

Greenville County Museum of Art in Greenville, SC, Offers Landscapes from Museum of Fine Arts, Boston

From the majestic grandeur of Niagara Falls to the sweeping vistas of Yosemite, the exhibition *Masterpieces of American Landscape* from the Museum of Fine Arts, Boston offers viewers more than 60 works on loan from one of America's most prestigious art museums, and all will be on exhibit in Greenville this summer. Previously on view in Japan, the exhibition at the Greenville County Museum of Art, is the show's only Southern venue. *Masterpieces of American Landscape from the Museum of Fine Arts, Boston* will remain on view through Sept. 15, 2013.



Albert Bierstadt, "Valley of the Yosemite," 1864

Breathtaking 19th-century masterpieces by Hudson River Valley School painters Thomas Cole, Frederic Edwin Church, and Albert Bierstadt evoke the splendor of America's vast wilderness while later works by Childe Hassam, Marsden Hartley, and Stuart Davis depict the American landscape through more modern eyes. The exhibition also includes a selection of 20 spectacular black-and-white landscape photographs by Ansel Adams and Edward Weston.

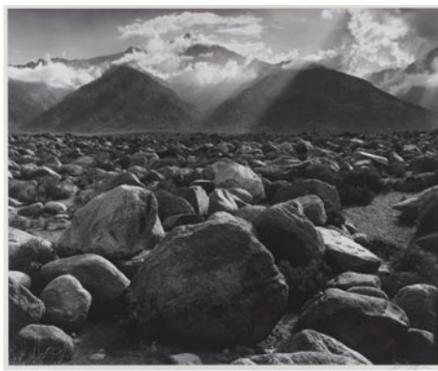
The first American landscapes were made by European explorers seeking to document their findings. Early maps often feature small drawings of trees or details of mountain scenes. Landscapes also served as backdrops for colonial portraits, but it wasn't until after the American Revolution founded a new country that landscape came into its own. The earliest American landscape painters, including Joshua Shaw and Thomas Doughty, were well versed in European landscapes. When these artists arrived in America, they traveled throughout New England primarily, making sketches of scenic vistas and landmarks. Using these preliminary drawings as guidelines, the artists developed finished paintings that depicted the scenery in idealized and romantic ways, often rearranging topographical elements to suit their compositions.



Thomas Cole (1801 – 1848), "River in the Catskills," 1843

Artists working in the early 19th century viewed America's unspoiled wilderness as a paradise, a land filled with hope and promise. In 1825 the English-born Thomas Cole arrived in New York City and set out on a sketching trip up the Hudson River. Upon his return he began painting the American landscape filtered through the influences of 17th-century works by Claude Lorraine and Salvator Rosa.

Today, these dramatic and majestic paintings capture and inspire the imagination. Nevertheless, Americans at the time were reluctant to embrace landscape painting as a legitimate art form. Cole became the unofficial leader of a group of artists later named Hudson River School painters. Although Cole died in 1848, his



Ansel Adams (1902 – 1984), "Mount Williamson from Manzanar, Sierra Nevada, California," 1944

colleagues, including Albert Bierstadt, Frederic Edwin Church, and Asher B. Durand, continued to paint from the Atlantic coastline to the southern swamps and forests to the Great Plains, the Rockies, and beyond.

As the country expanded during the 19th-century, many painters traveled westward to paint frontier life. Some, including Albert Bierstadt and Worthington Whittredge, joined expeditions that were formed to explore and map new territories. New technologies and scientific discoveries also offered painters new territory to explore. New theories about evolution influenced the work of Martin Johnson Heade and Frederic Church, for example, while other painters like Fitz Henry Lane began to employ the latest inventions, such as the camera lucida, a mechanical drawing instrument.

Toward the end of the 19th century, American painters began to focus less on specific locations in their work, instead turning their attention to new painting styles and techniques. Influenced by French Barbizon works he had seen in Europe, George Inness began to emphasize mood by working with light and color. Similarly, painters Frank Benson, Childe Hassam, and Willard Metcalf studied the works of the French Impressionists. By combining the vibrant color and loose brushstrokes of the French with traditional training in figure drawing, these artists and others devised a distinct style of American Impressionism that captivated painters well into the 20th century.

