

SC Institutional Galleries

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"Beverly 'Guitar' Watkins by Susan Lenz

the world for today's young, black, female vocalists. "Blues Chapel" is an installation inviting visitors to reflect on the music, lives, and the changes brought about by these pioneering vocalists, including Beverly "Guitar" Watkins, who was an annual performer at the Carolina Downhome Blues Festival for many years. **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 Cynioia 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. **Oct. 1 - 31** - "Colors of Charleston," an exhibition featuring a collection of paintings by Barbara Greaux. She is an oil painter with a Masters of Art Degree from Jersey City University in New Jersey. She came to Charleston in 2012 and fell in love; the color of the sky, light reflecting on the clouds, and vibrant foliage called to her. Her palette is bold, fresh, and textured; sometimes using a palette knife or thick brush strokes. **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 Pringle Street, Charleston. **Through Oct. 7** - "2021 MOJA Arts Festival Juried Art Exhibition," juried by Andrea Hazel, a member of the Southern Watercolor Society, the South Carolina Watermedia Society and the Charleston Artist Guild. The MOJA Arts Festival is an 11-day multi-disciplinary celebration of African-American and Caribbean culture produced by the City of Charleston Office of Cultural Affairs in partnership with the MOJA Planning Committee. This year's

Festival is Sept. 30 to Oct. 10, 2021. "Due to the ongoing situation related to COVID-19 in South Carolina, City Gallery guests must reserve a time slot in advance online or by phone for free, timed admission, with exhibition viewing offered Thursdays through Sundays from noon until 5pm. The last reservation will be offered at 4:40pm. Face masks will be required of all guests and staff. Contact: 843/958-6484 or (www.charleston-sc.gov/citygallery).



Romare Bearden, "Melon Season", 1967, Mixed media on canvas, 56 1/2 x 44 1/2 in., Collection Neuberger Museum of Art, Purchase College, SUNY, Gift of Roy R. Neuberger, 1976.26.45 © VAGA at Artists Rights Society (ARS), NY, Courtest American Federation of Arts

Gibbes Museum of Art, 135 Meeting Street, Charleston. **Gallery 9, Through Oct. 3** - "Japonisme in Charleston: Alice Smith and Her Circle". Early 20th century Charleston artist Alice Ravenel Huger Smith was one of many American artists to react to the western dissemination of Japanese prints. In a companion exhibition to Lasting Impressions: Japanese Prints from the Read-Simms Collection the wave of enthusiasm for the Japanese aesthetic in Charleston will be explored through the works of Smith and other artists who embraced the tenets and techniques of Japanese art. **Gallery 8, Through Oct. 3** - "Lasting Impressions: Japanese Prints from the Read-Simms Collection". The Gibbes Museum of Art is home to one of the most significant collections of Japanese woodblock prints in the Southeast. This exhibition will present 60 exceptional and rare prints amassed by Charleston collector, Motte Alston Read, and his sister, Mary Read Hume Simms of New Orleans, during the first decades of the 20th century. The Read-Simms Collection reflects the full range of popular print subjects by master Ukiyo-e artists of the Edo period, from famous Kabuki theater actors portrayed by Suzuki Harunobu and Tōshūsai Sharaku in the 18th century, to vibrant landscapes by Utagawa Hiroshige and Katsushika Hokusai in the 19th century. **Gallery 2 & 3, Through Feb. 20, 2022** - "Light Effects: The French Impressionists". The works of French masters Edgar Degas, Paul Cézanne, Auguste Renoir, Paul Gauguin, and others drawn to the short loose brushstrokes, bright colors, and focus on modern life that became the language of Impressionism are highlighted in this exhibition. Featuring artworks from private collections located across the country, including Charleston, this show is part of the Gibbes collectors' exhibition series and is organized with the assistance of The Fine Art Group. This exhibition is made possible by support provided by Lynch Cracraft Wealth Management of Raymond James; UBS; PURE Insurance, The Cuddy Family; Jack Hoey; Hall and Christine McGee, and Judith Green and Dr. Michael Fritz. **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 identifiable 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. **Gibbes Visiting Artist Studios, Session III: Through Oct. 10** - Marina Savashynskaya Dunbar. Dunbar was born in Belarus and moved to the US when she was nine years old. She studied business and art at Columbia State University and now resides in Charleston. Her paintings are nature-based abstractions, composed through harmonious movement, material improvisation and layers of translucent color. While in residence at the Gibbes, she plans to create a body of work influenced by Betwixt and Between, an installation by Patrick Dougherty displayed in the museum's glass atrium on the second floor. **Session III: Through Oct. 10** - Alexandria Dickerson. Dickerson is a self-taught artist from Charleston. She explores the ramifications of black subjugation and the utopian potential of Afrofuturism through the mediums of oil painting, wood carving and cyanotype. While in residence at the Gibbes, the artist's goal is to render at least three pieces of artwork consisting of 24x30 wood panels. After the initial carving state, paper prints of each piece will be pulled, and the wooden blocks will be stained with a light-sensitive iron salt and left to develop under the sun which creates a ghostly holographic effect. The pieces will continue the artist's investigation into selfhood, identity and the dualism of antiquation and technology. **Session IV: Oct. 25 - Dec. 5** - Daisy McClellan. McClellan, who moved to Charleston in 2020, launched a full-fledged jewelry-making business that took her on tour around the country selling her designs at various boutiques and maker markets. In 2014, she and her husband opened a brick-and-mortar retail shop in San Francisco where they featured over 200 artists and hosted creative workshops. In addition, she designed a clothing collection for women and young children, founded a bi-annual shopping market for local boutiques and worked with several artists on collaborations. The artists utilized century-old traditional techniques like punch needle rug making and sewing in new and creative ways to create functional objects. Striving to spark joy with every creation, she hopes her work can encourage appreciation for lasting handmade craftsmanship. **Session IV: Oct. 25 - Dec. 5** - Susan Klein. Klein is an associate professor of art at the College of Charleston. She has shown her work nationally and internationally and is a 2020-2021 recipient of a Pollock-Krasner Foundation Grant. While in residence at the Gibbes, she plans to work on mixed media paintings and drawings inspired by her sculptural work. Ideas that influence her work include the way individuals imbue objects with the power to hold memory, how the living is tied to the dead and connections to past and present. Museum visitors will experience the artist working from fired sculptures to paintings in the studio so they can see the connections between two-dimensional and three-dimensional works. **Ruth and Bill Baker Art Sales Gallery, Through Oct. 17** - "Art Coveralls: Merging Mark-making and the Sewn Form in Workwear," featuring works by Charleston artist, Camela Guevara. **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).

