

Columbia Museum of Art

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entitled *The Omen of the Eagle*, 1942, taken from Greek mythology. The artist himself explained it this way: "The picture deals not with the particular anecdote, but rather with the Spirit of Myth, which is generic to all myths at all times. It involves a pantheism in which man, bird, beast and tree - the known as well as the knowable - merge into a single tragic idea."

Walking through the exhibition, visitors see the recognizable parts of *The Omen and the Eagle* begin to disappear into the swirling and rhythmic lines of *The Rites of Lilith*, 1945, as Rothko keeps moving toward a new kind of art. By the end of the decade, he achieves his signature style in works like his *Untitled* of 1949 where a horizontal band of yellow floats in a muted violet rectangle, all of which sit upon a vast sea of red beneath. Color and its expert organization is now his style, and his mastery of it calls out our emotions and sense of mystery. Rothko himself believed this late style was not abstract, but rather that it conveyed the very real universal human experiences of "tragedy, ecstasy and doom." Visiting this exhibition is an opportunity to trace the artist's steps toward a new and powerful way of making art. In addition, many of Rothko's influencers and supporters are seen in the exhibition, including artists Arshile Gorky, Robert Motherwell, Jackson Pollock and Clyfford Still.

Contributing sponsors are Hannah & Ron Rogers, Mrs. Joyce Martin Hampton and The Vein Clinic. Supporting sponsors include: Mr. and Mrs. Ben D. Arnold, Mr. and Mrs. Joseph R. Blanchard, Dr. Suzanne D. Boyd and Mr. M. Edward Sellers, Mrs. Ethel Brody, Mr. and Mrs. David E. Dukes,



Mark Rothko, American (born Russia), 1903-1970, *Untitled*, 1949, oil on canvas, National Gallery of Art, Washington. Gift of The Mark Rothko Foundation, Inc. 1986.43.138. ©1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Ms. Cheryl R. Holland and Mr. P. Douglas Quackenbush, The Joye Cottage Foundation, Mr. and Mrs. Robert H. Kennedy, Jr., Mr. and Mrs. Stephen G. Morrison and Dr. Suzanne R. Thorpe and Dr. John W. Baynes.

The book is available in hard cover (\$50) and soft cover (\$29.95) in the Museum Shop.

The exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities.

For further information check our SC Institutional Gallery listings, call the Museum at 803/799-2810 or visit (www.columbiacmuseum.org).

Columbia College in Columbia, SC, Offers Works by Alejandro García-Lemos Hispanic Heritage Month

Columbia College in Columbia, SC, will present the exhibit, *Red Social: Portraits of Collaboration*, featuring works by Alejandro García-Lemos, on view in the Goodall Gallery of the Spears Center for the Arts, from Sept. 6 through Oct. 15, 2012. A reception will be held on Sept. 6, from 5:30-7pm.

The Goodall Gallery kicks off the 2012-2013 gallery season with a solo exhibition by artist Alejandro García-Lemos entitled *Red Social: Portraits of Collaboration*. The exhibit is in partnership with the Spanish program at Columbia College in honor of National Hispanic Heritage Month (Sept. 15 to Oct. 15, 2012).



Work by Alejandro García-Lemos

Born in Colombia, South America, Alejandro García-Lemos has lived in several major metropolitan cities such as Bogotá, New York, Washington, and Miami. In those cities, he experienced mega urban culture that offered rich mines of creative resources. In 2002, García-Lemos moved from Miami to Columbia, SC. It didn't take long to realize Columbia was more foreign

to him than any of the cities he had previously inhabited, noting that in comparison, "Columbia was incredibly small."

Soon after moving to Columbia, García-Lemos discovered a quote by the artist Georgia O'Keeffe that aptly expresses his creative time in the city, "Hibernating in South Carolina is an experience that I would not advise anyone to miss." The quote is from a personal letter written by O'Keeffe while she taught at Columbia College, a place where she, too, found time and inspiration to create new works during the fall and winter of 1915 to 1916.

García-Lemos notes the similarities in his and O'Keeffe's journeys, "She and I, as migrants from the big city, both experienced the beauty and isolation of Columbia, understood its drawbacks, yet appreciated it for providing time to think and work." And over a ten year period (2002-2012), he did just this, finding internal and external sources of inspiration to fuel his creativity in a place that he found challenging to his lifestyle and philosophies.

Drawing from several themes - migration, flux, relationships, and transformation - García-Lemos has cultivated a cherished community of individuals during the last ten years who have shaped and supported him along the way. The years of relationship-building inspired a new body of work that culminated with a series of community-based portraits. The painting, *Artist's Dream (After Stieglitz)*, is the piece that García-Lemos used as an inspirational point of departure for additional drawings. While working on the portrait of O'Keeffe, the concept and style for the show was established: collaborative, community-based mixed media portraits.

