

# Gibbes Museum of Art in Charleston, SC, Presents Several Exhibitions

The Gibbes Museum of Art in Charleston, SC, has two exhibitions currently in their galleries which they hope you'll soon be able to view in person. Keep in touch for news of their re-opening.

On view in Gallery 8, through Aug. 9, 2020, is the exhibit, *Central to Their Lives: Southern Women Artists in the Johnson Collection*. Spanning the decades between the late 1890s and early 1960s, *Central to Their Lives* brings together for the first time the paintings and sculptures of forty-two diverse women artists who made significant contributions to the art of the South. This exhibition examines the challenges female artists faced during a period in which women's social, cultural, and political roles were being redefined and reinterpreted. Whether working from dedicated studio spaces, in spare rooms at home, or on the world stage, the artists showcased made remarkable impacts by fostering future generations of artists through instruction, incorporating new aesthetics into the fine arts, and challenging the status quo.



"Peach Packing, Spartanburg County", 1938, by Wenonah Day Bell; (American, 1890-1981); Oil on canvas; 38 x 48 inches; 2010.05.04; The Johnson Collection, Spartanburg, SC.

Organized by the Johnson Collection in Spartanburg, SC, the exhibition includes works by leading figures in the Charleston Renaissance such as Alice Ravenel Huger Smith and Elizabeth O'Neill Verner, as well as Corrie McCallum, Minnie Evans, Anne Goldthwaite, Clementine Hunter, and Augusta Savage.

This exhibition is sponsored by the Gibbes Museum Women's Council, Blue Cross Blue Shield of South Carolina, *Charleston Magazine*, the Jane Smith Turner Foundation, and Kenneth and Martha Severens.

On view in Gallery 9, Through Jan. 10, 2021, is the exhibit, *A Return to the Grand Tour: Micromosaic Jewels from the Collection of Elizabeth Locke*. Micromosaics arrived at their height of pictorial perfection from the late 18th to the mid 19th centuries. These exquisitely crafted plaques, which contain up to 1,400 delicately shaded tiles of glass per square inch, were sold to travelers on their Grand Tour through Italy. Made into jewelry, boxes, and paper weights and sold as easily carried mementoes, micromosaics passed out of fashion toward the end of the 19th century and are now a lost art. This exhibition features 92 brilliant examples from the private collection of Elizabeth Locke.

This exhibition is sponsored by the Gibbes Museum Women's Council, Croghan's Jewel Box, Lou Hammond Group and Jill and Richard Almeida.

This exhibition was organized by the Virginia Museum of Fine Arts, Richmond. The Gibbes Museum of Art is home to



"Roman Forum, Rome", 19th century; Micromosaic set in gold as a brooch, with alternating 6-mm cabochon aquamarines with side gold dots and 5-mm faceted aquamarines around bezel. 54 x 62 mm. Collection of Elizabeth Locke; Photo: Travis Fullerton; © Virginia Museum of Fine Arts.

the foremost collection of American art that incorporates the story of Charleston. The Museum connects the city and region's artistic past to a vibrant contemporary art scene.

A bustling seaport in the 1700s, Charleston was a melting pot of cultures, religions, and traditions. Powered by the rice and indigo trade, and slavery, it was the 4th largest city in America in 1790 – and the wealthiest. Like Philadelphia, Boston and New York, what distinguished Charleston then – was art.

While we were home to some of America's earliest art, collectors, artists, who made the City both muse and subject – and taken our turn as one of the nation's richest cities – in money and culture – so were we also home to America's original sin, slavery – and a war that divided our nation.

In 1888, when Charleston was financially and culturally on its knees, benefactor James Gibbes left a bequest to the City to build an art museum.

When the Gibbes Museum opened in 1905, the nation celebrated what Charleston has always understood: the power of art – to inspire our imagination, heal our hurt, revel in our experience, rebuild what's broken, nourish our souls, and release all that holds us back.

Through our complicated history, through light and shadow, we have persevered – humanity intact.

Art is the reason Charleston will endure. In Charleston, we believe art is the difference between merely existing and being truly alive.

That's why we immerse ourselves in every part of it – from fine art to craft – from nurturing its creation and celebrating its multicultural presentation – to inviting its interpretation and ensuring its preservation.

Because when we open ourselves to art, we open ourselves to the world – to people and ideas, to beauty, craft, process and detail, to different cultures, to pain and pleasure, to questions, expression and emotion, to truth and transcendence.

