

Gibbes Museum of Art in Charleston, SC, Offers Look at Collection of Jonathan Green & Richard Weedman

The Gibbes Museum of Art in Charleston, SC, will present *Building a Legacy: The Vibrant Vision Collection of Jonathan Green and Richard Weedman*, view in Gallery 8, from Aug. 21 through Jan. 10, 2021.

Over the past forty years, acclaimed artist Jonathan Green and his partner and studio director, Richard Weedman, have amassed an astonishing collection of nearly 1,300 paintings, sculpture, and works on paper. *Building a Legacy* presents a selection of forty-nine works of art from this significant private collection, offering a rare glimpse at the couple's aesthetic interests and the artistic inspiration behind Green's own artwork.



"Fishing Spot", 2011; by Jonathan Green (American, 1955 -); oil on canvas, 11 x 14 inches; image courtesy of Vibrant Vision Collection of Jonathan Green and Richard Weedman.

The exhibition explores the themes of work, love, belonging, and spirituality. Works in the exhibition portray tender moments between a parent and child, struggles for racial equality, pride in ancestral heritage, and strength derived through personal faith. The collection also expands the traditional notion of American art and identity, embracing a Pan



"Southern Family Series", 1943; by William H. Johnson (American, 1901 - 1970); serigraph on paper, 17 x 13 1/2 inches; image © William H. Johnson, courtesy of Vibrant Vision Collection of Jonathan Green and Richard Weedman.

American approach that goes beyond the United States to include art and artists of African, Caribbean, and Latin American descent. This approach provides a broader look at our nation's history and a better understanding of what it means to be American today.

In addition to Green's own work the collection highlights include works by artists such as, Jacob Lawrence, Elizabeth Catlett, Charles White, David Driskell, Sam Gilliam, Ruben Gonzalez, and Reynier Llanes.

For further information check our SC Institutional Gallery listings, call the Museum at 843/722-2706 or visit (www.gibbesmuseum.org).

Charleston Museum in Charleston, SC, Offers Interpretation of Charleston Renaissance



(left) Elizabeth O'Neill Verner, "Maum Tina", black ink etching on paper, c. 1925 (right) Anne Brownyard, "Mama Tina", soft pastel on paper, 2020

The Charleston Museum in Charleston, SC, is presenting *From Etchings to Pastels: A New Artistic Interpretation of the Charleston Renaissance*, on view in the Museum's Lowcountry Image Gallery, through Nov. 29, 2020.

The Charleston Renaissance Movement was a cultural renewal that brought a diverse group of people together to improve and preserve the city through artistic expression. Artists, musicians, architects, writers and photographers participated in organizations such as the Charleston Etchers' Club, the Jenkins Orphanage Band and the Poetry Society of South Carolina, to communicate Charleston's past through art.

The Charleston Etchers' Club was founded in 1923 by some of the most prominent artists in Charleston, among them Elizabeth O'Neill Verner, Alfred



Hutty, Antoinette Rhett and Alice Ravenel Huger Smith. Under the leadership of then director Laura Bragg, The Charleston Museum housed a large etching press for the Club in exchange for their etched creations. Donating a total of 136 etchings, they are some of the Museum's most prized works on paper.

The Charleston Museum has partnered with the Pastel Society of South Carolina to present a new interpretation of a selected number of etchings originally created by members of the Charleston Etchers' Club. View the works side by side and vote for your "People's Choice Award," to be announced at the end of the exhibit.

For further information check our SC Institutional Gallery listings, call the Museum at 843/722-2996 or visit (www.charlestonmuseum.org).



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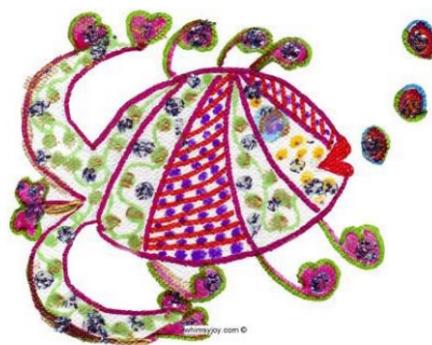
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"Do You See the Sun? At Sundown, It Starts To Change Colors. All Shades of Yellow and Red"...

"Look, Look, Look, It Is Bright Red; Just Like I Said!"

"Now Look At the Sky; See the Pink, Purple & Salmon Clouds."

"If We Never Paused to Look At The Beauty Around Us It Would Be Like Closing Our Eyes the Whole Time On the Bus."



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