



ABSTRACT
ART¹⁹⁴⁹⁻
IN SOUTH CAROLINA 2012

SOUTH CAROLINA STATE MUSEUM

ABSTRACT ART 1949- IN SOUTH CAROLINA 2012

February 24 through August 26, 2012
SOUTH CAROLINA STATE MUSEUM

John Acorn

J. Bardin

Carl Blair

Emery Bopp

Bill Buggel

James Busby

Sharon Campbell

Eva Carter

Shaun Cassidy

Leonard Cave

Chevis Clark

Bette Lee Coburn

Robert Courtright

Tom Dimond

Jeanet Dreskin

Tom Flowers

David Freeman

William Halsey

Harry Hansen

William Ledyard

Ed Lewandowski

Guy Lipscomb

Paul Martyka

Corrie McCallum

Marge Moody

Philip Mullen

Faith Murray

Michael Phillips

Catharine Rembert

Lynne Riding

Peggy Rivers

Brian Rutenberg

Merton Simpson

Gene Speer

Laura Spong

Tom Stanley

Hollis Brown Thornton

Michael Tyzack

Katie Walker

Philip Whitley

Mike Williams

Enid Williams

Winston Wingo

Paul Yanko

ABSTRACT ART¹⁹⁴⁹⁻ IN SOUTH CAROLINA 2012

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This exhibition was curated by Paul E. Matheny, III, Chief Curator of Art at the South Carolina State Museum.

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J. Bardin-Red Mountain Falls, 1981, Oil on canvas, 24 x 30, Mark B. Coplan Collection at the S.C. State Museum, Museum purchase -2006.28.26

CONTENTS

Foreword	
William Calloway.....	3
Curatorial Statement	
Paul Matheny.....	4
Plates	7
Biographical Information and Artist Statements.....	52
Exhibition Checklist.....	66



Abstract Art in South Carolina: 1949-2012 • Lipscomb Gallery • South Carolina State Museum

FOREWORD

The South Carolina State Museum is pleased to present *Abstract Art in South Carolina: 1949-2012*, an in-depth exhibition focusing on non-representational art from across our state from the past 60 years. This survey of more than 80 works of art by 44 artists includes abstract painting and sculpture that will captivate and inspire the public. As with all of our art exhibitions, we are excited to celebrate the creativity of South Carolina's artists.

The South Carolina State Museum has a history of producing stimulating and engaging exhibitions which showcase the art and culture of the Palmetto State, which includes the wealth of talent it possesses in the form of its great range of artists. Our mission is to provide a unique, educational and enriching experience for South Carolinians and their guests. We look forward to fulfilling this objective with future exhibits spotlighting South Carolina's unique and gifted artists and craftspeople, and to seeing you at the South Carolina State Museum, where there is always something new to see and enjoy.

William Calloway
Executive Director, South Carolina State Museum

CURATORIAL STATEMENT

The art department at the South Carolina State Museum focuses on artists connected to the region from 1590 through the present. Abstract painting and sculpture are an important part of this 422-year period, and have played a particularly significant role in the Palmetto State's visual culture beginning in the mid-20th century.

During this time, the appreciation of art and culture began to expand across the state and beyond, and artists in our state started creating new work, unlike any that had been seen before in this region.

Numerous factors aided in the evolution of locally-produced non-representational artwork. One of the primary reasons was the growth of relatively young art museums. During the mid-20th century, they began reflecting national trends in their exhibitions, to the benefit of their communities.

A second significant contribution was the growth of university and college art departments, which brought in experienced artists from beyond this region during this same time period. These artists contributed knowledge from outside areas that contributed to the education of their students and communities through local exhibitions of their work.

One of the earliest exhibits focusing on modern art mounted in South Carolina was at the Gibbes Art Gallery in 1936. This exhibition focused on non-representational works of art in the Solomon R. Guggenheim collection. Artists in this groundbreaking exhibition included Pablo Picasso, George Seurat and Wassily Kandinsky, among others.¹

The earliest piece included in the State Museum's exhibition *Abstract Art in South Carolina: 1949-2012* is "The Building," a circa 1935 abstract mixed media piece by Faith Murray. Murray was a Charleston area artist who served as a guide at the Gibbes Art Gallery during the time of the major 1936 exhibition.²

Other museums across the state opened shortly after that, including the Columbia Museum of Art in 1950 and the Greenville County Museum of Art around the same time.

By 1953, 17 years after the innovative Gibbes exhibition, the Columbia Museum of Art mounted *Carolina 5*, an exhibition that included contemporary art by Edmund Yaghjian, William Halsey, Eugene Massin, Gilmer Petroff and Armando Del Cimmuto. Exhibitions of this type began to promote work in local galleries that was more representative of national trends. While not all of these artists were working in abstraction, exhibiting work by these artists helped introduce contemporary art to an audience unfamiliar with it.

The 1950s also witnessed the creation of the Guild of South Carolina Artists, and by 1968 the South Carolina Arts Commission had been established. In 1969, the *First South Carolina Invitational* exhibition was organized by the Arts Commission and held at the Columbia Museum of Art. Many of the artists included in the State Museum's current exhibition also were a part of that show.

The Arts Commission used this invitational exhibition as an opportunity to acquire significant works of art that would become the early foundation of the State Art Collection.³ 43 years later, several of the pieces acquired from the 1969 exhibition also are included in this show at the State Museum.

In 1970, a larger exhibition that had been in the works with the state's sesquicentennial committee opened to the public, highlighting 39 contemporary artists from South Carolina. *Contemporary Artists of South Carolina* opened at the Greenville Museum of Art in April, and traveled to the Gibbes Art Gallery and Columbia Museum of Art later that year.

Artists in this monumental exhibition and also seen in *Abstract Art in South Carolina: 1940-2012* include: John Acorn, J. Bardin, Carl Blair, Emery Bopp, William "Bill" Buggel, Chevis Clark, Bette Lee Coburn, Robert Courtright, Jeanet Dreskin, Tom Flowers, William Halsey, Corrie McCallum and Merton Simpson. This exhibition also featured the first major publication of South Carolina contemporary art and continues to be one of the most important resources for our state's contemporary art history today. The accompanying 268-page catalog included almost 300 images taken by Jack Smeltzer, snapshots providing a glimpse into artists' studios during the late 1960s.

Many artists also were moving to South Carolina at this time because of the expansion of local universities and colleges. Artists relocating as faculty were bringing their own perspectives to the state, along with knowledge and experiences gained in larger urban areas.

Other artists, like J. Bardin, were natives of South Carolina who moved away to obtain higher academic degrees because of the lack of any local M.F.A. programs during that time.⁴ Bardin followed in his undergraduate instructor's footsteps and studied at the Art Students League in New York City, returning to Columbia following graduation.

Still other native South Carolinians such as Robert Courtright, Merton Simpson and, much later, Brian Rutenberg, moved away and became highly successful artists in urban areas outside of the Palmetto State. Their association with South Carolina, particularly Rutenberg's, is reflected in their work. Rutenberg continues to be drawn to the Carolina coast, rivers and tidal creeks for influence and inspiration.

While several colleges and universities offered basic art history or drawing courses prior to the 1940s, it was not until the years following World War II that art departments began to expand and serve as independent departments offering more studio classes.

At the University of South Carolina in the early 1930s, at the same time William Halsey and Corrie McCallum were taking classes in the Department of Art, classes were primarily limited to three instructors. By the early 1940s, two additional instructors were hired, one of whom was Catharine Rembert.⁵ Rembert's "Study for the South Carolina Electric & Gas Mural" is included in this exhibition.

The University of South Carolina Department of Art conducted a national search in 1945 for the first a chair for the department. Armenian-born Edmund Yaghjian, a former instructor at the Art Students League, began his 21-year career as the chair of the department October of that year.⁶

Yaghjian, along with his instructors, provided insight to an art world beyond the borders of South Carolina. Similar growth occurred across the state at other university and college art departments. When the Greenville Woman's College merged with Furman in the mid 1930s, studio classes began to be offered, and by 1948 additional faculty members were hired. Winthrop College (now University) also offered studio classes in the 1940s, and its developing art program, like many South Carolina college art departments, including those at Bob Jones, Clemson University and the College of Charleston, experienced tremendous growth. Many of these artists, some retired faculty and others working currently, are included in this exhibition.

Abstract Art in South Carolina: 1949-2012 offers a unique look at the many influences of abstract painting and sculpture in the state. It examines a genre of work that represents artists still active throughout South Carolina, artists whose work is still relevant and continuing to evolve. This exhibition includes large scale works of art on canvas and other media that push the boundaries and our perception of what abstract and non-representational art is.

The work in this exhibition comes from the collection of the State Museum, and also includes pieces generously loaned by other museums, the South Carolina Arts Commission, private collectors and directly from the artists. In all, this exhibition includes 89 works of art by 44 artists.

The South Carolina State Museum would like to thank all of the artists who have contributed to this project, as well as all of the other museums, organizations and private collectors who made this exhibition possible.

Paul E. Matheny, III
Chief Curator of Art

1. Gibbes Museum of Art Website. <http://www.gibbesmuseum.org/visit/history.php>.

2. Martha Severens, *The Charleston Renaissance*. (Spartanburg, S.C.: Saraland Press, 1998), p. 158.

3. South Carolina Arts Commission and Columbia Museum of Art (1969). *1st Annual South Carolina State Invitational exhibition catalog*.

4. Nina Parris, 1940-1967 essay for *100 Years/100 Artists: Views of the 20th Century in South Carolina Art* cd-rom (2001).

5. *Ibid*.

6. Paul Matheny, *Edmund Yaghjian: A Retrospective*. (Columbia, S.C.: South Carolina State Museum, 2007).



John Acorn (b. 1937)

V.W. Resurrected, 1968

Cast aluminum

38 x 21 x 18

South Carolina Arts Commission State Art Collection



J. Bardin (1923-1997)

Red Mountain Falls, 1981

Oil on canvas

24 x 30

Mark B. Coplan Collection at the S.C. State Museum

2006.28.26



Carl Blair (b. 1932)

