

# University of South Carolina in Columbia, SC, Features Works by Peggie Hartwell and Alkaline Glazed Pottery

The University of South Carolina in Columbia, SC, is presenting *Voice on Cloth: Exploring the Quilts of Peggie Hartwell*, on view at the McKissick Museum's second floor, South Gallery, through Apr. 20, 2024.

Drawing upon her experiences growing up in rural South Carolina, Peggie Hartwell's quilts are largely autobiographical. While they detail her life and family, they also feature the lives of South Carolina farmers from whom she descended.

Growing up during the 20th century, added inspiration comes from African American folklore and history that has happened over her lifetime. The color and movement in her quilts draw from her many years as a dancer in New York and abroad. As an artist and educator, she works with young people to tap into their memories and to express their voices on cloth. This exhibition weaves together a patchwork of places and people whose lives and lessons she believes are important to tell.

On view in the McKissick's second floor North Gallery, is *From Earth to Art: Alkaline Glazed Pottery in the American Southeast*, on view through Apr. 20, 2024.

The exhibition highlights the rich legacy of stoneware masterpieces in McKissick Museum's permanent collection. The exhibition is a travel through time and tradition. A selection of functional wares made by southern hands between the 1840s and early 2000s are featured. Each object is a celebration of the distinctiveness of its maker and the artistry of the applied glaze.

This exhibition was curated by Abby Rivers, an art history major and former



Work by Peggie Hartwell

McKissick Museum intern.

For further information check our SC Institutional Gallery listings, call the Museum at 803/777-7251 or visit (<http://artsand-sciences.sc.edu/mcks/>).

# Columbia Museum of Art in Columbia, SC, Features Works by Darrel Ellis

The Columbia Museum of Art in Columbia, SC, announces *Darrel Ellis: Regeneration*, on view from Feb. 17, through May 12, 2024. The exhibition will be fêted with an afternoon of art activities and talks at the opening celebration on Saturday, Feb. 17, from 1-4pm, with Talks from 2-3:30pm.

Co-organized by the Baltimore Museum of Art and The Bronx Museum of the Arts, *Darrel Ellis: Regeneration* is the first comprehensive museum exhibition on the profoundly moving and complex work of Darrel Ellis (1958–1992). Having debuted at its organizing institutions to widespread critical acclaim, the exhibition makes its next stop (and first in the Southeast) at the CMA.

Over the course of his career, Darrel Ellis developed a distinct studio practice that merged the formal vocabularies of drawing, photography, painting, and printmaking to redefine Black male identity and family within the constructs of art history and mainstream culture.

From the exhibition text: "Can a photograph keep a memory alive? This is the question at the heart of the complex, convention-bending practice of Darrel Ellis. Ellis was a precocious artist whose major innovation involved projecting photographs he inherited from his father, Thomas Ellis, onto hand-made, sculpted surfaces, then rephotographing the distorted image. He similarly translated his own photographs into paintings and drawings."

Ellis was influential during his life, inspiring the work of other artists and participating in more than 20 group exhibitions in New York and Europe before his career was cut short in 1992 by his death at the age of 33 due to an AIDS-related illness. While his work was included in important contemporary surveys, it is only now garnering the posthumous attention it deserves.

To produce his groundbreaking images, Ellis shifted across a wide range of media, employing painting, printmaking, drawing, sculpture, and photography to generate endless variations on a single image. This often involved projecting photographic negatives onto sculpted reliefs and re-photographing the results. He also leveraged protrusions and recesses to disrupt the continuity of his



Darrel Ellis. "Untitled (Aunt Lena and Grandmother Lilian Ellis)". 1990. Collection of Frank Franca. © Darrel Ellis Estate.

projected surfaces, blocking and blurring areas of the image, and experimented with post-production color tints and ink washes, producing painterly effects on the photographs. Ellis' approach to appropriation was unique among contemporaries as he often used his deceased father's photographic archives as primary source material.

*Darrel Ellis: Regeneration* examines the full arc of Ellis's career through approximately 55 works on paper, including a historically significant body of work that captures the experiences and public perceptions of Black men living with the AIDS virus, as well as an expansive group of portraits of his family members that offer a record of Black domestic life. The exhibition also reveals the results of the most comprehensive technical study of Ellis' singular process and features archival materials that provide new insights into the artist's life and work.

Three decades after his passing in 1992, the CMA is thrilled to present the work of Darrel Ellis through the collaboration of The Bronx Museum of the Arts and the Baltimore Museum of Art in this exhibition, bringing fresh scholarship plus critical attention to the artist and his oeuvre.

"Today, we publicize ideas of ourselves through a plethora of digital tools at our fingertips, but before there were iPhones, filters, and Photoshop, there was Darrel Ellis," says CMA Director of Art and Learning Jackie Adams. "Ellis' multi-experimental processes proliferated from his own archive of family photographs and negatives, and

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his examinations of shaping one's own truth and reality — explored through themes of Black male identity, gay identity, Black domesticity, interior spaces, and personhood — are as relevant as ever."

