

SC Institutional Galleries

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the majority of her life in South Carolina and Florida. In 1997, she moved to Sofia Bulgaria where she took her first art class. She was hooked. Twenty years and three children later, her passion for painting has also become her profession. Hours: Mon.-Fri., 10am-5pm and during events. Masks and social distancing required. Contact: 843/521-4145 or at (<http://www.uscbcenterforthearts.com/>).

Belton

Belton Center for the Arts, 306 North Main Street, Belton. **Through May 13** - "Black and White". Hours: Tue.-Fri., 10am-5:30pm & 1st Sat., 10am-2pm. Contact: 864/338-8556 or at (<http://www.beltoncenterforthearts.org/#/exhibits/cfvq>).

Bluffton



Work by Letty Husson

Society of Bluffton Artists Gallery/Learning Center, 6 & 8 Church Street, corner of Calhoun and Church Street, Bluffton. **May 2 - 29** - "Lowcountry Landscapes," featuring works by Letty Husson. A reception will be held on May 7, from 5-7pm. The peaceful landscapes of the South Carolina Lowcountry will fill the Society of Bluffton Artist's Gallery throughout May. With a serene style, Husson's use of pastels and oils convey the natural beauty and tranquility of her settings. The colorful skies, marshes and birds of the Lowcountry are her most frequent subjects now, but not the only ones. **Ongoing** - Featuring works in a variety of mediums by over 100 area artists, with all work moderately priced. Changing shows every six weeks. Hours: Mon.-Sat., 10am-5pm & Sun., 11:30am-3pm. Contact: 843/757-6586 or at (www.sobagallery.com).

Camden

Bassett Gallery, Arts Center of Kershaw County, 810 Lytleton Street, Camden. **Ongoing** - The Arts Center of Kershaw County is a 501(c)3 nonprofit organization that brings energy, creativity, and experience of the Arts to all ages. The Arts Center strives to make both the Visual, Music and Performing Arts an integral part of the life of our community. Admission: Free. Hours: closed now due to COVID-19, but varies by exhibit. Contact: 803/425-7676 or at (www.fineartscenter.org).

Charleston

Avery Research Center for African History and Culture, at the College of Charleston, 125 Bull St., Charleston. **Ongoing** - Exhibits on view include: "Since 1920: Zeta Phi Beta Centennial". The Gamma Zeta chapter of Zeta Phi Beta Sorority Incorporated presents a centennial exhibit filled with the rich history of the sorority in print and paraphernalia. Visitors can see in-depth the programming, philanthropy and reach of Zeta Phi Beta during their 100 years. "The Water Keeps Rising" Hip-hop artist and activist Benny Starr has created an interactive exhibit based on data from the Avery's State of Racial Disparities Report in Charleston County. This exhibit will create an immersive experience for visitors. In the areas of civic engagement, racial disparities, the environment and performance art/music, this exhibit will aim to connect the dots from historical data and archival information up to the present conditions of the Lowcountry. "Resilient". Local artist Chris "Kolpeace" Johnson will highlight the power of being resilient with this work that recognizes African Americans who have shown strength through adversity including the late local activist Muhiyidin D'baha and Cyntoia Brown, who faced life in prison after being convicted of homicide as a juvenile. These pieces are tributes to memorialize the impactful strength of an unsung hero in the community, engaging the soul and spirit. "The African Origins of Mathematics". Charleston resident and artist Robert "King David" Ross highlights the direct impact Africa has had on modern mathematics in this exhibit. Showcasing the first math instrument, the Ishango bone, the exhibit allows visitors to see the influence Africa

has had on every aspect of life. Admission: Free. Hours: Mon.-Fri., 10am-5pm, with guided tours at 10:30am, 11:30am, 1:30pm, 2:30pm, and 3:30pm. Contact: 843/805-5507 or visit (www.cofc.edu/avery).

