

# Columbia Museum of Art

continued from Page 24

Small, senior curator of European art at the Brooklyn Museum and French Moderns co-curator, discusses the transformations in subject, style, and patronage that defined the key modern art movements emerging in and around 19th- and early 20th-century Paris.

*French Moderns: Monet to Matisse, 1850 – 1950* was organized by Lisa Small, Senior Curator of European Art, and Richard Aste, former Curator of European Art, Brooklyn Museum. It is presented through the support of our generous sponsors and grantors. Silver Sponsors: Mrs. Joyce Martin Hill; First Citizens Bank. Bronze Sponsors: Dr. Gail M. Morrison; Barbara B. Boyd. Contributing Sponsors: Joseph Bruce; Nelson Mullins Riley and Scarborough; Dr. Suzanne R. Thorpe and Dr. John W. Baynes. Friend Sponsors: Ginny Newell; John and Mary Kessler; Walda C. Wildman; Metro Wines Asheville; Linda and Michael Edwards. Media Sponsors: Grace Outdoor and WXYR 99.3 FM. Grantors: City of Columbia; Experience Columbia SC; Richland County Government; South Carolina Arts Commission; Discover South Carolina.



Pierre-Auguste Renoir (French, 1841-1919). "The Vineyards at Cagnes", 1908. Oil on canvas, 18 1/4 x 21 3/4 in. (46.4 x 55.2 cm). Brooklyn Museum, Gift of Colonel and Mrs. Edgar W. Garbisch, 51.219. (Photo: Brooklyn Museum)

The Columbia Museum of Art is a charitable nonprofit organization dedicated to lifelong learning and community enrichment for all. Located in the heart of downtown Columbia, SC, the CMA ranks among



Claude Monet (French, 1840-1926). "House of parliament, Sunlight Effect" (Le Parlement, effet de soleil), 1903. Oil on canvas, 32 x 36 1/4 in. (81.3 x 92.1 cm). Bequest of Grace Underwood Barton, 68.48.1. (Photo: Brooklyn Museum)

the leading art institutions in the country and is distinguished by its innovative exhibitions and creative educational programs. At the heart of the CMA and its programs is its collection, which encompasses 7,000 works and spans 5,000 years of art history. Established in 1950, the CMA now welcomes more than 150,000 visitors annually and is a catalyst for community creativity and education, engaging people of all ages and backgrounds. It is the recipient of a National Medal from the Institute of Museum and Library Services, a National Art Education Association award for its contributions to arts education, a National Park Foundation Award, and two Governor's Awards for the Arts for outstanding contributions to the arts in South Carolina. In order to serve even more audiences, the CMA underwent a transformation. Funded by a successful capital campaign, the two-year renovation project garnered new collection galleries with a progressive thematic layout, new studios for artmaking, cutting-edge program and event spaces, and an entrance on Main Street. Overall, more than 15,000 square feet of functional space were added to the building's existing footprint.

For further information check our SC Institutional Gallery listings or visit ([www.columbiamuseum.org](http://www.columbiamuseum.org)).

## 701 Center for Contemporary Art in Columbia, SC, Features Flavia Lovatelli Installation at Granby Mills

The 701 Center for Contemporary Art in Columbia, SC, is excited to announce the unveiling of a new installation by Flavia Lovatelli at one of the historic Guard Houses in front of Granby Mill. Selected as 701 CCA Artist in Residence for March 2024, Lovatelli developed a powerful, site-specific work that pays tribute to the mill workers and the rich history of the mill village.

Lovatelli's artistic practice focuses on recycling materials, primarily paper, to create intricate, labor-intensive sculptures and vessels. For this Guard House installation, she incorporated textile industry pattern paper, recycled paper, papier-mâché, and doll parts to craft evocative figurative pieces. The symbolic setting and these figures honor the dedicated and diverse workforce of Olympia and Granby Mills.

The Guard House is located at 398 Heyward Street, Columbia, SC 29201.

701 CCA is a dynamic hub for contemporary artistic exploration, experimentation, and engagement. Founded in 2007, CCA functions as a catalyst for outstanding contemporary art, engaging diverse communities and diverse artists in meaningful dialogue. Considered one of the largest non-profit art centers in South



Installation by Flavia Lovatelli

Carolina, 701 CCA produces five to six contemporary art exhibitions annually, free to visit and open to the public five days a week; offers year round cultural programming, including performances, workshops, and classes embracing theater, dance, music and the visual arts; and creates opportunities in the professional sphere through comprehensive internships, training and volunteer programs. 701 CCA is located at 701 Whaley Street, 2nd Floor, Columbia, SC 29201.

For further information check our SC Institutional Gallery listings or visit ([www.701cca.org](http://www.701cca.org)).

## City Art Gallery in Columbia, SC, Features Works by Tim Turner

City Art Gallery in Columbia, SC, is presenting *Songs of Celebration*, featuring works by NC artist Tim Turner, on view in the Main Gallery through Dec. 31, 2024. A

reception will be held during the 39th Annual Vista Lights event in Columbia's Congaree Vista area (which last from 6-9pm) on

continued above on next column to the right

Nov. 21.

