

Gibbes Museum of Art in Charleston, SC, Features Works by Stephen Mueller and Carl Palazzolo for Spoleto Festival

The Gibbes Museum of Art in Charleston, SC, will present *Spoleto Watercolors of Stephen Mueller and Carl Palazzolo From the Collection of David and Carol Rawle*, on view in the Rotunda Galleries, from May 24 through Sept. 15, 2013.

The Gibbes Museum of Art in conjunction with the Spoleto Festival USA will present the extraordinary body of work created in Charleston by two significant contemporary artists: Stephen Mueller and Carl Palazzolo. Mueller and Palazzolo began visiting Charleston during the Festival in the early 1990s and created paintings inspired by their experiences in the city. Drawn from the collection of David and Carol Rawle, this exhibition documents the collaborative relationship between Mueller, Palazzolo, and the Rawles - a relationship that continues to thrive today.

Executive Director Angela Mack says, "It is extraordinarily rare to find collectors willing to create an artist-in-residence scenario for the pure joy of interacting with the creative process. We are delighted to have the opportunity to display the fruits of this twenty-year collaboration between collector and artist inspired by Charleston and Spoleto Festival USA."



Untitled, 2009, by Carl Palazzolo (American, b. 1945), watercolor, pencil on cotton rag, 13 1/8 x 13 inches (image), courtesy of David and Carol Rawle.

This exhibition presents the opportunity to share the story of two significant American artists creating art in the south, and the visionary patronage of Rawle, one of the major art collectors in the region. *Spoleto Watercolors* also matches the museum's mission to develop innovative exhibitions that interpret the art of Charleston and the American South.

The *Spoleto Watercolors of Stephen Mueller and Carl Palazzolo From the Collection of David and Carol Rawle* is sponsored by the member auxiliary group Gibbes, Etc., the Medical University of South Carolina, South Carolina Bank and Trust, The Joanna Foundation, and the Albert Sottile Foundation.

Related programming and special events include:

On May 24, at noon - Spoleto opening ceremonies; at 1pm in the Rotunda Gallery - Annual Fellows luncheon in Gibbes courtyard; and at 2:30pm - Gallery talk and tour of the *Spoleto Watercolors* led by artist Carl Palazzolo. The tour is free with gallery admission.

On May 30, at 6pm - a reception and conversation with Dr. Jeb Hallett, David Rawle, Carl Palazzolo, and Dr. Joseph John, Jr. around the *Spoleto Watercolors* exhibition. Admission is \$20 for members and \$30 for non-members. Purchase tickets at (gibbesmuseum.org/events).

On June 6 and July 11, at 2:30pm - Curator-led tour of *Spoleto Watercolors*.

Established as the Carolina Art Association in 1858, the Gibbes Museum of Art opened its doors to the public in 1905. Located in Charleston's historic district, the Gibbes houses a premier collection of over 10,000 works, principally American with a Charleston or Southern connection, and presents special exhibitions throughout the year. In addition, the museum offers an extensive complement of public programming and educational outreach initiatives that serve the community by stimulating creative expression and improving the region's superb quality of life. Visit highlights of the Gibbes collection on Google Art Project at (www.googleartproject.com).

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



Untitled, 2006, by Stephen Mueller (American, 1947-2011), watercolor on cotton rag, 22 1/8 x 14 3/4 inches, courtesy of David and Carol Rawle.

Stephen Mueller's abstract paintings create a tension between background and foreground through the juxtaposition of delicate washes of color and bold, simplified shapes. The geometric abstractions were inspired by Mueller's interest in Eastern philosophy. Many of the shapes evoke mandalas, Buddha, bodhisattva figures, and items associated with these figures such as lightning bolts, mirrors, and prayer beads.

Mueller lived and worked in New York City, where he passed away in 2011.

Carl Palazzolo's unique paintings include recognizable imagery stripped of any context. This results in mysterious, abstract works evoking memories and dreams. Palazzolo often employs *trompe l'oeil* techniques to fool the eye and create a playful interaction with the viewer.

