

# SC Institutional Galleries

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ated in the Low Countries and Germany between 1440 and 1590, this is a world of contradictions and unease—whether the subject is a troubled Virgin Mary contemplating her young son, or a menacing group of malevolent figures inspired by Hieronymus Bosch, or Albrecht Dürer's famous scenes from Revelations. In the turbulent era of the Renaissance and the beginning of the Reformation in Northern Europe, viewers found their hopes, desires, and anxieties mirrored in images like these inspiring pious belief or depicting fantastic visions of good and evil. **Galleries 1, 4, and 5, Permanent Exhibition** - "18th and 19th Century American Paintings and Sculpture". American paintings, from colonial portraits to Civil War-era landscapes, occupy the Gibbes Main Gallery. Portraits of leading political, social, and military figures include works by Jeremiah Theus, Henry Benbridge, Benjamin West, Gilbert Stuart, Thomas Sully and Samuel F.B. Morse. The gallery also features landscape and genre scenes by Angelica Kaufmann, Louis Mignot, Eastman Johnson, Conrad Wise Chapman, and William Aiken Walker. The paintings collection is complemented by examples of neoclassical sculpture on view in the Campbell Rotunda, and decorative art objects on loan from the Rivers Collection. **Gallery 5, Permanent Exhibition** - "Miniature Portraits". The first American miniature portraits were painted in Charleston, and today the Gibbes is home to one of the most prestigious portrait miniature collections in the United States. Containing more than six hundred objects, the collection spans nearly two hundred years and represents the work of over a hundred artists. Small enough to fit in the palm of the hand, these tiny portraits were treasured remembrances of loved ones in the age before photography. Presented in state-of-the-art display cases, and in viewable storage drawers featured miniatures include works by Mary Roberts, Jeremiah Theus, Henry Benbridge, Charles Wilson Peale, Pierre Henri, Edward Greene Malbone, George Engleheart, and Charles Fraser. **Gallery 6, Permanent Exhibition** - "20th Century American Regionalism and the Charleston Renaissance". At the turn of the twentieth century, American artists looked to their European counterparts and beyond as they developed identifiably American artistic movements. Two particularly strong influences during this time period were French Impressionism and Japanese woodblock prints. Another prevailing theme during this period was the growing interest in American subject matter. American regionalism and social realism played important roles in the development of art in Charleston, which flourished as a destination for artists, particularly during the years of 1915 to 1945 a period now known as the Charleston Renaissance. **Gallery 7, Permanent Exhibition** - "Modern and Contemporary". Modern and contemporary art in America encompasses a wide range of styles, subject matter, and media. As a whole, the diversity of modern and contemporary art reflects the rich and varied heritage of our nation and the lowcountry region. Works in this gallery were created over the past forty years by artists who are native to the area, who have worked here, or who have created objects that reflect the complex story of the region. The works are grouped to reflect several themes including the southern landscape, the human figure, abstraction, and the legacy of slavery in America. **Ruth and Bill Baker Art Sales Gallery, Through Aug. 8** - "Habit Forming," by Alex Waggoner. North Carolina native, Alex Waggoner, attended Savannah College of Art and Design and achieved a Bachelor's of Fine Arts in painting and printmaking in 2012. For eight years, she resided in Charleston which fostered her love for the Lowcountry. Her series, "Habit Forming" is a collection of paintings that took shape when the spring season ushered in jasmine blossoms, making the artist homesick for Charleston. Inspiration for this exhibit is rooted in the wild habits formed by the jasmine vine or the man-made ones created by a landscaping crew's hedge trimmer. The paintings are a visual exploration of musings about scent and sights that transport and the spectrum of control seen in nature and mirrored in an individual's habit-forming. **Museum Shop** - Now offering the inventory of the Tradd Street Press, reproductions of works by Elizabeth O'Neill Verner among other exhibit related art objects. Hours: Mon.-Thur., 10am-5pm & Sun., 1-5pm. Admission: Yes. Contact: 843/722-2706 or at ([www.gibbesmuseum.org](http://www.gibbesmuseum.org)).

