

SC Institutional Galleries

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ing 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. **Gibbes Visiting Artist Studios, Session III: Through Oct. 10** - Marina Savashynskaya Dunbar. Dunbar was born in Belarus and moved to the US when she was nine years old. She studied business and art at Columbia State University and now resides in Charleston. Her paintings are nature-based abstractions, composed through harmonious movement, material improvisation and layers of translucent color. While in residence at the Gibbes, she plans to create a body of work influenced by *Betwixt and Between*, an installation by Patrick Dougherty displayed in the museum's glass atrium on the second floor. **Session III: Through Oct. 10** - Alexandria Dickerson. Dickerson is a self-taught artist from Charleston. She explores the ramifications of black subjugation and the utopian potential of Afrofuturism through the mediums of oil painting, wood carving and cyanotype. While in residence at the Gibbes, the artist's goal is to render at least three pieces of artwork consisting of 24x30 wood panels. After the initial carving state, paper prints of each piece will be pulled, and the wooden blocks will be stained with a light-sensitive iron salt and left to develop under the sun which creates a ghostly holographic effect. The pieces will continue the artist's investigation into selfhood, identity and the dualism of antiquation and technology. **Ruth and Bill Baker Art Sales Gallery, Through Oct. 17** - "Art Coversalls: Merging Mark-making and the Sewn Form in Workwear," featuring works by Charleston artist, Camela Guevara. **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).



Namsa Leuba "Damien", 2015, 34 x 47.2 inches, Fiber pigment print Dibond NGL series, Nigeria

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 Dec. 11** - *Crossed Looks*, featuring the first solo US exhibition by Namsa Leuba, a Swiss-Guinean photographer and art director. The show will feature over 90 works from the photographer's projects in Guinea, South Africa, Nigeria, and Benin, and it will premiere new work created in Tahiti. As a photographer working across documentary, fashion, and performance, Namsa Leuba's images explore the fluid visual identity of the African diaspora. With a dual heritage between Guinea and Switzerland, Leuba draws inspiration from her own experience growing up between two different cultural traditions. Leuba's images are influenced by the Animist traditions of her mother's family in Guinea Conakry, and the visual codes of statues, masquerades, and religious ceremonies in West Africa. Hours: Mon.-Sat., 11am-4pm; until 7pm on Thur. and by appt. Contact: 843/953-4422 or at (<http://halsey.cofc.edu/exhibitions/>).

Redux Contemporary Art Center, featuring Redux Studios, 1056 King Street, Charleston. **Main Gallery, Through Sept. 11** - "Tidal Futures: Friends of Gadsden Creek." This exhibition aims to highlight the organization's Outreach Program and uplift one of Redux's community partners. In the inaugural outreach exhibition, Redux invited the grassroots community-led campaign, "Friends of Gadsden Creek," to activate the gallery space to raise awareness about their programming and how the issues they face directly relate to the Charleston community at large. This creative project aims to challenge our viewers' preconceived notions of what contemporary art is, guides them to discover and investigate how social justice work is conceptualized and executed, and aims to serve as a catalyst for dialogue about the intersection of creative practice and cultural impact. **Gallery 1056, Through Sept. 11** - "Drawn Here," an art educator's journey to create conscious curriculum, featuring works by Mia Loia, curated by Rebecca Hopkins. Since joining Sanders Clyde Creative Arts Elementary in 2019, Artist and educator Mia Loia has made it part of her mission to provide positive visual representations of cultural and historical figures from the local history in her teaching. It is important that the students, who are predominantly black, are able to recognize themselves in the rich history that surrounds them, as many of the students have deep roots in Charleston. Their ancestry is precious and special, and unique to this beautiful place. However, unlike the white planters and merchants that dominate history textbooks and are memorialized in statues and street names, there is a shocking lack of representation in those spaces of native, captured and immigrant peoples who quietly developed the culture of this city. **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).



Photographer Morton B. Paine captured this image of mill laborers as they assisted in extinguishing the fire that destroyed the Burton Lumber Company on March 7, 1923. Courtesy of The Charleston Museum.

The Charleston Museum, 360 Meeting Street, Charleston. Founded in 1773, is America's first museum. **Lowcountry Image Gallery, Through Oct. 31** - "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).

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 Châteauvert, 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 Twiggs, 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).

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/>).

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/>).

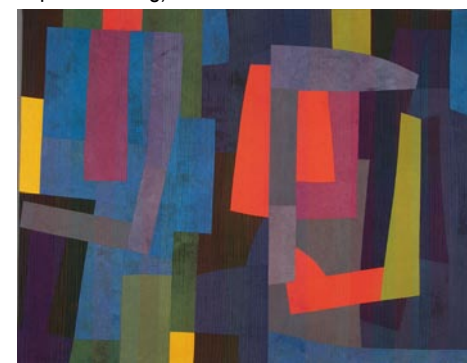
The Charleston Night Market, located between Church and East Bay streets in the heart of The Charleston City Market, Charleston. **Fridays & Saturdays, 6:30-10:30pm** - "The Night Market". We are the largest art market in the Southeast and have won Charleston's choice for Local Art in 2018 and 2019, 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).

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.sc/>).

Clemson Area

Lee Gallery, 1-101 Lee Hall, Clemson University, 323 Fernow Street, Clemson. **Through Oct. 5** - "Artists Teaching: Teaching Artists," featuring works by Department of Art Faculty, including: Daniel Bare, Dustin Massey, Anderson Wrangle, Todd Anderson, Denise Woodward-Detrich, Valerie Zimany, Christina Nguyen Hung, Joey Manson, Lathleen Thum, David Donar, David Gerhard, Brooks Harris Stevens, Todd McDonald, Rachel de Cuba, and David Detrich. Hours: Mon.-Thur., 9am- Noon, then 1-4:30pm. Contact: Denise Woodward-Detrich, Lee Gallery Director by calling 864-656-3883 or at (<http://www.clemson.edu/centers-institutes/cva/>).

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.explorearts.org).



Work by Terry Jarrard-Diamond

ALTERNATE ART SPACES - Clemson **Brooks Center Lobby**, Brooks Center for the Performing Arts Lobby, Clemson University, 141 Jersey Lane, Clemson. **Through Dec. 16** - "Textile Narratives," featuring works by Terry Jarrard-Diamond. A gallery talk with Terry Jarrard-Diamond will be offered on Sept 28, beginning at 6pm, followed by a reception. Admission to the exhibition, artist talk, and reception is free. Clemson Visual Arts welcomes back Master of Fine Arts alumna, Terry Jarrard-Diamond '79 for a solo exhibition, *Textile Narratives*. The artworks in this exhibition showcase Jarrard-Diamond's collection of large-scale geometric compositions using hand-dyed, contemporary textiles. Jarrard-Diamond's work has been featured by the Columbia Museum of Art in Columbia, SC, and she has artwork in SC State Art Collection in Columbia, SC. She took part in South Carolina Arts Commission's "50th Anniversary Exhibition" program and received the commission's Visual and Craft Fellowship award. Hours: Mon.-Fri., 1 - 5pm or 90 minutes before Brooks Center calendar performances. Contact Susan Sorohan at 864/656-7951 or at (www.clemson.edu/brooks).

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).

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/).

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 Sept. 12** - "The Ironic Curtain: Art from the Soviet Underground," featuring an exclusive, CMA-organized show. "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." **Through 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

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