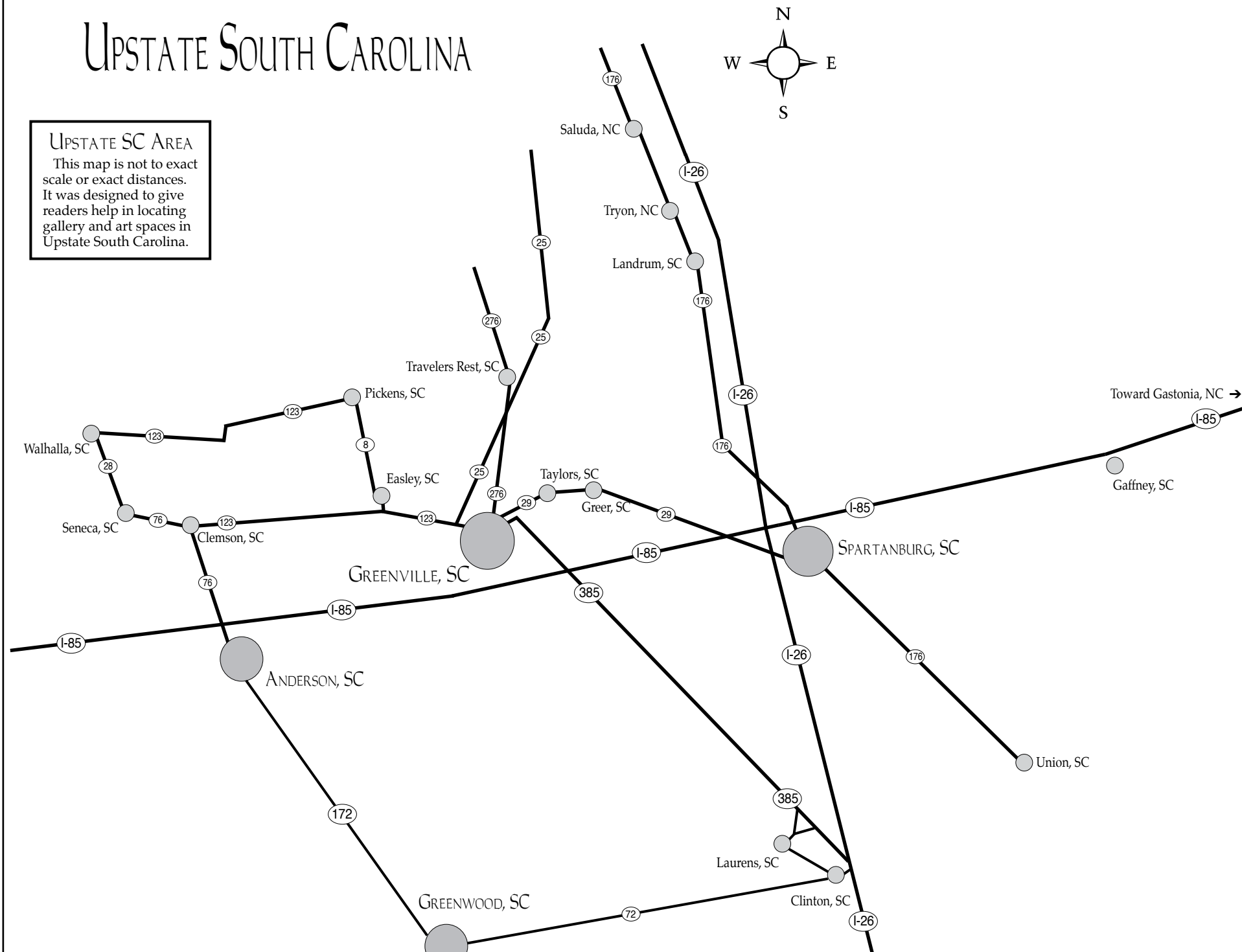


UPSTATE SOUTH CAROLINA

UPSTATE SC AREA

This map is not to exact scale or exact distances. It was designed to give readers help in locating gallery and art spaces in Upstate South Carolina.



The Johnson Collection Gallery in Spartanburg, SC, Offers Exhibit Focused on Southern Women Artists

The Johnson Collection Gallery in Spartanburg, SC, is presenting *Pursuits on Paper*, featuring works by Southern woman, on view through Oct. 3, 2020.

Two characteristics intersect in this exhibition. Each object is a work on paper, executed in a variety of media including watercolor, pencil, pastel, and various forms of printmaking. The second commonality is that all the pieces were created by female artists with ties to the South, a characteristic consistent with TJC Gallery's Year of the Woman initiative.

