

# FREE FARM + ART TOUR WEEKENDS IN JUNE



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## Jerald Melberg Gallery

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Rutenberg wrote the following statement about this new body of work, “I do one thing. Every painting I make begins and ends with the same image, a tree trunk and its shadow; that physical marking of location. A tree and its shadow say, ‘This is here’. By paying attention and drawing them in great detail with pencil on paper, I respond, ‘I am here.’ I’ve never needed a position because I have a place. I don’t paint my native South Carolina, I manufacture a place and South Carolina becomes it.”

“This new body of work is collectively titled *Thunderhead* because a thunderhead in the sky portends a storm; something far away will soon be close,” adds Rutenberg. “This is why all of my landscape paintings refer to standing in one season peering ahead into another, longing for October in May. I always go back to the wisdom of Winnie the Pooh, who said that his favorite thing isn’t getting honey, but that moment when he might get honey. Perhaps this is the source of all art: unfulfilled longing. It has taken me 42 years of painting to see what was there all along, that something can only come to life when we can’t have it.”

A South Carolina native, Rutenberg received a BFA from the College of Charleston and an MFA from the School of Visual Arts in New York City. He will be awarded an honorary doctorate from the College of Charleston and deliver the commencement speech in the spring of 2018. Among his numerous awards and



Work by Brian Rutenberg

achievements, he is a Fulbright Scholar, a New York Foundation for the Arts Fellow and an Irish Museum of Modern Art Work Programme Recipient.

Since 1985 Rutenberg has been honored with over 100 gallery and museum exhibitions across the United States, including most recently the Hoyt Center for the Arts (New Castle, PA), Saginaw Art Museum, MI, and Greenville County Museum of Art (SC). He also recently published the book *Clear Seeing Place*, which describes his journey as an artist and philosophy on painting.

Jerald Melberg Gallery will host a free and public lecture by the artist on Saturday, May 19, at 11am.

Jerald Melberg Gallery is located on South Sharon Amity Road near the intersection with Providence Road.

For further information check our NC Commercial Gallery listings, call the gallery at 704/365-3000 or visit ([www.jeraldmelberg.com](http://www.jeraldmelberg.com)).

## Sumter County Gallery of Art in SC, Features Works by Shanequa Gay and Lorna Ruth Galloway

The Sumter County Gallery of Art in Sumter, SC, is presenting two new exhibits including: *i come as us*, featuring works by Shanequa Gay and *Halftone Half-Lives*, featuring works by Lorna Ruth Galloway, on view through June 22, 2018.

Contemporary artist Shanequa Gay is a native of Atlanta, GA, where she continues to live and work. Widely acclaimed for her paintings and illustrations, Shanequa has also received accolades for her advocacy of visual art projects that challenge the violence and injustices committed against the black body in America and across the globe. Her current body of work integrates imagery of the black body into paintings, toile patterns, found objects, and video media, addressing its use and control for decorative purposes.

Gay’s art is regularly featured in exhibitions by museums and galleries throughout the US including the Chattanooga African American Museum, the Hammonds House Museum, Emory University, Wofford College and the Atlanta Contemporary Art Center. Her works are collected by individuals with notable collections such as Samuel L. Jackson and held by



Work by Shanequa Gay

public and private institutions.

Among her honors, Gay boasts of selection by The Congressional Club to serve as the illustrator of the hostess gift presented at the First Lady’s Luncheon by Michelle Obama, 2013. She is also the recipient of an Independent Study Fellowship, Iwakuni, Japan and the Gene Arthur Allcott Scholarship, the Glenda Knight Keyes Prize for Outstanding Talent and

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the Artistic Honors Scholarship presented by the Savannah College of Art and Design. Additionally, her work is featured in several films and television series including the Lion’s Gate film, *Addicted*, the BET television series *Being Mary Jane* and *Zoe Ever After* and the OWN series *Greenleaf*. Gay holds a BFA in Painting from the Savannah College of Art Design (2015) and is currently a MFA candidate at Georgia State University.

When Gay started exhibiting her work, she had “unconsciously chosen to give black women centrality and power in [her] art,” which excluded men and created a sacred space for women, as depicted in the series *The Southern Way*, in which women are portrayed in their Sunday churchgoing best.

