SCULPTURE
SOUTH 94

April 16 - September 11, 1994
SOUTH CAROLINA STATE MUSEUM
The 100th anniversary of the State Museum's building, the first all-electric textile mill in the world, was a major event. It was an occasion that demanded an innovative art exhibit. The exhibit needed to be one that would stretch the artists, the staff, the volunteers and the visitors. It also had to expand beyond the brick walls of the museum building. And it had to make an impact on the contemporary art world.

The ambitious regional sculpture show that became Sculpture South 94 met and eventually surpassed these goals. The exhibit received a regional designation award for its excellence and innovation from the Atlanta Committee for the Olympic Games Cultural Olympiad and was recognized by the Southeastern Museums Conference Curators Committee Exhibition Competition. Added to its artistic success, was an even more important dimension, one we had not anticipated. This was the human dimension: a combination of synergetic energy and good will as artists, staff and volunteers worked together on this creative project. The process involved problem-solving, decision-making, improvising, cooperating and lots of stamina—both mental and physical. It was a difficult process, but the results were worth it.

The National Endowment for the Arts became an important part of the project when it awarded a grant enabling the museum to document Sculpture South 94. Funds to produce an exhibition video and catalog are especially important for documentation of the seven site-specific pieces, which no longer exist now that the show has closed. These funds will significantly extend the life of an exhibition that would have been preserved only in the memories of those who experienced it. Now it will reach an even greater audience, through the distribution of the ideas and the images of the work of 17 outstanding contemporary Southern sculptors.

- Lisë Swensson
- Chief Curator of Art
Sculptors working in the 1990s are manipulating form and material, pushing the limits of our perception and expectation of three-dimensional art. *Sculpture South 94* was an exhibition reflecting the diversity and innovation in contemporary sculpture. From site-specific installations of sod and saplings to more tradition-based, free-standing sculpture in steel and clay, this exhibition focused on sculptors living and working in the Southeast. The region was fertile ground for an exhibition of the scale and scope of *Sculpture South* — few other museums in the region have organized sculpture exhibitions as complex and comprehensive. Interest in sculpture, particularly site-specific installation, had been generated by the 1991 Spoleto Festival USA exhibition, *Places with a Past*. That provocative, challenging exhibition heightened public awareness and served as an impetus to regional artists who would choose installation as their medium.

For *Sculpture South 94*, seven artists chose specific sites, utilizing spaces within and without the gallery, creating work directly related to the site. Herb Parker's earthen figure and architectonic temple of sod were elegantly integrated into the sloping bank of the Columbia Canal. Tom Grubb chose the vaulting height of the museum building's atrium for his suspended, kinetic sculpture of bamboo and rope. Brian Rust acknowledged the history and purpose of the building by juxtaposing his triangular wooden chambers against the textured walls of an exterior courtyard. Inside the museum, Patrick Dougherty's fence of saplings, with its allusions to security and shelter, pushed the boundaries of the gallery walls, while Dennis Peacock's steel and sand defined his chosen inner chamber. An expanse of wall inspired Joe Walters to compose his most ambitious assemblage of archaic animal effigies. Maria Castagliola's installation, with its emphasis on domestic violence, was kept pristine, almost white-washed, calling to mind the perceived purity of the home in which abuse is often hidden.

For many sculptors, particularly those working with the transient nature of
installation, the appeal is the process, not the possession. For them art is the experience of creating. A love of material and of making is essential to these artists and was a driving force in much of the work in this exhibition. Clyde Connell’s totemic forms of paper and found objects and Nene Humphrey’s twisted wire pieces pay homage to the handmade while manipulating the manmade. Bernard Mattox’s intimately detailed hand-built shrines of terra-cotta appear as polar opposites to Thomas Sayre’s cast concrete monoliths, yet each artist acknowledges the mark of the hand as primal in his work. In distinct contrast are Billy Lee’s iconic steel sentinels, standing as formal testimony to the industrial physicality of the material.