Whether native-born, permanent resident, seasonal visitor, or tourist, each artist represented was influenced, to varying degrees, by her time in the South. Some of these women chose to depict subjects that are quintessentially regional—such as the city of Charleston—while others explored more universal themes, and a few embraced abstraction.

Spanning the years 1900–2007, this selection—featuring works by Anni Albers, Sarah Blakeslee, Beverly Buchanan, Margaret Burroughs, Caroline Durieux, Minnie Evans, Edna Hopkins, Anita Jordan, Gwendolyn Knight, Samella Lewis, Corrie McCallum, Clara Parrish, Nellie Mae Rowe, Rosina Sherwood, Alice Smith, Anna Taylor, Grace Taylor, Alma Thomas, Elizabeth Verner, Amelia Watson, and Mary Whyte—underscores the evolution of creative, critical, and commercial opportunities increasingly available to women artists in the twentieth- and early twenty-first centuries.

In earlier years, women's artmaking was often seen as more pastime than profession, a hobby explored in shared rooms during fragments of time between domestic duties. Working on small-scale sheets of paper required little physical space, the cost of watercolors and pastel crayons was modest, and their application less messy than oils. In contrast, printmaking, in all its forms,



Work by Elizabeth O'Niell Verner

requires a variety of tools and surfaces—metal, wood, or stones—along with a press, a complexity rewarded in multiple copies.

Beginning in the late eighteenth century, Southern manufacture of pulpwood and paper began a steady ascent to national significance. Benjamin Waring of Columbia, SC, wrote to a friend in 1806, "I suppose you have heard of my erecting a Papermill," the first mention of the industry in the state. By the early twentieth century, diminishing natural resources in the North propelled the growth and success of Southern production, Southern market share rose from one percent circa 1900 to a height of approximately fifty percent in the 1950s, making paper an economic engine for a New South.

This exhibition is guest curated by independent art historian and author Martha Severens. She has served as curator of the Greenville County (South Carolina) Museum of Art; the Gibbes Museum of Art in Charleston, SC; and the Portland (Maine) Museum of Art.

For further information check our SC Institutional Gallery listings, call the gallery at 864/594-5834 or visit (<http://thejohnson-collection.org/tjc-gallery>).

Wofford College in Spartanburg, SC, Features Art of Southern Women from The Johnson Collection

Wofford College in Spartanburg, SC, will present *Central to Their Lives: Southern Women Artists in the Johnson Collection*, critically acclaimed, nationally touring exhibition, on view at The Rosalind Sallenger Richardson Center for the Arts, from Sept. 7 through Dec. 18, 2020.

Spanning the decades between the late 1890s and early 1960s, *Central to Their Lives* examines the particularly complex challenges Southern women artists confronted in a traditionally conservative region during a period in which women's social, cultural, and political roles were being redefined and reinterpreted.

After opening at the Georgia Museum of Art, Athens, the exhibition traveled to the Mississippi Museum of Art, Jackson, the Huntington Museum of Art, West Virginia, the Dixon Gallery and Gardens, Memphis, Tennessee, and the Gibbes Museum of Art, Charleston, SC. The Rosalind Sallenger Richardson Center for the Arts at Wofford College in Spartanburg—the Johnson Collection's hometown—is the fifth stop on the exhibition's six-state, three-year tour.

Among the works on view, several are of local interest: Wenonah Bell's *Peach Packing*, *Spartanburg County* captures the importance of women to South Carolina's thriving peach industry during the 1930s and 1940s, and works by Spartanburg natives Margaret Law, Josephine Couper, and Blondelle Malone speak to the artists' indelible legacy in their hometown and beyond.

Published by the University of South Carolina Press, the exhibition's companion catalogue is composed of six lead essays and forty-two artist entries written by experts in the field of Southern art. Lavishly illustrated with more than eighty color images, the volume also includes a foreword written by Sylvia Yount,



Work by Angela Gregory

the Lawrence A. Fleischman Curator In Charge of the American Wing at the Metropolitan Museum of Art. An appendicular directory lists more than two thousand female artists who were professionally active in the South between the late 1880s and 1960. *Central to Their Lives: Southern Women Artists in the Johnson Collection* is available for purchase via Spartanburg's independent bookseller Hub City Bookshop.

Hailed by *The Magazine Antiques* with having staged a "quiet art historical revolution" and expanding "the meaning of regional" through its "exhibitions, loans, publications, and institutional partnerships," the Johnson Collection seeks to illuminate the rich history and diverse cultures of the American South. With

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