Black Breach, 1963

Oil on linen

20 $\frac{3}{4}$ x 33 $\frac{1}{4}$

South Carolina State Museum Collection

Museum Purchase from the SouthTrust Bank Collection

2000.86.2



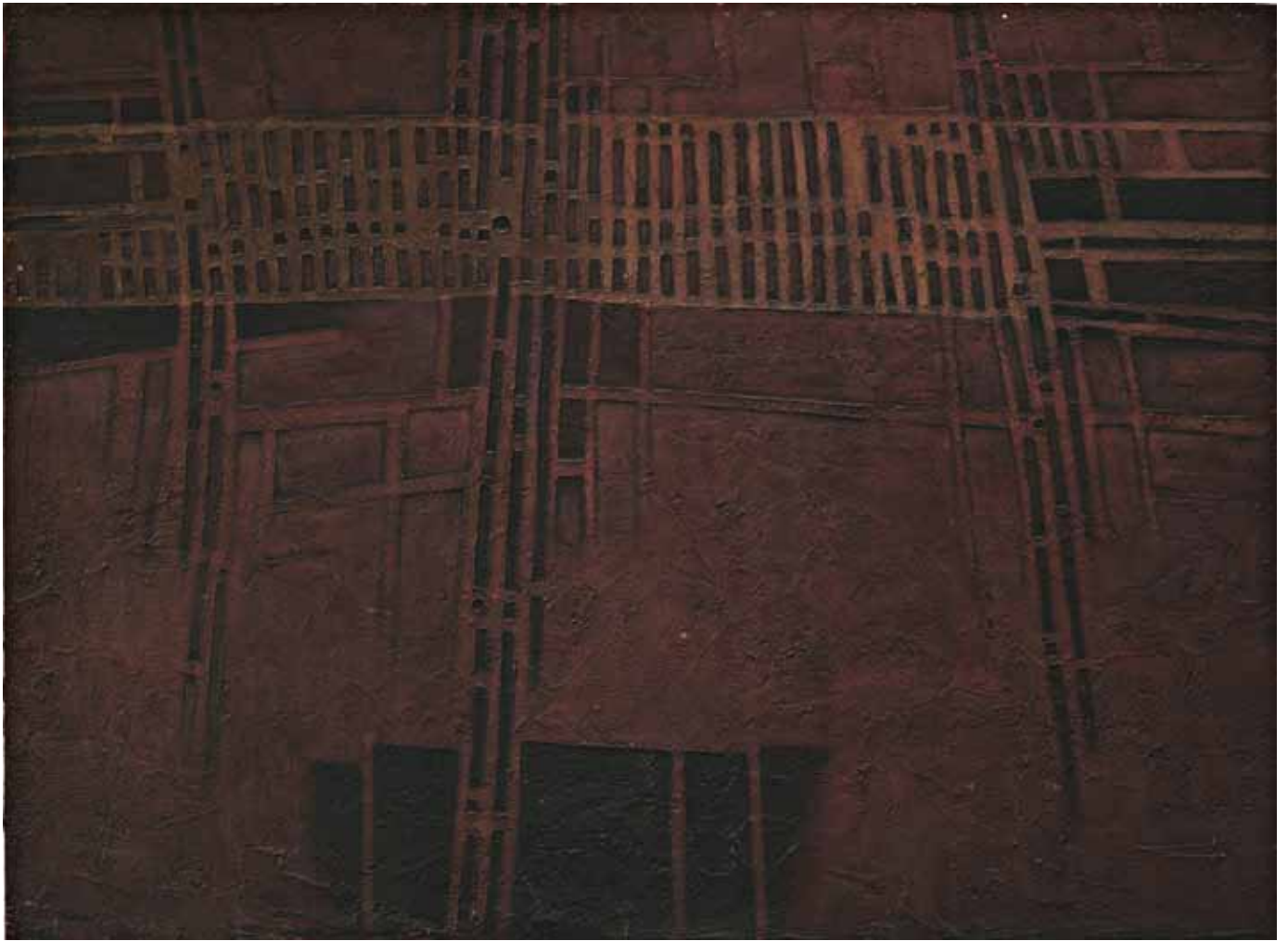
Emery Bopp, (1924-2007)

No. 3 Landscape, c. 1967

Oil on canvas

61 x 71

On loan from the estate of the artist



William Lee Buggel (b. 1939)

Untitled, no date

Sand and acrylic on panel

72 x 96

On loan from the Columbia Museum of Art

Gift of J. Bardin

1983.54



James Busby (b. 1973)

Trace, 2012

Gesso, graphite and oil on panel

59 ½ x 48

Courtesy of the artist



Sharon Campbell (b. 1943)

Chasm (Landscape Series) c. 2000

Earthenware with applied paint and oxides

15 $\frac{3}{4}$ x 18 x 13

On loan from the Fine Arts Center, Greenville, S.C.



Eva Carter (b. 1941)

Reminiscent, 2011

Oil on canvas

48 x 60

Courtesy of the artist



Shaun Cassidy (b. 1966)

Crest/Swell, 2011
Powder coated steel
132 x 45
Courtesy of the artist



Leonard Cave, (1944-2006)

Space Stone, 1984

Limestone

22 ½ x 19 x 6

South Carolina State Museum Collection

Museum Purchase

85.171.1



Chevis Clark (1922-2012)

Gates of Iron, 1957

Gouache on paper

17 ¼ x 23 ¼

Collection of the Gibbes Museum of Art



Bette Lee Coburn (b. 1922)

Zetetic, 1970

Oil on canvas

25 ½ x 33 ½

South Carolina Arts Commission State Art Collection



Robert Courtright (b. 1926)

Untitled Collage Construction, 1995

Acrylic and paper collage

38 x 36

The Mark B. Coplan Collection at the S.C. State Museum

2006.28.82



Tom Dimond (b. 1944)

Naidon Laulu, 2003

Acrylic on canvas

32 x 28

Courtesy of the artist



Jeanet Dreskin (b. 1921)

Marina Cay, 1977

Fabric collage on canvas

29 $\frac{3}{4}$ x 37 $\frac{3}{4}$

Courtesy of the artist



Tom Flowers (b. 1928)

Night Growth, 1971

Acrylic and cloth on canvas

54 x 34 ¼

South Carolina Arts Commission State Art Collection



David Freeman (b. 1937)

Ebon, 1984

Acrylic on canvas

42 $\frac{3}{4}$ x 62 $\frac{1}{4}$

South Carolina Arts Commission State Art Collection



William Halsey (1915-1999)

Am I Blue?, 1982

Oil and sand on Masonite

47 ½ x 59 ½

On loan from Paige Halsey Slade



Harry Hansen (b. 1942)

Untitled, 1977
Encaustic and paint on Masonite
30 x 36
South Carolina State Museum Collection
99.14.1



William Ledyard (1915-1982)

Thru a Trapezoid, no date

Pink alabaster marble

14 x 19 ½ x 5

On loan from the Columbia Museum of Art
Museum Purchase

1982.4



Ed Lewandowski (1914-1998)

Steel Gray, 1994

Gouache on paper

17 ½ x 11 ½

Mark B. Coplan Collection at the S.C. State Museum

2006.28.1



Guy Lipscomb (1917-2009)

What Do You Make of It? II, 1985

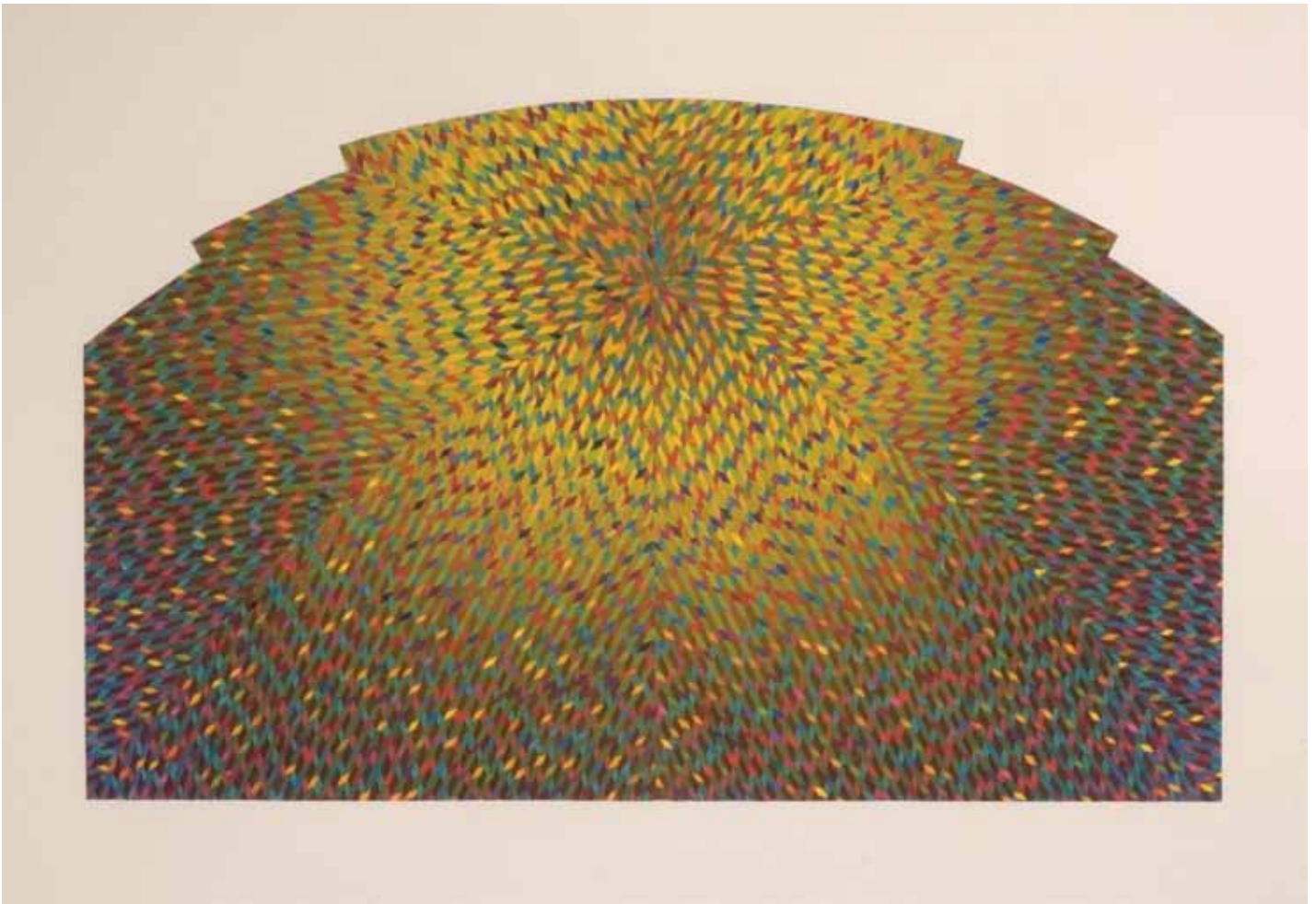
Watercolor on paper

20 x 27

South Carolina State Museum Collection

Bequest of the artist

2010.14.31



Paul Martyka (b. 1950)

Totemic Talk, 2008

Mixed media collage

22 x 30

South Carolina State Museum Collection

Museum Purchase

2008.12.1



Corrie McCallum (1914-2009)

Seasons, 1993

Acrylic on wood panels

80 x 59 ½

South Carolina State Museum Collection

Gift of the College of Charleston and the Halsey Gallery; made possible through a generous gift of Dr. and Mrs. Gordan M.

