



Melinda Hoffman

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Man, Orbs & Wind, acrylic collage
on watercolor paper, 30 x 22 inches

Abney House in Greenville, SC, Presents Its First Exhibition

The Abney House in Greenville, SC, is presenting its first exhibition, *MENTOR*, featuring works by the Brandon Fellowship mentors, with a nod to Leo Twiggs, on view through Aug. 17, 2022. A closing reception will be held on Aug. 17, from 7-9pm.

The featured artists include: Kent Ambler, Alice Ballard, Mark Brosseau, Kym Day, Adam du Shole, Marty Epp-Carter, Bryan Hiott, Kevin Isgett, Fleming Markel, Michael Marks, Traci Wright Martin, Ashley Waller Rabanal, Diana Farfán Valente, Eli Warren, and Paul Yanko.

Abney House is a new art space just opened in the Village of West Greenville in South Carolina. Abney House currently hosts the *MENTOR* exhibit highlighting the works of the Brandon Fellowship mentors. Its destiny however is to house an artist-in-residence program.

This journey started in 2014 with a stroll down Pendleton Street, where Danielle Fontaine and her husband Bill McLendon had wandered to get better acquainted with the Village of West Greenville. A painting in a window of the old Flatiron Building caught their attention, a bright and beautiful abstract with a texture and luminosity unfamiliar to them. As luck would have it, the artist was in her studio, and she welcomed them in. Patricia Kilburg introduced Fontaine and her husband to the ancient art of encaustic painting and the couple were soon the proud owners of a piece of this history.

As she wrapped the painting, Kilburg mentioned that she also offered workshops – a perfect occasion to reunite friends who had met at her daughter’s wedding, Fontaine thought. A date was arranged. “Feel free to bring collage elements, photographs, etc.,” Kilburg added, and the workshop immediately took on deeper meaning for Fontaine. She had taken lots of happy photographs around the time of the wedding, and not so happy ones afterwards.

There was a story waiting to be told in these melancholy photos, one for which words seemed inadequate, even from the pen of this recent Creative Writing MFA graduate. The photos by themselves did not convey the full story either. In the workshop, Fontaine discovered that she could layer meaning in wax and resin. She could unburden her heart in colors and textures and fusing and carving. But a few hours were far from sufficient.

Kilburg perceived the yearning and volunteered that a new community arts center would open in the village in the new year, where it would be easy to set up an encaustic studio. Fontaine welcomed the opportunity. With the children gone and the new empty nester home completed, she had time on her hands to explore a new passion, delve further into her story, and contribute to a fledgling community organization.

The community she found was not what she expected. Almost everyone looked like her: women of a certain age, along with a couple of men and one young lady. All white. A small slice of the community.

A community arts center must reach farther than this, Fontaine thought. She



Work by Patricia Kilburg

didn’t know how one achieves that, but she had an idea who might have the answer. She had met Dr. Leo Twiggs at Hampton III Gallery and knew of his trials and his successes, how he had to enroll out of state to earn his doctorate because no in-state art college would accept a Black PhD candidate, and how he had come back home and founded at South Carolina State University the program that would open doors that had been closed to him.

Dr. Twiggs had a short answer to the problem of lack of diversity of artists and visitors at the newly founded Greenville Center for Creative Arts. “Danielle,” he said, “they will not come if they do not see themselves represented.”

Thus was planted the seed that led to the creation of the Brandon Fellowship at GCCA. Named for the old Brandon Mill that now houses the arts center, the Fellowship offers on a yearly basis a studio, stipend, classes, and mentorship to three young artists of diverse backgrounds and ethnicities. The Brandon Fellowship, which recently selected its eighth class, succeeded beyond expectations. It has become a defining program of the proudly diverse Greenville Center for Creative Arts.

Meanwhile, in Studio 1, Fontaine also labored on her story of interracial marriage and rejection, one sorrowful and hopeful painting at a time. In early 2021, six years after she first put brush and wax and heat gun to the task, her pictorial memoir *Still Time on Pye Pond* was published by Clemson University Press.

With her book on library shelves and the Brandon Fellowship firmly established, Fontaine was ready for a new adventure. It turned out to be an old mill house next door to GCCA, long neglected but with much promise – a blank canvas. With the help of a contractor and a lot of their own elbow grease, Fontaine and her husband transformed Abney House into a new studio and gallery for the encaustic artist, along with a guest studio and guest gallery on the ground floor; living quarters upstairs; and a vision of an artist-in-residence program.

