

# Artists Collective | Spartanburg

continued from Page 13

final focus. Dissecting the work at a deeper, more nuanced level reveals an interesting dichotomy around cause-and-effect relationships. From the FDA and Big-Pharma, to drugs and regulated systematic education, to the simple binaries of life and death, there exist cycles and systems at play. Some unavoidable, some we ignore, others we choose to rely on; a crutch for society.”

“My work deals with the attributes of human dependence and symbiosis with nature, visceral instinct and how cultural experience influences the mind,” Morton says. “Using found objects as icons for our culturally accepted meaning and inherent attributes they represent, I physically alter, rebuild and reinterpret their form and meaning. These sculptures call into question the viewer’s personal interpretation attached to the objects and materials within the work.”

The 50 pieces of artwork in the *Pushing Pop* exhibition are offered for purchase.

The Artists Collective | Spartanburg, located on W. Main Street, provides a forum and home for the arts and creative population of Spartanburg, providing facilities



Work by Adam Burgess

and services to artist members for exhibits, performances and creation.

For further information check our SC Institutional Gallery listings or visit ([artistscollectivespartanburg.org](http://artistscollectivespartanburg.org)).

## Mint Museum Uptown in Charlotte, NC, Offers Works by Pablo Picasso

The Mint Museum Uptown, at the Levine Center for the Arts, will present *Picasso Landscapes: Out of Bounds*, on view from Feb. 11 through May 21, 2023.

*Picasso Landscapes: Out of Bounds* is the first museum exhibition to explore Pablo Picasso’s deep engagement with landscape subjects and his expansive approach to this traditional genre.

Through a selection of more than 40 works spanning Picasso’s full career, *Picasso Landscapes: Out of Bounds*, organized by American Federation of the Arts, is the first of only two venues in the United States - and the only venue on the East Coast - to feature this exceptional exhibition filled with works from private collections and international museums together. The dynamic grouping of works in the exhibition offers visitors an unparalleled window into the artist’s creative process, from his earliest days in art school (1896 when the artist was just 15 years old) to months before his passing in 1973.

Assembling some of Picasso’s greatest landscape compositions in one traveling exhibition, is part of The Picasso Celebration 1973-2023, structured around some 50 exhibitions and events that are being held in renowned cultural institutions in Europe and North America to coincide with the 50th anniversary of the artist’s death.

The Mint’s ticketed exhibition is the only museum exhibition that will be on view in the United States April 8, the date of Picasso’s passing that is part of The Picasso Celebration 1973-2023.

Picasso was committed to depicting landscapes throughout his entire life. From his earliest days in art school until the year before his death, landscape remained the prime genre through which he mediated his perception of the world and which shaped his own creative evolution. Landscape served as a catalyst for his formal experimentation, including early Cubism, as a field in which to investigate urban modernity, as an interface between humanity and nature, as a ground for direct sculptural intervention, as a space of personal withdrawal, as an inviting terrain for elegiac scenes, and as a territory of resistance and flight.

Within Picasso’s vast oeuvre, landscapes have received the least scholarly attention. This art-historical dearth notwithstanding, to ignore Picasso’s landscapes is to miss a crucial dimension of his achievement. Landscapes offer the clearest lens for understanding Picasso’s attentiveness to his cultural milieu as well as to his ongoing engagement with art-historical traditions.

This examination of Picasso’s landscapes highlights the artist’s attention to tensions between humanity and nature, and to the changing countryside being reshaped by industrialization. Picasso expressed this



Pablo Picasso (Spanish, 1881-1973). “Landscape of Juan-les-Pins”, summer 1920, oil on canvas. Musée Picasso, Paris, Donation Pablo Picasso, 1979, MP68. Image © RMN-Grand Palais / Art Resource, NY, Photo: Mathieu Rabeau. © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

awareness throughout his landscape production, beginning early in the 20th century in Spain, where powerful forces of nature met the excitement of urban growth in his paintings of Málaga, Gósol, Horta de Ebro, and Barcelona.

The systematic destruction wrought by World War II and years of occupation color the artist’s Paris cityscapes of the 1940s and the atmosphere of works such as *Winter Landscape* (1950). Picasso’s grand Côte d’Azur landscapes done at the end of his career show the urbanization of a region where, in earlier decades, he had captured the lives of peasants and laborers. The devastation of the Anthropocene and the political rise of the ecological movement in France coincided with Picasso’s last landscape of 1972, an immense work that reads like an epitaph to both his creative and social life.

Organized by the American Federation of Arts with guest curator Laurence Madeline, *Picasso Landscapes: Out of Bounds* will be organized into sections, which address various phases, approaches, or themes in the artist’s landscape painting, and which yield new insights into his creative production and broader involvement with the world of his time. Through this in-depth study of Picasso’s diverse landscapes, it becomes possible to reclaim the genre’s primacy in his work and to affirm his keen focus on the shifting twentieth-century cultural backdrop.

Cultural organizations working with the Mint to create a multilayered experience of innovative programming, include the Charlotte Symphony, Bechtler Museum of Modern Art, Harvey B. Gantt Center for African-American Arts + Culture, Theatre Charlotte, and JazzArts Charlotte.

The American Federation of Arts is the leader in traveling exhibitions internationally. A nonprofit organization founded in 1909, the AFA is dedicated to enriching the public’s experience and understanding of the visual arts through organizing and

continued above on next column to the right

touring art exhibitions for presentation in museums around the world, publishing exhibition catalogues featuring important scholarly research, and developing educational programs.

