

# Garden & Gun Magazine Presents Exhibits on Birdwatching in Charleston

*Garden & Gun Magazine* is presenting a group of exhibitions at several venues in Charleston, SC, entitled *BIRDWATCHING*, on view through Apr. 3, 2022.

Drawing from nature, the splendors of bird-watching, and the interconnectivity between humans and the natural world, this immersive experience takes viewers on a journey between the Joseph Manigault House, The Dewberry hotel, and the *Garden & Gun* offices at the Cigar Factory, sparking wonder and awareness of avian conservation. Curated and artistically directed by Kelly S. Turner, each individual birdscape is inspired by eighteenth- and nineteenth-century artist-naturalists and features the work of artists Brandon Ballengée, Clare Celeste Börsch, and J. Drew Lanham.

## Joseph Manigault House

Staged throughout the historic home, this immersive installation offers encounters with rare and endangered bird specimens as they soar through doorways, perch on mantles, and flutter in unexpected places. In each room, whimsical scenes showcase artifacts and objects from the Charleston Museum's vast collections alongside various contemporary works, together contextualizing Southeastern birds and bringing Lowcountry histories to life.

## The Dewberry Hotel

The Dewberry Hotel, Living Room hosts a one-of-a-kind topiary installation depicting the great North American wood stork. A treasured bird of the Southeast, the wood stork is a once-endangered species now on the cusp of reemergence thanks to recent environmental stewardship efforts.

## Garden & Gun Offices

Visit the first-floor gallery of the magazine's Cigar Factory offices to view works by the exhibition's featured artists, together drawing attention to avian histories long-vanished. By Clare Celeste Börsch, a collection of Earth Deity suits are on display, as well as an immersive chandelier installation titled *Making the Invisible Visible*. In addition, Brandon Ballengée's Frameworks of Absence prints will be shown alongside his commissioned Birdwatching creation, *RIP Carolina Parakeet: After John James Audubon*. Each evening, keep your eyes peeled for striking images of extinct and endangered birds by Clare Celeste Börsch projected on the smokestack outside the building, accompanied by a powerful soundscape by J. Drew Lanham.

## The Artists

Artist and biologist Brandon Ballengée creates multimedia works inspired by his ecological field and laboratory research. In 2013, his first career survey exhibition debuted at the Château de Chamarande in Essonne, France, and in 2016, the first retrospective of his work opened at the University of Wyoming Art Museum. Ballengée's work has been exhibited in more than twenty countries, and his honors include a Smithsonian Artist Research Fellowship, awards from the National Academies Keck Futures Initiative, a Creative Capital Award, and a place among the 2020 Grist 50 Emerging Environmental Leaders.

Ballengée holds a Ph.D. in Transdisciplinary Art and Biology from the University of Plymouth (UK) and is currently a research associate at the Louisiana State University Museum of Natural Science. Together with his wife, sustainable food educator Aurore Ballengée, Ballengée also founded the Atelier de la Nature, an eco-educational campus and nature reserve in Arnaudville, Louisiana.

Collage and paper artist Clare Celeste Börsch was born in Bangkok, Thailand, and has since lived in the United States, Brazil, Italy, Honduras, Argentina, and Germany. Having spent her life assimilating to different cultures and environments, Börsch draws on these diverse impres-

sions to create dynamic collage work, incorporating naturalist imagery from across the globe to form a cohesive visual story.

Before becoming a full-time artist, Börsch earned her MPP from UCLA and spent ten years working in public policy. Both her art and policy work are guided by a vision of a more equitable, sustainable, and biodiverse world. Her artwork incorporates thousands of hand-cut images of flora and fauna to create immersive installations evocative of the planet's threatened biodiversity. In every facet of her work, Börsch is dedicated to raising awareness and inspiring action around ecological and biodiversity crises. Börsch currently lives and works in Berlin with her husband and son.

A native of Edgefield, South Carolina, J. Drew Lanham is a professor of wildlife at Clemson University, where he holds an endowed chair as an Alumni Distinguished Professor and was named an Alumni Master Teacher in 2012. His research focuses on songbird ecology, as well as the African American role in natural resources conservation. Lanham is also the author of *The Home Place: Memoirs of a Colored Man's Love Affair with Nature*, which received the Reed Award from the Southern Environmental Law Center and the Southern Book Prize, and was a finalist for the John Burroughs Medal. Lanham is an avid birder, a passionate naturalist, and a hunter-conservationist whose essays and poetry have been published in publications including *Orion*, *Audubon*, *Flycatcher*, and *Wilderness*, and in several anthologies, including *The Colors of Nature*, *State of the Heart*, *Bartram's Living Legacy*, and *Carolina Writers at Home*. Lanham currently lives with his family in the South Carolina upstate.

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**The Pastel Society of South Carolina**  
Now offering demonstrations from the comfort of your home or in person at The Gibbes Museum of Art, Charleston, SC.

**March 12, 2022 - J. Michael Kennedy - Color Vibrations**  
10am at The Gibbes Museum of Art or by Zoom



J. Michael Kennedy

**May 14, 2022 - Bethany Fields via Zoom**  
Taking a Poor Reference in a New Direction

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Learn more about these exhibits at ([gardenandgun.com/event/birdwatching/](https://gardenandgun.com/event/birdwatching/)).

## Gibbes Museum of Art in Charleston Offers Works by William Eggleston

The Gibbes Museum of Art in Charleston, SC, is presenting *William Eggleston: Photographs from the Laura and Jay Crouse Collection*, on view in Gallery 2 & 3, through Oct. 9, 2022.

It is said that William Eggleston's unique ability to conflate the epic and the everyday has made him one of the most impactful figures in late twentieth century photography. A native of Memphis, TN, Eggleston first photographed his local environs in the 1950s in black-and-white, but became one of the first fine art photographers to use color to record his observations in a more heightened and accurate way. Today his strikingly vivid, yet enigmatic images of parked cars, billboards, storefronts, diners, and other artifacts of the ordinary world are considered groundbreaking.

The photographs presented in this edition of the Gibbes's Charleston Collects exhibition series were selected from the Laura and Jay Crouse Collection and represent many of the pioneering artist's most notable works. This exhibition is accompanied by a full color catalogue with an essay on the artist by Simon Constantine, PhD, a lecturer on the history of photography at Birkbeck, University of London, and a longstanding consultant lecturer for Sotheby's Institute of Art, London.

The Gibbes Museum of Art is home to the foremost collection of American art that incorporates the story of Charleston. The Museum connects the city and region's



"Untitled (Hot sauce, Louisiana)", 1980. Dye transfer print, 12 x 18 inches © Eggleston Artistic Trust, courtesy of David Zwirner New York

artistic past to a vibrant contemporary art scene. This is what we believe.

A bustling seaport in the 1700s, Charleston was a melting pot of cultures, religions, and traditions. Powered by the labor of enslaved peoples in the rice and indigo trades, it was the 4th largest city in America in 1790 - and the wealthiest. Like Philadelphia, Boston and New York, what distinguished Charleston then - was art.

While we were home to some of America's earliest art, collectors, and artists, who made the City both muse and subject - and took our turn as one of the nation's richest cities - in money and culture - so were we also home to America's original sin, slavery - and a war that divided our nation.

In 1888, when Charleston was financially and culturally on its knees, benefactor James Gibbes left a bequest to the City to

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