Stine in support of South Carolina's artistic legacy

97.100.2



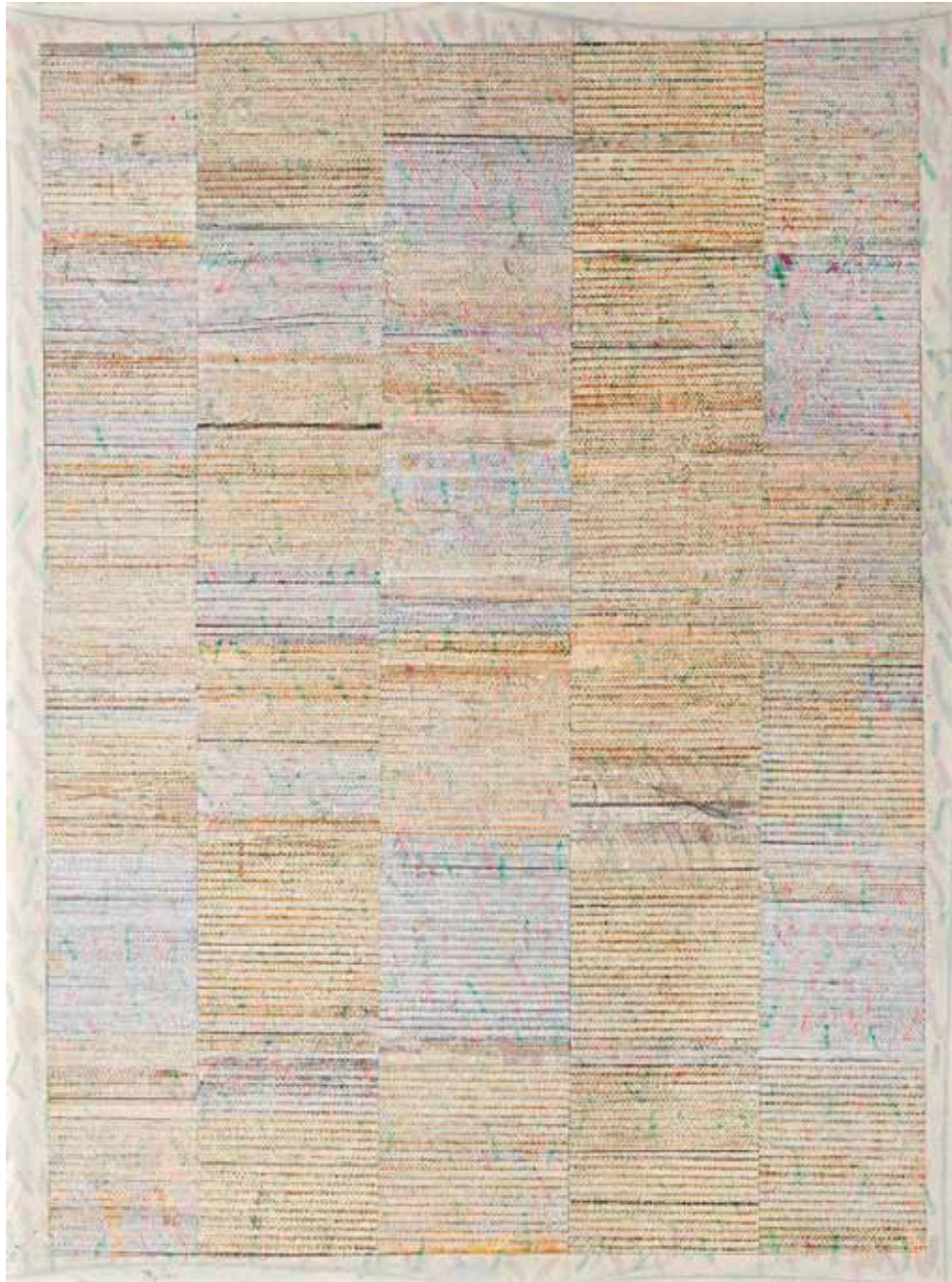
Marge Moody (b. 1949)

Italy Series *Marketplace*, 2006

Acrylic on canvas

54 x 54

Courtesy of the artist



Philip Mullen (b. 1942)

Herin Regal, 1978

Acrylic on canvas

72 x 52

South Carolina Arts Commission State Art Collection



Faith Murray (1897-1984)

The Building, c. 1935

Mixed media on paper

15 1/2 x 7 3/4

South Carolina State Museum Collection

Gift of Jane McCollum

87.209.13



Michael Phillips (b. 1937)

Empty Red Room, 1985-2009

Oil on canvas

103 x 248

Courtesy of the artist



Catharine Rembert (1906-1990)

Study for the South Carolina Electric & Gas Mural, no date

Gouache on paper

4 ½ x 8

On loan from the Columbia Museum of Art

Gift of Catharine Phillips Rembert

1985.79



Lynne Riding (b. 1951)

Pt. Reyes – series, 2, 2011

Encaustic on panel

24 x 36

Courtesy of the artist



Peggy Rivers (b. 1954)

Death of Star II, 2001

Oil on canvas

62 x 58

Courtesy of the artist



Brian Rutenberg (b. 1965)

Cherry Grove 2, 2004-2005

Oil on canvas

56 x 79

South Carolina State Museum Collection

Gift of John Raimondi and Ralph Cantin

2006.23.1



Merton Simpson (b. 1928)

Confrontation #20, 1968

Oil on canvas

70 x 60

South Carolina Arts Commission State Art Collection



Gene Speer (b. 1953)

Highway 101 Series, 2008

Acrylic on canvas

49 ½ x 66

Courtesy of the artist



Laura Spong (b. 1926)

City Street, 1957

Lacquer on panel

25 ½ x 15

South Carolina State Museum Collection

Museum Purchase

2007.63.2



Tom Stanley (b. 1950)

Red White and Black #2, 2010

Acrylic on canvas

48 x 68

Courtesy of the artist



Hollis Brown Thornton (b. 1976)

The Earth on the Back of the Giant Turtle, 2008

Acrylic, pigment transfer on canvas

35 $\frac{3}{4}$ x 37 $\frac{1}{2}$

Courtesy of the artist



Michael Tyzack (1933-2007)

Bolivar, Too, 1990

Acrylic and paper collage

70 ½ x 70 ½

South Carolina Arts Commission State Art Collection



Katie Walker (b. 1970)

A Possible Pattern, 2011-2012

Mixed media on canvas

89 x 98 ¾

Courtesy of the artist



Philip Whitley (b. 1943)

Tango, 1972
Polychromed steel
37 x 80 x 34
Courtesy of the artist



Enid Williams (b. 1958)

Modern Organic, 2009

Enamel on canvas

60 x 60

Courtesy of Hampton III Gallery, Taylors, S.C.



Mike Williams (b. 1963)

At the Core, 2010

Oil on linen

72 x 72

Courtesy of the artist



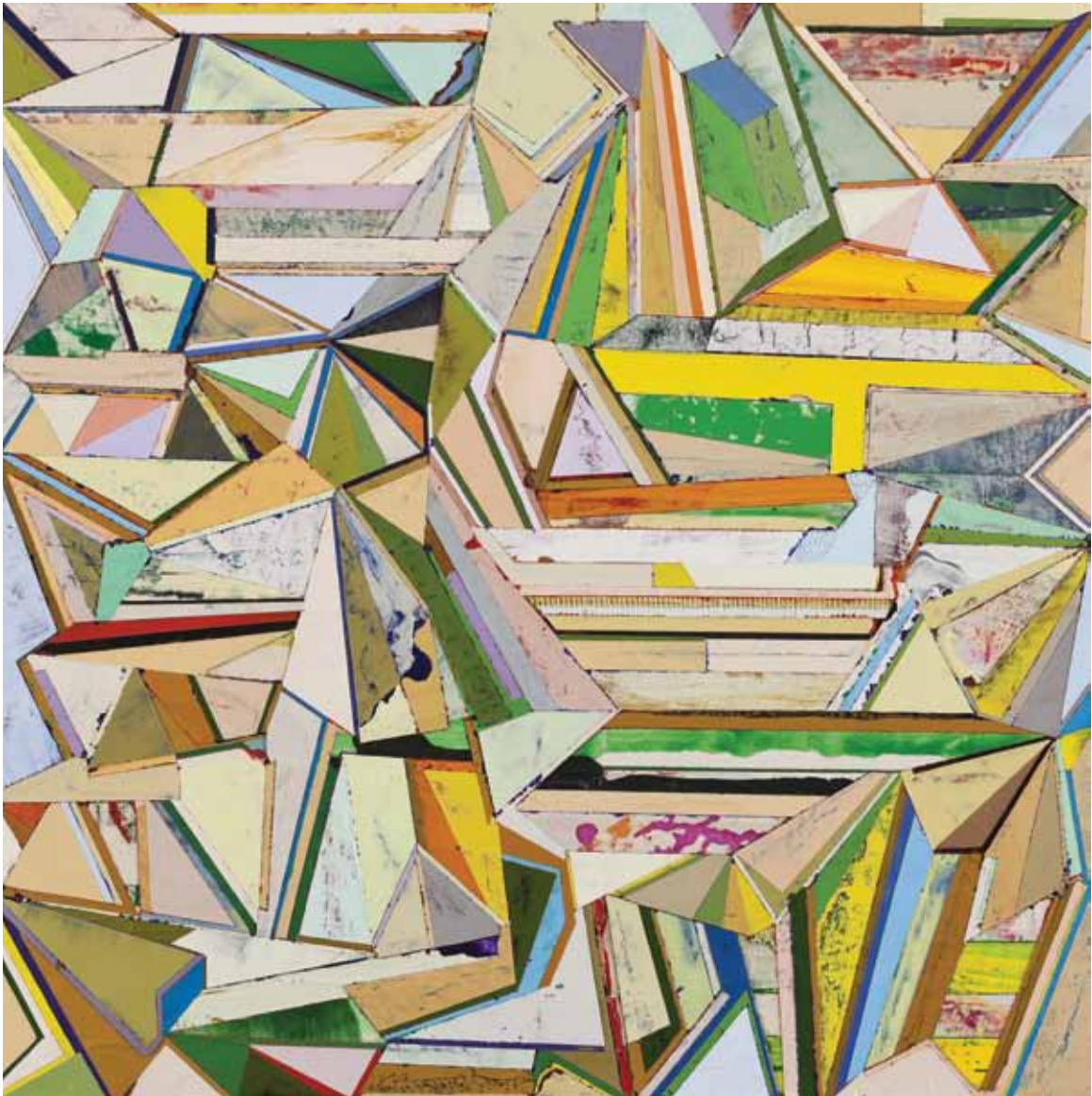
Winston Wingo (b. 1952)

Vertical Formation II, 2011

Cast bronze

12 ½ x 9 ½ x 6

Courtesy of the artist



Paul Yanko (b. 1968)

Ray Fan Grow (Arid Version), 2011

Acrylic on panel

24 x 24

Courtesy of Hampton III Gallery, Taylors, S.C.

THE ARTISTS

John Acorn (b. 1937)

ARTIST BIOGRAPHY:

A native of Paterson, N.J., Acorn received a B.A. in fine arts from Montclair State College. He studied sculpture at Cranbrook Academy of Arts, Bloomfield Hills, Mich., where he earned an M.F.A. Acorn joined the faculty at Clemson University in 1961 and remained there until he retired in 1998.

Acorn's sculpture has evolved through a variety of materials, sizes, subjects and series. Throughout his career one constant has been his interest in examining the 20th century. He does this through his choice of modern materials, such as aluminum, Styrofoam and Fiberglas, as well as his choice of subjects – recycled Volkswagens, vacuum forms, variations of the female profile and camouflage men. Acorn shows a keen understanding of the times in which he lives. His goal is not to interpret society for the viewer, but to “question, to stimulate or to suggest.” When the viewer brings his own experience to Acorn's work and participates in the sculpture, the artist's work is complete.

His work has been exhibited in numerous museums and galleries including the High Museum of Art, Asheville Art Museum, Telfair Academy of Arts, Jacksonville Art Museum, Weatherspoon Art Gallery, Pembroke State College, Florida State University and Ball State University, to name a few. His work is included in the collections of the South Carolina Arts Commission, the Asheville Art Museum, the Greenville County Museum of Art, the Mint Museum of Art, and the Wesley Foundation at Clemson University.

J. Bardin (1923-1997)

ARTIST BIOGRAPHY:

Born Jesse Bardin, J. was born in Elloree, S.C. and was graduated from the University of South Carolina in the early 1950s. He then followed in the footsteps of his teacher, Edmund Yaghjian, by furthering his studies at the Art Students League in New York. He returned to Columbia in 1954 where he taught painting at the Columbia Museum's Richland Art School and the University of South Carolina.

Bardin is known for painterly abstract compositions that relate to nature, the environment and moods. His paintings are infused with an inner light through which soft colors move and shine.

