

Greenville Technical College

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rocks from inconsequential to their current monumental role as drivers and destroyers of our contemporary lifestyle. Her smaller series of drawings contain outlines of the three-dimensional coal creating an ominous black hole, possibly the “rabbit hole” of our natural environment.

Deighton Abrams references his ceramic sculptures as explorations of, “the empathic connections between humans, the creative process, and the physical landscape, investigating the phenomenon of psychological distress associated with climate change. I use memories of my itinerant shifts between landscapes to create abstracted ceramic sculptures; for these I reference mountain and glacial forms, an extension of my own experience growing up in Alaska where I saw the rapid receding of glaciers first hand.”

Kathleen Thum uses, “different visual and conceptual approaches to examine the infrastructure created by the fossil fuel industries and to explore the physical, material qualities of coal and oil. Through my work, I aim to heighten an awareness of our disconnection and dependence on fossil fuels. Oil and coal are an integral part of our contemporary existence, yet remain mysterious and unknown substances, contained and controlled by the industry.”

Abrams has taught at several area institutions including Greenville Tech and Clemson University since completing his MFA in Studio Ceramics at Clemson. His life has been divided between Alaska and the Deep South. His work has been shown nationally and internationally from South Carolina to China. He is currently in the process of moving with his wife to Boston.

Thum is currently an Associate Professor in the Art Department of Clemson University. She has exhibited drawings, paintings and wall installations up and down the East



Work by Kathleen Thum

Coast and throughout the Midwest. She has participated in many group exhibitions as well as solo and two-person shows. Her work is also included in the 2014, 2015 and 2017 *Manifest International Drawing Annual Exhibition in Print* publications and the June/July issue of *New American Painting* in 2016. She lives in Central, SC, with her husband and son.

Benson Campus Galleries are operated by and for the faculty and students of the Department of Visual Arts at Greenville Technical College. The galleries are located on the Benson Campus on Locust Hill Road in Taylors, SC.

For further information check our SC Institutional Gallery listings, call 864/250-3051, e-mail to (elizabeth.markel@gvltec.edu), or visit (www.gvltec.edu/dva).

Greenville County Museum of Art in Greenville, SC, Features Works by Linda Fantuzzo

The Greenville County Museum of Art in Greenville, SC, will present *Linda Fantuzzo: Penumbra*, in a solo exhibition, on view from Sept. 4 through Nov. 3, 2019.

The artist is known for capturing the mysterious qualities of light on canvas and has utilized this throughout her career to create atmosphere, mood and narrative. For many years Fantuzzo has been active in the Charleston, SC, arts community and has a distinguished exhibition record, as well as work included in numerous public, private and corporate collections throughout the country.

The landscape and interior paintings and drawings in this exhibition are rendered with a quiet, abstracted simplicity, while the inclusion of stairs, ladders, windows and doors suggest an unseen yet palpable human presence. The title *Penumbra* is a term referencing light’s transitions – it is the partially shaded area of the shadow cast by an object. The artist states: “Light - bright, low, or poetic can imbue the image with a sense that something has happened or will momentarily occur.”



Linda Fantuzzo, “Long Way Out”, 2019, acrylic on linen

In these works Fantuzzo connects the literal transitions of light, always shifting and changing, to the metaphorical transi-



Linda Fantuzzo, “Mythic Realm”, 2018, acrylic on birch wood panel

tions and impermanence of the human experience. As an additional component to the project, the artist is collaborating with the Long Table Poets of Charleston, SC, for inclusion of new poetry in the exhibition when it opens in Charleston in January 2020.

Linda Fantuzzo grew up in Endicott, NY, and studied painting at The Pennsylvania Academy of Fine Arts in Philadelphia, PA. Her work has been featured in numerous exhibitions throughout her career and is represented in the collections of the Greenville County Museum of Art, the Gibbes Museum of Art, The Burroughs Chapin Art Museum and additional public, corporate and private collections throughout the US. Over the years she has been involved in numerous projects in the Charleston arts community and has received multiple grants and awards, including the SC Arts Commission visual arts fellowship in 2017.

The exhibition *Linda Fantuzzo: Penumbra* will later travel to the City Gallery at Waterfront Park, Charleston, SC, from Jan. 17 to Mar. 2, 2020, and the Morris Museum of Art, Augusta, GA, from May 23 to Aug. 16, 2020.

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Considered the premier American art museum in the South, the GCMA is home to the world's largest public collection of watercolors by iconic American artist Andrew Wyeth. The GCMA also has an impressive collection of paintings and prints by contemporary artist Jasper Johns, the largest institutional collection of pottery by enslaved artisan David Drake, and the largest collection outside the Smithsonian

of works by South Carolina-born artist William H. Johnson. Ranging from Federal portraits to contemporary abstractions, the GCMA's acclaimed Southern Collection invites viewers to survey American art history through works with ties to the South.

For further information check our SC Institutional Gallery listings, call the Museum at 864/271-7570 or visit (www.gcma.org).

Furman University in Greenville, SC, Offers Works by Michael Brodeur

Furman University in Greenville, SC, is presenting *The Veneer of the Familiar*, featuring paintings and other works by Furman University Associate Professor of Art Michael Brodeur, on view in the Thompson Gallery of the Roe Art Building, through Sept. 26, 2019. A reception will be held on Sept. 25, from 6-7:30pm.

The Veneer of the Familiar is a two-part exhibition at two sites – Furman's Thompson Gallery and the Lipscomb Gallery at the South Carolina Governor's School for the Arts and Humanities in Greenville. The exhibition marks Brodeur's last year of teaching at Furman and the 20th anniversary of the Governor's School, where Brodeur founded the Visual Arts Department and served as first chair.

The exhibition is an overview of 50 years of artistic endeavor. Thompson Gallery holds “Development,” works from Brodeur's undergraduate years through 2003. The paintings and drawings are comprised of a variety of media and show Brodeur's evolution as an artist. Many of the works come from Brodeur's personal holdings and have never before been exhibited.

Brodeur joined the Furman faculty in 2003. Specializing in studio art (foundations, painting and drawing) Brodeur earned his bachelor's in art at the University of New Hampshire. He holds a Master of Fine Arts from Boston University where he studied with Philip Guston and James Weeks.

Brodeur has exhibited nationally and internationally in solo and group shows including “Contemporary Conversations,



Work by Michael Brodeur

Works curated from the South Carolina Art Collection,” 701 Center for Contemporary Art, Columbia, SC; “From America,” Museum of Contemporary Art, Minsk Belarus; “Mostra,” Cortona Italy; and the “2nd International Painting Exhibition Competition,” Lessedra Gallery in Sofia Bulgaria, among many others.

Brodeur's work is held in private and public collections. Among the public institutions holding his work are The Emrys Foundation (Greenville), Columbia College

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