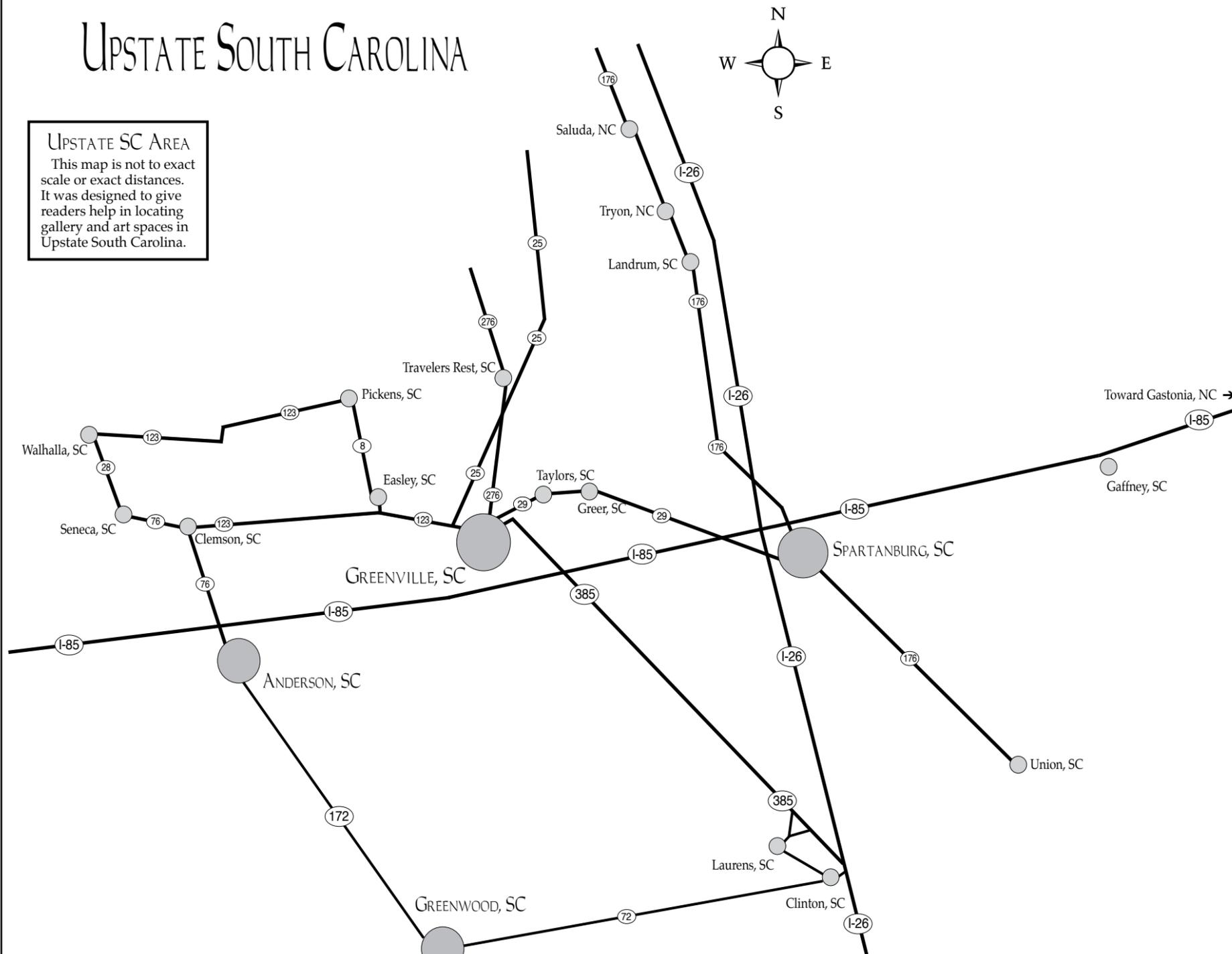


UPSTATE SOUTH CAROLINA

UPSTATE SC AREA

This map is not to exact scale or exact distances. It was designed to give readers help in locating gallery and art spaces in Upstate South Carolina.



Hampton III Gallery

continued from Page 10

Curator of Art Education for the Gibbes Art Gallery (now the Gibbes Art Museum). She had a knack for sharing her insights about art with schoolchildren (an estimated 20,000 per year at that time). Teaching came naturally to the artist. From 1971-1979, McCallum developed the printmaking program at the College of Charleston.”

“In 1968, McCallum was awarded the prestigious Hughes Scientific and Cultural Foundation travel award. She embarked on a solo trip around the globe visiting Bali, Iran, several European countries, and India, to list a few stops on this epic journey. This adventure was pivotal for the artist, as it exposed her to many different cultural traditions, rituals, and artmaking techniques. This globetrotting experience gave the artist a trove of visual memories from which to mine for the rest of her creative life.”

Corrie McCallum was an unabashed enthusiast for the blank canvas. It represented so many possibilities. After retiring from teaching, McCallum dedicated herself to making art full time. McCallum’s work ran the gamut in terms of materials, techniques, processes, and subject matter. She created sculpture, monoprints, woodcuts, and paintings. All of that was much less important than the idea of creating something new. She had a palpable excitement about the NEXT work she was to make, no matter the form it required. She had a remarkable ability to combine abstraction with a realist sensibility.

Upon William Halsey’s death in 1999, McCallum channeled her grief into a new body of paintings called the WOW series. These exuberant abstractions were filled with a newfound joy and hope for the future. The WOW series was a late flowering of the artist’s creative imagination, allowing a format for her experimentation with form, color, texture, and gesture that was deeply satisfying to her. *Spring Trees* creates a compressed and conflated image, again



Work by Corrie McCallum

combining her love of nature with lyrical abstraction. The image is unsettling in that the flatness of the space also alludes to great depth - creating a visual conundrum for the viewer. McCallum loved this type of push and pull within the picture plane and used it throughout her work.

In 2003, McCallum was granted the coveted Elizabeth O’Neill Verner Award (now known as the Governor’s Award in the Arts) for Lifetime Achievement. This award was a fitting capstone to her life in the arts and an acknowledgment that her persistence paid off.

No matter which period of her life, what subject matter, or which medium, McCallum was always true to her own artistic vision. This vision was nothing less than the sum total of her life experiences and her considerable well of intuitive observations up to that point. There are examples of landscapes or cityscapes lovingly rendered, but always with a McCallum twist. Likewise, her abstractions often referenced natural/organic forms that were a persistent fascination for the artist. She put everything she had on the line with each new work. The expressive toolbox she developed over her many years contained tremendous variety, but the blank canvas in front of her held infinite possibilities. Her life’s work is the tangible result of this fruitful collision.

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CORRIE McCALLUM “INTERVALS”



Plant Series 2, 1987, Acrylic, 40 x 40 inches

AUGUST 18 - OCTOBER 8, 2022

RECEPTION: SATURDAY, AUGUST 20, 2-4PM

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