What moves the art beyond the craft is the artists’ need to create content, to communicate ideas and issues beyond the private sphere of their process into the public arena of collective experience. The most subtle exploration was the figurative clay forms of Elizabeth Keller, whose personal spiritual journey was made universal by her choice of symbol and gesture. The natural world and man’s place in a highly industrialized society was investigated, in sometimes subtle and other times overt ways, by several artists. George Lorio’s highly refined abstracted organic forms capture the essence and the power of the natural world. The animal as a ritual object is at the core of Mary Engel’s elaborately encrusted forms, while Frank Fleming’s porcelain pieces portray animals in a more whimsical manner, dressed in human clothing and attitudes. Russell Biles’ ceramic totems address the role of the family in today’s society, using humor and satire to confront difficult issues.

This exhibition was shaped by the shared vision of the two curators who assembled this diverse and visually challenging collection. The sculptors allowed us to experience and contemplate their unique expression, providing a provocative and popular survey of the best in contemporary sculpture in the Southeast.

- Pauline Laffitte
- Curator
the artists and their work
"My art is a reflection of myself. Therefore, the issues that concern me, at any given time, will be the same issues I am addressing in my art. This parallel of my life and art allows me to create work on an emotional level. I find expressing myself on an emotional level personally and artistically rewarding."

Russell Biles chooses clay as his expressive medium. He has mastered the technical process and has a gift for working the material to its plastic potential. Using his own adaptation of the coil method taught in basic ceramics classes, Biles sculpts large totemic figures constructed of sections stacked one upon the next. This is sculpture with a bite, sculpture with a satiric commentary on contemporary issues such as family values. He works in a basement studio in his home, surrounded by the family life from which he takes his subject matter and inspiration.

Biles' figures, finished with the slick, commercial plastic epoxy paints he prefers, have a direct honesty that confronts the viewer, but an element of humor, whether in the imagery or the puns he chooses for titles, makes the work approachable.

Lives in Greenville, South Carolina  ■  Born in 1959, Concord, North Carolina  ■
AFA, 1984, Central Piedmont Community College, Charlotte, North Carolina  ■
BFA, 1986, Winthrop College, Rock Hill, South Carolina

*Bad Career Move, 1993*
clay and epoxy paint
97 x 22 x 22 inches
For Maria Castagliola, sculpture is not the process of making or the love of material but the message conveyed. She has stated that she has reached a point in her career at which the aesthetic appreciation of the work is secondary to the socio-political message expressed through it. In Castagliola’s installation sculpture, the direct participation of the viewer is encouraged, even required. The viewer is confronted with difficult issues, asked to consider his or her own reaction to text and imagery dealing with the issue, and then encouraged to make a tangible contribution toward a solution to the issue.

Participation is the key element. In recent work she has solicited the participation of large groups of school children, involving them in the issue to be addressed in the work and asking them to create an aspect of the installation. With Heart in Hand included more than 15,000 hearts constructed by South Carolina students that were made available to every visitor to the installation. The heart in the hand of the viewer, representing innocence and generosity, became a vehicle for the issues of child abuse and family violence. Through the contributions of the viewers, funds were raised for local centers for abused women and children. This tangible element of Castagliola’s sculpture emphasizes her commitment to social issues and gives the work a life and purpose beyond the exhibition itself.

A connection with place, with the environment in which she lives and works, is central to Clyde Connell's sculpture. From her home and studio along the moss-draped banks of Lake Bistineau in rural Louisiana, Connell creates work of strength and simplicity.

In Connell's work can be seen the influences of abstract expressionism and minimalism, art of primitive cultures and the influence of Southern culture and religion. Her work, a synthesis of influences and isolation, is for her a means of catharsis and communication.

Intending that her sculpture "look like it grew out of the earth," Connell developed a papier-mâché medium utilizing materials close at hand: newspaper, glue and water. She applies this highly weather-resistant skin of paper to a wooden substructure and encrusts the surface with found objects, such as farm machine parts. Through her personal vocabulary of symbols and spontaneous calligraphic language, Connell creates work that speaks to a universal longing for spiritual connectedness.

