



JENNIFER SMITH ROGERS
DUAL PALMS
30 X 24 oil on linen

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SCOOP studios Contemporary Art Gallery in Charleston, SC, Offers Works by Dorothy Netherland

SCOOP studios Contemporary Art Gallery in Charleston, SC, will present the exhibit, *Built From Scraps*, featuring works by Dorothy Netherland, on view from Feb. 4 - 26, 2011. A reception will be held on Feb. 4, from 5-8pm.

Charleston based artist Dorothy Netherland has expanded her technique of painting on multiple panes of glass to include imagery which is drawn, painted, scraped, screen-printed, ink-transferred and most recently etched on the glass.

Netherland's debut solo show in Charleston, *Built From Scraps*, conveys the artist's fascination with the themes of transience, mortality, narcissism and family drama. Netherland explains, "I am interested in our deepest stories, and how our (often false) interpretations of our personal histories inform our sense of self. I take inspiration from the fact that every time we retrieve a memory we alter it, and from the idea of the past being something which is more imagined than remembered." Like memories themselves, the paintings have the potential for multiple interpretations and can be seen as

ambiguous personal narratives or mental landscapes.

The predominantly figurative photos which Netherland has cut out of magazines are drawing references in her paintings. These images are transformed from their original intentions as product-sellers, into a cast of characters, who now seem to be selling ideas about one's self. For Netherland, they suggest an identity culled from fragments of memory. A life built from scraps.

Netherland received her BFA in Studio Art from the College of Charleston in 2000. Her work has been shown at the SC State Museum and the Greenville County Museum of Art as well as exhibitions throughout the Southeast. In 2009, Netherland was chosen for *Contemporary Charleston: Revelation of the Process*, at the City Gallery at Waterfront Park in Charleston. In 2010, she had solo shows in Columbia, SC, and Savannah, GA.

For further information check our SC Commercial Gallery listings, call the gallery at 843/577-3292 or visit (www.scoopcontemporary.com).

Colleton Center & Colleton County Museum in Walterboro, SC, Offers African American Art Exhibits

The Colleton Center and the Colleton County Museum in Walterboro, SC, are presenting the exhibit, *Colleton's African American Art Project Exhibition*, which consist of three exhibits featuring the works of fabric artist Marlene Seabrook and oil on canvas artist Leroy Campbell, on view at the Colleton Center, and *Africans and the Americans*, on view at the Colleton County Museum. All three exhibits will be on view through Feb. 28, 2011.

Dr. Marlene Seabrook is a fabric/fiber artist who, "weaves powerful stories and images into her quilts. A graduate of the Avery Institute, she retired after a 30-year career in education. She lectures on African American quilting, conducts workshops, exhibits nationally and is featured in several books on quilting and design."

Mr. Leroy Campbell is also a renowned artist whose works have been displayed in numerous venues both nationally and internationally. Campbell is a native of the great state of South Carolina (Charleston) and currently has recent works on display at the NYC House of Art in the US Embassy in Turkey, Brooklyn, NY, New Orleans, and Orlando. He uses a variety of media to depict his story of African Americans. Dr. Campbell's works have been shown globally with long and multiple showings at well known museums across the country including the Smithsonian.

The Colleton Museum will feature a display that focus on the life and times of persons of African descent, *Africans and the Americans*, that focus on the kidnapping of Africans from their native soil to the selling of this "human cargo" on the continents of North and South America.

The exhibitions also will offer collabo-

ration between all schools in the Colleton County area. All private and public schools will be offered the opportunity to bus their children to the Colleton County Museum and the Colleton Center to view the works of renowned artists-without any viewing cost to students.

The exhibitions will also work to attract some of the many quilting clubs and organizations from across the state. There are approximately 35 quilting clubs across the state as listed on (www.quiltguilds.com) and does not include any quilting clubs, guilds, or organizations in the Colleton County area. The Colleton County quilting guilds/clubs will be asked to take the lead in inviting other guilds, clubs, and organizations in the State.

The purpose of the Colleton's African American Art Project (CAP) is to establish a means by which the Colleton County, SC, and surrounding counties may be able to participate in the exhibition, programming, workshops, and dialogue associated with the contributions and history of persons of African descent.

The Colleton's African American Art Project (CAP) will offer programs designed to highlight the 2011 Black History Month Recognition in February 2011.

The purpose also is to reach as many of the estimated 40,000 residents of Colleton County to participate in hands on workshops, meeting of artists and authors, and the development of educational programs, and projects that will be integrated into the curriculum of all of the schools of Colleton County.

For further information check our SC Institutional Gallery listings, call the Colleton County Museum at 843/549-2303 or the Colleton Center at 843/549-1922.

Ackland Art Museum in Chapel Hill, NC, Features American Landscapes of Wilderness

The Ackland Art Museum, at UNC - Chapel Hill in Chapel Hill, NC, is presenting the exhibit, *At Work in the Wilderness: Picturing the American Landscape, 1820-1920*, on view through Mar. 20, 2011.

The exhibition examines how American landscape painting of the nineteenth and early twentieth centuries embodied Americans' conflicting ideas about the status of land and the natural world within the rapidly modernizing nation. The exhibition considers the strategies that American artists developed to reframe the

natural spaces in which they worked -- spaces that were rapidly developing, that were increasingly familiar to period audiences, and that were thoroughly implicated in period circuits of landscape travel and tourism. Seen together, the works on view illuminate the complex relationship between humans and nature through examples of "touched" and "untouched" landscapes.

Artists with works in the exhibit include: Thomas Birch, Thomas Doughty, *continued on Page 23*

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