Harbor, New York, 1951.
Studied at Florida State University (BFA, 1973) and University of Massachusetts (MFA, 1975). Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Arthur Rose
Painter, Sculptor
Born in Charleston, South Carolina, 1921.
Studied at Claflin College (BA, 1950) and New York University (MA, 1952). Currently Chairman of the Art Department, Claflin College, Orangeburg, South Carolina.

Michael Rutkowsky
Ceramic Artist
Born in Scranton, Pennsylvania, 1950.
Studied at University of Central Florida (BS, BA, 1972) and University of South Carolina (MFA, 1979). Currently lives in Leesville, South Carolina.

Boyd Saunders
Printmaker
Born in Memphis, Tennessee, 1937.
Studied at Memphis State University (BS, 1959) University of Mississippi (MFA, 1962) and Bottega d'Arte Graffica. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Thomas Seawell
Printmaker
Born in Baltimore, Maryland, 1936.
Lived in Columbia, South Carolina as a child and active in Myrtle Beach, South Carolina 1971 to 1972. Studied at St. Louis School of Fine Arts, (BFA) and Texas Christian University (MFA). Currently Professor of Art at State University of New York, Oswego, New York.

William Seitz
Printmaker
Born in Springfield, Ohio, 1961.
Studied at Clark Technical College, Miami University (BFA, 1983) and Clemson University (MFA, 1986). Currently lives in Clemson, South Carolina.

Dan Shelly
Craftsman
Born in Mullins, South Carolina, 1955.
Attended Marion High School. Graduated 1974. Self taught willow furniture maker and designer. Currently lives in Marion, South Carolina.

Florence Shennan
Painter
Born in Winchester, Kentucky, 1921.
Studied at University of Kentucky. Currently lives in Greenville, South Carolina.

Linda Shusterman
Ceramic Artist
Born in Phoenixville, Pennsylvania, 1950.
Studied at Goodard College (BA, 1972), University of Wisconsin and Clemson University (MFA, 1984). Currently lives in Frostburg, Maryland.

Jinger Simkins-Stuntz
Photographer
Born in Greenville, South Carolina, 1957.
Currently lives in Greenville, South Carolina.

Merton Simpson
Painter, Art Dealer
Born in Charleston, South Carolina, 1928.
Studied at New York University, and Cooper Union of Art. Currently owner of Merton Simpson Gallery, New York, New York.

Robert Smeltzer
Photographer
Born in Scranton, Pennsylvania, 1918.
Active in South Carolina from 1945 until early 1980's. Executive Director of the South Carolina Interagency Council for the Arts (1966-1967).

Carl Smith
Painter
Born in Akron, Ohio, 1941.
Studied at Akron University (BA, 1966) and Kent State University (MA, 1972). Currently teaches at College of Charleston and Charleston County Public School System.

Stephanie Smith
Fiber Artist
Born in Akron, Ohio, 1941.
Studied at Kent State University. Currently teaches in Charleston County Public School System.

Barbara Solomon
Photographer
Born in Charleston, South Carolina, 1948.
Studied at Trident Technical College, Charleston and Penland School of Crafts. Currently a free-lance photographer living in Mt. Pleasant, South Carolina.

Derek Southall
Painter
Born in Coventry, England.
Studied at Coventry College of AA, University of London, Hochschule fur Bildende Kunst and University of Munich. Visiting professor in Painter-in-Residence program at University of South Carolina (1972-1975). Currently livesin London, England.

Eleanor Spruill
Painter
Born in Columbia, South Carolina, 1909.
Studied at Sweetbriar College. Currently lives in Cheraw, South Carolina.

Roger Steele
Printmaker
Born in Wichita Falls, Texas.
Studied at Midwestern State University and Texas Christian University. Currently lives in Beaufort, South Carolina.

Judith Steinhauser
Photographer
Born in Niagara Falls, New York, 1941. Studied at State University of New York at Buffalo (BS, 1963) and Illinois Institute of Technology (MS, 1967). Active in South Carolina from 1971 to 1976. Currently is Professor of Art at Moore College of Art, Philadelphia, Pennsylvania.

Brooke Stern
Ceramic Artist
Born in Augusta, Maine, 1946. Studied at New York University (1964) and Academia di Belle Arte, Bologona, Italy. Active in South Carolina from 1979 to 1983. Currently lives in San Diego, California.

James Steven
Painter
Born in Chicago, Illinois, 1938. Studied at Carroll College, Art Institute of Chicago (BA, 1962; MFA, 1965) and Accademia degli Belle Arte, Rome. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Gunars Strazdins
Painter, Printmaker, Photographer
Born in Vilka, Latvia, 1944. Came to the United States in 1955. Studied at University of Nebraska (BFA, 1966) and University of Colorado (MFA, 1968). South Carolina Arts Commission Visual Arts Fellow, 1985. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Robert Strother
Craftsman
Born in Washington, D.C., 1946. Studied at Frostberg State College (BS, 1968) California College of Arts and Crafts, University of California at Berkley (MA, 1979). Currently teaches at the Museum School, Greenville, South Carolina.

Danny Taylor
Painter
Born in Greenville, South Carolina, 1951. Studied at Clemson University, Kansas City Art Institute, University of Iowa (BFA, 1973) and Cranbrook Academy of Art (MFA, 1975). Currently lives in Greenville, South Carolina.