Lives in Elmgrove, Louisiana  ■  Born in 1901, Caddo Parish, Louisiana  ■
Attended Brenau College, Gainesville, Georgia, 1918-19 and Vanderbilt University, Nashville, Tennessee, 1919-20  ■  SELECTED HONORS  Gottlieb Foundation Grant, New York, 1982  ■  Distinguished Woman Artist Award, College Art Association's National Woman's Caucus for the Arts, Los Angeles, 1985  ■
Award in the Visual Arts, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986  ■  Distinguished Sculptor Award, National Sculpture Conference, Cincinnati, Ohio, 1987  ■  Governor's Award in the Visual Arts, Baton Rouge, Louisiana, 1988

Bistineau Gate, 1990  ■  mixed media  ■
78 x 30 x 29 inches
It is a love of materials and making that drives Patrick Dougherty to sculpt his site-specific works of tree saplings. His tools are basic—his imagination and his hands. Although Dougherty begins with an idea, often personal, it is the interaction with the specific site that determines the unique sculpture he creates. He begins by harvesting the saplings, utilizing trees indigenous to the region. By intertwining one branch with the next, Dougherty weaves a skeletal form. He builds the form through the natural tension of the material; no other devices hold the sculpture together. With the spontaneity and freshness of a sketch mark, Dougherty adds the final layer, choosing older saplings for contrast.

In *When Push Comes to Shove*, Dougherty created a visual metaphor of a running fence, a wild mass, at once imposing and inviting. The sculpture calls to mind associations of shelter, of nests and of childhood forts. It creates a sense of protection from the uncontrollable forces of nature and a sense of the security of the womb. Dougherty's chosen art form is intended to be temporary, setting up an interesting dichotomy between expected associations of security and the impermanence of both the form and the materials.

*When Push Comes to Shove, 1994*
maple saplings
10 x 28 x 32 feet

With reference to the burial practices of ancient civilizations, where animal effigies became ritual objects endowed with religious significance, Mary Engel sculpts animals that are at once complex and simple. Simple forms, stylized to reveal the essence of each animal, yet with an obsessively complex surface texture, characterize her recent work.

Clay is Engel's preferred medium, although it is used as substructure only and is not apparent to the viewer. She builds her large forms from clay, fires the work, and then uses an incredibly diverse selection of "found objects" for the finished surface. Broken glass, blue glass marbles, costume jewelry and even watch faces are embedded in the surface of these animals, leaving a complex, textural veneer. Through her work she hopes "to achieve a transformation (of the animal form) that evokes the mystical potential of its spirit."


Blue Bear, 1993
Ceramic, cement and marbles
33 x 31 x 13 inches
Anthropomorphic animals inhabit the world of Frank Fleming, filling his studio and extending into his garden. Dogs selling okra, rabbit men in courtly dress, and monkeys masquerading as debutantes are a part of his quirky repertoire.

With an attention to detail rarely found in contemporary sculpture, Fleming crafts his figures of porcelain, a fine-bodied white clay one may associate with decorative figurines and fine dinnerware. Porcelain is typically used for mold-made objects, multiples created for a consumers' or a collectors' market, but Fleming's work is hand-modeled, each piece is unique and intricately carved. His surfaces are finely detailed and left unglazed, to emphasize each mark, each intricate feature. There is an approachability to the work which, coupled with the technical virtuosity of the sculptor, gives Fleming's art immediate appeal.

Lives in Birmingham, Alabama  ■  Born in 1940, Bear Creek, Alabama  ■
BS, 1962, University of North Alabama, Florence  ■  MA, 1969; MFA, 1973,
University of Alabama, Tuscaloosa  ■  SELECTED HONORS...Sculpture Fellowship,
Alabama State Council on the Arts, 1989  ■  Southern Arts Federation/NEA
Regional Fellowship, 1988

Okra Salesman, 1992
Porcelain
27 x 14 x 26 inches
"The sculptures that I fabricate are abstract images derived from first-hand experiences as a math instructor, as a missile technology instructor in the United States Army and as a captain of commercial fishing boats. By activating a great amount of space with very little mass, I try to direct the viewer's attention upward off Earth toward alignment with the stars and survival in the 21st century."