**Halsey Institute of Contemporary Art**, The Marion and Wayland H. Cato Jr. Center for the Arts, College of Charleston School of the Arts, 161 Calhoun St., Charleston. **Through July 16** - "Dan Estabrook: WUNDERKAMMER". The work of Dan Estabrook oscillates between image and object and back again. Using antiquated forms of photography, such as salt prints and tintypes, Estabrook examines the objecthood of photography and its ability to represent the truth. He often combines multiple tintypes or adds metal to his images, further commenting on photogra-

phy's connection to reality. His sculptural works become recreations of his photos, further blurring the line between image and object. Interested in the studio as a site for fabrication, Estabrook's sleight of hand in creating still life tableaux asks viewers to reconsider why things appear as they seem. **Through July 16** - "Jibade-Khalil Huffman: YOU ARE HERE". Jibade-Khalil Huffman mines images and texts, searching for latent meaning and hidden memories. Using a wide array of media including lightboxes, video, performance, photography, text, and installation, Huffman uses his work to expose power structures and racial dynamics in popular imagery. His heavily layered images beckon viewers to form connections between recognizable images and the personal sentiment of our own existences. For "You Are Here", Jibade-Khalil will create a new installation, building on the materials and themes he's explored in recent years. Hours: Mon.-Sat., 11am-4pm; until 7pm on Thur. and by appt. Contact: 843/953-4422 or at (<http://halsey.cofc.edu/exhibitions/>).



Work by Becca Hopkins

**Redux Contemporary Art Center**, featuring Redux Studios, 1056 King Street, Charleston. **Main Gallery, Through July 17** - "Creative Corridors: The Annual Redux Studio Artist Exhibition". This annual exhibition is an opportunity for Redux resident artists to showcase a sample of their work, as it relates to a specific prompt and is curated as a group exhibition. Participating artists include: Abe Garcia, Alice Keeney, Barb Montgomery, Bob Fine, Celeste Caldwell, Christine Patterson, Connor Lock, George Read, Hale Horstman, Jenifer Padilla, Jordan Cave, Julia Harmon, Karen Vournakis, Kate Comen, Kate Ritchie, Katie Libby, Kevin Foltz, Kirsten Hoving, Kris Hanson, Madison Kingery, Marie Carlados, Megan Collier-Bansil, Mia Loia, Morgan Kinne, Nancy Perry, Rebecca Hopkins, Shelby Corso, Susan Altman, Susan Perkins, Susan Vitali, and Todd Anderson. **Gallery 1056, Through July 17** - "EXPRESSWAY," featuring work by Becca Hopkins curated by Mia Loia. The immensity and artificiality of the Septima P. Clark Expressway stands in jarring contrast with the soft and settled 19th and early 20th century homes around it. It is an alien and alienating landscape that interrupted the human ebb-and-flow of mid-century Charleston. **Ongoing** - In May, 2017, Redux relocated to 1056 King Street with 38 studios, three galleries, a larger print shop, classroom, dark room, and photo studio. Hours: Tue.-Fri., 11am-4pm, or by appt. Contact: 843/722-0697 or at ([www.reduxstudios.org](http://www.reduxstudios.org)).

**The Charleston Museum**, 360 Meeting Street, Charleston. Founded in 1773, is America's first museum. **Lowcountry Image Gallery, Ongoing** - "The Lowcountry in Living Color: Making Historical Photographs Come to Life". Over 90 percent of the photographs housed in the Museum's Archives are black and white. And while many viewers find them historically charming, others find it difficult to see particular details within the image. By colorizing a black and white photograph, certain components otherwise overlooked, become visible. For years, photograph colorization was used mainly by high tech production companies. Recently however, computer programmers have created colorization operating systems that use Artificial Intelligence. Modeled after the human brain, the AI software can recognize objects in a photograph and determine their likely colors. Although, it can still be time consuming and rather tricky, colorizing a historical photograph is now more accessible to everyday users. The software used for this exhibit included Computer Vision from Mail.ru and Deep AI along with Photoshop 2020 to blend and adjust where needed. This exhibition offers the opportunity to view historic photographs through a new lens. **Ongoing** - "Becoming Americans: Charleston in the Revolutionary War". Charleston played a critical role in the Revolutionary War. South Carolina was the wealthiest of the thirteen rebellious colonies and Charleston was its key port to maintain its trade with the outside world. The British would make three attempts against the city during the Revolutionary War. Their defeat at the Battle of Sullivan's Island on June 28, 1776 was a crucial patriot victory, which

convinced many that independence could be achieved. The Siege of Charleston, meanwhile, was the longest siege of the Revolutionary War and the largest battle in South Carolina. These events and others are chronicled in the new exhibit, which will also feature artifacts and period images that have not been exhibited at the Museum before. **Ongoing** - Featuring the most extensive collection of South Carolina cultural and scientific collections in the nation, it also owns two National Historic Landmark houses, the Heyward-Washington House (1772) and the Joseph Manigault House (1803), as well as the Dill Sanctuary, a 580-acre wildlife preserve. Admission: Yes. Hours: Mon.-Sat., 9am-5pm & through the Summer months, Sun., 1-5pm. Contact: 843/722-2996 or at ([www.charlestonmuseum.org](http://www.charlestonmuseum.org)).

