



# SHIFTING GROUND

PAINTINGS BY HILARY SIBER

SEPT. 8-DEC. 4

BROOKS CENTER FOR  
THE PERFORMING ARTS

ARTIST TALK OCT. 29, 6 p.m.  
RECEPTION 6:30 p.m.  
BROOKS CENTER LOBBY

OPEN M-F, 8 a.m.-5 p.m.  
141 JERSEY LANE  
CLEMSON, S.C.



Brooks Center  
for the Performing Arts  
CLEMSON UNIVERSITY



CLEMSON UNIVERSITY  
CENTER FOR  
VISUAL ARTS

HAMPTON  GALLERY LTD

# WILLIAM HALSEY

100 YEARS

SEPTEMBER 24 -  
NOVEMBER 7, 2015



Germination II, 1983  
incised oil  
63 x 20 inches

3110 Wade Hampton Blvd. Suite #10 • Taylors, SC 29687

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[www.hamptoniiigallery.com](http://www.hamptoniiigallery.com)

Hours: Tues. - Fri., 1 - 5 pm; Saturday, 10 am - 5 pm

## Hampton III Gallery in Taylors, SC, Art & Light Gallery in Greenville, SC, Features Works by William Halsey Features Works by Eva Magill-Oliver

Hampton III Gallery in Taylors, SC, is presenting *William Halsey: 100 Years*, on view through Nov. 7, 2015.

The gallery is presenting a survey of paintings, and collages by Charleston, SC, native William Halsey. Born in 1915, young William pursued his passion for drawing. At fifteen he came to the notice of Laura Bragg, director of the Charleston Museum, with his modern drawing of *The Live Oak*. From there he received attention from Elizabeth O'Neill Verner and studied with her at the museum school.



Another painting from 1983, *Dusk Script* contrasts with *Germination II* in that here the lines are built up on the surface; the texture moving toward the viewer. The cool and warm palette is intensified by the bright tones being expressed. Halsey often gives the semblance of a border to his works, as if one were looking through a window.

For her degree work at Washington and Lee University, Carolina T. Cobb writes, "Halsey chose to remain in his hometown for over sixty years of his artistic career. During this time he produced a massive amount of work, inspired by his local surroundings, his interests in primitive cultures, and his responses to creative isolation. Although his career and lifestyle were uncommon to native Charlestonians, Halsey's attitude and approach to producing art was consistent with critical opinions on how an artist should work."

Halsey traveled the world, bringing back

the memories of his encounters and mingling them with the truths of his birthplace. The canvases speak in Halsey's words, his story. His paintings allow us to share his love for incised lines, creating shapes in a variety of textures and imposing subtle to bold color relationships. His works are poetic, derived from the tradition of abstraction.

Halsey loved his materials. From the simple paper outline of his chair to the rags that cleaned his tools, he saw beauty in it all. "Of recent years most of my work has started with an involvement with materials - paper, cloth, paint, wood, metal, marble dust, sand; often scraps, left-overs, worn, used, neglected. I particularly like things that have a past: torn fragments of rejected paintings, old clothes, paint rags, burlap, textiles with faded patterns, the detritus of our civilization; trash that when cherished can turn into something else. ....I could be called a materialist," said Halsey.

In *The Charleston Renaissance*, a book written by Martha Severens, Halsey is placed as the bridge "between Charleston's cultural renewal and the subsequent dawning of a new era for the arts across the state. ...Halsey almost singlehandedly guarded the modernist flame for years here before the rest of the state was finally drawn to its light. For this alone we should be grateful, but there is one more thing- in the process he became one of the finest painters in the country," said Tom Styron, introduction to catalog *William Halsey, 1999*.

The gallery will host *Coffee and Conversation* on Saturday, Oct. 10, from 11 - noon. This program is an informal discussion about the exhibition and we welcome David Halsey, William's son, from Charleston, SC. David will share his thoughts about his father and his contributions to our art world. The public is invited.

For further information check our SC Commercial Gallery listings, call the gallery at 864/268-2771, or you can preview the show at ([www.hamptoniiigallery.com](http://www.hamptoniiigallery.com)).

Art & Light Gallery in Greenville, SC, will present *Storms 2015, New Work by Eva Magill-Oliver*, on view from Oct. 2 - 31, 2015. A reception will be held on Oct. 2, from 6-9pm.

Magill-Oliver's most recent series titled *Storms 2015* are focused on summer storms. "I concentrated on mimicking the color palettes and energy of these events to contrast the often violent thunder and wind during a storm with the peaceful moments that linger in the air just before and after. The use of mixed media seemed a compelling way to recreate the energy, organic shapes and silhouettes found in the Southern landscape when a summer storm fills the sky." Her works are intended to be organic and playful and represent the constant and dynamic evolution of the natural world.

The majority of Magill-Oliver's works are created with pencil, ink, and include her own drawings that have been cut and reassembled in a collage style. "I enjoy the control and delicacy of drawing and the simple, strong lines achieved with ink. Collage offers an element of design and facilitates the piecing together of ideas to form an entirely new vision.



Work by Eva Magill-Oliver

For further information check our SC Commercial Gallery listings, call the gallery at 864/363-8172 or visit ([www.artandlightgallery.com](http://www.artandlightgallery.com)).

## RIVERWORKS Gallery in Greenville, SC, Features Works by Mike Vatalaro

RIVERWORKS Gallery in Greenville, SC, will present *Fired Earth: Recent Works by Mike Vatalaro*, on view from Oct. 2 through Nov. 1, 2015. A reception will be held on Oct. 2, from 6-9pm.

In his spacious new studio, surrounded by past works and recent experimentations, Mike Vatalaro is creating *Fired Earth*. After completing a long and successful career as an artist/teacher at Clemson University, Vatalaro now has the time and place to concentrate completely on his own clay. His bright Taylors Mill studio with its view of

the woods may have helped inspire these terracotta reliefs.

For a number of years Vatalaro made ceramic vessels, some functional, others not. All these vessels captured the graceful dance of clay on the wheel and all the forms were enhanced by his experience with the attributes of clay, glazes, and firing processes. Now that experience and his finely tuned aesthetics of form and color are ignited in *Fired Earth*. According to Vatalaro, "The terracotta slab-constructed wall reliefs in

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