This is the premise of Tom Grubb's work, whether he chooses to work with manmade materials as in Galactic Voyager or with his natural materials of bamboo and rope. Like many other contemporary artists, his life experiences shape his art. Technology and its role in the 21st century is explored through Grubb's choice of material — anodized bronze, aluminum, bronze cables, solar panels — combined with an elegance that counterbalances the high-tech elements. These kinetic works test Grubb's creative problem-solving, providing him with technical challenges while compelling the viewer to consider the role of art-making and the artist in a technology-driven society.

Lives in Fayetteville, North Carolina    •    Born in 1948, Lexington, North Carolina

Galactic Voyager, 1990-94
aluminum, anodized bronze and solar panels
23 x 21 x 7½ feet
Manmade materials manipulated and transformed by the hand, this is the nature of Nene Humphrey's sculpture. "Making objects and marks with our hands is also about making possibilities, making choices ... one of the real freedoms we have," states Humphrey.

Utilizing industrial materials such as metal screening and wire rope, Humphrey reworks the medium, twisting open, clipping, removing and rebundling the wire, sculpting forms that make reference to the original material but become for Humphrey a vehicle for expression of personal experience. She is fascinated by human memory, by the way in which it functions as a filtering system. In Memory, Humphrey has snipped away areas of screening, subtracting and reducing the initially dense material to reveal the delicate illusion of a net. For her, the net symbolizes a sieve, where our memory holds some things while others pass through and are lost.

"The pursuit of a personal iconography of the spiritual journey forms the foundation of my work. These images center around specific themes and symbols that incorporate both figurative elements as well as allusions to the imagery of flight as metaphorical expressions of a spiritual longing to know God.”

Elizabeth Keller's sculpture is a contemporary blend of classical beauty and Christian symbolism, a balance between the idea and the form. Keller has set for herself the challenge of making the suggestion of spirit in her work as real to the senses as the physical reality of the human form. She has chosen to use clay, for its malleable qualities and for the variety of surface effects she can achieve. Her textures range from a marble-like smoothness to a rough grittiness reminiscent of earth.

In Discerning of Spirits, the bird, a symbol of ascension, moves from the confinement of Earth at the base of the work to the loving embrace of the female figure. Communicating through these universal symbols, Keller has given form to her personal spiritual ideas.

Lives in Conway, South Carolina    Born in 1951, Framingham, Massachusetts    BA, 1973, University of Massachusetts, Amherst    70 units in Bible and theology, 1973-1975, Central Bible College, Springfield, Missouri

BA, 1989, Furman University, Greenville, South Carolina    MFA, 1992, Clemson University, Clemson, South Carolina

Discerning of Spirits. 1992
stoneware
60 x 17 x 14 inches
Natural forms abstracted and simplified to their essential elements, this is the essence of George Lorio's sculpture. His highly polished wood sculpture, finished in a flat black that gives the illusion of metal, are sensual, alluring references to organic forms such as fruit, leaves and water. They call to mind growth, regeneration and the wonder of nature. He says of the work, "I allude to cycles of experience or states of being with a botanical metaphor and symbolic shapes."

In his representations of water and mist, Lorio has made solid a fluid form of nature, holding it captive for the viewer to contemplate and appreciate. He gives elements of nature a larger-than-life emphasis, focusing on the essential qualities, expanding their natural scale and eliminating any extraneous detail. His surfaces, formed through extensive technical processes involving lamination, carving and polishing, invite touch.