**ALTERNATE ART SPACES** - Charleston **Ashley River Tower**, Public area at Medical University of South Carolina, Charleston. **Ongoing** - "Contemporary Carolina Collection @ Ashley River Tower," featuring the largest collection of original, contemporary South Carolina art on permanent display, including 885 works by 53 talented artists, sculptors and photographers in South Carolina. Artists included are: Lucille Akinjobe, Jack Alterman, Thomas Blagden, Jr., Carl Blair, Patti Brady, Keith Brown, Julia Cart, Eva Carter, Jocelyn Châteauevert, Lese Corrigan, Townsend Davidson, Linda Fantuzzo, Buddy Folk, Squire Fox, Mary Edna Fraser, Cassandra Gillens, Anthony Green, Jon Holloway, Ann Hubbard, Lisa Salosaari Jasinski, Erik Johnson, Kim Keats, Arianne King Comer, Kit Loney, Paul Mardikian, Nancy Marshall, Paul Matheny, John McWilliams, Sue Middleton, Marge Moody, Gordon Nicholson, Jane Nodine, Marcelo Novo, Karin Olah, Matt Overend, Rick Rhodes, Ed Rice, Molly B. Right, Susan Romaine, Kristi Ryba, Virginia Scotchie, Laura Spong, Tom Stanley, Christine Tedesco, Colleen Terrell, Leo Twigg, Tjelda Vander Meijden, Mary Walker, Sue Simons Wallace, Joe Walters, Sam Wang, Enid Williams, Manning Williams, and Paul Yanko. Hours: daily, 8:30am-5pm. Contact: Kathleen Ellis, Director of National Communications, MUSC, at 843/792.5602 or e-mail at ([ellisk@musc.edu](mailto:ellisk@musc.edu)).

**Edmondston-Alston House**, 21 East Battery in downtown Charleston. **Through Jan. 10, 2022** - "Alice". Featuring a special exhibition of works by Alice Ravenel Huger Smith in connection with the book launch of "Alice: Alice Ravenel Huger Smith, Charleston Renaissance Artist". The special exhibits include almost 40 works of Alice Smith's art featured in the book. Admission: Yes. Hours: Tue.-Sat., 11:30am-4pm hours subject to change call ahead. Contact: 843-722-7171 or at (<https://www.edmondstonalston.org/>).



Alice Ravenel Huger Smith, "Overlooking Butterfly Lakes and Mill at Middleton Place" c. 1926, watercolor

**Middleton Place**, 4300 Ashley River Road, Charleston. **Through Jan. 10, 2022** - "Alice". Featuring a special exhibition of works by Alice Ravenel Huger Smith in connection with the book launch of "Alice: Alice Ravenel Huger Smith, Charleston Renaissance Artist". The special exhibits include almost 40 works of Alice Smith's art featured in the book. Admission: Yes. Hours: daily 9am-5pm. Contact: 843/556-6020 or at (<https://www.middletonplace.org/>).

**The Charleston Night Market**, located between Church and East Bay streets in the heart of The Charleston City Market, Charleston. **Fridays & Saturdays, 6:30-10:30pm** - "The Night Market". We are the largest art market in the Southeast and have won Charleston's choice for Local Art in 2018 and 2019, 2020. The Night Market began as an Artisan/Hand Crafted only market in 2013, and now has over 200 various artists represented. This dynamic and diverse group has become an integral part of the Charleston City Market. The Night Market is located between Church Street and East Bay Street, each Friday & Saturday night, 6:30-10:30pm, from March - December. We are open some Thursday and Sunday evenings. Located in the heart of downtown Charleston, the Night Market provides the opportunity to discover quality, unique, local and handcrafted items, and is one of the largest and most diverse Artisan markets stretching 3 blocks! For info e-mail to ([chasnightmarket@gmail.com](mailto:chasnightmarket@gmail.com)).