Truman Teed
Jeweler, Painter
Born in Cannonsville, New York. Studied at State University of New York at Buffalo (BS, 1951) Pennsylvania State University (MEd, 1959; DEd, 1962). Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

Michael Tice
Printmaker, Painter
Born in Augusta, Georgia, 1953. Studied at University of South Carolina (BFA, 1975). South Carolina Arts Commission Visual Arts Fellow, 1980. Currently lives in New York, New York.

Tom Turner
Ceramic Artist
Born in Morris, Illinois, 1945. Studied at Illinois State University (BS, 1968) and Clemson University (MFA, 1973). From 1971-1976 Professor of Art at Clemson University. Currently lives in Medina, Ohio.

John Turnock
Printmaker
Studied at the Citadel, College of Charleston and University of Wisconsin. Currently lives in Madison, Wisconsin.

Leo Twiggs
Painter
Born in St. Stephen, South Carolina, 1934. Studied at Claflin College (BA, 1956), Art Institute of Chicago, New York University (MA, 1964) and University of Georgia (Ed.D, 1970). Currently Professor of Art and Director of the I. P. Stanback Museum at South Carolina State College, Orangeburg, South Carolina.

David Van Hook
Painter
Born in Danville, Virginia, 1923. Studied at University of South Carolina. From 1961-1980, curator at Columbia Museums of Art and Science. Died in Columbia, South Carolina, 1986.

Michael Vatalaro
Ceramic Artist
Born in Akron, Ohio, 1950. Studied at University of Akron (BFA, 1972) and New York State College at Alfred University (MFA, 1976). South Carolina Arts Commission Crafts Fellow, 1984. Currently Professor of Art at Clemson University, Clemson, South Carolina.

Sam Wang
Photographer
Born in Peking, China, 1939. Studied at Augustana College, (BA, 1964) and University of Iowa (MFA, 1966). Currently Professor of Art at Clemson University, Clemson, South Carolina.

Robert White
Photographer
Born in Lake Charles, Louisiana. Studied at University of Georgia and Apeiron Workshops. From 1981-1984, Artist-in-Residence for South Carolina Arts Commission. Currently lives in Bostic, North Carolina.

Elizabeth Whitfield-Cargile
Sculptor, Printmaker
Born in Vicksburg, Mississippi, 1946. Studied at Louisiana State University (BFA, 1969) and Tulane University (MFA, 1980). Currently teaches at University of South Carolina at Aiken.

Beth Wicker
Printmaker, Printer
Born in Orange County, North Carolina, 1956. Studied at North Carolina State University, Meredith College and University of South Carolina (MFA, 1984). Currently lives in Cheraw, South Carolina.

DAVID WILLIAMS
Sculptor
Born in Asheboro, North Carolina, 1953. Studied at Coker College (BA, 1978) and University of South Carolina (MFA).

SUSAN WILLIS
Jewerly Designer, Enamelist
Born in Newbern, North Carolina, 1948. Studied at University of North Carolina at Greensboro (BFA, 1970), University of Tennessee at Knoxville (MS, 1973), and post graduate studies at Arrowmont School of Crafts and Florida State University. Currently teaches at the Fine Arts Center of the School District of Greenville County and the Museum School of the Greenville County Museum of Art. 1981-1985 Chairman of the Visual Arts Department of the South Carolina Governor's School for the Arts.

ALAN WILLOUGHBY
Ceramic Artist
Born in Des Moines, Iowa, 1949. Studied at Goddard College (BA, 1971), and Clemson University (MA, 1983). Currently lives in Frostburg, Maryland.

EDWARD WIMBERLY
Painter
Born in St. Matthews, South Carolina, 1942. Studied University of South Carolina, Atlanta School of Art (BA, 1975) and Clemson University (MFA, 1979). South Carolina Arts Commission Visual Arts Fellow, 1985. Currently lives in St. Matthews, South Carolina.

JO JEFFERS WINGFIELD
Ceramic Artist
Born in Florence, South Carolina, 1944. Studied at Agnes Scott College (BA, 1967) and Penland School of Crafts. Currently lives in Mt. Pleasant, South Carolina.

KATHLEEN WOOD
Sculptor
Born in Cambridge, Ohio, 1943. Studied at Western College (BA, 1965) and Furman University (BA, 1973). Currently lives in Greenville, South Carolina.

SKIP WOODWARD
Photographer
Born in Columbus, Ohio, 1948. Studied at Duke University (BA, 1970). Currently lives in Greenville, South Carolina.

HOWARD WOODY
Sculptor
Born in Salisbury, Maryland. Studied at Richmond Professional Institute (BFA), East Carolina University (MA). South Carolina Arts Commission Visual Arts Fellow, 1978. Currently Professor of Art at University of South Carolina, Columbia, South Carolina.

SUSAN WOOTEN
Painter
Born in Ada, Oklahoma, 1952. Studied at Oklahoma Baptist University (BA, 1974) and Clemson University (MFA, 1977). Currently lives in Pendleton, South Carolina.

EDMUND YAGHJIAN
Painter
Born in Armenia, 1903. Studied at Art Students League of New York. From 1945-1966, Chairman of Art Department, University of South Carolina. Currently lives in Columbia, South Carolina.

LOUISE YANCEY
Painter
Born in Suffolk, Virginia, 1925. Studied at University of Tennessee at Chattanooga (BA, 1976) and University of South Carolina (MFA, 1979). Currently lives in Chattanooga, Tennessee.

NANCY YASECKO
Filmmaker
Born in Dayton, Ohio, 1954. Studied at University of South Florida (BA, 1975). South Carolina Arts Commission Media Arts Fellow, 1981. National Endowment for the Arts Individual Grant, 1981. Currently is an independent filmmaker living in Cayce, South Carolina.

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