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Lives in Greensboro, North Carolina  ■  Born in 1950, New Orleans, Louisiana
■  BA, 1972; MFA, 1976, University of South Florida, Tampa  ■  SELECTED HONORS: Southern Arts Federation/NEA Regional Fellowship, 1991 and 1993

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Leaves/Water, 1993
wood
21 x 17 x 11 inches
Bernard Mattox has combined his educational background in anthropology with his technical proficiency with clay to form his symbolic shrines in sculpture. His large forms, constructed using the slab technique, are embellished with intricate detail. Many call to mind reliquaries and religious icons of the American Southwest and Pre-Columbian Mexico.

Mattox creates work in a series, progressively exploring an idea or theme to its fullest potential. Mattox's home and studio are isolated, in a forested setting with few neighbors, and he takes much of his inspiration from this environment. He chooses to let the natural terra cotta of his material be the dominant element, highlighting it with red iron oxide, which he hand rubs into the surface of the clay. He uses other color sparingly, adding small amounts of oil crayon for expressive detail.

Lives in Covington, Louisiana • Born in 1954, New Orleans, Louisiana •
BS, 1974, Tulane University, New Orleans, Louisiana • BFA, 1982, University of Southwestern Louisiana, Lafayette • MFA, 1984, Tulane University, New Orleans, Louisiana
Herb Parker believes "a dichotomy exists between man's fleeting attempt to dominate nature and the subliminal recognition that humankind is a component of the natural order."

Parker's sculpture is a transient, temporary integration into the natural environment he chooses for his site-specific installations. His sculptural elements appear in harmony with the landscape, not dominating the environment but emerging as a natural extension of it. In *Emerge:Passage*, his choice of site, a sloping bank along a canal, is spatially and symbolically removed from the activity of the museum complex and invites quiet contemplation. Parker integrates three simple elements — his classic temple form constructed of sod, a circular pathway of rammed earth, and a female figure sculpted of earth. This fertility figure appears to be emerging from the ground, as if born of the earth, and makes reference to the earliest form of sculpture. Parker's work is a visual metaphor for the process of life, from birth to the life beyond.

**Lives in Charleston, South Carolina**  
**Born in 1953, Elizabeth City, North Carolina**  
**BFA, 1978, East Carolina University, Greenville, North Carolina**  
**1981, Summer Studies Abroad Program, Italy, University of Georgia**  
**MFA, 1983, East Carolina University, Greenville, North Carolina**  
**SELECTED HONORS...Award in the Visual Arts, SECCA, Winston-Salem, North Carolina, 1994**  
**Individual Artist Fellowship, South Carolina Arts Commission, 1993**  
**Faculty Research and Development Grant, College of Charleston, 1992**  
**Artist Fellowship, Louisiana Division of the Arts, 1991**  
**Southern Arts Federation/NEA Regional Fellowship, 1989**
Dennis Peacock expects the viewer of his work to bring his or her own experiences to bear on the interpretation of his site-specific sculpture. He deliberately leaves his symbolic allusions open-ended, just as the ends of his steel tracks are left open. Are the ribs of his Skcart a reference to the hull of a boat, to animal horns or to a mining cart? Are the steel elements mounted on the walls of his installation tools or weapons? He has said, “the question is much more important than the answer.” Even his title requires the viewer to contemplate his intention, for spelled backward “Skcart” becomes “tracks.”

The symbolic use of tracks takes on added dimension when one knows Peacock’s original concept for the use of the sand. He would have preferred that the viewer walk across the floor of his installation, leaving tracks in the sand. His closing statement would then have been, “Tracks! Do we make them, or do we just follow them?”

Lives in Knoxville, Tennessee
Born in 1942, Bellingham, Washington
BA, 1964, Western Washington State College, Bellingham
MFA, 1967, University of Iowa, Iowa City

Skcart, 1994
steel, cast iron and sand
10 x 12 x 28 feet
"The nature of my work is to create environments: physical spaces which echo human architecture but which replace specific function with the more generalized functions of observation and contemplation. They are, at their core, about memory; the remembered experience.... These works have all been temporal: constructed for a specific time and location."