Longtime followers of the gallery may remember Turner's large abstracts from a show many years ago. While there are some abstracts in this show, most pieces are works that embody a sense of joy, like a cup of tea, a glass of wine, or a bouquet of flowers. These elements emerged after Turner survived a heart attack in 2020, cancer in 2021, and cancer again in 2022. This series, *Songs of Celebration*, captures the joy in the simple things that bring pleasure.



Work by Tim Turner

Turner uses acrylics in a limited color palette on large scale canvases. The compositions use collage elements made from old paintings to create vessels and other details to relay the story. Viewers will observe the texture the collage elements bring to the work, along with the brush strokes used to create the floral elements...lots of small flowers to create visual space and impact. Intentionally placed textured dots throughout the pieces help unify the art and create a subtle but evident sense of flow.

Within the exhibition exists another body of work that Turner calls the "Bird" series. Inspired by the poem "Thirteen

## Orangeburg County Fine Arts Center in Orangeburg, SC, Features Works by Xavier Harris

The Orangeburg County Fine Arts Center in Orangeburg, SC, will present *Falling Into Self, Cultivating What's Within*, the first showing of works by the emerging Orangeburg artist, Xavier Harris, on view in the Lusty Gallery, from Oct. 9 through Dec. 20, 2024. A reception will be held on Oct. 9, from 6-8pm.

Passion and compassion are the two words that immediately come to mind when studying the collection Harris is building for his first solo exhibition. Hanging in the expansive space of the Lusty Gallery that uniquely compliments any works on its walls, the space adds an aura of its own to canvases confidently vaunting a bold use of colors. Like many methodical pieces, Harris' implies an easily exacted work instead of the hours of experimentation and fusing efforts to match the mood of his senses, visually and emotionally. His aim is to capture a previous impression, the visual interaction encountering a person, image, object, perhaps a scene. These can lay dormant, or in a state of contemplation, brewing towards a conceptual photograph until there's the urging in Harris to bring the whole of an image into being on his canvas. And that is only the work's mid-journey. Dimensions are required. Harris substitutes the paintbrush for objects, found, devised, created or purchased.

*Strange Fruit*, mixed media on canvas, conjures Billie Holiday hauntingly delivering, in metaphoric verse and melody, the prolific occurrence of lynchings. This is a piece Harris felt impelled to create. "When I went to the Billie Holiday Theatre in Brooklyn, there was no painting of Billie Holiday." Harris was determined to paint Holiday in spite of being anxious about undertaking a portrait.

"I put my music on. I said a prayer and I went for it." Some aspects of the shading took hours, shading black and white, repeatedly mixing those colors to create shades of gray. "Black and white on a grayscale. It was going to be challenging. It was piece by piece by piece." His method was to draw the figure and then the background around the figure, decide on an area to work his way up. Holiday's face was last. There were late nights. Falling asleep between the parts. Imploring prayers. "As it was coming to life, I was in awe. I shed a couple of tears just looking at it. I captured the energy of her singing "Strange Fruit." I want people to capture that emotion, capture the vocal cords and the muscles in her throat."

To incorporate the mixed media that



Work by Tim Turner

Ways of Looking at a Blackbird" by Wallace Steven, Turner realized he could do a group of paintings to capture abstracted bird shapes to relay "a sense of conversation, of community, a meal shared and probably the occasional squabble." During the process of creating this series, Turner played around with different bird shapes and got "totally sidetracked" while looking for a distraction from his typical style. He states that the paintings turned out differently than any other ones he had ever created. As a result, he decided to sign the works by his middle name, "Leon."

For further information check our SC Commercial Gallery listings, call the gallery at 803/252-3613 or visit ([www.cityartonline.com](http://www.cityartonline.com)).



Work by Xavier Harris

would complete the work, Harris wanted to replicate, for effect, the inventiveness of the woman, who years earlier first inspired him when he was surrounded by her work: Dorothy Brunson Wright, a graduate of Claffin College, now Claffin University. "Her work snatched me into it. It was mixed media." Brunson was unique, and with ingenious cleverness created fascinating three-dimensional pieces for her murals "She blew my mind. She lit the flame. I saw her work and it just engulfed me."

For Holiday's dress, Harris used glue, dry brushed it and added glitter creating a shimmery effect. The red of her lips and earrings, which Harris fashioned himself with rhinestones, match perfectly. For her hair, Harris mixed clear glue with black gloss paint and brushed it with strokes to create the illusion of hair.

"I love mixed media," Harris emphasizes. "That's my thing. I use everything around me no matter what it is to incorporate it into my picture. I'll meditate to determine what should and shouldn't go into my picture."

For the mixed media piece, *Ketonet Passim*, Harris has employed so many exciting colors, exploring the juxtaposition of an array of pigments, that would seem to be his "thing" as well. The piece is Harris' interpretation of a photograph of a friend and all-around artist, Michael Knowles, who devises his own outfit and creates his accompanying props. "Michael's photograph drew me in. He's like the modern-day

continued on Page 27