Carl Blair (b. 1932)

ARTIST BIOGRAPHY:

Carl Blair was born in Atchison, Kansas in 1932. Blair was graduated from the University of Kansas with a B.F.A. degree in 1956, and earned an M.F.A. degree from the Kansas City Art Institute in 1957. Following graduation, he relocated to South Carolina to serve as professor of art at Bob Jones University. He began exhibiting his work regularly throughout the Southeast by 1959 in group shows including the Guild of South Carolina Artists annual exhibitions, and invitational exhibitions including the 33rd Butler Institute of American National Exhibition in 1968 and the first S.C. State Invitational in 1969. He had his first major one-person exhibition at the Greenville Museum of Art in 1967. He cofounded Hampton III Gallery in 1972 with fellow artists Emery Bopp, Darell Koons and businessman Richard Rupp. In 1995 he was the focus of a 40-year retrospective at the South Carolina State Museum and the Greenville Museum of Art. His work is included in both private and public collections including those of the South Carolina State Museum, the South Carolina Arts Commission, Tuskegee University, the Greenville County Museum of Art, the Mint Museum of Art, Columbia College, Clemson and Bob Jones universities and the Columbia Museum of Art. He continues to paint and exhibit his work regularly throughout the Southeast.

Emery Bopp (1924-2007)

ARTIST BIOGRAPHY:

Emery Bopp was born in Cory, Pa. in 1924. He received his Certificate of Illustration from Pratt Institute in 1949, his B.F.A. in 1951 from Yale University where he studied with Josef Albers and Willem De Kooning, and received his M.F.A. from Rochester Institute of Technology in 1967. Bopp joined the faculty of Bob Jones University in Greenville, S.C. in 1951, and served as chairman of the Division of Art beginning in 1953 until his retirement in 1992. He exhibited his work across the United States, and his art is held in many public and private collections.

William Lee Buggel (b. 1939)

ARTIST BIOGRAPHY:

Bill Buggel was born in Columbia, S.C. in 1939. He studied at the University of South Carolina where he received his B.F.A. in 1971 and his M.F.A. in 1972. He has exhibited his art in numerous exhibitions across the state and beyond. His work also can be found in numerous public and private collections. Buggel currently lives in Meggett, S.C.

James Busby (b. 1973)

ARTIST STATEMENT:

It is extremely important for me to make work that evades immediate conclusions or articulation. If you knew the ending to the story, would you bother reading the book? The more I "think" about a work in progress, the more static the work becomes. It is the moments when words slip away that I look forward to in the studio.

Busby's work plays on the tension between the senses of vision and of touch. These tactile surfaces catch and reflect light in a way that shifts constantly, in response to the position of the viewer. What at first appear to be very improvisational, even casual gestures and residual brushstrokes are transformed into ciphers that refer to painterliness, rather than being it. The phantom of intentionality hovers over these works, and the longer one looks, the more difficult it is to determine which marks were accidental, and which might have been deliberate. This reframing of the element of chance is integral to the critical depth of these works, as they continuously enfold conceptual strength in perceptual indeterminacy.

ARTIST BIOGRAPHY:

James Busby was born in Rock Hill, S.C. in 1973. He received his M.F.A. from Virginia Commonwealth University. He has exhibited his works in solo and group exhibitions in museums and galleries including Stux Gallery, N.Y., the Chelsea Art Museum, N.Y., the Armory Show, N.Y., Scope New York, the University of Richmond Museum, Va., New Gallery, Texas, Virginia Commonwealth University, the Millennium Arts Center for the WPA/Corcoran Biennial in Washington, D.C., and most recently at Galerie Jean-Luc & Takako Richard in Paris, France. Busby held his fifth solo exhibition at Stux Gallery in New York in February 2012.

Sharon Campbell (b. 1943)

ARTIST STATEMENT:

Landscapes

These abstracted forms are based on a childhood filled with a great series of trips, on which I saw undulating hills, stretches of bridge across a bay, distant winding roads, flat farmlands diving into the Great Lakes, all covered with scarlet clover and blue spruce, kudzu and maple, raspberries and watermelons. During these trips up and down the South and the Midwest, I saw the world from the vantage point of the back window of the car. Those landscapes and my abstractions of them curve, flow and have abrupt angles and cliffs.

Most are painted with oil, then rubbed with oil pastels and charcoal, thinned and overlapping each other so that the color looks inherent, maybe like the colors of weeds growing in the spring, overlapping red clay with crabgrass and thistles, sometimes approximating the lavender of spring branches so that all the colors show. Sometimes these works fit together, creating a shaped space between them, two or more related forms in tension.

ARTIST BIOGRAPHY:

Sharon Campbell was born in Ft. Myers, Fla. in 1943. She received her B.F.A. from Wesleyan College in Macon, Ga. in 1965 and her M.F.A. from the University of North Carolina, Chapel Hill in 1968. She has exhibited her work throughout the United States and her work can be found in both private and public collections including those of the South Carolina Arts Commission, the Fine Arts Center in Greenville, S.C., the Greenville County Museum of Art and the Federal Reserve Bank of Raleigh, Charlotte Division, in North Carolina. Campbell teaches ceramics at the Governors School for the Arts in Greenville and lives in Travelers Rest, S.C.

Eva Carter (b. 1941)

ARTIST STATEMENT:

My work is based on nature and life experiences using oil paint on canvas as my medium. I'm most comfortable working large and bold. The process of painting is a dialogue between the canvas and artists. The painting process includes a vocabulary of concepts such as figure-ground relationships, color field relationships and coincidence of edge, to name a few. I do not consciously manipulate the various terms. Intuitively the canvas tells me what it needs and I respond. For me, abstract expressionism is the most suitable term for verbalizing the process.

ARTIST BIOGRAPHY:

Eva Carter was born in Tennessee in 1941 and studied at East Tennessee State University before moving to the Isle of Palms in 1977. She is known for her large scale paintings influenced by the surroundings in her coastal environment. She currently maintains a studio and gallery in Charleston.

Shaun Cassidy (b. 1966)

ARTIST STATEMENT:

My recent sculptural work has been primarily focused on exploring the relationship between color, surface and form. The wall mounted abstract sculptures explore the dichotomy of a beautiful, contemplative surface that looks soft and has the feeling of serenity, yet was created with enormous violence. The undulating surfaces of the powder coated stainless steel forms were created by an accumulation of impressions and dents made by heavy objects being smashed against the front surface. The resulting surface, once colored, serves to transform the hard material into a visually soft tactile surface that contradicts the force and physicality required to create it.

ARTIST BIOGRAPHY:

Shaun Cassidy was born in Surrey, England in 1966. He studied sculpture at Norwich School of Art, Norfolk, UK, receiving a B.A. Honors degree. In 1991, Cassidy finished his graduate studies in sculpture at the University of Alberta, Canada. Cassidy's sculptures have been exhibited extensively throughout the U.S. including at the Socrates Sculpture Park, N.Y., Franconia Sculpture Park, Minn.; Forum for Contemporary Art, St Louis, Mo.; the Columbia Museum of Art, S.C.; and at the De Cordova Museum, Mass. In 1995, Cassidy exhibited five large scale sculptures at the Museum of Contemporary Art in Marseilles, France.

Cassidy has been awarded residencies at more than 10 venues including the McDowell Colony, N.H.; Djerassi Resident Artists Program in California; McColl Center for Visual Art, Charlotte, N.C. and Sculpture Space, N.Y. His work has been reviewed and featured in Art in America, New Art Examiner, The Wall Street Journal and The New York Times. Recent projects include the design and fabrication of 40 leaf fence insert sculptures for the Charlotte Area Transit System in Charlotte, N.C. Cassidy is an associate professor of sculpture in the Department of Fine Art at Winthrop University in Rock Hill, S.C.

Leonard Cave, (1944-2006)

ARTIST BIOGRAPHY:

Leonard Cave was born in Columbia, S.C. in 1944. He received his B.A. degree from Furman University in 1967 and his M.A. from the University of Maryland in 1970. Cave exhibited his work extensively throughout South Carolina, New York, Maryland and in the Washington D.C. area, where he was a founding member and the first president of the Washington Sculptors Group. His work is included in numerous private and public collections, including the Herbert F. Johnson Museum of Art at Cornell University in New York, the South Carolina State Museum and the Columbia Museum of Art (S.C.). Cave died in Maryland in 2006.

Chevis Clark (1922-2012)

ARTIST BIOGRAPHY:

Chevis Clark was born in Charleston, S.C. in 1922 and was graduated from the High Museum of Art School in Atlanta in 1950. Clark was a designer and illustrator for the U.S. Naval Supply Center in Charleston, and was active in the Navy Combat Art Program. His work can be found in numerous public and private collections including the collections of former President Gerald Ford, the Yorktown Association of New York, the Navy and Marine Combat Art Collection, the Gibbes Museum of Art and the South Carolina Arts Commission.

Bette Lee Coburn (b. 1922)

ARTIST BIOGRAPHY:

Artist and curator Sharon Campbell stated that “Bette Lee Coburn’s paintings are lyrical responses to her passions and intuition. Subconscious connections, life’s contradictions, and her personal myths are the sources of the work.” This statement reflects the large body of work created by this Upstate artist over the past 50 years.

Bette Lee Coburn was born in Chicago in 1922 and attended Grinnell College in Grinnell, Iowa; the Art Institute of Chicago; the Evanston Art Center, Evanston, IL., and the University of North Carolina. She moved to Greenville, S.C. in 1956 and continued to create her abstract paintings and nurtured the growing art community in Greenville. She was one of 42 American women selected to represent the U.S. in the “European International Exhibition of Women Artists” and has exhibited her work across the United States.

Robert Courtright (b. 1926)

ARTIST BIOGRAPHY:

Robert Courtright was born in Sumter, S.C. in 1926. He currently lives and works between homes in Opio, France, New York City and Edisto, S.C. Courtright’s paper collage work and mask series continues to be exhibited in New York City and throughout Europe. He was designated as one of the University of South Carolina’s featured artists in its Atelier, an artist-in-residence program organized by the University’s Department of Art. His work is included in the collections of the South Carolina State Museum, the South Carolina Arts Commission, the Gibbes Museum of Art, the Columbia Museum of Art, the McKissick Museum, the Metropolitan Museum of Art, the Phillips Collection and the San Francisco Museum of Modern Art. Courtright was the focus of a major retrospective exhibition at the South Carolina State Museum in 2008.

Tom Dimond (b. 1944)

ARTIST STATEMENT:

My approach to painting is based on a need to establish a communication between my inner consciousness and the primary elements of art. The geometric figures and interplay between positive and negative forms reflect this dialogue between the inner and outer consciousness.

The process that I employ to create my paintings is very methodical. During the earliest stages of a painting, the drawing, defining of foreground and background shapes and the setting up of color relationships are done in a very intuitive manner. This setting up of the surface is very important; this activity triggers the subconscious elements that will be reflected in the later stages of the development of the painting.

Oftentimes certain color relationships or textures—observed in the natural environment while hiking in the forests and along the shorelines of the lakes of South Carolina, or the marks of man in the environment—may trigger or influence choices made during the creative process. I feel that my paintings represent a synthesis between certain aspects of the visual environment and the intellectual and emotional responses encountered in the creative process of painting itself.

I work with circular forms on a grid structure. Juxtaposed with these geometric shapes is a loosely woven surface of informal, incidental lines and heavily textured gestures. The combination of formal/informal considerations produces shapes, color, textures that relate to psychological and emotional states of mind. At certain times these states of mind can be tangent to real life experiences, both individual and group.

ARTIST BIOGRAPHY:

Tom Dimond was born in Middleboro, Mass. in 1944. He received his B.F.A. in 1966 from the Massachusetts College of Art and his M.F.A. from the University of Tennessee in 1969. He began working at Clemson University in 1973, and upon retirement in 2006 he received the distinction of Emeritus Professor of Art. He continues to work in his studio in Clemson and continues to participate regularly in exhibitions.