Brian Rust's site-specific sculpture Past Presence makes reference to the building to which it is juxtaposed, a 100-year-old textile mill adapted for reuse as a museum complex. His architectonic form is composed of two chambers, one containing objects alluding to the structure's past, the other incorporating mirrors to reflect on the present. His choice of materials — horizontal bands of cedar, red clay and reflective mirror — are appropriate adaptations of the surrounding architecture. Rust's imagery evokes direct associations to the building's past and present, with symbolic reference made to its future.


Past Presence, 1994
cedar wood, clay, cement and steel
7 x 10 x 20 feet
Thomas Sayre explains that "the American sculptor, David Smith, once said that if you are working in a vertical format, then you are making figures, and if you are working horizontally, you are making landscape. These tall, vessel-like forms are, therefore, figurative.... The pieces are large enough that they often find their way into landscape and become sentinels to 'manmadeness'—or figures which speak of the relationship between nature and things made by man."

Sayre’s work speaks to process, to the art of making. On his surfaces are the marks of the molds from which the concrete circles are cast. These hollow rings are stacked to form his monolithic vessel forms. Black iron oxide is rubbed into the surface of the concrete, giving the work a rich patina that invites touch. Sayre’s surfaces are smooth and sensual, elegant and cool. The reductive forms are a blend of the human and the industrial.


*Untitled, 1994*

concrete and iron oxide

100 x 23 x 33 inches
Joe Walters' sculpture is an intriguing mix of irony, metaphor and material. His naturalistic animal and plant forms could be archaeological relics, recently recovered from the earth, or rusted and corroded metal objects, products of industrial processes. Yet Walters' sculpture is rarely what it appears to be. This is contemporary work, created for a specific installation site, utilizing materials one might consider unorthodox: foam core, cat litter, plaster, cellulose, coat hangers, steel mesh, wood, sand, glue, epoxy, acrylic and enamel.

"Nat. 306" consists of 306 individual pieces, each unique and hand-modeled, not cast or reproduced in multiples. Walters plays with scale and presents some animals larger and others smaller than life. His strict grid pattern imposes order, acknowledging man's need to control and his attempt to add structure to the largely uncontrollable forces of nature.

Lives in Rock Hill, South Carolina  •  Born in 1952, Morehead, Kentucky  •  1972, Summer Studies Abroad Program, Italy, University of Georgia  •  BFA, 1974, Morehead State University, Morehead, Kentucky  •  MFA, 1981, East Carolina University, Greenville, North Carolina  •  SELECTED HONORS: Visual Arts Fellowship, South Carolina Arts Commission, 1994  •  Emerging Artist Grant, Charlotte/Mecklenburg Arts and Science Council, 1993  •  Alternate, Southern Arts Federation/NEA Regional Fellowship, 1993.

"Nat. 306," detail

"Nat. 306," 1994
mixed media
11 x 28 x 1½ feet
Russell Biles

*American Standard*, 1991  
clay and epoxy paint  
114 x 18 x 16 inches  
Courtesy of Center of the Earth Gallery, Charlotte, NC  
*Spare the Rod vs You Can’t Beat ’m*, 1993  
clay and plastic  
102 x 18 x 17 inches  
Courtesy of Center of the Earth Gallery, Charlotte, NC  
*Bad Career Move*, 1993  
clay and epoxy paint  
97 x 22 x 22 inches  
Courtesy of Center of the Earth Gallery, Charlotte, NC

Maria Castagliola

*With Heart In Hand*, 1994  
graphite on wood, fabric, roses and book  
10 x 10 x 30 feet

Clyde Connell

*Bistineau Gate*, 1990  
mixed media  
78 x 30 x 29 inches  
On loan from the artist  
*Bistineau Kings, I*, 1993  
mixed media  
106 x 20 x 20 inches  
Courtesy of the artist and Barry Whistler Gallery, Dallas, TX  
*Bistineau Kings, III*, 1993  
mixed media  
116 x 20 x 20 inches  
Courtesy of the artist and Barry Whistler Gallery, Dallas, TX  
*Night Orchestra (from the Swamp Song Series)*, 1974  
mixed media  
96 x 72 x 1 inches  
On loan from the artist

