

Columbia Museum of Art

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director of Native American Studies Center and professor of English and folklore at USC Lancaster. "Catawba pottery is recognized by scholars and collectors as a tradition which often features, paradoxically, strict adherence to tradition and vibrant creativity and innovation. It is an art form that reflects history and heritage, but at the same time offers the best of potters a vehicle for expressing their own individual talents and creativity."

Resurgence and Renaissance offers roughly 70 works of art from more than 30 of the finest Catawba makers over the last half century, including those practicing today. Featured artists include: Sara Ayers, Brooke Bauer, JoAnn Bauer, DeAnn Beck, Betty Blue, Doris Blue, Mildred Blue, Monty Branham, Edith Harris Brown, Keith Brown, Louise Bryson, Catherine Sanders Canty, Eric Canty, Nola Harris Campbell, Beckee Garris, Evelyn George, Mandy George, Susan George, Faye Greiner, Beula Harris, Bill Harris, Georgia Henrietta Harris, Reola Harris, Billie Anne McKellar, Alex Osborn, Earl Robbins, Margaret Robbins, Arzada Brown Sanders, Caroleen Sanders, Cheryl Harris Sanders, Fred Sanders, Freddie Sanders, Verdie Sanders, and Florence Wade.

Indigenous to the Carolinas, the Catawba Nation is the only federally recognized tribe in the state of South Carolina. Their modern-day tribal lands are located in York County, South Carolina, though their ancestral lands extend through the Piedmont region of North and South Carolina and into southern Virginia. The heart of the Nation is the Catawba River, where Catawbas and their ancestors have lived and collected clay for pottery for millennia. The Catawba pottery tradition is only taught to Catawba citizens and remains a guarded and protected art form.



Georgia Henrietta Harris (Catawba, 1905–1997). "Bowl with Effigy Heads", c.1973. Pit-fired earthenware. Gift of Georgia Henrietta Harris. Collection of the Columbia Museum of Art. Photo credit: Drew Baron / The Columbia Museum of Art.

The 1973 CMA exhibition *Catawba Indian Trade Pottery of the Historic Period* aimed to create a catalyst for understanding the pottery tradition's cultural value within the state and to highlight four prominent potters of the time - Sara Ayers, Doris Blue, Georgia Henrietta Harris, and Arzada Brown Sanders - whose work represented the tradition. Curated by scholar Steve Baker, this seminal exhibition expanded interest in Catawba pottery among collectors and scholars, changed the economic values placed on the pottery by makers and collectors, and helped inspire a new period of creativity among the potters.

Resurgence and Renaissance: Art of the Catawba Nation Since 1973 was curated by Brittany Taylor-Driggers, associate



Eric Canty, Catawba, born 1955, "Wedding Jug", 2009, Pit-fired earthenware, The USCL Art Collection

professor of art and art history and director of campus collections and galleries at USC Lancaster, and Jackie Adams, CMA director of art and learning. Works on view are primarily on loan from the USC Lancaster Native American Studies Center (NASC) with the rest sourced from private loans and the CMA Collection.

"For years the NASC faculty and staff discussed the importance of Baker's 1973 exhibition and the artistic period that followed," says Taylor-Driggers. "It has been a privilege to work on this exhibition with the CMA and with Catawba artists Brooke Bauer, Beckee Garris, Sharon Norton, and Alex Osborn."

Join us during extended Thursday hours for a conversation on Indigenous sovereignty with Jeff Harris, Catawba citizen and tribal governance attorney for the Catawba Nation, and Marcia A. Zug, the Miles and Ann Loadholt Professor of Family Law at the University of South Carolina, on July 20, from 6:30-7:30pm for "In Conversation: Catawba Law and Indigenous Sovereignty".

Join DeLesslin "Roo" George-Warren, Catawba Nation citizen, for a special tour through *Resurgence and Renaissance: Art of the Catawba Nation Since 1973* and the CMA Collection, on July 23, from 2-3pm, for "Indigenous Corps of Discovery Tour with DeLesslin George-Warren". The tour is part of his longest ongoing project, the Indigenous Corps of Discovery Tours, which presents unsettling tours of collections and museums, bringing to the forefront stories of indigenous peoples, colonization, and survivance.

As part of the 50-year anniversary exhibition *Resurgence and Renaissance: Art of the Catawba Nation Since 1973*, join CMA Director of Art and Learning Jackie Adams in conversation with Catawba citizen, historian, writer, and artist Dr. Brooke Bauer to discuss her new book *Becoming Catawba: Catawba Indian Women and Nation-Building, 1540-1840*, on July 30, from 2-4pm, conversation at 2pm with a book signing at 3pm.