Jeanet Dreskin (b. 1921)

ARTIST BIOGRAPHY:

Jeanet Steckler Dreskin was born in New Orleans in 1921. In 1942, she received her B.F.A. from Newcomb College, Tulane University and completed a certificate in medical art at Johns Hopkins University in 1943. She began her career as a staff artist at the American Museum of Natural History in New York and then at the University of Chicago Medical School. Dreskin moved to Greenville, S.C. in 1950 and in 1973 was the first student to receive an M.F.A. from Clemson University. She taught at Greenville County Museum School of Art from 1958-2012 and at the S.C. Governors School for the Arts summer program from 1981-1997.

Jeanet Dreskin has exhibited her work extensively, including one-person shows at the Greenville, Columbia and Georgia museums of art and the Gibbes Museum of Art. She is represented in their collections as well as those of The National Museum of American Art, Washington, D.C.; South Carolina Arts Commission; Guild Hall Museum, East Hampton, N.Y.; Zimmerli Museum, Rutgers University, N.J.; Asheville Museum, N.C. and others. Her paintings have been selected and given awards in the Ninth International Grand Prix in Cannes, France and exhibited at Isette Colle DiRoma, Rome, Italy; Jehanger Gallery, Bombay, India; Butler Institute of American Art, Youngstown, Ohio, and at the Broome Street Gallery and the National Academy of Design; in New York City. In 2004 Dreskin received the Elizabeth O'Neill Verner Governor's Award for Lifetime Achievement in the Arts.

Tom Flowers (b. 1928)

ARTIST STATEMENT:

I am always observing my surroundings. I am moved by the lyrical interplays between color and light, and I continually try to capture their relationships in my work...I have continually tried to refresh my perceptions by experimenting with new and innovative ideas.

ARTIST BIOGRAPHY:

Tom Flowers was born in Washington, D.C. in 1928. He received his B.A. in 1954 from Furman University, and his M.F.A. from the State University of Iowa. He taught for two years at Ottawa University in Kansas, then at East Carolina College in North Carolina, where he began the sculpture program.

Flowers returned to Furman in 1959, where he served as a professor and chairman of the art department for 30 years. In 1965 Flowers traveled to France, Italy, Greece and Spain on a Duke University endowment grant, and the following year was awarded a Fulbright scholarship for travel to England, Holland, Japan and India. He retired from Furman in 1989 to concentrate on his art.

During his career, Flowers was the focus of several one-person exhibitions at the Greenville County Museum of Art, Furman University, the University of South Carolina, Columbia College, Wofford College and the Mint Museum in Charlotte. He was included in group exhibitions, including *The Bicentennial: An Interpretive Approach* (South Carolina National Bank), the 1984 *Portrait of the South* exhibition in Rome, Italy and the 1970 exhibition, *Contemporary Artists of South Carolina*.

David Freeman (b. 1937)

ARTIST STATEMENT:

Organic imagery is the formal point of departure for my paintings. Many of them may resemble a form of landscape to viewers. On a deeper level, however, the work has at its emotional point of departure, references to certain kinds of classical music which are moving experiences to me. I would not consider them as two-dimensional realizations of music, but the relationship certainly exists and the influence is vital to my work.

Important visual influences are expressionist paintings where color, gesture and spontaneity are important concerns, and landscape painting, which emphasizes light, mood and mystery over content. Strong drawing and composition are necessities for me. I am interested in painting which makes a strong statement and can convey a moving experience to the viewer, not just a pleasant one.

Each work begins with camera "sketches." From black and white photo fragments, the work slowly evolves through much layering of pigment, color and compositional experimentation, and also trial and error. I would like each painting to provide a different experience from the previous one. No formulas are at work here. Through the layering process, I hope to convey an emotional depth and subtlety which is not always an attribute of abstraction.

ARTIST BIOGRAPHY:

David Freeman was born in Columbia, Mo., in 1937. He studied at the University of Missouri, where he received his B.A. degree in 1959 and his M.A. degree in 1961. He had received his M.F.A. degree from the University of Iowa in 1963. In 2009 he retired from Winthrop University, where he served as a professor of art beginning in 1970. He currently maintains a studio in Rock Hill. His work is held in numerous private, corporate and museum collections, and has been exhibited extensively throughout the Carolinas and Georgia, as well as in Pennsylvania and in Cortona, Italy.

William Halsey (1915-1999)

ARTIST BIOGRAPHY:

William Melton Halsey was born in Charleston, S.C. and was interested in art at an early age. Halsey was encouraged by one of South Carolina's most important artists, Elizabeth O'Neill Verner. He began taking classes that she instructed at the Charleston Museum. He attended the University of South Carolina in 1932 and attended the Boston Museum School of Fine Arts in 1935. Halsey was awarded the prestigious Paige Fellowship in 1939 to study in Europe. However, because of World War II, he and his wife, Corrie McCallum, traveled to Mexico instead. Upon arriving he enrolled in the University of Mexico and studied there until 1941. They returned to Charleston in 1945, but continued to travel abroad, making several trips to South America. Halsey taught classes at the Gibbes Art Gallery and co-founded and taught classes at the Charleston Art School from 1953 to 1964 and at the College of Charleston from 1965 to 1984.

Halsey had his first one-person exhibition in 1939 at the Berkshire Museum in Pittsfield, Mass. He continued to exhibit his work regularly across the United States, including the Bertha Schaefer Gallery in New York City; Domus in Mexico City; the Mint Museum of Art in Charlotte, N.C.; the Telfair Academy in Savannah, Ga.; and the Virginia Polytechnic Institute in Blacksburg, Va. He also was included in numerous group exhibitions, including exhibitions at the Boston Museum of Fine Arts, the Whitney Museum of Art, the Chicago Art Institute, the Jewish Museum of Art, the Virginia Museum of Art, Yale University, the Pasadena Art Institute, the Denver Art Museum, the Birmingham Museum of Art, the Santa Barbara Museum of Art, Cornell University, and the Metropolitan Museum of Art.

Harry Hansen (b. 1942)

ARTIST BIOGRAPHY:

A Chicago native, Hansen received a B.F.A. from the University of Illinois in 1964 and an M.F.A. from the University of Michigan in 1966. He taught at Kendall School of Design and Ferris State College in Michigan before he came to the University of South Carolina in 1970 as an assistant professor of art. Hansen continued to teach until his retirement in 2003 as a professor of art. He also served as associate chair for the Department of Art from 1974-1990 and again beginning in 1995.

Hansen is known both for watercolor painting and his abstract encaustics. He has exhibited his work throughout the Southeast in more than 100 exhibitions, 40 of which were solo shows. His work is included in numerous private and museum collections, including those of McKissick Museum, the South Carolina Arts Commission and the South Carolina State Museum.

William Ledyard (1915-1982)

ARTIST BIOGRAPHY:

A native of Rockford, Ill., Ledyard studied figure and landscape art at Rockford College. He went on to receive an A.B. in chemistry and an M.D. at the University of Illinois, and to specialize in neurosurgery at Yale University and the University of Virginia. In 1953 he moved to Columbia, where he practiced medicine until 1973. After his retirement, he studied watercolor and printmaking at the University of South Carolina.

Working in wood and stone, Ledyard created figures and abstract sculptures. He was inspired by natural and manmade forms but also allowed the material with which he was working to influence his art.

Ed Lewandowski (1914-1998)

ARTIST BIOGRAPHY:

Lewandowski was born in 1914 in Milwaukee, Wis. He studied at the Layton School of Art from 1931 to 1935. He painted murals for the federal Works Progress Administration and, after service in World War II, returned to Layton, where he served as president of the school from 1954 to 1972. Between 1973 and 1983 he taught at Winthrop College in Rock Hill, S.C. He died in Rock Hill in 1998.

Recognized as a precisionist painter, Lewandowski's work is characterized by an ordered geometry, a clear vision and flawless execution. His paintings reflect the technology, power and efficiency of American industry. When he moved south, bright blues began to replace the subdued grays of his Midwestern work.

Guy Lipscomb (1917-2009)

ARTIST BIOGRAPHY:

Guy Fleming Lipscomb Jr. was born in 1917 in Clemson, S.C. In 1938, he received his Bachelor of Science degree from the University of South Carolina, where he took art classes from Katherine Heyward and Catherine Rembert. His love and appreciation of art resurfaced in the 1950s and by 1967 he began to study art seriously. He defined his major interest in the 1970s with watercolor and in 1978 he studied at the Art Students League in New York City. Lipscomb soon realized, "The more I work, the more I study and understand, the more I realize the difficulty and magnitude of the task at hand."

Lipscomb has had more than 35 one-person exhibitions and received the prestigious American Watercolor Society Award. He was selected as the 1982 recipient for the Elizabeth O'Neill Verner award, the highest honor for art in the state. He co-founded the South Carolina Watercolor Society in 1993, and from 1974-1994 served as the first chairman of the South Carolina Museum Commission, which built the South Carolina State Museum.

Paul Martyka (b. 1950)

ARTIST BIOGRAPHY:

Paul Martyka was born in Detroit Mich., in 1950. He received his B.F.A. from Wayne State University in 1976 and his M.F.A. from the University of Michigan in 1980. Martyka moved to Winthrop College in Rock Hill, S.C. in 1979, where he currently serves as an associate professor of fine arts. Prior to this, he worked as master printer at the Michigan Workshop of Fine Prints and completed a staff assistantship at the University of Michigan. His work is included in numerous private and public collections and has been exhibited nationally. In 2009 Martyka mounted the exhibition *Conversations with an Echo*, which focused on his hand-printed collages such as "Totemic Talk," which is included in the South Carolina State Museum's collection.

Corrie McCallum (1914-2009)

ARTIST BIOGRAPHY:

Corrie McCallum was born in Sumter in 1914. McCallum attended the University of South Carolina in 1932, and remained there through 1936, after she received her Certificate of Fine Arts in 1935. In 1936 McCallum worked as the director of the Works Progress Administration's Federal Arts Project in Columbia and created the first federally-funded gallery in the city, which was located in the Columbia city council chambers. She and her husband, William Halsey, traveled to Mexico in 1939 and returned to Charleston for a short time in 1941. They returned to Charleston for good in 1945. McCallum taught at the College of Charleston from 1971 to 1979, and later completed a series of paintings exhibited at the South Carolina State Museum as part of the exhibition *Panorama: Paintings and Prints by Corrie McCallum and William Halsey*. McCallum's work has been exhibited in one-person shows throughout the Southeast and internationally.

Marge Moody (b. 1949)

ARTIST STATEMENT:

My work is inspired by the spirit of place. I make abstract acrylic paintings on canvas, collages and mixed-media pieces which, through a rigorous process of working the composition, arrive at a harmonious expression of the essential nature of the subject. I work thematically, as each subject suggests many possible outcomes. Common threads relate pieces within each series and the medium changes to best serve the desired result. Paintings and collages, which sometimes employ 'found' materials, involve layering and precise juxtaposition of line, color, shape and texture. Life experience may be similarly layered. Subject matter serves as metaphor for intangible ideas.

"Marketplace" is from the artist's Italy series, an ongoing body of work that reflects her interest in aspects of urban and rural landscape following visits to that country. "In this instance, the sudden revelation of a busy scene, so typical of that of a small town market where vendors and visitors meet, became the focus of my attention.

ARTIST BIOGRAPHY:

Marge Loudon Moody was born in Kenya, East Africa in 1949 and moved to Scotland at age 14 with her British parents. She was graduated from Duncan of Jordanstone College of Art, Dundee, and Moray House College of Education in Edinburgh, Scotland in 1972. In 1983 she moved to the United States and has lived in Rock Hill, S.C., since 1985.

