

# SC Institutional Galleries

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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. **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](http://www.gibbesmuseum.org)).



Work by Kukulí Velarde

**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. **Through July 16 - "Kukulí Velarde - CORPUS"**. The Halsey Institute will debut Peruvian American artist Kukulí 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. **Through July 16 - "Nancy Friedemann-Sánchez - PINTURAS DE CASTA AND THE RECONSTRUCTION OF AMERICAN IDENTITY"**. The Halsey Institute of Contemporary Art will present works from Colombian American artist Nancy Friedemann-Sánchez's Casta Paint-

ings 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 this problematic genre to reflect on the legacy of colonialism that lingers in the racial and social discrimination and marginalization present in her home country of Colombia and here in the United States. The paintings feature life-size tracings of female bodies adorned with floral imagery lifted from both the indigenous resin technique of mopa mopa and Spanish colonial iconography. Hours: Mon.-Sat., 11am-4pm; until 7pm on Thur. and by appt. Contact: 843/953-4422 or at (<http://halsey.cofc.edu/exhibitions/>).



Work by Riivo Kruuk

**Redux Contemporary Art Center**, featuring Redux Studios, 1056 King Street, Charleston. **Main Gallery, Through July 16 - "Creative Corridors"**, the annual Redux Studio artist exhibition. Exhibiting artists include: Marie Carloudous, Carson Carroll, Jordan Cave, Kate Comen, Shelby Corso, Adoni Designs, Taylor Faulkner, Robert Fine, J. Kevin Foltz, Steph FRX, Kris Hanson, Julia Harmon, Rebecca Hopkins, Hale Horstman, Kirsten Hoving, Alice Keeney, Madison Kingery, Riivo Kruuk, Katie Libby, Connor Lock, Mia Loia, Daisy McClellan, Kristin Mein, Jenifer Padilla, Christine Patterson, Nancy Perry, George Read, Kate Ritchie, Lauren Sloan, Susan Vitali, Karen A. Vournakis, & Charlie Wooddall. **Gallery 1056, Through July 16 - "Riivo Kruuk's Il Calcio E Guerra"**. "After realizing that most of my work is and always has revolved around some expression of duality, I really began to focus on that. The concept, the medium, level of rendering, and motifs are all very representing of duality. Soccer is the sport that unites the world but war is what divides us. Yet, football (soccer) can have moments reminiscent of ancient battles. Men fighting to be victorious, willing to draw blood from the other to gain the advantage," says the artist. **Ongoing** - In May, 2017, Redux relocated to 1056 King Street with 38 studios, three galleries, a larger print shop, classroom, dark room, and photo studio. Hours: Tue.-Fri., 11am-4pm, or by appt. Contact: 843/722-0697 or at ([www.reduxstudios.org](http://www.reduxstudios.org)).

**Saul Alexander Gallery**, Charleston County Public Library, 68 Calhoun St., Charleston. **July 1 - 31 - "Lost and Found"**, featuring works by Jacqueline Anderson. Anderson is an assemblage artist based in North Charleston, SC. Her assemblage sculptures are created using salvaged and found objects (referred to by most people as "Junk"). She enjoys the process of finding and working with unusual and challenging materials. "I've always been drawn to the rusty, the broken, the forgotten, and the discarded. I enjoy the process of bringing scavenged objects, with unknown yet imagined histories, together in unexpected ways to form a cohesive whole," Anderson said. "My exhibit will feature twelve of my human-like sculptures, each of which is a 'chapter' in an ongoing story". Hours: Mon.-Thur., 9am-8pm; Fri. & Sat., 9am-6pm; and Sun. 2-5pm. Contact: Megan Summers at 843/805-6946 or at ([www.ccpl.org](http://www.ccpl.org)).

**The Charleston Museum**, 360 Meeting Street, Charleston. Founded in 1773, is America's first museum. **Lowcountry Image Gallery, Through Dec. 18 - "Explore Charleston in Sports: A Photographic History, 1890s-1960s"**. Sports have historically been important to our personal well-being. In addition to the health benefits of physical activity, life values such as teamwork, discipline, and emotional self-control are frequently learned through recreational games. The late 19th and early 20th centuries saw the rise of a variety of sports across the country, and these inevitably found their way to Charleston. Join us to view historic photographs from the Museum's Archives collection of sporting moments from the Lowcountry. **Textile Gallery, Through Dec. 4 - "Chintz: A Quilted History"**. **Ongoing - "Becoming Americans: Charleston in the Revolutionary War"**. Charleston played a critical role in the Revolutionary War. South Carolina was the wealthiest of the thirteen rebellious colonies and Charleston was its key port to maintain its trade with the outside world. The British would make three attempts against the city

during the Revolutionary War. Their defeat at the Battle of Sullivan's Island on June 28, 1776 was a crucial patriot victory, which convinced many that independence could be achieved. The Siege of Charleston, meanwhile, was the longest siege of the Revolutionary War and the largest battle in South Carolina. These events and others are chronicled in the new exhibit, which will also features artifacts and period images that have not been exhibited at the Museum before. **Ongoing** - Featuring the most extensive collection of South Carolina cultural and scientific collections in the nation, it also owns two National Historic Landmark houses, the Heyward-Washington House (1772) and the Joseph Manigault House (1803), as well as the Dill Sanctuary, a 580-acre wildlife preserve. Admission: Yes. Hours: Mon.-Sat., 9am-5pm & through the Summer months, Sun., 1-5pm. Contact: 843/722-2996 or at ([www.charlestonmuseum.org](http://www.charlestonmuseum.org)).