Charleston Artist Guild Gallery, 160 East Bay St., Charleston. **May 1 - 31** - "Expressions of Nature," an exhibition featuring paintings by Chuck Black. A reception will be held on May 6, from 5-8pm. Black paints primarily with oils. Black's recent work reflects a deep appreciation for nature, especially close up floral views from unusual perspectives or distant cosmological views of nebulae. **Ongoing** - Featuring an exhibit of works by over 80 plus members of CAG who display a wealth of talent in different media including, oils, acrylics, pastels, watercolors, photography, printmaking & sculpture. The Gallery is also home for the CAG office. Hours: Daily, 11am-6pm. Contact: 843/722-2454 or at (www.charlestonartistguild.com).

City Gallery at Joseph P. Riley, Jr. Waterfront Park, 34 Prioleau Street, Charleston. **Through May 8** - "Creek by Creek," is a collaborative effort by artists Mary Edna Fraser and Jeff Kopish, underscoring the perils of plastic pollution and the importance of protecting the Lowcountry's unique waterways. Featuring an array of Fraser's batiks on silk and oil paintings and Kopish's ceramic and found object sculptures incorporating everything from recycled plastic to actual trash, this exhibition aims to further educate the public on environmental issues through the lens of art, and to remind viewers of the consequences of their own actions within the larger ecological systems of which they are a part. **May 27 - June 12** - "2022 Piccolo Spoleto Juried Art Exhibition," juried by photographer Marie Carlados. Awards for the Exhibition include \$100 each for Best Photography, Best Printmaking, Best Sculpture, Best Painting, and Best Drawing; Best in Show is \$500. Due to the ongoing situation related to COVID-19 in South Carolina, City Gallery guests are requested to reserve in advance for free, timed admission online via (www.charleston-sc.gov/citygallery) or by phone by calling the gallery during business hours. Face masks are required of all guests and staff. Contact: 843/958-6484 or (www.charleston-sc.gov/citygallery).

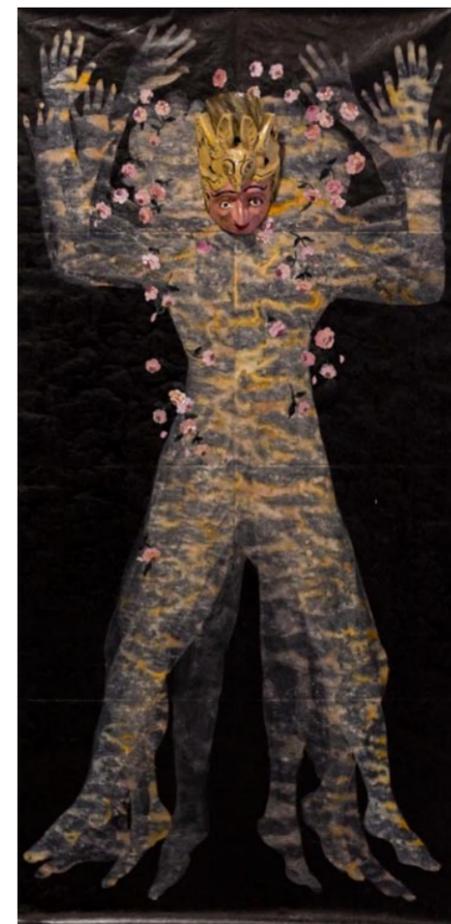


"Harriet Tubman", ca. 1945, by William H. Johnson (American, 1901-1972). Oil on paperboard, 28 7/8x23 3/8 inches. Image courtesy of Smithsonian American Art Museum, gift of the Harmon Foundation.

