

# LEGALLY TWENTY-ONE IN TIME FOR VISTA LIGHTS

**SOUTH CAROLINA**  
DEPARTMENT OF MOTOR VEHICLES  
DRIVER'S LICENSE

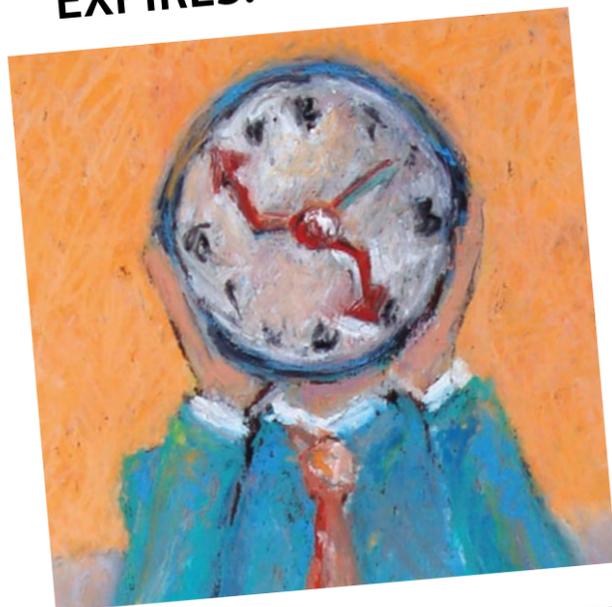
**VISTA STUDIOS/GALLERY 80808**  
**808 LADY STREET**  
**COLUMBIA SC 29201**

**OPENING: 11-10-2011**  
**EXPIRES: 11-29-2011**

**RECEPTION: 11-17-2011**  
**TIME: 5-9 PM**  
**DURING VISTA LIGHTS**

**DOB: 1990**

**VistaStudios80808.com**  
**803-252-6134**



October 27 - November 8, 2011  
if Art Gallery FIVE YEARS  
at if Art Gallery and Gallery 80808/Vista Studios

Ethel Brody • Stephen Chesley • Heidi Darr-Hope  
Jeff Donovan • Pat Gilmartin • Robert Kennedy  
Susan Lenz • Sharon Licata • Laurie McIntosh  
Michel McNinch • Kirkland Smith • Laura Spong • David Yaghjian

VISTA studios  
gallery 80808



## Columbia Museum of Art

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Society, New York City's first museum and one of the nation's oldest collecting institutions," stated Louise Mirrer, President and CEO. "Nowhere is this mission more vital than in the traveling exhibition *Nature and the American Vision*. This tour keeps in public view some of the most important works of Thomas Cole, Frederic Church, Albert Bierstadt, John Kensett, Jasper Cropsey, Asher B. Durand, George Inness and many others; the first artists to have created a consciously American tradition of painting."

*Nature and the Grand American Vision* has traveled to The Amon Carter Museum, Fort Worth, TX (February 26- June 19, 2011); the Peabody Essex Museum, Salem, MA (July 30 - November 6, 2011); and now to the Columbia Museum of Art, Columbia, SC (November 17, 2011 - April 1, 2012); and finally to the new Crystal Bridges Museum of American Art, Bentonville, AR (May - August, 2012). The paintings will then return to their renovated home.

N-YHS Senior Art Historian Dr. Linda S. Ferber, curator of the exhibition, said, "The New-York Historical Society houses one of the oldest and most comprehensive collections of landscape paintings by artists of the Hudson River School. We welcome this unique opportunity to share these treasures with a national audience."

Additional support has been generously provided by these sponsors: BlueCross BlueShield of South Carolina, BB&T and John and Kay Bachmann. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. A Tru Vue Optium® Conservation Grant from The Foundation of the American Institute for Conservation of Historic & Artistic Works has supported glazing of the works in the exhibition.

The exhibition is accompanied by an award-winning 224-page catalogue by Linda S. Ferber: *The Hudson River*

*School: Nature and the American Vision*, published by Skira Rizzoli Publications, Inc. Featuring 150 full-color illustrations of works from the acclaimed collection of the New-York Historical Society, the catalogue places the splendid paintings in the traveling exhibition into a broad historical and cultural context. Dr. Ferber received the 2010 Henry Allen Moe Prize for Catalogues of Distinction in the Arts from the New York State Historical Association for the volume.

The Historical Society's rich holdings of American art date back to the second half of the 19th century, when the museum acquired, through generous donation, the extensive painting collections formed by pioneering New York art patron Luman Reed (1787-1836). By 1944, the Society was also home to the extraordinary collection of Hudson River School art amassed by Robert Leighton Stuart (1806-1882), another of New York's prominent 19th-century art patrons. Works once belonging to these pioneering American collectors form the core of the traveling exhibition.

The New-York Historical Society, one of America's pre-eminent cultural institutions is dedicated to fostering research and presenting exhibitions and public programs that reveal the dynamism of history and its influence on the world of today. Founded in 1804, the Society has a mission to explore the richly layered history of New York City and State and the country, and to serve as a national forum for the discussion of issues surrounding the making and meaning of history.

The Society is recognized for engaging the public with deeply researched and far-ranging exhibitions, such as *Alexander Hamilton: The Man Who Made Modern America*; *Slavery in New York*; *Drawn by New York: Six Centuries of Watercolors and Drawings* at the New-York Historical Society; *Grant and Lee in War and Peace*;

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Lincoln and New York; and *The Grateful Dead: Now Playing at the New-York Historical Society*. Supporting these exhibitions and related education programs is one of the world's greatest collections of historical artifacts, works of American and European art, and material culture docu-

menting the history of the United States and New York.

For further information check our SC Institutional Gallery listings, call the Museum at 803/799-2810 or visit ([www.columbiamuseum.org](http://www.columbiamuseum.org)).

## City Art Gallery in Columbia, SC, Features Works by Rod Wimer

City Art Gallery in Columbia, SC, will present the exhibit, *New Abstracts*, featuring mixed media works by Rod Wimer, on view from Nov. 17 through Dec. 23, 2011. A reception will be held on Nov. 17, from 5 - 9pm in conjunction with Columbia's Vista Lights celebration.



Work by Rod Wimer

Skilled at the melding of contemporary styles, Wimer blends sensitive tonality with vivid color to compose paintings that define visual aesthetics.

Wimer said, "My current abstract collaged works are all about my never ending experimentation with found objects and my love of texture and color in all its forms. These large format canvas collages are constructed of an undergirding of acrylic paint, oil pastel, and graphite. I then continue to build layers with both found and hand-made papers, fibers, and more layers of paint and pastel. I am heavily influenced by the clean



Work by Rod Wimer

lines of mid-century modern design, and yet, I also love the veiled chaos of abstraction in the organic nature that surrounds us."

Collectors of the artist's work often comment on his range and versatility. His subject matter includes abstracts, landscapes, and contemporary human figures.

"I love the process of creating textures with hand-made paper, leaves, fabric, sand, and found objects," Wimer said. "I employ the use of color schemes, both strong and neutral, depending on the emotion I desire to convey in the final work. I often employ more neutralized color schemes in an effort to focus on composition. My watercolor abstracts are infused with colored pencil, graphite, and oil pastel. I enjoy experimenting with new ways to add texture to this medium. I use knives and razor blades to "scrape" the paper or canvas, which creates

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