April 8, 2023 will mark the 50th anniversary of the death of the Spanish artist Pablo Picasso and thus the year will represent the celebration of his work and his artistic legacy in France, Spain and internationally. The commemoration, accompanied by official celebrations in France and Spain, will make it possible to take stock of the research and interpretations of the artist’s work, especially during an important international symposium in autumn 2023, which also coincides with the opening of the Center for Picasso Studies in Paris. The Musée national Picasso-Paris and the Spanish National Commission for the commemoration of the 50th anniversary of the death of Pablo Picasso are pleased to support this exceptional program.

*Picasso Landscapes: Out of Bounds* is generously presented in Charlotte by Bank of America, the City of Charlotte, Duke Energy, Mecklenburg County, M.A. Rogers, Ann and Michael Tarwater, North Carolina Arts Council, and Moore & Van Allen. Additional generous support is provided by: Leigh-ann and Martin Sprock; Robin and Bill Branstrom, Sally G. Cooper, Laura and Mike Grace, Marshellette and Milton Prime; Posey and Mark Mealy; Chandra and Jimmie Johnson; Marty and Weston Address, Mary and Walt Beaver, Betsy and Alfred Brand; toni and Alfred Kendrick, Beth and Drew Quartapella, Rocky and Curtis Trenkelbach, Charlotte and John Wickham; Mary Lou and Jim Babb, and Jo Ann and



Pablo Picasso (Spanish, 1881-1973). “The Village of Vauvenargues”, April 29-30, 1959, oil on canvas. Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid. Image © FABA, Photo: Hugard & Vanoverschelde Photography. © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Joddy Peer. The Mint Museum is supported, in part, by the Infusion Fund and its generous donors.

*Picasso Landscapes: Out of Bounds* is organized by the American Federation of Arts with guest curator Laurence Madeline. The exhibition is generously supported by Monique Schoen Warshaw. Additional support has been provided by Lee White Galvis, Clare E. McKeon, and Stephanie R. La Nasa. Support for the accompanying publication provided by Furthermore: a program of the J.M. Kaplan Fund.

For further information check our NC Institutional Gallery listings, call the Museum at 704/337-2000 or visit ([www.mintmuseum.org](http://www.mintmuseum.org)).

## Clemson University in Clemson, SC, Offers Exhibit Focused on Impact of Harvey Gantt

Clemson University in Clemson, SC, is presenting *Legacy: Celebrating the Impact of Harvey Gantt*, on view in the Lee Gallery, through Feb. 14, 2023.

*Legacy: Celebrating the impact of Harvey Gantt* seeks to retell the story of the legacy surrounding Harvey Gantt’s life and the events that changed South Carolina, Clemson, and our community. The exhibit showcases research conducted by current Clemson students and photographs taken by Cecil Williams as a backdrop to work created by individuals affiliated with Clemson University. Specifically, the exhibit makes visible the impact Harvey Gantt has had on decades of Clemson students and celebrates the legacy he has created and inspired.

Yet, different from previous celebrations, the exhibit serves as a counter-narrative bringing to view overlooked and undocumented voices to current histories mostly based on the limited records of institutional archives. Metaphorically, it is an interactive and immersive exhibition like a quilt fusing the work of many eyes and hands.

Visual artists include: Atelier InSite (Olivia “Rhen” Bennett, Katherine “Kate” Cisne, Joey Manson, Kelly C. Smith, Megan MJ Tapley), John Cummings, Alexandra Giannell, Brooks Harris Stevens, Tyrrell Huff, Caroline Owens, Madison Pate, Ann Pegelow Kaplan, Rachel Rinker, Milik Sanders, Rob Silance, Allison Sudlow, Megan “MJ” Tapley, Chris Tedesco, Cecil Williams, Winston Wingo and Leah Wright.

Architecture Studio participants include: Ryan Bing, Marissa Cutry, Jeremy Eaton, Mohamed Fakhry, Josh Guetin, Dan Harding, Bryan Hazel, Audrey Hesson, Henry Lee III, Kelly Umutoni, Chloe Voltaire, Edgar Alatorre, Ufuk Ersoy, Allie Glavey, Sallie Hambright-Belue, Jalyn Hayes, Clarissa Mendez, Angie Mendoza, Seth Moore, Malik Sanders, Janelle Schmidt, Michael



Work by Graduate Architecture student Gregg Ussery

Urueta, Reginald Wilson, Edgar Alatorre, Mahogany Christopher, Sheldon Johnson, Nicolle Rebolledo, Malik Sanders, and Gregg Ussery.

Up next on view in the Lee Gallery, is the exhibit, *La Villa-Le Storia: The First Five Decades*, on view from Feb. 24 through Mar. 10, 2023. A reception will be held on Feb. 24, from 6-8pm.

The art of architecture is a process. One that takes time, focus and, ideally, a great space to work from concept to sketch and beyond. Since 1973, Clemson University’s School of Architecture has provided its students with such a space in the Charles E. Daniel Center for Building Research and Urban Studies in Genoa, Italy. Known affectionately as The Villa, this “so-much-more-than-a-space” facility is celebrating its 50th anniversary with an exhibition of drawings, photographs and stories capturing the experiences and beauty of its surrounding historic environment. “La Villa-Le Storia: The First Five Decades” celebrates the creative work of Genoa alumni, their stories, and their memories.

For more info check our SC Institutional Gallery listings, contact Denise Woodward-Detrich, Lee Gallery Director by calling 864/656-3883 or visit (<http://www.clemson.edu/centers-institutes/cva/>).

So you’re the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you’re wondering why you never see the exhibits presented at your facility included here. Maybe you’re the owner of a commercial art gallery and you’ve never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don’t see your exhibits included. My question to you is - How long will you put up with that before you ask someone, “Why that is the case?” If you’re not included - it’s your fault. Send your info about exhibits to “Carolina Arts” by e-mail to ([info@carolinaarts.com](mailto:info@carolinaarts.com)). Our deadline is the 24th of the month “prior” to the month your exhibit starts.