**ALTERNATE ART SPACES - Charleston Ashley River Tower**, Public area at Medical University of South Carolina, Charleston. **Ongoing - "Contemporary Carolina Collection @ Ashley River Tower"**, featuring the largest collection of original, contemporary South Carolina art on permanent display, including 885 works by 53 talented artists, sculptors and photographers in South Carolina. Artists included are: Lucille Akinjobe, Jack Alterman, Thomas Blagden, Jr., Carl Blair, Patti Brady, Keith Brown, Julia Cart, Eva Carter, Jocelyn Châteauevert, Lese Corrigan, Townsend Davidson, Linda Fantuzzo, Buddy Folk, Squire Fox, Mary Edna Fraser, Cassandra Gillens, Anthony Green, Jon Holloway, Ann Hubbard, Lisa Salosaari Jasinski, Erik Johnson, Kim Keats, Arianne King Comer, Kit Loney, Paul Mardikian, Nancy Marshall, Paul Matheny, John McWilliams, Sue Middleton, Marge Moody, Gordon Nicholson, Jane Nodine, Marcelo Novo, Karin Olah, Matt Overend, Rick Rhodes, Ed Rice, Molly B. Right, Susan Romaine, Kristi Ryba, Virginia Scotchie, Laura Spong, Tom Stanley, Christine Tedesco, Colleen Terrell, Leo Twiggs, Tjelda Vander Meijden, Mary Walker, Sue Simons Wallace, Joe Walters, Sam Wang, Enid Williams, Manning Williams, and Paul Yanko. Hours: daily, 8:30am-5pm. Contact: Kathleen Ellis, Director of National Communications, MUSC, at 843/792.5602 or e-mail at ([ellisk@musc.edu](mailto:ellisk@musc.edu)).

**The Charleston Night Market**, located between Church and East Bay streets in the heart of The Charleston City Market, Charleston. **Fridays & Saturdays, 6:30-10:30pm - "The Night Market"**. We are the largest art market in the Southeast and have won Charleston's choice for Local Art in 2018 and 2019, 2020. The Night Market began as an Artisan/Hand Crafted only market in 2013, and now has over 200 various artists represented. This dynamic and diverse group has become an integral part of the Charleston City Market. The Night Market is located between Church Street and East Bay Street, each Friday & Saturday night, 6:30-10:30pm, from March - December. We are open some Thursday and Sunday evenings. Located in the heart of downtown Charleston, the Night Market provides the opportunity to discover quality, unique, local and handcrafted items, and is one of the largest and most diverse Artisan markets stretching 3 blocks! For info e-mail to ([chasnightmarket@gmail.com](mailto:chasnightmarket@gmail.com)).

**The Old Slave Mart Museum**, 6 Chalmers Street, Charleston. **Ongoing** - The Museum recounts the story of Charleston's role in this interstate slave trade by focusing on the history of this particular building and site and the slave sales that occurred here. Hours: Mon.-Sat., 9am-5pm. Contact: The Office of Cultural Affairs at 843/958-6467 or at (<http://www.charlestonarts.sc/>).

## Clemson Area

**The ARTS Center**, 212 Butler St., Clemson. **Ongoing** - Featuring works by local and regional artists. Hours: Mon.-Thur., 10am-5pm & Fri., 10am-2pm. Contact: 864/633-5051 or at ([www.explorearts.org](http://www.explorearts.org)).

**ALTERNATE ART SPACES - Clemson Madren Conference Center**, Clemson University, Clemson. **Ongoing** - Featuring wood and steel bird carvings by Grainger McKoy. Hours: regular building hours. Contact: Peter Kent at 864/656-0382 or e-mail at ([peter.kent@clemsonnews.clemson.edu](mailto:peter.kent@clemsonnews.clemson.edu)).