For further information check our SC Institutional Gallery listings or visit (www.columbiamuseum.org).

Stormwater Studios in Columbia, SC, Offers Works by Malik Greene

Stormwater Studios in Columbia, SC, will present *No One (Ever) Really Fails: Paintings by Malik Greene*, on view from July 5 - 16, 2023. This exhibition will have its opening reception on July 6th, 2023 from 6-8 pm with a closing artist talk on July 9th from 3-6 pm. In addition to the receptions, Malik Greene will host an open studio on July 8th from 11-3 pm. This open studio will preview works from his closing residency exhibition concerning his year-long Stormwater Studios residency titled 'No One (Ever) Really Fails (There May Be A Reason Why)' which will be unveiled in May 2024. This

exhibition will occur at 413 Pendleton Street, Columbia, South Carolina, 29201.

"When black boys migrate from primary to intermediate education they face challenges and limitations on the quality of care they receive." Dr. Jawanza Kunjufu explains, "the fourth-grade failure syndrome is a change in attitude that ultimately coincides with a change in academic achievement in young black boys. These children appear to have the same degree of potential as their peers up to the point at which 'real' learning starts, after which they fall behind, only to be

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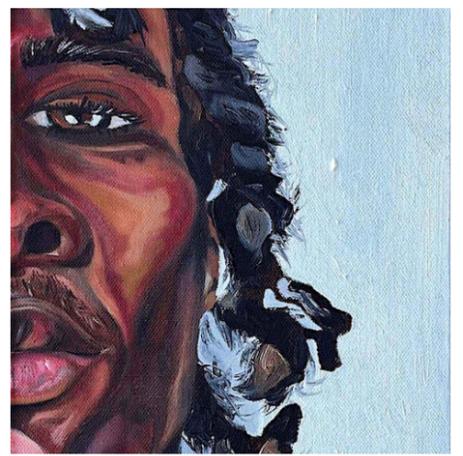
groomed by the environment they come from. They feel as though the world has given up on them just as they are beginning to realize what they are truly capable of becoming, leading to a decline in their self-esteem and a lack of hope for their future."

"I don't think this is a coincidence, more so the outcome of the unsubstantial attention given to black boys in institutions of higher learning. A child may frequently be left alone and misled by factors such as a lack of appropriate reference points for their goals, family life, the concept of stability, and even finding understanding from their elders. It can be difficult to picture yourself as a doctor if you have never encountered a medical professional who resembles you or who exhibits your symptoms," adds Dr. Kunjufu.

"Becoming an engineer is foreign to a child who has only been raised to struggle and endure circumstances forced upon them. The fourth-grade failure syndrome relates to children reaching a turning point in their lives where, if these issues are not addressed, a child may eventually come to believe that they are not deserving of a happy, fulfilled life. Being a young black child and thinking that sports are the only path out of poverty is devastating. Why would academic success matter if my time in the 40-yard dash is the only thing that can keep my family out of poverty? Why should I be concerned with expanding my business acumen when my sole means of achievement is how well I can rap?"

This exhibition contains 13 new works and is a call to resilience and understanding about the invisible barrier for children of color, especially black boys, and how despite these disadvantages; There may be a reason to push forward.

The work of Malik Greene unveils his psyche, allowing him to stand in the center of his world, orchestrating a universe created solely by his hands. He depicts his personal history through intimate oil and acrylic portraits of family, moments, and memories that convey his experience as a



Work by Malik Greene, detail

Black Man and artist. The subjects within his art transmit a specific power that does not rely on systemic pain, trauma, or past offenses to propel his artistic vision. Nevertheless, these figures covertly convey the residual effects of their environment and how this may innately influence one's identity.

Greene finds strength in how this distinguishes individuals; his creations have become a voice to help understand his nature. His paintings act as a means of searching, diving deeper into his cognition and the varying societal implications that affect those within his reach. Greene sources his artwork from archival photos and shared experiences, juxtaposing them with an amorphous imagination utilizing styles that acknowledges realism, yet maintains his painterly disposition. Bold opaque colors, textural brushwork, and eccentric figuration are how he evokes emotion and emphasis within his work.

Greene glorifies a certain level of roughness that demonstrates beauty and intimacy, not concerned with technicalities as opposed to nuanced emotion. His work is considered a storytelling method, and understanding where he comes from has allowed him to realize how far he can go.

For further information check our SC Commercial Gallery listings or visit (www.stormwaterstudios.org).

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