Gibbes Museum of Art, 135 Meeting Street, Charleston. **Gallery 8, Through Aug. 7** - "Fighters for Freedom: William H. Johnson Picturing Justice". William H. Johnson painted his Fighters for Freedom series in the mid-1940s as a tribute to African American activists, scientists, teachers, performers and international heads of state working to bring peace to the world. He celebrated their accomplishments even as he acknowledged the realities of racism, violence and oppression they faced and overcame. Some of his fighters—Harriet Tubman, George Washington Carver, Marian Anderson and Mahatma Gandhi—are familiar historical figures; others are less well-known individuals whose determination and sacrifice have been eclipsed over time. Drawn entirely from the collection of more than 1,000 works by Johnson given to the Smithsonian American Art Museum by the Harmon Foundation in 1967, this exhibition is the first-ever presentation of this series in Johnson's home state of South Carolina. "Fighters for Freedom: William H. Johnson Picturing Justice" is organized by the Smithsonian American Art Museum with generous support from Art Bridges, Faye and Robert Davidson, and the Jacob and Gwendolyn Lawrence Foundation. **Gallery 9, Through Aug. 7** - "A New Deal: Artists at Work". During the Great Depression of the 1930s, President Franklin Delano Roosevelt launched his ambitious Works Progress Administration

(WPA) programs that sent millions of unemployed Americans back to work, including more than 5,000 artists. The Federal Art Project, formed under the WPA, afforded opportunities to a diverse group of artists, including women, African Americans and recent immigrants from China, Russia and Germany. This monumental effort to put artists back to work resulted in a collection of artworks intended to uplift the national spirit and encourage creativity in the face of great challenges. The Gibbes is one of a select group of institutions across the country that houses a historic collection of Federal Art Project prints. **Gallery 2 & 3, Through Oct. 9** - "William Eggleston Photographs from the Laura and Jay Crouse Collection". 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 20th 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 museum'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. The exhibition will be accompanied by a full-color catalog with an essay on the artist by Simon Constantine, Ph.D., professor of photographic history at Birkbeck, University of London, and Sotheby's Art Institute. **Galleries 1, 4, and 5, Permanent Exhibition** - "18th and 19th Century American Paintings and Sculpture". American paintings, from colonial portraits to Civil War-era landscapes, occupy the Gibbes Main Gallery. Portraits of leading political, social, and military figures include works by Jeremiah Theus, Henry Benbridge, Benjamin West, Gilbert Stuart, Thomas Sully and Samuel F.B. Morse. The gallery also features landscape and genre scenes by Angelica Kaufmann, Louis Mignot, Eastman Johnson, Conrad Wise Chapman, and William Aiken Walker. The paintings collection is complemented by examples of neoclassical sculpture on view in the Campbell Rotunda, and decorative art objects on loan from the Rivers Collection. **Gallery 5, Permanent Exhibition** - "Miniature Portraits". The first American miniature portraits were painted in Charleston, and today the Gibbes is home to one of the most prestigious portrait miniature collections in the United States. Containing more than six hundred objects, the collection spans nearly two hundred years and represents the work of over a hundred artists. Small enough to fit in the palm of the hand, these tiny portraits were treasured remembrances of loved ones in the age before photography. Presented in state-of-the-art display cases, and in viewable storage drawers featured miniatures include works by Mary Roberts, Jeremiah Theus, Henry Benbridge, Charles Wilson Peale, Pierre Henri, Edward Greene Malbone, George Engleheart, and Charles Fraser. **Gallery 6, Permanent Exhibition** - "20th Century American Regionalism and the Charleston Renaissance". At the turn of the twentieth century, American artists looked to their European counterparts and beyond as they developed identifiably American artistic movements. Two particularly strong influences during this time period were French Impressionism and Japanese woodblock prints. Another prevailing theme during this period was the growing interest in American subject matter. American regionalism and social realism played important roles in the development of art in Charleston, which flourished as a destination for artists, particularly during the years of 1915 to 1945 a period now known as the Charleston Renaissance. **Gallery 7, Permanent Exhibition** - "Modern and Contemporary". Modern and contemporary art in America encompasses a wide range of styles, subject matter, and media. As a whole, the diversity of modern and contemporary art reflects the rich and varied heritage of our nation and the lowcountry region. Works in this gallery were created over the past forty years by artists who are native to the area, who have worked here, or who have created objects that reflect the complex story of the region. The works are grouped to reflect several themes including the southern landscape, the human figure, abstraction, and the legacy of slavery in America. **Visiting Artist Series, Session II: May 2 - June 12** - "Sardine Press". Leigh Sabisch graduated from College of Charleston with a double major in arts management and studio art and a minor in art history in 2017, where she met the printmaking technician, Allison Koch. Koch, also a graduate from College of Charleston, received a degree in English literature in 2011 and studio art in 2014. In 2019, the duo founded Sardine Press, the mission of which is to cram their love of printmaking and their satisfaction gained from teaching into a mid-sized RV. Together, the two artists have planned and executed printmaking fundraisers for the ACLU and Planned Parenthood as well as pop-up, hands-on printmaking events. In addition