**The Fran Hanson Discovery Center**, South Carolina Botanical Garden, Clemson University, Clemson. **Featured Artists Gallery, Ongoing** - Featuring works by Nancy Basket, Sue Figliola, Sue Grier, Sandy King, Jo Ann Taylor and Phil Garrett, on a rotating basis. **Elizabeth Belser Fuller Gallery, Ongoing** - This collection of watercolors, mixed media and pen & ink drawings was generously donated by a dear friend of the SC Botanical Garden, Elizabeth Belser Fuller. This incredible collection ranges from 1947 to 1992. New pieces have been added

this year in celebration of Belser's 97th birthday. Hours: Mon.-Sat., 10am-4pm. Closed University Holidays and Home Football Game Saturdays. Contact: 864/656-3405 or at ([www.clemson.edu/scbg/](http://www.clemson.edu/scbg/)).

## Columbia Area

**Columbia Museum of Art**, Main & Hampton Streets, Columbia. **Through Sept. 4 - "In the Shadow of Monet: Giverny and American Impressionism"**. In 1883, French Impressionist painter Claude Monet settled in Giverny, a village nestled at the confluence of the Seine and Epte rivers. This is the scene of the CMA's beloved Monet landscape painting. Glimpses of the new, still-radical Impressionist style inspired many American artists to go study in France where the movement was developing in real time. American artists traveled to Giverny and home again for four decades at the turn of the 20th century, transforming the American art scene. This exhibition features over 40 artists, including Giverny Colony founders Willard Metcalf and Louis Ritter, as well as Richard Edward Miller, Lilla Cabot Perry, John Singer Sargent, Mary Fairchild MacMonnies, and Guy Rose. Organized by the Columbia Museum of Art. **Through Sept. 21 - "Sigmund Abeles: Shades of Life"**. Throughout his career, Sigmund Abeles (b. 1934) has maintained a commitment to realism. Though an accomplished painter and sculptor, Abeles has long been active as a printmaker. His graphic work demonstrates a uniquely intimate approach to figural subjects as well as remarkable draftsmanship. Drawn entirely from the CMA Collection, this selection of works on paper explores the artist's perceptive renderings of daily life. **Through Oct. 2 - "Amanda McCavour: Bright Little Day Stars"**. Poet Martha Lavinia Hoffman describes flowers as "bright little day stars scattered all over the earth." Artist Amanda McCavour lifts those stars up into the air in this exhibition, creating hovering constellations of colorful flora. The Toronto-based artist creates astonishing embroideries by stitching into water-soluble fabric she then dissolves to leave only the stitching. This exhibition includes a brand-new body of floral work in colored metal, also hanging from the CMA gallery ceilings to create an immersive environment. The exhibit was organized by the Columbia Museum of Art. **Through Jan. 1, 2025 - "The Collection"**. Come see the newly organized collection. We've gathered ancient and modern works of art, together in one space, that explore our shared archetypes, myths, and ideals. **Galleries 5 & 6, Ongoing - "Modern & Contemporary Art from the Collection"**. Celebrating some of the CMA's greatest hits, this exhibition features over 30 paintings, drawings, photographs and sculptures from the Museum's collection that have not been on view recently. It offers the visitor experiences both serious and sensual and is designed to both entertain and enlighten. Notable works included are by Jasper Johns, Howard Thomas, Sally Mann and Edward Ruscha, whose famous image of the Hollywood Hills (on view) has become a staple of the art world. **Ray Taylor Fair Gallery, Ongoing** - Featuring a new and permanent installation of its ancient art collection. The installation includes approximately 50 objects that introduce the major ancient civilizations from the Mediterranean and Near East. Examples of the earliest form of writing from 12th century B.C. Mesopotamia, are shown next to Egyptian scarabs and Greek painted vessels. The world of the ancient Romans is represented by 2nd century glass and bronze items and portrait sculpture. Many of these works have not been seen since the Museum moved to its location on Main Street in 1998. The collection has grown over the last several years with the donation of 12 fine Roman sculptures in 2002 from Pennsylvania collector Dr. Robert Y. Turner. Admission: Yes, but there is no admission charge on Sun. Hours: Tue.-Sun., from 10am-5pm. Contact: 803/799-2810 or at ([www.columbiamuseum.org](http://www.columbiamuseum.org)).

**McKissick Museum**, University of South Carolina, USC Horseshoe, Columbia. **Through July 15 - "Inheritance: Sustainable Farms of the South"**. Brett Schenning's photographs aim to capture the hope that drives southern sustainable farmers. Hope that they will succeed in raising foods to nourish their communities, pay their bills, and ensure that their land will continue to support future generations. These photographs present selected southern farms that differ in many ways but are united in their stewards' belief that sustainable agriculture can make the world a better place. **Through July 15 - "Wild Bees: Photography by Paula Sharp & Ross Eatman"**. The exhibition asks us if we really know what our native pollinators look like. When most people think of bees, they think of the honeybee. However, honeybees are a single non-native species among thousands of native bees that inhabit North America. This exhibit showcases a collection of stunning macro photographs by Paula Sharp and Ross Eatman depicting the world of America's native bees. **Ongoing - "Highlights from the Permanent Collections of McKissick Museum"**. **Permanent - "Baruch Silver Collection"**, a collection of the Baruch family silver. And,

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