Moody has been the recipient of numerous grants, including awards from the South Carolina Arts Commission, the North Carolina Arts & Science Council and from Winthrop University in Rock Hill, S.C., where she has served as a professor of art since 1988. She has exhibited her work in numerous exhibitions, including one-person shows in Washington, D.C. and two-person shows in New York City. She was selected for a summer residency at the McColl Center for Visual Art in Charlotte, N.C. in 2006. Her work is included both in private and corporate collections in Great Britain and the U.S., including the S.C. Arts Commission's State Art Collection and the Medical University of South Carolina's 'Contemporary Carolina Collection.'

Philip Mullen (b. 1942)

ARTIST BIOGRAPHY:

Philip Mullen was born in Akron, Ohio in 1942. He received his B.A. from the University of Minnesota and his M.A. in studio art from the University of North Dakota. Mullen continued his education at Ohio University, where he earned his Ph. D. in comparative arts. Mullen came to the University of South Carolina in 1969 and retired in 2000 as distinguished professor emeritus. While at the University, he was selected to participate in the prestigious Whitney Biennial in 1975. Following that exhibition he relocated to New York City, where he worked as an artist in Andy Warhol's Old Factory from 1975-1976.

Mullen's work has been exhibited all over the world, including 15 solo exhibitions in New York, 14 of which were with David Findlay Galleries. His work is included in multiple permanent collections, including the Brooklyn Museum of Art and the Solomon R. Guggenheim Museum in New York.

Faith Murray (1897-1984)

ARTIST BIOGRAPHY:

Murray spent most of her life in the South Carolina Lowcountry. She studied art at Columbia University and returned to Charleston in 1921, at the height of a cultural renaissance in the historic "Holy City."

She worked in many media including watercolor, egg tempera, oil and printmaking. Her watercolors and prints show a devotion to the physical landscape and artistic traditions of Charleston. Murray's work, however, also reveals an awareness of the modern aesthetic, which began to challenge the use of form and color during her lifetime. In addition to her traditional landscapes of the Carolina Lowcountry, she also created abstractions of figures and structures, as seen in her mixed media work "The Building," completed around 1935.

Michael Phillips (b. 1937)

ARTIST BIOGRAPHY:

Phillips was born in New York City in 1937. He was graduated with an M.A. degree from the Institute of Fine Arts, New York University in 1963. He received a Guggenheim Memorial Fellowship in painting in 1989-90, and was a visiting artist at the American Academy of Rome in 1987-88 and 1994-95. He received a CAPS fellowship in painting from the state of New York in 1980 and received a major grant in painting in 1980-81 from the National Endowment for the Arts.

Phillips' work is represented in collections in England, France, Italy, Germany, Holland and the United States. He has exhibited in group and one-person shows in New York City, Boston, and Philadelphia, and he has been a visiting artist at the Cardiff School of Art in Cardiff, Wales, Pratt Institute in Brooklyn, Hampshire College in Amherst, Massachusetts, the University of Massachusetts in Amherst, the University of Virginia in Charlottesville and the University of Connecticut in Storrs. He taught at the California Institute of the Arts, Brandeis University, New York University, and Tufts University before coming to the College of Charleston in 1984.

Catharine Rembert (1906-1990)

ARTIST BIOGRAPHY:

Born in Columbia, Rembert grew up in Greenwood and Belton. She studied art at Lander College and, in 1927, became the first graduate of the art department at the University of South Carolina. Joining the department as a teaching assistant shortly after graduation, Rembert remained there until 1967, when she retired as assistant professor emeritus.

Rembert was one of several talented women who nurtured cultural institutions in Columbia beginning in the 1920s and '30s. She instilled enthusiasm for the arts in her students, inspiring many of them to pursue art-related careers.

Lynne Riding (b. 1951)

ARTIST STATEMENT:

Although my work is of an abstract nature, it always stems from the place and surroundings in which I find myself, from color observed, a line seen in space, or the found object. My interests lie in the not so blatant, crude or obvious. I continue to develop a reductive painting process, involving what to bury and what to reveal. I believe that there is a validity or need for the poetic in today's world.

ARTIST BIOGRAPHY:

Lynne Riding was born in 1951 in Knighton, Wales, United Kingdom. She has lived in Charleston for the past 20 years and holds a Masters of Fine Art from the San Francisco Art Institute, a Bachelors of Art in Fashion - Textiles from Manchester College of Art, U.K. and an Art Foundation from Hereford School of Art & Design, U.K. Currently academic chair of department at the Art Institute of Charleston, she continues to develop her own work.

Peggy Rivers (b. 1954)

ARTIST BIOGRAPHY:

Peggy Rivers was born in Reykjavik, Iceland in 1954, and lived in Iceland and India before her family moved to California in 1960. She received her B.A. and M.A in studio arts from Humboldt State University, and also received her M.F.A. in painting from Columbia University in New York in 1989. She relocated to Rock Hill, S.C. in 1997, where she maintained a studio and taught at Winthrop University in Rock Hill, Gaston College in Dallas, N.C. and Central Piedmont Community College in Charlotte, N.C. before moving to Massachusetts. Rivers' work is in numerous private and corporate collections in the Carolinas, California and New York. She has exhibited extensively in these areas as well.

Brian Rutenberg (b. 1965)

ARTIST BIOGRAPHY:

Brian Rutenberg is a native of Myrtle Beach and a graduate of the College of Charleston, where he studied with and was influenced by William Halsey and Michael Tyzack. He is a successful artist living in New York City. His drawings and abstract paintings are inspired by the South Carolina Lowcountry landscape and the rivers and lakes around the state. Rutenberg exhibits his work regularly across the United States, and his work is included in numerous public and private collections including those of the South Carolina State Museum, the South Carolina Arts Commission, the Greenville Museum of Art, the Yale Gallery of Art, the Butler Institute of American Art and Peabody Essex Museum. Rutenberg was the focus of a major exhibition at the South Carolina State Museum in 2006 titled *Brimming Tides: Paintings and Drawings by Brian Rutenberg*.

Merton Simpson (b. 1928)

ARTIST BIOGRAPHY:

A native of Charleston, Simpson was encouraged to develop his talent by artists such as William Halsey and Corrie McCallum. After moving north in 1949, he studied at New York University and the Cooper Union Art School. He exhibited with several galleries in New York before opening his own gallery in the 1950s.

Simpson's early work was influenced by his training in abstract expressionism. In the 1960s he was active with the Spiral Group, which was established during the peak of the civil rights movement and included founding members Romare Bearden and Hale Woodruff. His "Confrontation" series, painted during this period, showed the anger and frustration of the times. Also an accomplished saxophonist. Simpson's art began to reflect the improvisation and rhythm of jazz in the 1970s. His work has been exhibited in the United States and Europe, and his Confrontation series from the 1960s was the focus of a major exhibition at the Greenville County Museum of Art in 2011.

Gene Speer (b. 1953)

ARTIST STATEMENT:

Through the process of creating, these painting forms are purged of metaphor, equality of parts and repetition of patterns. They are built up out of discrete elements and replaced with a single unified, undifferentiated field. The neutrality of white was chosen, letting color act as an arrangement of parts, resistant to separation. Stripped down to the most fundamental features, the paintings fuse together into a living spirit.

ARTIST BIOGRAPHY:

Gene Speer was born in Anderson in 1953 and currently lives in West Columbia, S.C. While attending the University of South Carolina his interest in printmaking evolved when he was introduced to the processes of monotype and lithography. As master printmaker for the University of South Carolina Department of Art's Atelier program, editions were created with leading South Carolina artists. New paintings were inspired by a series of prints he created with the same recurring theme over a period of time. Canvas became a surface and scale that was limited by traditional printmaking methods. Influenced by abstract expressionists Sam Francis, Clyfford Still and Barnett Newman, who were leading interpreters of light and color, the paintings are closely associated with color field paintings, where color is freed from objective context and becomes the subject itself.

Laura Spong (b. 1926)

ARTIST BIOGRAPHY:

Laura Spong was born in Nashville, Tenn. in 1926. She was graduated from Vanderbilt University in 1948 and moved to Columbia, S.C. in 1949. In the 1950s she began taking art classes at the Richland Art School, which was part of the Columbia Museum of Art. There she studied with artists and instructors Gil Petroff and J. Bardin. By 1991 she obtained a studio space in Vista Studios where she began to focus on her painting full time, and continues to paint there regularly, exploring abstraction, form, and the treatment and interaction of surface and color every day. Spong has exhibited her work regularly throughout the Southeast, and has had numerous solo exhibitions in the Carolinas, Georgia and Tennessee, including two major exhibitions organized by if ART Gallery in Columbia, S.C., both of which included major catalogs chronicling her career. Her work is included in public and private collections including those of the Greenville County Museum of Art, the South Carolina State Museum and the South Carolina Arts Commission.

Tom Stanley (b. 1950)

ARTIST STATEMENT:

I tend to work in series upon series that correspond to the academic year, seasons or other markers in my life calendar. Like most of my artistic production, this recent work is influenced by an ongoing interest in the techniques of sgraphito and mechanical drawing, which have been part of my visual vocabulary for at least 50 years. I think these paintings from the Red, White and Black and Sketches series also reference my creative collaborations with colleague Shaun Cassidy over the past few years. And, too, unlike earlier work, these paintings may not possess obvious iconic imagery reinforced by symmetrical composition, but I am always conscious of the narrative which those works implied. I am always looking for new ways to explore, or give new meaning to the ideas or personal history that I seem to know best.

ARTIST BIOGRAPHY:

Tom Stanley was born in Fort Hood, Texas in 1950. He received his B.A. at Sacred Heart and Belmont Abbey Colleges and his M.A. and M.F.A. from the University of South Carolina. Throughout his career, Stanley has exhibited his work all over the South, and has curated multiple projects including *Still Worth Keeping: Communities, Preservation, and Self-Taught Artists* for the South Carolina State Museum and *Gene Merritt Drawings* for the Collection de l'Art Brut in Lausanne, Switzerland. Stanley currently resides in Rock Hill, S.C., where he is the chair of the Department of Fine Arts at Winthrop University.

Hollis Brown Thornton (b. 1976)

ARTIST STATEMENT:

The phrase “the earth on the back of the giant turtle” originates, in various forms, in Native American myth. In the story, the world is covered in water and an animal is asked to dive to the bottom of the primordial ocean to collect mud, in order to form the dry land on the back of the giant turtle. For Thornton, this story represents one of countless explanations people throughout history have formed to relate their visions of the origins of Earth and the nature of the universe.

“Our understanding and beliefs are always dictated by our limited knowledge, by what we know or don’t know, by being born into a culture or family with a dominant mythological or scientific belief, and by living in a constant state of flux and, eventually, death. It is our perspective, beliefs, culture, religion, science that, to some of us, make this turtle story seem a bit unrealistic, just as future generations will undoubtedly dismiss some of our beliefs.” In this series of work, the turtle shell is represented both by hexagonal and triangular pyramidal shapes. The triangular shapes represent the contours of the alligator snapping turtle.

ARTIST BIOGRAPHY:

Hollis Brown Thornton was born in Aiken, S.C. in 1976 and was graduated from the University of South Carolina in 1999. Following graduation, Thornton worked in Chicago before returning to Aiken in 2005, where he continues to produce artwork in his warehouse studio.

Michael Tyzack (1933-2007)

ARTIST BIOGRAPHY:

Michael Tyzack was a native of Sheffield in Yorkshire, England. He studied at the Slade School of Fine Art in London and was graduated from the University of London. He came to the U.S. in 1971 as an artist-in-residence at the University of Iowa. In 1976 he moved to South Carolina to teach at the College of Charleston, where he served as chair of the department of studio art.