**The Old Slave Mart Museum**, 6 Chalmers Street, Charleston. **Ongoing** - The Museum recounts the story of Charleston's role in this interstate slave trade by focusing on the history of this particular building and site and the slave sales that occurred here. Hours: Mon.-Sat., 9am-5pm. Contact: The Office of Cultural Affairs at 843/958-6467 or at (<http://www.charlestonarts.org/>).

## Clemson Area

**The ARTS Center**, 212 Butler St., Clemson. **Ongoing** - Featuring works by local and regional artists. Hours: Mon.-Thur., 10am-5pm & Fri., 10am-2pm. Contact: 864/633-5051 or at ([www.exploreats.org](http://www.exploreats.org)).

**ALTERNATE ART SPACES** - Clemson **Madren Conference Center**, Clemson University, Clemson. **Ongoing** - Featuring wood and steel bird carvings by Grainger McKoy. Hours: regular building hours. Contact: Peter Kent at 864/656-0382 or e-mail at ([peter.kent@clemsonnews.clemson.edu](mailto:peter.kent@clemsonnews.clemson.edu)).

**The Fran Hanson Discovery Center**, South Carolina Botanical Garden, Clemson University, Clemson. **Featured Artists Gallery, Ongoing** - Featuring works by Nancy Basket, Sue Figliola, Sue Grier, Sandy King, Jo Ann Taylor and Phil Garrett, on a rotating basis. **Elizabeth Belser Fuller Gallery, Ongoing** - This collection of watercolors, mixed media and pen & ink drawings was generously donated by a dear friend of the SC Botanical Garden, Elizabeth Belser Fuller. This incredible collection ranges from 1947 to 1992. New pieces have been added this year in celebration of Belser's 97th birthday. Hours: Mon.-Sat., 10am-4pm. Closed University Holidays and Home Football Game Saturdays. Contact: 864/656-3405 or at ([www.clemson.edu/scbg/](http://www.clemson.edu/scbg/)).

## Columbia Area



Mark Shteinbock (Russian, born 1944) "Television Came to the Village", 1980, Photograph, Collection of Neil K. Rector

**Columbia Museum of Art**, Main & Hampton Streets, Columbia. **Through July 11** - "Assembly Required: Collage from the CMA Collection". Pablo Picasso and Georges Braque famously "invented" collage as a fine art in the 1910s, and it is a particularly playful art form. Artists can arrange and affix paper, fabric, photos, and other found ephemera to a surface — the results ranging from purely abstract form to a collision of deliberate messages. This exhibition showcases hidden gems by little-known artists and recent acquisitions. **July 3 - Sept. 12** - "The Ironic Curtain: Art from the Soviet Underground," featuring an exclusive, CMA-organized show. A celebration day on Friday, July 9, features free admission, extended hours, and a program featuring conversation between CMA Curator Catherine Walworth and Neil K. Rector, from whose collection the exhibition was assembled. "The Ironic Curtain" features artists who worked under political repression in the decades just before the fall of the Soviet Union, often making "official" art by day and their own experimental art in secret. The results are wild and darkly witty, with symbols of the Soviet government used to parody its power rather than to celebrate it. "This exhibition will be strange, funny, heartbreaking, and important," says Walworth. "While the Soviet government tried to make all its citizens conform and to control them with images, the artists in The Ironic Curtain were on this wild covert quest to make art freely. There is absurd humor because they were playing cat and mouse with the authorities, but they were also joyously playing a game with each other, making sense of their world and of what art could be." **July 3 - Oct. 24** - "Hindsight 20/20". Taking inspiration from the streets and corners of our communities, "Hindsight 20/20" features five photographers of the Carolinas who set out not only to document the extraordinary events of 2020, but also to capture these moments through the eye of an artist. Showcasing the work of Hector Vaca Cruz, Thomas Hammond, Catherine Hunsinger, Sean Rayford, and Crush Rush, Hindsight 20/20 looks back at historically poignant moments of the Black Lives Matter protests and the COVID-19 pandemic as a means for us to reflect, process, and find clarity. **July 15 - Oct. 17** - "Soup to Nuts: Pop Art Prints from the CMA Collection". Fresh from the CMA vault, these Pop Art prints come from the transformational decade between 1966 and 1976. Andy Warhol, Marisol,

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