In the presence of art, we have the opportunity to see inside someone's heart, mind, and soul and feel what they felt. That understanding and compassion make us more understanding, compassionate people, who, in turn, create a more compassionate, understanding world.

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

# Robert Lange Studios in Charleston, SC, Offers Works by Robert Lange & Nathan Durfee, Made Together

The Robert Lange Studios in Charleston, SC, will present *By Our Powers Combined: Hyper Realism meets Pop Surrealism from Robert Lange + Nathan Durfee*, on view from June 5 - 26, 2020. A day long reception is planned for June 5, from 11am-8pm.

It has been 10 years since the duo had their first collaborative exhibit. The works on display are a combination of the two artists creative styles both painting on the same panel. Lange would begin a painting

and then hand it to Durfee to complete. Lange says of the exhibit, "During this incredibly unique time in history, it seemed appropriate that two artists would come together making collaborative paintings that illustrate our unified strength as a collective instead of as individuals."

During the Covid-19 pandemic, creating collaborative paintings was a challenge, however, the pieces display the importance of human connection; These

*continued on Page 8*

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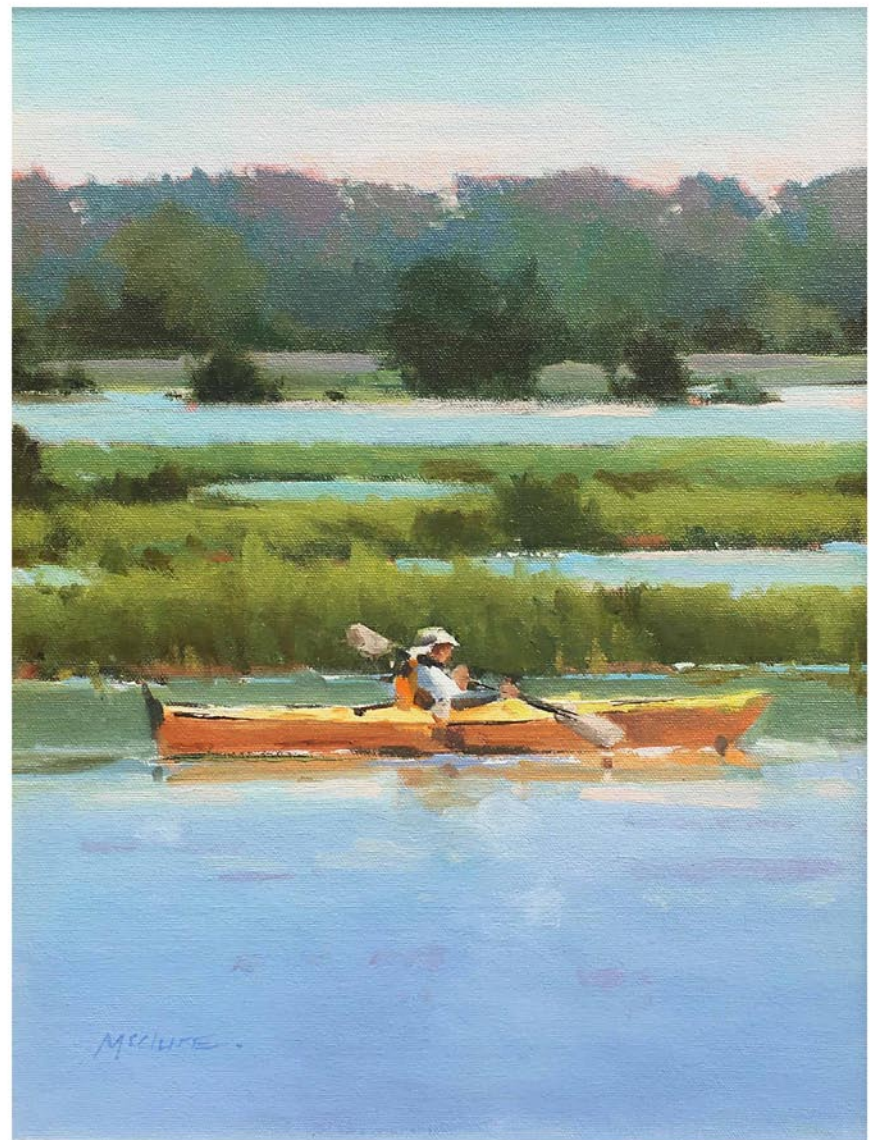
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