

FEBRUARY 24 - MARCH 24

Artist's Reception
4:30 p.m. March 2, 2017

The USC Upstate
Visual Arts Program
includes Bachelor
of Arts programs in:
Art Studio (graphic
design emphasis)
Art Education
Art History (minor)

Harley Gallery:

The Gallery, located on the first floor of the Humanities & Performing Arts Center, is free and open to the public from 9:00 a.m. - 5:00 p.m. Mon.-Fri.

To learn more:

Find Us Online:
www.uscupstate.edu/harleygallery
curtirharleyartgallery@harleyartgallery.com
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Clemson University in Clemson, SC, Offers National Print & Drawing Exhibit

Clemson University in Clemson, SC, is presenting *Adaptable: Facing the Future*, the Clemson National Print and Drawing Exhibition, on view in the Lee Gallery. The exhibition runs until Mar. 15, 2017, with the Passport to the Arts event taking place on Mar. 3 in conjunction with the exhibit. Passport to the Arts takes place Friday, Mar. 3, from 6-9pm and tickets for the event can be purchased at (<http://www.clemsonpassport.org>).

For the thirty-fourth edition of the exhibition, Professor Emeritus Sydney Cross has selected a vast array of images produced by artists from across the nation to embody the theme. Never has there been a better time for people to, through art, examine what it means to be a human being in the world, and how we can react, grow and change with the influences and events occurring around us. Whether those factors are environmental, technological, interpersonal, spiritual or abstract, they must be addressed and processed in a way that hopefully incites a strengthening of people individually and corporately.

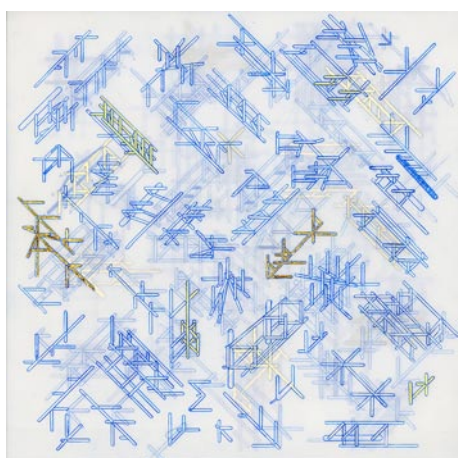
We cannot escape the land in our experience as humans, and the symbiosis of our impact on it and its influence on us is as vital to our past as it is to our future. In her work titled, *Color*, Cynthia Brinich-Langlois combines a painstakingly detailed depiction of a sparse landscape seemingly "reflected" by means of text in a blue field of water describing the effects that she has observed in the changing of the tides and climate conditions at Glacier Bay.

Karen Gallagher-Iverson contemplates the ever-changing landscapes and their impressions on her as she travels through them in her combination of printed and drawn imagery on wax entitled *Untitled California 13*. The incredibly fragile material is a reflection of our fleeting existence. It is clearly a land form, though the place is not specific. There is a sensitivity present in the subtle surface etching of botanical designs in the wax.

A collaborative work by John Holmgren and Nick Conbere, *River Relations: A Beholder's Share of the Columbia River Dams*, combines the techniques of etching, inkjet print and Chine colle in layers of changing images to comment on the impact of our construction of hydroelectric dams on the Columbia River.

Technology has been present with us since we created our first tools, but never has it been so fully integrated into our lives as it is now, with the advent of devices that hold our most guarded information and through which we do much of our communicating with one another. Ironically, the nature of human interaction with places and other people becomes occluded through these tools.

Nick Osetek uses photo based intaglio to illustrate this in his print, *Beacon Heights*. The image is fragmented and then pieced back together to illustrate the idea that the memory of a place is detached and nostalgic rather than realistic.



Work by Brian Gillis

Aaron Pennington totally removes image from his piece, *A Friend of a Friend*, and places prominently in the picture plane a ghostly but beautifully crafted address for a website that leads to a critique on society by Jean Baudrillard.

Mark Bischel's silkscreens show figures inhabiting busy city streets while remaining totally isolated from one another, distracted by the lights of the city and the devices in their hands, while Nicholas Ruth has made geometric abstractions depicting the various antennae and scaffolded structures that keep us all in constant, albeit impersonal, communication.

Among the more challenging places for humans to confront growth and change is within ourselves. In *Long Way from Home*, Kelsey Bledsoe's acrylic screen print, the artist contemplates the struggle that females experience with body image and self-acceptance. *Tread Softly*, a luminous and delicate etching and digital print of a woman in apparent turmoil depicts the tension and connection between our thinking selves and the confines of our physical bodies.

Taking a more humorous approach to introspection, in Jessica Burke's graphite drawing, *Public Enemy*, a skeletal figure dressed as a 1920's flapper and brandishing a Tommy gun is, in the words of the artist, "absorbed within ... a fantasy" but is ultimately "compelled to subvert conventional roles and relationships".