Patrick Dougherty

*When Push Comes to Shove*, 1994  
maple saplings  
10 x 28 x 32 feet
Mary Engel

Blue Bear, 1993
ceramic, cement and marbles
33 x 31 x 13 inches
Courtesy of Dorothy McRae Gallery, Atlanta, GA

Dear Dog, 1993
ceramic, mixed media
13 x 32 x 14 inches
Courtesy of Dorothy McRae Gallery, Atlanta, GA

Silver, 1993
ceramic and mirror
40 x 35 x 12 inches
Courtesy of Dorothy McRae Gallery, Atlanta, GA

Watch Dog, 1994
ceramic, mixed media
19 x 9 x 13 inches
Courtesy of Dorothy McRae Gallery, Atlanta, GA

Frank Fleming

Daddy's Little Princess, 1992
porcelain
21 x 13 x 15 inches
On loan from the artist

Bubble Gum Blowing Princess, 1992
porcelain
23 x 13 x 15 inches
On loan from the artist

Watermelon Spitting Queen, 1992
porcelain
21 x 15 x 15 inches
Private collection, Columbia, SC

Okra Salesman, 1992
porcelain
27 x 14 x 26 inches
On loan from the artist

Rabbit Man with a Staff, 1991
porcelain
30 x 11 x 16 inches
On loan from the artist
Tom Grubb

Galactic Voyager, 1990-94
aluminum, anodized bronze and solar panels
23 x 21 x 7 feet

Celestial Arch, 1994
bamboo and rope
35 x 65 x 50 feet

Nene Humphrey

Around the Edge, 1992-93
steel, wire, cast iron and cord
5 x 6 x 5 1/2 and 19 x 24 x 23 inches
On loan from the artist

Memory, 1991
steel, wire and cord
67 x 35 x 32 inches
On loan from the artist

Wringer, 1992
steel and wire
22 x 32 x 26 inches
On loan from the artist

Elizabeth Keller

Chrysalis V, 1992
stoneware
69 x 21 x 15 inches
On loan from the artist

Discerning of Spirits, 1992
stoneware
60 x 17 x 14 inches
Courtesy of the South Carolina Arts Commission, State Art Collection

Billy Lee

Untitled, 1993
steel
138 x 30 x 16 inches
On loan from the artist

Untitled, 1993
steel
120 x 30 x 24 inches
On loan from the artist
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<th>Title</th>
<th>Material</th>
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| Bernard Mattox| *From the Forest Series*, 1993             | terra cotta | 44 x 12 x 12 inches | On loan from Alice and David Thomas, Covington, LA |
|               | *Mythoscapiae Series*, 1994               | terra cotta | 51 x 21 x 9 1/2 inches | On loan from the artist |
|               | *Mythoscapiae Series*, 1994               | terra cotta | 63 x 11 1/2 x 9 1/2 inches | On loan from the artist |
|               | *Mythoscapiae Series*, 1994               | terra cotta | 38 x 17 1/2 x 9 1/2 inches | On loan from the artist |
Herb Parker  
*Emerge: Passage, 1994*

sod, steel and cement

13 x 60 x 60 feet

Dennis Peacock  

*Skcart, 1994*

steel, cast iron and sand

10 x 12 x 28 feet

Brian Rust  

*Past Presence, 1994*

cedar wood, clay, cement and steel

7 x 10 x 20 feet

Thomas Sayre  

*Untitled, 1994*

cement and iron oxide

100 x 23 x 33 inches

On loan from the Lucy Daniels Foundation, Cary, NC

*Untitled, 1994*

cement and iron oxide

80 x 39 x 42 inches

On loan from the artist

*Illyria, 1992*

cement and iron oxide

86 x 42 x 16 inches

On loan from the Lucy Daniels Foundation, Cary, NC

Joe Waiters  

*"Nat. 306," 1994*

mixed media

11 x 28 x 11½ feet
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