

Wofford College New Arts Center

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experienced before,” Chihuly says of his Persians sculptures. His Persians were first exhibited as part of his solo show at the Musée des Arts Decoratifs of Palais du Louvre in France in 1986. The series alludes to the romance and blossoming of a bygone age and to a transient fragile beauty preserved in the present. When wall mounted or hung from the ceiling, the blossoming shapes of the Persians possess a particular ability to focus and reflect light in such a way that they see to emanate light internally, their open forms illuminating architectural spaces and environments.

Of his Persian Ceilings, Chihuly says, “I want my work to appear as though it came from nature, so that if someone found it on a beach or in a forest, they might think it belonged there.” His first Persian Ceiling was presented in his 1992 exhibition opening the new downtown Seattle Art Museum. Lit from above and resting on a flat glass pane, the elements of the Persian Ceiling come together to provide an immersive experience in color and shape.

“What makes the Chandeliers work for me is the massing of color,” he says. “If you take hundreds of pieces, put them together and shoot light through them, it is going to be something to look at. Then, you hang it in space and it becomes mysterious, defying gravity or seemingly out of place, like something you have never seen before.” The first Persian Chandelier also was exhibited at the 1992 opening at the Seattle Art Museum.

The Goldenrod and Crimson Persian Chandelier is composed of approximately 124 Persian Chandelier elements in various shades of red, orange and yellow. It

measures 12’9” high by 8’ wide by 8’ deep. The Cerise and Amber Persian Ceiling, composed of approximately 177 Persian elements in similar warm autumnal tones, measures 57” high by 32’7” wide and 9’6” deep.

Chihuly has mastered the alluring, translucent and transparent qualities of ice, water, glass and neon, to create works of art that transform the viewer experience. He is globally renowned for his ambitious site-specific architectural installations in public spaces, and in exhibitions presented in more than 250 museums and gardens worldwide including the Metropolitan Museum of Art, the Smithsonian American Art Museum and the Corning Museum of Glass. Major exhibitions include “Chihuly Over Venice” (1995-96), “Chihuly in the Light of Jerusalem” (1999), “Garden Cycle” (2001-present), de Young Museum in San Francisco (2008), the Museum of Fine Arts, Boston (2011), Virginia Museum of Fine Arts, Richmond (2012), the Montreal Museum of Fine Arts, Montreal, Canada (2013) and the Royal Ontario Museum of Art, Toronto, Canada (2015.) “Chihuly Garden and Glass” opened at Seattle Center in 2012.

The sculptures may be viewed by the public during hours in which the Rosalind Sallenger Richardson Center for the Arts is open: 1-5pm, Tue., Wed., Fri. and Sat.; 1-9pm, Thur.; closed Sun. and Mon. Admission is free.

For further information check our SC Institutional Gallery listings, call Laura Corbin at 864/597-4180, e-mail to (laura.corbin@wofford.edu) or visit (www.wofford.edu).

Wofford College in Spartanburg, SC, Offers Works by Sir Winston Churchill

Wofford College in Spartanburg, SC, is presenting *Passion for Painting: The Art of Sir Winston Churchill*, an exhibition of artwork and objects from National Churchill Museum, on display in the Richardson Family Art Museum, inside the new Rosalind Sallenger Richardson Center for the Arts, through Sept. 16, 2017.

Mention the name Winston Churchill, and the picture that immediately comes to mind is that of a skilled statesman who led the British during World War II and inspired a nation during its “finest hour.”

History has painted a portrait of Churchill (1874-1965) as an ambitious, confident, bold and highly creative man. Volumes have been written about him as a statesman, and he is remembered today – five decades after his death – as a leader whose eccentricities and audacity contributed to his stubborn defiance in the face of adversity.

Churchill also is remembered as a passionate writer and orator, writing more than 5,000 speeches, 42 books and countless articles ranging from African travel journals to essays about oil painting. In 1953, he was awarded the Nobel Prize for Literature for “his mastery of historical and biographical descriptions as well as for brilliant oratory in defending exalted human values.”

There is another picture to be painted of Sir Winston Churchill: the portrait of Churchill as an artist.

The Churchill exhibition offers a unique opportunity to view paintings rarely seen in North America. Bringing together 10 paintings from the esteemed collection of the family of the late Julian Sandys, grandson of Churchill, and from the collection of the National Churchill Museum, the exhibition surveys both Churchill’s landscapes and seascapes, the artist-statesman’s favorite subjects. Beginning with his work from the 1920s, the paintings on view represent four of the five decades in which Churchill pursued what was for him the greatest of hobbies.

The exhibition in the Richardson Family Art Museum is a collaboration between the National Churchill Museum at Westminster College in Fulton, Missouri, and Wofford College. It also includes several objects



View of the Churchill exhibition

from the permanent collection of the National Churchill Museum, including a cigar humidor given to Churchill by the people and government of Cuba (1946); a top hat signed by Churchill, President Roosevelt and Joseph Stalin (1945); and a rare dispatch box from Churchill’s time as chancellor of the Duchy of Lancaster (1915). Also on view will be several items from Churchill’s visit to Westminster College, where he delivered his most significant post-war speech, the “Sinews of Peace,” commonly known as the “Iron Curtain Speech” on March 5, 1946.