College of Charleston in Charleston, SC, Offers Exhibition Focused on Books for Spoleto Festival USA

The College of Charleston in Charleston, SC, will present *Rebound: Dissections and Excavations in Book Art*, a major group exhibition of new works by five mixed media artists from around the world who sculpt, scrape, bend and carve to create astonishing compositions using books as a point of departure, on view at the Halsey Institute of Contemporary Art, from May 23 through July 6, 2013, as a featured presentation of the Spoleto Festival USA. A reception will be held on May 23, from 6-8pm.

The exhibition brings together Doug Beube (New York), Long-Bin Chen (Taiwanese, now living in New York), Brian Dettmer (Atlanta), Guy Laramée (Montreal), and Francesca Pastine (San Francisco). The Halsey Institute has commissioned *Rebound* artist, Long-Bin Chen, to create a site-specific sculptural work that will be on view in the Sanders Rotunda of the Marlene and Nathan Addlestone Library concurrent with the exhibition within the Halsey. Chen will create the

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WELLS GALLERY



CURT BUTLER, NEW WORKS
ARTIST RECEPTION AND SHOW OPENING:
FRIDAY MAY 10TH, 5-8PM
SHORELINE STROLL, 24x24, ENCAUSTIC PAINTING

THE SANCTUARY AT KIAWAH ISLAND
1 SANCTUARY BEACH DR, KIAWAH, SC 29455
843.576.1290
WWW.WELLSGALLERY.COM

work during a residency May 1 - 23.

Rebound: Dissections and Excavations in Book Art is sponsored by BiblioLabs. The Friends of the Library at the College of Charleston are sponsors of Long-Bin Chen's residency and installation. This project is supported in part by an award from the National Endowment for the Arts.

Curated by Karen Ann Myers, Assistant Director of the Halsey Institute, the exhibition brings together the work of five mixed-media artists from around the world who transform various types of literature and/or printed books through sculptural intervention. Despite the individual and exclusive perspective of each artist, there are remarkable connections in the themes and ideas they respectively mourn and celebrate. The fascinating range of examples, as diverse as books themselves, offers eloquent proof that-despite or because of the advance of digital media for sources of information-the book's legacy as a carrier of ideas and communication is being expanded today.

For generations, our society has been lamenting the loss of natural beauty and the dwindling of Earth's resources to the rising tide of industrial and technological "progress," all in the name of greater efficiency and luxury. With this emphasis on technology, the relevance of physical books in our culture is diminishing. Books as a vessel for accessible and easily communicated knowledge are becoming somewhat antiquated. The tangible, permanent information presented in books is quickly being replaced with digital media and the Internet, which exemplify fluidity and constant change. In our ever-evolving digital present, we see a variety of once-cherished technologies losing their importance and luster at an increasingly rapid rate.

Because of the confusion and sense of loss that emerge from this state, the artists in this exhibition have created their own responses. Some, like Laramée and Chen, directly address the parallels between the disappearance of natural spaces and books as an outdated mode of expression;

as a result, they carve landscapes from the pages and bindings. Deep crevasses, hidden caves, and awe-inspiring phenomena and landscapes emerge from chiseled pages. Alternately, some artists, like Beube, Pastine, and Dettmer, seek to find a place for books in the future, by digitizing or technologizing them. Here, images are created that are reminiscent of topographical maps, weather maps, readings from seismographs, or cross sections of the "bodies" of the books. These works are treated as surgeries or dissections; scalpels and needles are used to carve away the books' exteriors.



Standard American View by Brian Dettmer

Brian Dettmer's precise excavation of books, page by page, focuses on taking something that already exists and introducing alternate histories and memories that reveal and illuminate new relationships. Long-Bin Chen combines the cultures of the East and West in his blend of sculpture and literature. Through this, we are prompted to examine the eternal vexation of communication and the social relationship we enjoy with books. Guy Laramée's work plays heavily on the idea of erosion, in that knowledge could very well be an erosive process rather than an accretion. In that light, he brings up the human fascination with the content of consciousness. In turn, he examines not what we think about but that we think. Utilizing the glossy publication *Artforum*, Francesca Pastine reveals the visceral topography of art trends by means of an unsolicited collaboration with the magazine and the cover artist. Doug Beube explores the book as an object, a seem-

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