Soon, however, American painters began to experiment with other styles, including Modernism. Emphasizing pattern, color, and line, such artists as Georgia O'Keeffe, Arthur Dove, Stuart Davis, and Marsden Hartley created subjective, and at times romanticized, responses to landscape subjects.

The advent of photography further challenged and inspired artists to capture and express the essence of the American landscape. Drawn from the Lane Collection of the Museum of Fine Arts, Boston, twenty images by photographers Ansel Adams and Edward Weston complete the exhibition. Iconic images of the southwest include those of the Grand Canyon, Yosemite, and the Sierra Nevadas.

The Museum is offering a few related events including:

On Saturday, July 20 – Certus Saturday. Enjoy a variety of fun activities for the whole family, including storytelling and outdoor landscape painting. The event is free.

On Sunday, July 21 – Sundays at 2pm. MFA, Boston curator Karen Quinn will offer an informative tour of the exhibition.

The Greenville County Museum of Art is located in the center of downtown Greenville's cultural campus, Heritage Green, on College Street.

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

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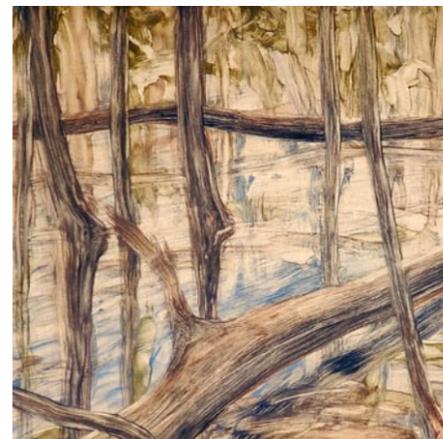
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Hampton III Gallery in Greenville, SC, Features Fine Art Print Exhibit

The Hampton III Gallery in Greenville, SC, is presenting *King Snake Press: 15 Years*, featuring works by SC artists made at King Snake Press, on view through July 20, 2013.

A celebration of 15 years of King Snake Press artists is on display at Hampton III Gallery. Four artists from the Hampton III Gallery stable (Paul Yanko, Enid Williams, Carl Blair, and Edward Rice) are featured, along with six guest artists' works (Mary Gilkerson, Patti Brady, Phil Garrett, Linda McCune, David Yaghjian, and Katie Walker) These artists are working in the mid and upper regions of South Carolina.



Work by Mary Gilkerson



Phil Garrett at King Snake Press

King Snake Press was founded in 1998 by Greenville artist, Phil Garrett. The name was derived from Garrett's interest in Blues Music and Southern Folklore. The studio grew out of his love for the painterly process of creating monotypes which he has explored since the mid-80's. With a BFA in printmaking from the San Francisco Art Institute and having worked with several master printers, Garrett wanted to encourage other artists to participate in this process. Throughout the 15 years of service, over 40 artists have come through King Snake Press, creating their own unique visions.

Sharon Campbell, an appraiser of fine art in the upstate, states: "Creating original prints at King Snake Press is a collaborative project between artists who would not otherwise be able to print on this scale, and Phil Garrett, an artist, master printmaker and owner of the press. Monotypes are often characterized by elements of chance, spontaneity, and surprise that are unique to

this form of printmaking. The process has been described as 'transferred painting,' creating a unique impression from a printed plate."

Though making monotypes sounds direct and simple, expertise and the experience of a master printer are required to achieve the kind of finished prints seen in this exhibit. Although the spontaneous quality of the process is attractive to artists, the techniques provided by a master printer can lead to wonderfully complex and subtle results as well.

King Snake Press has had a tremendous impact on the forty or so artists who have worked there over the years. The chance to collaborate with a master printer allows people of many disciplines to become comfortable with a very different approach to printmaking. The artist brings the ideas, and the printer offers technical advice and handles all the studio management, freeing the artist to focus on the artmaking.

One of the defining moments for King Snake Press was the 2002 exhibition *See How We Are* at the Greenville County Museum of Art. Twenty-five artists were chosen to work with Garrett; a number of them had not previously made monotypes - and

continued on Page 27

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be July 24th for the August 2013 issue and Aug. 24 for the September 2013 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. E-mail to (info@carolinaarts.com).