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## Hampton III Gallery in Taylors

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in a contemporary way.”

Q: What inspired the profile series?

“One day I had this idea, and took a piece of cardboard and drew a woman’s profile. It was loosely based on a woman I knew but not in detail because I didn’t want it to be personal. I was fascinated by the idea of working with plywood because it was seldom used as a material to make art. That is the origin of the series and I can never keep count of these things but I probably have close to fifty heads.”

Q: What is your process for coming up with multiple renditions of a design?

“I don’t look to find ideas, they find me. I think of it as being informed rather than inspired and I’ve enjoyed having that relationship with my artwork. One day I was doing a jigsaw puzzle and thought to myself ‘I could make a profile in two pieces like a jigsaw puzzle.’ These designs are the result of working on one piece and halfway through finishing one, I think of what the next will be. In that way, each profile becomes suggestive of the next one.”

Q: What inspired the color palette for the masks?

“Red, white, black...these are all colors often used in African art”

Q: Do you know when a series is complete?

“I never really know when a series is done. All artists have unfinished work and I still have five profiles that aren’t finished. Sometimes I go back into a series but only because it’s something I wanted to do. I never want to work a series to death.”



“Mask” by John Acorn

Q: What is the most consistent thing in your work?

“Whenever people write about my work they always seem to have strong comments about the technical aspect of my work. I don’t call myself a perfectionist but I’m close to a perfectionist with wood-working. I’m not sure if this ‘exactness’ is intentional but it’s just what I do.”

Q: When did you first become interested in metalworking and woodworking?

“It all goes back to 5th grade and the required manual training classes in school. These were classes in woodworking, metalworking, and even the front edge of working with plastic. I’ve never forgotten those first experiences and the excitement of making something and showing my

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parents who were always thrilled and very supportive of my work.”

Sarah Kunkel offered the following about her interview with John Acorn, “On March 7th, 2020, during my senior year of college, I had the opportunity, through my internship at Hampton III Gallery, to interview John Acorn. As a young art student, I was honored to sit and talk with this artist who has such an incredible legacy as a maker and educator. Having grown up seeing his sculptures in downtown

Greenville and his artwork at the local art center, I felt a personal connection to his work before I was old enough to fully understand the impact of his career. This privilege to talk with John Acorn, hear the personal stories that shape his work, and see firsthand his passion as a maker, was an experience I will treasure always.”

For further information check our SC Commercial Gallery listings, call the gallery at 864/268-2771 or e-mail to ([sandy@hamptoniiigallery.com](mailto:sandy@hamptoniiigallery.com)).

## Arts Council of York County in Rock Hill, SC, Offers Works by Craig Stevens



Work by Craig Stevens

The Arts Council of York County presents *Branded*, featuring works by Craig Stevens online at ([yorkcountyarts.org/2020branded](http://yorkcountyarts.org/2020branded)) from May 1 through June 14, 2020. There, patrons can learn more about the artist, view his artwork, and take a virtual tour of the Dalton Gallery at the Center for the Arts in Rock Hill, SC.

Influenced by the signs of the times, Stevens’ layered works underscore the passage of time, memories that remain, and the shadows of a life once lived and how their influence shapes the person one becomes.

Stevens builds time capsules communicating messages, obvious & hidden, cobbled together from life changing experiences and his years in advertising. These mash-ups combine iconic images in layers for each individual to explore and experience in their own way.

Stevens’ work comes from a general realization that time moves on leaving fragments and pieces of memory and

experience that communicate in messages we may not be aware of on the surface. Billboards, like memory, were recycled and repainted with no regard to what lies underneath. From this, he noticed an abstract communication arise, often not in any order, forming interesting shapes and images left behind by the different pieces of the previous ads. Over the years, while painting over old ads on billboards outside, Stevens might come across layout lines of a painter, different styles or techniques that he hadn’t seen before laid down 5-10 years prior.

The current work started to take shape while exploring this “puzzle” or “layering” type of communication. These small billboards are “mash-ups” of images and lettering similar to the layering Stevens encountered while working on billboards. There is a history, a process, and layers intentionally left for the viewer to discover, creating a visual time capsule of what came before. All the while capitalizing

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