*Darrel Ellis: Regeneration* is co-organized by the Baltimore Museum of Art and The Bronx Museum of the Arts.

*Darrel Ellis: Regeneration* is presented through the support of our generous sponsors and grantors. Silver Sponsors: Dr. Suzanne R. Thorpe and Dr. John W. Baynes. Bronze Sponsor: Councilwoman Allison Terracio, Richland County Council. Friend Sponsors: Barbara B. Boyd; Hotel Trundle. Patron Sponsors: Joseph Bruce; Haynsworth, Sinkler, Boyd; Suzi and Robert Clawson; Beth and Matthew Richardson. Grantors: City of Columbia; Experience Columbia SC; Richland County Government; South Carolina Arts Commission; Discover South Carolina.

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 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, call the Museum at 803/799-2810 or visit ([www.columbia-museum.org](http://www.columbia-museum.org)).

# Southern Highland Craft Guild in Asheville, NC, Features Works by Arrowmont Instructors

The Southern Highland Craft Guild in Asheville, NC, is presenting *Arrowmont School of Arts and Crafts*, featuring works by Arrowmont's nationally and internationally recognized practicing artists and university workshop instructors, on view in the Main Gallery of the Folk Art Center, through May 1, 2024.

The Southern Highland Craft Guild opens its first main gallery exhibition of 2024 with *Arrowmont School of Arts and Crafts* (Arrowmont), an Education Center of the Southern Highland Craft Guild since 1960. Featured in this exhibit are Arrowmont's nationally and internationally recognized practicing artists and university workshop instructors. With over 130 classes being offered in a variety of media, students and instructors come to Arrowmont from across the globe to share skills and ideas, foster new thinking, and participate in artistic growth and creative camaraderie.

For over 113 years, the historic campus of the Arrowmont School of Arts and Crafts, nestled in the Smoky Mountains, has been a place of education. The spirit of this heritage permeates the grounds, buildings, and even the mountain air. The early years were about general education in a settlement school setting, but the curriculum was soon added in mountain handicrafts to preserve skills and provide vehicles of livelihood for area residents.



Work by Seth Green

In 1945, the signature summer workshop program was launched during a period of revival in craft education and the school was opened to people from all over the United States who traveled to take art classes in the beautiful Great Smoky Mountains. Sixty-seven years later, that workshop program has evolved into the extensive summer and fall course offerings of classes in contemporary art and crafts. To see Arrowmont's 2024 workshops offerings, please visit (<https://www.arrowmont.org/workshops-classes/workshops/>).

To honor the instructors and showcase their talent, Arrowmont presents an annual group exhibition, presented this year in the



Work by Jennifer Sargent

Folk Art Center's Main Gallery. Their work is a true expression of Arrowmont's vision and mission — to enrich lives through art and craft.

Participating artists (Arrowmont Instructors) include: Tom Bartel, Elizabeth Belz, Lanny Bergner, Dixie Biggs, Sam Briegel, Christian Burchard, Gary Chapman, Sunyong Cheong, Jeremy Colbert, Felicia Francine Dean, David Ellsworth, Melissa Everett, Roberto Ferrer, Sophie Glenn, Seth Green, Mike Griffin, Rachael Griffin, Bill Griffith, Meredith Grimsley, Sanaz Haghani, Mindy Herrin-Lewis, Jonah Hill, Bryant Holsenbeck, Anna Johnson, Brian R. Jones, C. Pazia Mannella, Joetta Maue, Alex McClay, Stephanie Metz, Rob Millard-Mendez, Wyatt Nester-Pasicznyk, Sisavanh Phouthavong-Houghton, Jerry Bedor Phillips, Trustina Fafa Sabah, Jennifer Sargent, Keri Miki-Lani Schroeder, Lauren Selden, James Bud Smith, Caryl St. Alma, James Thurman, Ann Tilley, Leandra Urrutia, Holland Van Gores, Sherri Warner-Hunter, Kathy Wilcox, Bryan Wilkerson, and Ann Coddington.

The Folk Art Center is located in east Asheville. Admission is free. Items will be available for purchase online soon. Until then, you can purchase these items through the Folk Art Center by contacting us by e-mail at ([info@craftguild.org](mailto:info@craftguild.org)) or calling 828/298-7928.

The Southern Highland Craft Guild is a non-profit, educational organization established in 1930 to cultivate the crafts and makers of the Southern Highlands for the purpose of shared resources, education, marketing and conservation. The Southern Highland Craft Guild is an authorized concessioner of the National Park Service, Department of the Interior. The Folk Art Center is located at Milepost 382 of the Blue Ridge Parkway, just north of the Highway 70 entrance in east Asheville, NC.

For more info check our NC Institutional Gallery listings, call 828/298-7928 or visit ([www.southernhighlandguild.org](http://www.southernhighlandguild.org)).