



deane v bowers

ENVIRONMENTAL FOLK ARTIST



Deane V Bowers Art

Environmentally Friendly Folk Art made from Found Object Material.

"I am not just making art, but I am also making the world a better place."

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Charleston, SC • 804-874-2929

City of North Charleston, SC, Features Works by Dawnita Hall & Susan Irish

The City of North Charleston's Cultural Arts Department will present two new exhibits including: *Signs of Life – Photographs by Dawnita Hall* and *I See You in My Garden – Paintings by Susan Irish*, both on view at the Park Circle Gallery, from Dec. 1-30, 2020.

Dawnita Hall's exhibit, *Signs of Life*, is a series of nine metallic print photographs of found signs and lettering. As a child, Hall was encouraged to notice signs and lettering by her parents who kept her occupied on long car rides by playing letter games with her. She also has fond memories of being read to as a child. Hall started to appreciate letters and words as more than just symbols representing sound. Faded advertisements and peeling letters on the side of a mom and pop store spark her imagination and make her wonder "what was, what is, and what can be." In this series, Hall points her camera at fading messages and signs to invoke narrative thought. She considers her style journalistic in nature and uses minimal digital darkroom tools to preserve the natural beauty of the scene.



Work by Dawnita Hall

Hall began her photography practice by taking a photographic storytelling class with a borrowed camera. Fourteen years later she now teaches photography and photographic storytelling techniques herself. She has won multiple awards for her photography and is currently a contributing photographer for the photo-



Work by Susan Irish

graphic history preservation project, The South Carolina Picture Project, produced by SciWay.

In her exhibit, *I See You in My Garden*, Susan Irish presents a series of abstract impressionist mixed media paintings with color palettes and compositions inspired by nature, both what she sees in her gardens and in the people around her (human nature). The exhibit also pays homage to Mother Nature and the artist's own mother who was also an avid gardener. "Studying the plants brings me closer to my mother and our shared stories," she says.

A practicing artist for many years, Irish has developed an intuitive approach to creating artwork. "The realism is less important to my work now, but the process is always the same," she explains. "For me that is letting go of the directions and steps of the art manuals and letting all that has been synthesized just flow out. Like riding a bike." She begins with some expressive mark making and responds to

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Halsey - McCallum Studio William Halsey & Corrie McCallum



Painting by Corrie McCallum

Paintings
Graphics
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the discerning
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Both artists are
recipients
of the
Elizabeth O'Neill
Verner Award



Duo by William Halsey, oil on paper, 11 x 15 inches

For information: David Halsey • 843.813.7542 • dhalsey917@comcast.net

the marks, incorporating design principles and building towards a harmonious image. Using a variety of materials including encaustic wax, collage, acrylic, and wax pastels, she develops layered images that preserve hints of the artist's process. A thick layer of wax is carved into to create texture and reveal a bit of the layer beneath, a hint of collaged text peeks through a thin layer of paint. These pieces act as a map of Irish's creative process.

Irish is an artist and art educator in Charleston. She earned a master's degree in creative arts and art education from Lesley University in 2009. For several years she worked as an art teacher in public schools while pursuing her own artistic practice. She is passionate about creating space for artistic community and from 2015-2018 she was the director of Fabulon, an art school and gallery that she founded in West Ashley. Currently, she is using this time of social distancing to cre-

ate new artwork in her home studio.

The Park Circle Gallery is located on Jenkins Avenue in North Charleston, in what was formerly known as the Olde Village Community Building. Admission is free and free street parking is available on Jenkins Avenue in front of the gallery, as well as on the adjacent streets and in parking lots close by. Gallery capacity is currently limited to 10 people at a time. Staff and all visitors must wear a face covering while they are in the gallery and practice social distancing. Hand sanitizer will be provided upon entry.

For further information check our SC Institutional Gallery listings, call the gallery at 843/637-3565 or e-mail to culturalarts@northcharleston.org. For information on other Cultural Arts programs and artist opportunities, visit the Arts & Culture section of the City's website at www.northcharleston.org.

Public Works Art Center in Summerville, SC, Features Three New Art Exhibitions

Public Works Art Center in Summerville, SC, is presenting three new exhibitions on view through Dec. 30, 2020, including: *Yvonne Pickering Carter: A Retrospective*, on view in the West Gallery; *The Printmaker's Show*, on view in the East Gallery; and *Public Works School Art Exhibition*, on view in the South Gallery.

Born Feb. 6, 1939 in Washington, DC, Yvonne Pickering Carter lived for a time with her family in Charleston, SC. Her father was a dentist there, but also knew how to build houses and furniture, a skill he taught Carter as a girl. Carter earned both her bachelor's degree and a Master of Fine Arts degree at Howard University where she studied under Lila Asher.

Carter worked as an abstract painter for many years, though her process grew to include watercolor, collage, and performance art. At one time, Carter worked with very large canvases, presenting one work at the Martin Luther King Jr. Memorial Library in a 15 x 40 foot space. Her

need for large canvas led her to purchasing supply from a sailboat supplier in Baltimore.

Her pivot to performance art came after a time of experimentation with her canvases - draping them on the wall, stitching and padding them, or cutting them into strips. Carter described literally taking a canvas off of the wall and wrapping herself in it. Her first performance was in 1981, having never witnessed a performance art piece before herself. Her performance work came to incorporate poetry, sound, and movement. One performance, on Jan. 8, 1984, at the Baltimore Museum of Art, Carter used music composed by Lawrence Moss, who was director of composition at the University of Maryland.

Her work has appeared in group exhibitions around the United States, including in an exhibit on *Celebrate African-American Art: Yesterday and Today*, which appeared

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