Some of the abstracted work in the show uses media and ground in a contemplative way to emphasize the artist's presence and manipulation of materials. In *Containing Space*, Andy Holliday uses a combination of woodcut and screen print, time and place, and digital and tactile media to distort images to create an emotional response in the viewer. Using a more graphic approach, Brian Gillis simplifies a recognizable object, and then employs repetition and layering to create meaning in his piece, *Studies for a Directional Pirate Radio Antenna*.

In *Field/Terrace (Leaf Green)*, Matthew Kluber completely abandons any reference to the natural world and relies on the power of bold color, line and rhythm to explore his own "sense of place as a contemporary artist".

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Curator and Juror Sydney Cross is a beloved member of the Clemson family, having retired in 2015 from her 34-year career as Professor of Art in printmaking. She was also one of the original organizers of this exhibition in 1983. She holds BFA and MFA degrees from Arizona State University and has been recognized for her accomplishments in her artwork and her professional career with numerous awards and honors. We are privileged to have her return to Clemson and lend her extensive expertise to select the work and present the awards for this event.

For further information check our SC Institutional Gallery listings or contact



Work by Nick Osetek

Andrea Garland by e-mail at (ahgarla@clemson.edu).

Clemson University in Clemson, SC, Features Works by Kathleen Thum

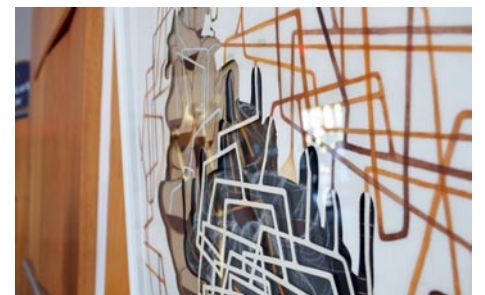
Clemson University in Clemson, SC, is presenting *Gathering Lines*, features works by Kathleen Thum, shining light on the environment, on view in the Brooks Center Lobby, through Apr. 27, 2017.

An assistant professor in drawing at Clemson since 2011, Thum's exhibit began as a reaction to the 2010 Deep Water Horizon oil spill in the Gulf of Mexico. "I had been living in this culture, somewhat unaware of oil and petroleum, and, all of a sudden, the oil spill made me really hyper-aware," she said. "This was a way to reflect on that and think about it."

This spark of inspiration has led to almost seven years of work on the subject: "I became transfixed by the imagery shown on BP's webcam video," Thum said. "When they were trying to cap the spill, they had cameras down on the ocean floor with a live video feed and I was really interested in the dramatic image of the pipeline spewing oil out of the ocean floor. I've held onto the image of the pipeline as an abstraction of the overall petroleum system and infrastructure."

Thum's larger pieces were created with ink on heavy watercolor paper. For her smaller works, she used mainly ink and watercolor, but added recycled motor oil (from her husband's car) and crude oil (purchased on eBay).

"I want to have a little bit of seduction of beauty, of color, of material, to draw the viewer in," Thum said. "Then maybe some hints at what the content is, so maybe they can start to process how the imagery and content work together. When I get a chance to talk about the work, that changes how people see it. I know sometimes there is a little bit of ambiguity, and people think, 'Oh, I would never have



Work by Kathleen Thum
thought that!"

Susan Kaplar first met Thum two years ago when she took Thum's drawing class. Kaplar, Business Manager for the Brooks Center and an art student at Clemson, had seen Thum's artwork at Furman University. "I was blown away and thought it would be fabulous to have in this space," she said.

Originally, the largest works in the exhibit were even larger. To fit the Brooks Center Lobby, Thum layered the pieces composing each individual work to match wall space on which they are hung.

"The way that it flows, and the movement in the pieces; her statement about the way that nature works with the pipelines: I think her inspiration was a cool idea," Kaplar said. "I think it's a good piece to bring awareness to the environment. The Deep Water Horizon spill is an older story, but it's always going to be relevant."

Visitors are welcome to view the exhibit during the Brooks Center's Box Office hours (1 to 5pm; Mon. through Fri.) and 90 minutes before performances.

For further information check our SC Institutional Gallery listings, call Thomas Hudgins at 864/656-4428 or visit (www.clemson.edu/brooks)

Clemson Visual Arts-Greenville, SC, Features Works by Todd McDonald

Clemson Visual Arts-Greenville, SC, is presenting *Pliable Instance: Paintings by Todd McDonald*, featuring works by Todd McDonald, on view on the 5th Floor, ONE Greenville, 1 N. Main Street, Greenville, SC, through Mar. 28, 2017.

"Through abstractions of architectural structures my images explore the contemporary visual rhetoric where the virtual

and material collide. Throughout history painting is used as a vehicle to describe spaces and locations that do not actually exist. Now, we are confronted with new digital tools that are shaping the character of visual culture. In my work, digital methods and virtual space are confronted with the resistance and limitations of

continued on Page 21