In light of the prevalent police brutality against black men, the fear Gay faces when her 18-year-old son goes out into the world is a grave concern shared by many parents of black children. After hearing the horrific personal stories of people who had been beaten or killed by police officers, Gay had a dream where she saw men running in the woods shape-shifting between deer and men while being chased. Initially, it was her way of responding to all the violence that was going on in our nation, most specifically toward Black men.

In 2008, The FAIR GAME Project was born. Gay created her own narratives pulling from media, poetry, folklore, African and Greek mythologies, and using wood panel, oil, acrylic and vinyl paint to communicate her vision. Gay uses her art as a platform to advocate for issues she is most passionate about. The FAIR GAME Project is inspired by the artist’s belief that African American males are being hunted like wild game. Inspired by the work of Kara Walker and Aaron Douglas, Gay employs black silhouettes against colorful, patterned backgrounds of deer-men being chased. Her goal is to develop a visual language that helps people see how police brutality is affecting Black men, Black families and the greater population.

Gay observes, “What’s so great about mythology is the way it collapses hierarchies by creating hybrid forms of animal and man to enforce morality, but also create these dualities of fear and intrigue, beast and god. Contemporary American culture creates heroes out of the bad guy as the audience cheers extreme violence in movies and television as they would cheer for their favorite sports team. We are seeing this same mindset being reenacted in real life. We are a desensitized, violent culture. The discussion should be how do we turn away from this?”

Several of the FAIR GAME Project pieces of the deer-men will be included in the Sumter exhibition.

We are excited to have Gay on-site for several days in Sumter creating an installation of a black and gold patterned wall as a homage to Black women who have died as a result of racial violence – Korryn Gaines, Sandra Bland, Renisha McBride and Erica Garner. SCGA will be open to the public during this time to observe the artist at work and ask questions.

Lorna Ruth Galloway is a Miami-based artist who grew up in South Florida



Work by Lorna Ruth Galloway, detail

a block from US Highway 1. The aesthetics of the American roadside have been an integral part of the formation of her visual world-view. Works in photo-based printmaking techniques, screen printing, Polaroid transfers, and large tiled wheat paste installations explore space, time, nostalgia, and the mediated experience.

Galloway received her MFA in Visual Arts from Florida International University in 2016 and her BFA (Magna Cum Laude) with a focus on Printmaking from Florida Atlantic University in 2011. She was the Helen M. Salzberg Artist in Residence at the Jaffe Center for Book Arts in 2012.

Galloway’s 2016 exhibition *Deadpan Realities* was an ingenious mash-up of today’s video-game culture, historical Pop Art, and contemporary art making. Its foundation was the extremely popular video game *Grand Theft Auto V* (a favorite of the artist’s). Galloway’s halftone prints explore homage and appropriation, reality and commodity. The iconic scenery in the video calls to mind Pop Artist Ed Ruscha’s iconic photographs of gas stations.

Galloway’s practice has been greatly influenced by Ruscha. She adds her own level of appropriation, and “reclaims” what she terms “the supposedly banal.” She incorporates simple cellphone camera snapshots—used to capture the deserted Ruscha-esque urbanscapes—and ends up with exceptional explorations of mediation, materials, and image making.

*Grand Theft Auto V* is set in the fictional city of Los Santos, a sprawling metropolis modeled after Los Angeles. The landscape is populated with 1950s southern California-based vernacular architecture. Galloway is recreating Ed Ruscha’s *Twentysix Gasoline Stations* (1963) using photographs of gasoline stations from *Grand Theft Auto V*. Images are captured during game play using a cell phone camera. Gas stations are situated in the picture plane as close to Ruscha’s as possible. Photographs are then uploaded to Rockstar Games Social Club, an online platform similar to Instagram, for other members to see. Galloway downloads the photographs and uses Photoshop to create halftone separations for screen-printing. The halftone, a logarithmic transformation of an image into a series of tiny dots to simulate a continuous tone image, exaggerates the digital, screen-based aspect of the image. At the same time, it references the tradition of photographic reproduction in printmaking.

Galloway combines two seemingly irreconcilable modes - charcoal and silk screen, with the use of a digital image sourced from a video game. Galloway asks the viewer to explore and consider these different levels of mediation. Print-

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