While his painting has been abstract since the late 1950s, Tyzack was continually influenced by space, light and an essence of place. His recent large paintings on paper can appear to be minimalist, very precise, in their approach to shape and color. However, upon closer observation, viewers can see an interplay of colors and freer, more expressive brush strokes.

Katie Walker (b. 1970)

ARTIST STATEMENT:

My work is a calculatory process where one calculation leads to the next and so on, until the dialectic, the energy and the opposing forces, are interesting and complete to me. The finished “image” is a compilation of my ideas and experiences and my reaction to the materials I am using. I manipulate them to build a language of personal imagery that, to me, is aesthetically pleasing, thought-provoking, and at times, humorous. I encourage viewers to interpret their meaning based on their own experiences. I work primarily with acrylic on canvas, paper, and wood.

ARTIST BIOGRAPHY:

Katie Walker was born in Pensacola, Fla. in 1970 and grew up in Greenville, S.C. She received her B.A. in Studio Art from Furman University in 1992, and her M.F.A. in painting and drawing in 1998 from the University of Georgia. She exhibits her work regularly across the Carolinas and Georgia, and was included in the 2005 *Florence Biennale* in Florence, Italy, Biennial 2011 at 701 Center for Contemporary Art in Columbia, S.C. Her work was included in the publication “New American Paintings” in 2002 and 2010. Her work is included in numerous private and corporate collections.

Philip Whitley (b. 1943)

ARTIST BIOGRAPHY:

Philip Whitley was born in North Carolina in 1943. He received his B.A. degree in 1966 and M.F.A. in 1969 from the University of North Carolina in Chapel Hill. He served as instructor of art at St. Andrews Presbyterian College in Laurinburg, N.C. from 1969-70, for the Greenville Museum of Art from 1971-1977, and at North Greenville College from 1980-1981. He has exhibited his work throughout the Carolinas, and his art can be found in numerous private and museum collections. One of his most recent and monumental works is “Interval: Mountain Fall,” a nearly 20-foot-tall sculpture included in Greenville’s Art in Public Places project. This welded steel sculpture can be seen on Main Street in Greenville, S.C.

Mike Williams (b. 1963)

ARTIST STATEMENT:

I have been transfixed by the natural world surrounding me for as long as I can remember, spending countless hours fishing, hunting and observing nature in an area encompassing the Congaree, the Wateree and the upper Santee rivers. In my younger years, I even contemplated living my life on a floating house hitched to a cypress tree along the Santee.

However, in 1988 I made a choice that allows me to record and preserve my experiences growing up in the South through the creation of art. One category of my paintings, and the majority of my sculptures, have fish as the primary subject in an ever-shifting symbolist manner. The second category of my paintings focuses on aquatic landscapes, with an emphasis on atmospheric conditions, time, and space.

All of my artwork is derived from my experiences as an outdoorsman, my fascination with the creative process and my interest in modern art. I view my work as a visual collective of the conscious mind, tempered by the unconscious and the music in my ears.

ARTIST BIOGRAPHY:

Mike Williams is a native of Sumter and received his B.F.A. from the University of South Carolina in 1990. Williams' sculptures and paintings have been shown in individual and group exhibitions from South Carolina to Illinois. His work is included in numerous private and public collections including those of the Columbia Museum of Art, the South Carolina State Collection, the South Carolina State Museum, the Spring Island Trust, Emory University, Presbyterian College in Clinton S.C., the University of South Carolina at Sumter, Midlands Technical College, Carolina Research Park, the Municipal Association of South Carolina, the VolksBank in Kaiserslautern, Germany and Palmetto Health Richland Children's Emergency Room. Williams' work is currently included in an exhibition in Bucharest, Romania in conjunction with the U.S. Art in Embassies program. He maintains a studio in Columbia, S.C.

Enid Williams (b. 1958)

ARTIST STATEMENT:

My work is an inquiry into the physical and intellectual process of perception, especially the manner in which we read and understand pictorial space. I rely on a complex ordering of form and color to create elaborate visual scenarios that appear to be in continual flux. There is little evidence of pictorial hierarchy. Instead, the optical effects create an ambiguous space, both undermining and heightening our desire for logic and order.

Although historical and cultural influences inform my work, charts that test for colorblindness served as my initial inspiration. I find a certain irony in this source, as the charts are quite beautiful in their own right, and the viewer is persuaded into a longer examination in order to 'read' their content. As an artist, I am interested in slowing the viewer's gaze by creating an image that requires more careful engagement. Consequently, when my works are viewed collectively, they reveal color nuances only gradually. My vocabulary of small circular shapes is meant to evoke a sense of playfulness, while also reflecting a certain temporality of appearances. In this way meaning might manifest itself in a sense of time and place.

ARTIST BIOGRAPHY:

Williams was born in Midland, Texas in 1958 and grew up in Stephenville, Texas. She received her M.F.A. in painting from Kent State University. Her work has been exhibited at the Carnegie Museum in Pittsburgh, Pa., the Columbus Museum of Art in Ohio, the Greenville County Museum of Art and numerous galleries across the Upstate of South Carolina. Her art also is included in the Contemporary Carolina Collection at Ashley River Towers at the Medical University of South Carolina, the Red Oak Foundation in Fort Worth, Texas, and the Columbus Museum of Art in Ohio. Williams has taught art classes at Kent State, Youngstown State, and the University of Akron, and currently teaches art at Greenville Technical College's Greer campus. She is also the 2012 recipient of the Pollock-Krasner Foundation Grant, one of only two artists in South Carolina to receive this prestigious award.

Winston Wingo (b. 1952)

ARTIST STATEMENT:

The works included in this exhibition were taken from my bronze "Formation Series." These works reflect my interest in organic and biomorphic abstractions. The morphological forms and shapes reflect my observation of exterior structures combined and integrated with complex interior structures. The exterior surfaces are often smoothed, highly polished forms and shapes - separating and pulling apart to create tension between forms and shapes. The interior surfaces are diverse patterns with dark textured patinas.

I often feel like a scientist in a laboratory, observing organic and biomorphic forms as they are being developed and transformed into unique morphological structures. In the creative process, the artist, like the scientist, must explore a variety of materials, techniques, methods and visual language when developing works of art. Some examples of this process are my use of the lost wax bronze casting methods and unique hand and tool modeling techniques. My intent is to reproduce creatively what occurs in nature.

ARTIST BIOGRAPHY:

Winston A. Wingo was born and educated in Spartanburg, S.C. He earned a B.A. in art education from Claflin College in Orangeburg, S.C. and an M.F.A. in sculpture from Clemson University in Clemson, S.C. Wingo completed post-graduate studies at the Institute Statue D' Arte in Lucca, Italy and the Luigi Tammasi Foundry and the Artistica Mariani Foundry in Pietrasanta, Italy. A painter, sculptor and art educator, Wingo has taught at Claflin University in Orangeburg. He also served as adjunct instructor at South Carolina State University, the University of South Carolina Upstate and Converse College in Spartanburg, S.C. He enjoys teaching and currently teaches at Carver Middle School in Spartanburg.

Wingo has exhibited throughout the United States, Canada, Italy and France. He currently exhibits and is represented by the Ward-Nasse Gallery in New York and the Mason Murer Fine Art Gallery in Atlanta, Ga. Wingo has completed numerous public and private commissions. His public commissions include a bust of Martin Luther King Jr. for the City of Spartanburg; "Harmony," a bronze cast, for the Group 100 in Spartanburg; "The Technocrat," a bronze cast located at the South Carolina Governor's School For Fine Arts; "Stop the Violence," a welded stainless steel sculpture, located at the University of South Carolina Upstate; "The Block," a relief bronze for the North Carolina Arts Council; "Back of the College," a bronze bas relief for Wofford College; and "Broadax," a welded steel and bronze sculpture for Wofford College. Wingo maintains a studio in Spartanburg and mentors young artists.

Paul Yanko (b. 1968)

ARTIST STATEMENT:

The densely layered compositions characteristic of my painting are reflective of a desire to reconcile formal painterly concerns with an interest in creating process-derived imagery. I remain equally influenced by emblems of Modernist geometric abstraction in addition to the characteristically intense, saturated hues found in commercial sign painting and toy construction sets.

I develop my paintings systematically through an additive process of layering acrylic paint mixed with acrylic mediums onto masked areas. I initially establish sets of vertical and horizontal bands, applied to either a square or rectangular format, with function as an armature on which subsequent color shapes are layered. As I paint, I allow shapes to shift in registration in order to reveal varying amounts of underlying color.

ARTIST BIOGRAPHY:

Since 2004 Youngstown, Ohio native Paul Yanko has taught in the Visual Arts Department at the South Carolina Governor's School for the Arts and Humanities in Greenville, S.C. He received an M.F.A. in painting from Kent State University in 1995 and a B.F.A. in illustration from the Cleveland Institute of Art in 1991. While residing in Ohio, Yanko exhibited extensively in solo and group exhibitions at institutions including the Cleveland Museum of Contemporary Art and the McDonough Museum of Art. In 2002 he was the recipient of an Ohio Arts Council Individual Artist Grant and in 2011 received the Surdna Foundation's Arts Teachers Fellowship, which was applied toward travel to Australia to research indigenous art.

His work is included in private and public collections, including those of the Cleveland Clinic, the Greenville County Museum of Art, and the Contemporary Carolina Collection at MUSC in Charleston, S.C.

EXHIBITION CHECKLIST

Dimensions are in inches as height x width x depth (when applicable). For framed works of art, this measurement is for the visible, measurable image only.