to their own respective studio practices, the two create collaborative works and have exhibited together. **Session II: May 2 - June 12** - "Jamele Wright, Sr.". Born and raised in Ohio, at the age of 22 Jamele Wright, Sr. moved with his family to Atlanta. While raising a family, Wright produced art, jazz and poetry events throughout the city. Realizing that there were many young artists not being represented, he started a gallery called Neo Renaissance Art House. After curating the gallery for over a year, Wright was inspired to pursue his own artistic career. After a number of solo and group exhibitions, the artist graduated from Georgia State University with a B.A. in art history. He concentrated on African and African American contemporary art. Jamele Wright, Sr. graduated with an MFA from School of Visual Arts in Manhattan. He completed a fellowship at Project for Empty Spaces in Newark, N.J. as well as a residency at Hambidge Art Center, Rabun Gap, Ga. He currently maintains his practice in Atlanta. **Ruth and Bill Baker Art Sales Gallery, Through May 1** - "Stranded," featuring works by past visiting artist Cameron Alexander. She takes viewers back in history to the Transatlantic Slave Trade, when over 500 ships were lost at sea over the 400-year period. Their works in the exhibition reconceptualize this historical phenomenon, depicting scenes particular to the cast away genre—chiefly isolation, survival, remembrance and homegoing. Themes of motherhood also inundate the collection, harkening back to our first home. Through this thought-provoking exhibition, Alexander poignantly questions where we find security—whether in family, in religion, in spirituality or in our dreams. Alexander is a self-taught artist from Goose Creek, SC. Previously an artist-in-residence at the Gibbes, they have exhibited their work at Nefelibata, The Sparks Exhibition at Public Works and the Columbia Museum of Art. **Museum Shop** - Now offering the inventory of the Tradd Street Press, reproductions of works by Elizabeth O'Neill Verner among other exhibit related art objects. Hours: Mon.-Thur., 10am-5pm & Sun., 1-5pm. Admission: Yes. Contact: 843/722-2706 or at (www.gibbesmuseum.org).



Nancy Friedemann-Sánchez, "Calpa Mulata", 2017, ink on Tyvek, Spanish comb, mask, 80 x 40 inches

Halsey Institute of Contemporary Art, The Marion and Wayland H. Cato Jr. Center for the Arts, College of Charleston School of the Arts, 161 Calhoun St., Charleston. **May 13 - July 16** - "Kukuli Velarde - CORPUS". A reception will be held on May 13, from 6:30-8pm. The Halsey Institute will debut Peruvian American artist Kukuli Velarde's CORPUS project in its entirety for the first time. CORPUS is comprised of ceramic and fabric works that encourage reflection on the meaning of survival in the face of colonialism. Fifteen ceramic sculptures, each with matching tapestries, will be presented in a symbolic representation of the annual Corpus Christi festival in Cusco, Perú. **May 13 - July 16** - "Nancy Friedemann-Sánchez - PINTURAS DE CASTA AND THE CONSTRUCTION OF AMERICAN IDENTITY". A reception will be held on May 13, from 6:30-8pm. The Halsey Institute of Contemporary Art will present works from Colombian American artist Nancy Friedemann-Sánchez's Casta Paintings series. Friedemann-Sánchez's paintings reference casta painting, a genre popularized in eighteenth-century Spanish Colonial Central and South America that purported to depict a racial and social taxonomy of children born of racially mixed couplings. Friedemann-Sánchez's contemporary casta paintings take inspiration from

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