Each portrait symbolizes García-Lemos's relationship to the person, exploring how we exist within ourselves and affect others. His intent was to tell the sitter's story while understanding the relationship to his own development and within the larger community. The act of "sitting for a portrait is an unusual interaction," but as repeat sittings occurred, a "somewhat forgotten pleasure in

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being together while creating a collaborative portrait" was revealed, says García-Lemos.

Alejandro García-Lemos received a BA in Graphic Design from Universidad Nacional de Colombia and a Masters in Latin American and Caribbean Studies from Florida International University. He holds strong ties to his culture and his homeland of Colombia, and frequently incorporates symbolism and political issues into his work. He has been living in the United States for almost 15 years, and currently resides in Columbia. His works have been exhibited in his homeland and in the southeastern United States in numerous solo and group exhibitions with works in private and public collections.

An Artist's Talk is planned for Thursday, Sept. 27, at 6:30pm.

For further information check our SC Institutional Gallery listings, call 803/786-3899 or visit (www.columbiasc.edu).



Work by Alejandro García-Lemos

Fine Arts Center of Kershaw County in Camden, SC, Offers Works by Robbie Hinson

The Fine Arts Center of Kershaw County in Camden, SC, will present the exhibit *Robbie Hinson Exhibit: Southeastern Americana*, on view in the Center's Bassett Gallery, from Sept. 15 through Oct. 12, 2012. A reception will be held on Sept. 15, from 5:30-7pm.

Hinson has been shooting and processing black and white images since age 13. His father taught him the darkroom process in the mid 1970's and he has been hooked since.

Hinson attended Virginia Intermont College and studied photography receiving a bachelors degree. He continued image making until the 90's then redirected his energy to raising a family. For the next 16 years, he focused on family and after losing his son in an auto accident in 2009, he decided to jump back into the art with both feet. He set up a lab in his Lugoff, SC, home, dusted off his gear and got back to what he loves...the art of images.

Hinson does conventional black and white work handling all film and print processing himself. He works in digital as well, but his favorite form is a combination of both - shooting conventional black and white film, processing it, then scanning it



Work by Robbie Hinson

into the computer for printing. All of Hinson's prints, whether conventional or digital are printed to be archival on 100% cotton rag, acid-free paper.

Hinson believes that photography is both art and documentary. He believes that black and white imagery somehow elevates the subject in a way that color cannot. It somehow makes the subject more raw, more elemental and more important than it would be otherwise.

For further information check our SC Institutional Gallery listings, call the Center at 803/425-7676 or visit (www.fineartscenter.org).

Sumter Co. Cultural Center in Sumter, SC, Features Works by Zan Wells

The Sumter County Cultural Center in Sumter, SC, will present the exhibit, *This and Then This*, featuring works by Zan Wells, on view in Gallery 135 of the Patriot Hall, from Sept. 10 through Oct. 19, 2012.

The well-known Greenville, SC artist, Zan Wells, will return to her teenage home of Sumter, SC, to bring her first major collective show ever.

Wells is self-taught in many mediums such as: watercolor, oils, pen & ink, charcoal and pencil, pottery and skilled, intricate dressmaking, yet her many statewide commissions have been in contemporary metal and figurative bronzes. Booth Chilcutt, Executive Director of The Patriot Hall is so very pleased to have an artist of her caliber and states, "This is a well-rounded exhibit of her varying talents in one location and we will be honored to also present a newly created piece to be shown for the first time". Wells' infectious laugh lets you know that it is her whimsy that prompted her creative animal kingdom legacy. *Mice on Main*, a collaborative effort with James Ryan, is revered in Greenville by young and old while they hunt for the nine little creatures along the city's main street.

Wells illustrated the greatly loved children's book of the same name, written by Linda Kelly. The city of Anderson has benefited from her touch of humor by peppering their main street with bronzes of 22 Carolina Wrens in clever locations. A new installation of charming turtles can be viewed in Pickens, SC.

Tenaciousness and sense of detail is the foundation for the sought after large bronze installations throughout South Carolina and



Work by Zan Wells

in private collections throughout the United States. Her artistry is a combination of grace and precision inherited from her mother's art sense and her father's love of math. This prompted Wells to hone her figurative skills by studying with an orthopedic surgeon because she wanted to show her respect to her craft.

This educational aspect will be on display at this amazing show because it will present how the bronze process develops and takes you thru the stages needed to complete this medium. Wells' serious work can be seen in public spaces such as The Swan Lake Iris Garden in Sumter, The Governor's School for the Arts & Humanities plus large sculptures on Main Street in Greenville and Anderson, SC. These are just a few examples of a rich life in art begun after the age of 55. Her optimism and energy define her can-do attitude to pursue a dream.

Wells has lived in Greenville for many

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