- John Acorn (b. 1937)
Krieger, 1967
Cast bronze
16 x 10 x 18
Courtesy of the artist
- V.W. Resurrected*, 1968
Cast aluminum
38 x 21 x 18
South Carolina Arts Commission
State Art Collection
- Divination Basket*, no date
Mixed media on wood panel
60 in diameter
Courtesy of the artist
- Past the Rectangle*, 1988
Mixed media on wood panel
51 x 60
Courtesy of the artist
- J. Bardin
Red Mountain Falls, 1981
Oil on canvas
24 x 30
Mark B. Coplan Collection at the
S.C. State Museum
2006.28.26
- Southwest Window Vision*, 1981
Oil on canvas
39 x 39
Private collection
- Creation of Eve*, 1988
Oil on canvas
60 x 48
Private collection
- Carl Blair (b. 1932)
Black Breach, 1963
Oil on linen
20 ¾ x 33 ¼
South Carolina State Museum Collection
Museum Purchase from the SouthTrust
Bank Collection
2000.86.2
- Three Clouds West, Taos, N.M.*, 1979
Oil on gessoed paper
26 ½ x 39
Mark B. Coplan Collection at the
S.C. State Museum
2006.28.15
- Emery Bopp, (1924-2007)
Painting-66, 1966
Oil on canvas
19 ½ x 23 ½
On loan from the Columbia Museum of Art
Gift of William Halsey and Corrie McCallum
1986.64
- No. 3 Landscape*, c. 1967
Oil on canvas
61 x 71
On loan from the estate of the artist
- White Menorah*, 1968
Mixed media on canvas
30 ¾ x 42 ½
South Carolina Arts Commission
State Art Collection
- William Lee Buggel (b. 1939)
Untitled, no date
Sand and acrylic on panel
72 x 96
On loan from the Columbia Museum of Art
Gift of J. Bardin
1983.54
- James Busby (b. 1973)
Trace, 2012
Gesso, graphite and oil on panel
59 ½ x 48
Courtesy of the artist
- Sharon Campbell (b. 1943)
Landscape XII, 1998
Earthenware with applied oil paint, oil
pastels and charcoal
12 ¾ x 15 x 10
On loan from the collection of Ed
and Lise Johnson
- Chasm* (Landscape Series) c. 2000
Earthenware with applied paint and oxides
15 ¾ x 18 x 13
On loan from the Fine Arts Center,
Greenville, S.C.
- Untitled* (Landscape Series), 2010
Earthenware with applied paint and oxides
7 ½ x 22 x 4
Courtesy of the artist
- Eva Carter (b. 1941)
Reminiscent, 2011
Oil on canvas
48 x 60
Courtesy of the artist
- Touch the Sky*, 2011
Oil on canvas
72 x 66
Courtesy of the artist
- Shaun Cassidy (b. 1966)
Blue Seam, 2008
Acrylic on paper mounted to wood
59 ¼ x 59 ½
Courtesy of the artist
- Crest/Swell*, 2011
Powder coated steel
132 x 45
Courtesy of the artist
- Leonard Cave, (1944-2006)
Untitled Form #2, no date
Maple
24 ¼ x 20 x 24
On loan from the Columbia Museum of Art
Gift of NationsBank (NCNB)
1992.16.1
- Space Stone*, 1984
Limestone
22 ½ x 19 x 6
South Carolina State Museum Collection
Museum Purchase
85.171.1
- Chevis Clark (b. 1922)
Gates of Iron, 1957
Gouache on paper
17 ¼ x 23 ¼
Collection of the Gibbes Museum of Art
- Bette Lee Coburn (b. 1922)
Zetetic, 1970
Oil on canvas
25 ½ x 33 ½
South Carolina Arts Commission
State Art Collection
- Cosmic Homage*, 1974
Oil on canvas
40 x 40
South Carolina Arts Commission
State Art Collection
- Robert Courtright (b. 1926)
Untitled Collage Construction, 1995
Acrylic and paper Collage
38 x 36
Mark B. Coplan Collection at the
S.C. State Museum
2006.28.82
- Tom Dimond (b. 1944)
Yellow/Blue, 2003
Acrylic on canvas
60 x 48
Courtesy of the artist
- Naidon Laulu*, 2003
Acrylic on canvas
32 x 28
Courtesy of the artist

- Jeanet Dreskin (b. 1921)
Marina Cay, 1977
 Fabric collage on canvas
 29 ¾ x 37 ¾
 Courtesy of the artist
- Sere: Solo*, 2011
 Mixed media
 22 ½ x 22
 Courtesy of the artist
- Tom Flowers (b. 1928)
Night Growth, 1971
 Acrylic and cloth on canvas
 54 x 34 ¼
 South Carolina Arts Commission
 State Art Collection
- Untitled* (9-11 series), 2002
 Mixed media on canvas
 30 x 24
 Courtesy of the artist
- David Freeman (b. 1937)
Ebon, 1984
 Acrylic on canvas
 42 ¾ x 62 ¼
 South Carolina Arts Commission
 State Art Collection
- William Halsey (1915-1999)
The Structure, 1949
 Oil on Masonite
 21 ¾ x 14 ¾
 Collection of the Gibbes Museum of Art
- Am I Blue?*, 1982
 Oil and sand on Masonite
 47 ½ x 59 ½
 On loan from Paige Halsey Slade
- Growth Forms II*, 1985
 Oil on Masonite
 83 x 18 ¾ x 11 ½ (including base)
 On loan from Paige Halsey Slade
- Double God I*, 1985
 Oil and sand on wood
 54 x 24 x 10 (including base)
 South Carolina State Museum Collection
 Gift of the artist
 90.57.1
- Structure*, 1987
 Oil and fabric collage on Masonite
 71 ½ x 47 ½
 South Carolina State Museum Collection
 Gift of the College of Charleston and the
 Halsey Gallery; made possible through a
 generous gift of Dr. and Mrs. Gordan M.
 Stine in support of South Carolina's artistic
 legacy
 97.100.1
- Harry Hansen (b. 1942)
Untitled, no date (c. 1967)
 Oil on panel
 21 ¾ x 21 ¾
 Courtesy of the artist
- Untitled*, no date
 Encaustic on panel
 30 x 36
 On loan from the collection of
 Robert G. Waites
- Untitled*, 1977
 Encaustic and paint on Masonite
 30 x 36
 South Carolina State Museum Collection
 99.14.1
- William Ledyard (1915-1982)
Thru a Trapezoid, no date
 Pink alabaster marble
 14 x 19 ½ x 5
 On loan from the Columbia Museum of Art
 Museum Purchase
 1982.4
- Ed Lewandowski (1914-1998)
Birmingham Iron Works, 1974
 Oil on canvas
 47 ¼ x 31 ¼
 Collection of Winthrop University
 Rock Hill, S.C.
- US Steel*, 1977
 Oil on canvas
 60 x 47 ¾
 Collection of Winthrop University
 Rock Hill, S.C.
- Steel Gray*, 1994
 Gouache on paper
 17 ½ x 11 ½
 Mark B. Coplan Collection at the
 S.C. State Museum
 2006.28.1
- Guy Lipscomb (1917-2009)
What Do You Make of It, II; 1985
 Watercolor on paper
 20 x 27
 South Carolina State Museum Collection
 Bequest of the artist
 2010.14.31
- Anger*, 1995
 Acrylic on paper
 29 x 21
 South Carolina State Museum Collection
 Bequest of the artist
 2010.14.36
- Paul Martyka (b. 1950)
Totemic Talk, 2008
 Mixed media collage
 22 x 30
 South Carolina State Museum Collection
 Museum Purchase
 2008.12.1
- Corrie McCallum (1914-2009)
Seasons, 1993
 Acrylic on wood panels
 80 x 59 ½
 South Carolina State Museum Collection
 Gift of the College of Charleston and the
 Halsey Gallery; made possible through a
 generous gift of Dr. and Mrs. Gordan M.
 Stine in support of South Carolina's artistic
 legacy
 97.100.2
- Marge Moody (b. 1949)
Italy Series Marketplace, 2006
 Acrylic on canvas
 54 x 54
 Courtesy of the artist
- Arizona Series River*, 2009
 Acrylic on canvas
 60 x 72
 Courtesy of the artist
- Philip Mullen (b. 1942)
Herin Regal, 1978
 Acrylic on canvas
 72 x 52
 South Carolina Arts Commission
 State Art Collection
- Faith Murray (1897-1984)
The Building, c. 1935
 Mixed media on paper
 15 ½ x 7 ¾
 South Carolina State Museum Collection
 Gift of Jane McCollum
 87.209.13
- Michael Phillips (b. 1937)
Empty Red Room, 1985-2009
 Oil on canvas
 103 x 248
 Courtesy of the artist
- Catharine Rembert (1906-1990)
*Study for the South Carolina Electric & Gas
 Mural*, no date
 Gouache on paper
 4 ½ x 8
 On loan from the Columbia Museum of Art
 Gift of Catharine Phillips Rembert
 1985.79
- Lynne Riding (b. 1951)
A Certain Time and Place, 2011
 Mixed media on panel
 24 x 36
 Courtesy of the artist
- Pt. Reyes – series 1, 2, 3 and 4*, 2011
 Encaustic on panel
 8 x 10 each (four panels total)
 Courtesy of the artist

- Peggy Rivers (b. 1954)
Death of Star, II; 2001
 Oil on canvas
 62 x 58
 Courtesy of the artist
- Molecules of Meaning*, 2009
 Oil on canvas
 36 x 52
 Courtesy of the artist
- Brian Rutenberg
Irish Painting #15, 1997
 Oil on paper
 15 x 11 ½
 Mark B. Coplan Collection at the S.C. State Museum
 2006.28.80
- Cherry Grove 2*, 2004-2005
 Oil on canvas
 56 x 79
 Gift of John Raimondi and Ralph Cantin
 South Carolina State Museum Collection
 2006.23.1
- Merton Simpson (b. 1928)
Untitled, 1949
 Oil on canvas
 23 ¼ x 17 ¼
 Collection of the Gibbes Museum of Art
 Gift of Laura Bragg
- Confrontation #20*, 1968
 Oil on canvas
 70 x 60
 South Carolina Arts Commission
 State Art Collection
- Gene Speer (b. 1953)
Highway 101 Series, 2008
 Acrylic on canvas
 49 ½ x 66
 Courtesy of the artist
- Highway 101 Series*, 2008
 Acrylic on canvas
 34 x 42 ½
 Courtesy of the artist
- Laura Spong (b. 1926)
City Street, 1957
 Lacquer on panel
 25 ½ x 15
 South Carolina State Museum Collection
 Museum Purchase
 2007.63.2
- The Forest Eats Itself*, 2001
 Oil on panel
 30 x 40
 South Carolina State Museum Collection
 Museum Purchase
 2007.63.1
- Tom Stanley (b. 1950)
Drawing, 2008-09
 Acrylic on paper
 22 ¼ x 33
 Courtesy of the artist
- Red White and Black #2*, 2010
 Acrylic on canvas
 48 x 68
 Courtesy of the artist
- Sketches #4*, 2011
 Acrylic on canvas
 72 x 72
 Courtesy of the artist
- Hollis Brown Thornton (b. 1976)
The Earth on the Back of the Giant Turtle,
 2008
 Acrylic, pigment transfer on canvas
 35 ¾ x 37 ½
 Courtesy of the artist
- The Earth on the Back of the Giant Turtle*,
 2008
 Acrylic on canvas
 68 x 90 ¼
 Courtesy of the artist
- Michael Tyzack (1933-2007)
Days Beyond Recall, 1982
 Acrylic on canvas
 76 ¼ x 76 ¼
 Collection of the Gibbes Museum of Art
- Bolivar, Too*; 1990
 Acrylic and paper collage
 70 ½ x 70 ½
 South Carolina Arts Commission
 State Art Collection
- Katie Walker (b. 1970)
Afterimage, 2011-2012
 Mixed media on canvas
 69 x 99
 Courtesy of the artist
- A Possible Pattern*, 2011-2012
 Mixed media on canvas
 89 x 98 ¾
 Courtesy of the artist
- Philip Whitley (b. 1943)
Tango, 1972
 Polychromed steel
 37 x 80 x 34
 Courtesy of the artist
- Enid Williams (b. 1958)
Modern Organic, 2009
 Enamel on canvas
 60 x 60
 Courtesy of Hampton III Gallery, Taylors, S.C.
- Passing Through*, 2011
 Prisma Pencil and mixed media on museum board
 30 ½ x 29 ¼
 Courtesy of Hampton III Gallery, Taylors, S.C.
- Mike Williams (b. 1963)
Figure with Fish, 2010
 Acrylic on canvas
 60 x 72
 Courtesy of the artist
- At the Core*, 2010
 Oil on linen
 72 x 72
 Courtesy of the artist
- Winston Wingo (b. 1952)
Large Formation, 2008
 Cast bronze
 29 ½ x 13 x 5
 Courtesy of the artist
- Horizontal Formation*, 2008
 Cast bronze
 6 x 14 x 6
 Courtesy of the artist
- Vertical Formation II*, 2011
 Cast bronze
 12 ½ x 9 ½ x 6
 Courtesy of the artist
- Paul Yanko (b. 1968)
Slide Pane Fold, 2009-2010
 Acrylic on canvas
 50 x 40
 Courtesy of if ART Gallery, Columbia, S.C.
- Ray Fan Grow (Arid Version)*, 2011
 Acrylic on panel
 24 x 24
 Courtesy of Hampton III Gallery, Taylors, S.C.
- Ray Fan Grow (Paneled Version)*, 2011
 Acrylic on panel
 24 x 24
 Courtesy of Hampton III Gallery, Taylors, S.C.