The canvas is now coming to life in broad strokes. Fontaine has moved into her new studio and dusted off her brushes and waxes. She organized the *MENTOR* exhibit to thank the generous artists who have men-

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MENTOR

An exhibition of works by the Brandon Fellows Mentors
featuring

Kent Ambler	Marty Epp-Carter	Traci Wright Martin
Alice Ballard	Bryan Hiott	Ashley Waller Rabanal
Mark Brosseau	Kevin Isgett	Diana Farfán Valente
Kym Day	Fleming Markel	Eli Warren
Adam du Shole	Michael Marks	Paul Yanko

ABNEY HOUSE

July 28 - August 17, 2022

Closing reception Wednesday, August 17, 7-9 pm

Hours: Wed-Thurs 1-4 pm and First Friday 6-9 pm
Or by appointment - contact: daniellefontaine44@gmail.com
201 Abney Street • Greenville SC

(Next door to the Greenville Center for Creative Arts)

tored the Brandon Fellows over the years, to present Abney House to the community, and to introduce the upcoming artist-in-residence program.

The Abney House Art Residency, like the Brandon Fellowship, will aim to bring varied and underrepresented voices to the Greenville arts community from further afield, regionally, nationally, and even internationally. Residencies will take place by invitation and run for a period of two to three months. Letters of interest are welcome.

Abney House is a new artistic adventure whose pages have yet to be written.

Abney House is located at 201 Abney Street, Greenville, SC, next door to the Greenville Center for Creative Arts. Opening hours are Wed. and Thur., 1-4pm, and on First Fri., from 6-9pm.

For further information check our SC Institutional Gallery listings or contact Danielle Fontaine by e-mail at



Work by Dr. Leo Twiggs

daniellefontaine44@gmail.com

Hampton III Gallery in Greenville, SC, Features Works by Corrie McCallum

The Hampton III Gallery in Greenville, SC, will present *Corrie McCallum: Intervals*, featuring paintings and prints by Corrie McCallum (1914 - 2009), on view from Aug. 18 through Oct. 8, 2022. On Aug. 20, from 2-4pm, there will be a public reception. David Slade, McCallum’s grandson, will be representing the family. On Sept. 10, from 11am-noon, we will gather for Coffee and Conversation. Sarah Tignor from the Johnson Collection will be sharing her thoughts about McCallum’s life and works. Public is invited to attend both events.

The following was taken from the Halsey- McCallum Foundation records, “Corrie Parker McCallum was born in Sumter, South Carolina, in 1914. As a child, her first acts of creative expression came during early years spent in bed recovering from tuberculosis. She would draw illustrations for stories her uncle would read to her. Sumter didn’t offer much in the way of art education, even though her cousin, Elizabeth White was a well-known artist, who also lived in Sumter.”



Work by Corrie McCallum

“McCallum didn’t receive any art instruction until her family moved to Tampa, FL, where an art teacher traded lessons in exchange for her sitting as a model. After five years, the family returned to Sumter, where there was still no form of art education. McCallum wouldn’t receive formal training again until she set off to attend the University of South Carolina in Columbia, SC. It was at USC where she first met her future husband and fellow artist, William Melton Halsey. McCallum was at USC



Work by Corrie McCallum

from 1932-36. The university’s art department at that time didn’t offer much of a challenge, but the experience of being with other like-minded artists was stimulating. McCallum and Halsey became inseparable, feeling that they were the only two students who were a match for each other artistically.”

“After USC, Halsey and McCallum both attended the Boston Museum School, then moved to Mexico for two years on a fellowship. McCallum’s time in Mexico was foundational for the art she was to make for the rest of her work life. She was powerfully attracted to the colors, textures, and cultural traditions of Mexico.”

“McCallum had three children but managed to continue producing work while raising them. She remained active as an exhibiting artist, with shows in the Southeast, Boston, and Zurich. McCallum created a warm, stable home environment for the children, and she and Halsey enjoyed being a part of an animated extended social circle which came to include such luminaries as Maurice Sendak and Jasper Johns, among many others. Johns, a South Carolina native, maintained a studio in Edisto, SC, and McCallum made frequent day trips there to learn new printmaking techniques from him.”

“In 1960, McCallum became the first

continued on Page 11