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 Dec.**



Namsa Leuba "Damien", 2015, 34 x 47.2 inches, Fiber pigment print Dibond NGL series, Nigeria

11 - Crossed Looks, featuring the first solo US exhibition by Namsa Leuba, a Swiss-Guinean photographer and art director. The show will feature over 90 works from the photographer's projects in Guinea, South Africa, Nigeria, and Benin, and it will premiere new work created in Tahiti. As a photographer working across documentary, fashion, and performance, Namsa Leuba's images explore the fluid visual identity of the African diaspora. With a dual heritage between Guinea and Switzerland, Leuba draws inspiration from her own experience growing up between two different cultural traditions. Leuba's images are influenced by the Animist traditions of her mother's family in Guinea Conakry, and the visual codes of statues, masquerades, and religious ceremonies in West Africa. Hours: Mon.-Sat., 11am-4pm; until 7pm on Thur. and by appt. Contact: 843/953-4422 or at (<http://halsey.cofc.edu/exhibitions/>).

Redux Contemporary Art Center, featuring Redux Studios, 1056 King Street, Charleston. **Main Gallery, Through Oct. 30** - "Maintenance of Way," curated by Susan Klein and featuring works by Hannah Barnes and Gyun Hur, presented by Redux Contemporary Art Center in Charleston, SC, and Tiger Strikes Asteroid Greenville. Barnes and Hur create work that considers place as a mental and physical construct built by layers of time, a collection of striations. The exhibition takes its title from the phrase that means "the upkeep and repair of a railroad track". Upkeep and repair, maintaining one's way, is a process of labor and care. These artists position care at the forefront of their practices. They explore the internal work it takes to notice, remember, and hold close the corporeal and the intangible. **Gallery 1056, Through Oct. 30** - "Cosmic Visions," featuring works by Kate Ritchie. Ritchie began observing the stars through a telescope with her father in their backyard as a child. The vastness of the night sky filled her with excitement, awe, and curiosity. As her interest in astrology grew, she found deeper meaning within the constellations. The intricacies of the zodiac signs extend beyond the newspaper's weekly horoscopes. With historical documentation dating as far back as the 5th century BC, many ancient cultures integrated a form of astrology into their belief systems. **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).

The Charleston Museum, 360 Meeting Street, Charleston. Founded in 1773, is America's first museum. **Lowcountry Image Gallery, Through Oct. 31** - "The Lowcountry in Living Color: Making Historical Photographs Come to Life". Over 90 percent of the photographs housed in the Museum's Archives are black and white. And while many viewers find them historically charming, others find it difficult to see particular details within the image. By colorizing a black and white photograph, certain components otherwise overlooked, become visible. For years, photograph colorization was used mainly by high tech production companies. Recently however, computer programmers have created colorization operating systems that use Artificial Intelligence. Modeled after the human brain, the AI software can recognize objects in a photograph and determine their likely colors. Although, it can still be time consuming and rather tricky, colorizing a historical photograph is now more accessible to everyday users. The software used for this exhibit included Computer Vision from Mail.ru and Deep AI along with Photoshop 2020 to blend and adjust where needed. This exhibition offers the opportunity to view historic photographs through a new lens. **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

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