“During his lifetime, Winston Churchill created more than 570 paintings,” says Timothy Riley, the Sandra L. and Monroe E. Trout Director and Chief Curator at the National Churchill Museum at Westminster College. “He maintained that he was an amateur painter, though I believe visitors to this exhibition will agree that Churchill was an amateur with considerable skill. He did not create for the purpose of exhibiting them widely. For Churchill, painting was a therapeutic activity. It helped him sharpen his focus – it was a deeply personal exercise. For audiences today, Churchill’s paintings provide us with a glimpse of the great leader’s power of observation and his highly creative mind.”

Wofford President Nayef Samhat says the Churchill exhibition is a fitting beginning for the Rosalind Sallenger Richardson Center for the Arts, which will house the college’s arts and theatre programs, two performance theaters, classrooms and studios. “This stunning new building will transform the arts at Wofford College and beyond. Our ability to provide our students

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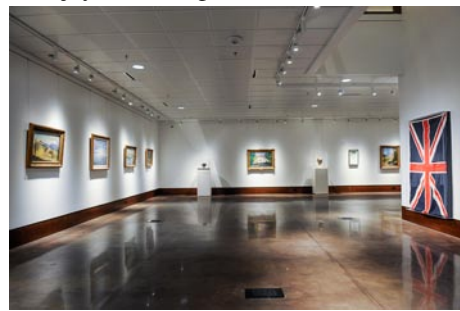
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and the entire Spartanburg community with outstanding opportunities such as the Churchill exhibit is remarkable,” he says. “We are honored to host this important and rare exhibition in collaboration with the National Churchill Museum. On behalf of the college community, I also extend our deepest appreciation to Jerry Richardson for his gift that made this center possible and to his wife, Rosalind Sallenger Richardson, for inspiring that gift. Every day will be a celebration in this center for the arts with exhibitions, plays and performances.”

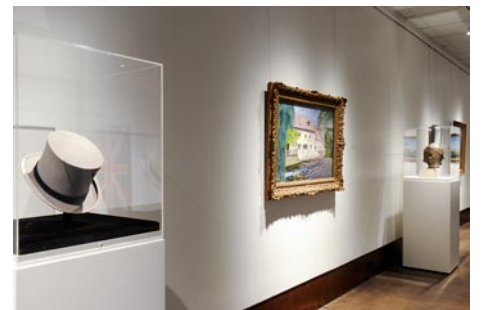
Of Churchill’s nearly 575 total paintings, 350 are landscapes or seascapes. He often planned his holidays – to the south of France or Marrakech – in order to satisfy his interest in colorful scenery, which he painted en plein air, or outdoors. “The oil paintings in this exhibition – Churchill painted almost exclusively using oil paints – are some of the best examples of Churchill’s artistic efforts,” says Riley, who will give a talk at the closing reception for the exhibition on Sept. 15, titled “The Art of Sir Winston Churchill.” “They show his love for light and shadow, and intense color. He famously referred to the act of painting as a ‘joy-ride’ in a paint box.”



View of the Churchill exhibition

Riley continues: “Part of Churchill’s great success as a man – and a leader – was his creativity. The same mind that could paint an image with words – ‘broad sunlit uplands’ – applied thought to color, light and shadow. I think audiences today can appreciate the depth of Churchill’s genius by looking at his painting.”

Churchill did not begin painting until the



View of the Churchill exhibition

age of 40. Although he received no formal training as an artist, he pursued his hobby with characteristic passion, and it became a lifelong interest. A 1921 essay, which later became the basis for his book “Painting as a Pastime,” serves as the painter’s personal credo on the creative process and recounts the origins of his interest in painting.

In 1915, during World War I, Churchill commanded the British Navy as First Lord of the Admiralty. “He observed the horror of 20th century warfare – powerful artillery, machine guns, trenches – and devised a plan to shorten the conflict by knocking Turkey out of the war on the eastern front in the Straits of the Dardanelles,” Riley says. “While historians continue to debate who caused the plan to fail, it did – disastrously, with 25,000 allied casualties. Churchill took the blame and was forced to resign his position.

“At 40 years old, he was despondent and depressed. It was the low point in his career that Churchill began to paint,” he continues. “He later said that painting ‘came to my rescue.’ He never turned back and continued to paint into his 80s. It was therapy for him. He once said, ‘without painting, I could not live.’ I think that is an important reminder for us in today’s age, that we might heed Churchill’s advice – slow down, carefully observe the world around you, refocus and be creative.”

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You can contact us by calling 843/693-1306 or by e-mail at - info@carolinaarts.com but do it before the 24th of the month prior to our next issue.