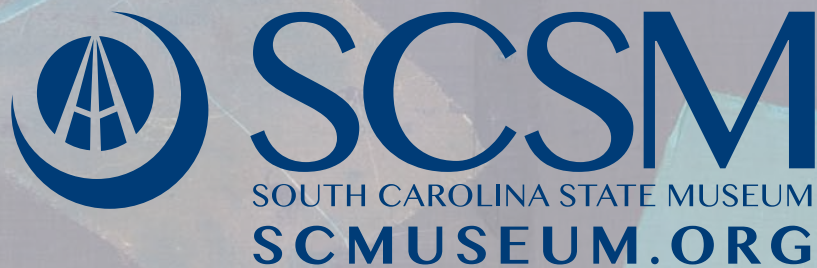


HALSEY 100

March 7 - September 7, 2015
SOUTH CAROLINA STATE MUSEUM

This mini exhibit examines the work of Charleston artist William Halsey in the 100th anniversary year of his birth. The exhibit includes original works of art that look into the important career of Halsey, who was a pioneer of contemporary art in the Palmetto State and helped pave the way for other contemporary artists.

* *HALSEY 100* is included with general admission or museum membership.



701 Center for Contemporary Art in Columbia, SC, Features Works by Tyrone Geter



Calling Me a Bitch from the "Name Calling" Series, 2015, charcoal, torn paper, and pastels, 26" x 74"

701 Center for Contemporary Art in Columbia, SC, will present *Tyrone Geter: BLACK!*, on view from July 9 through Aug. 23, 2015. A reception will be held on July 9, from 7-9pm. The reception is free to members and for non-members there is a \$5 suggested donation.

The exhibition at 701 CCA has been curated by Edmund Barry Gaither, director and curator of the Museum of the National Center of Afro-American Artists, and consultant at the Museum of Fine Arts both in Boston.

This solo exhibition by noted South Carolina artist Tyrone Geter presents recent works by the artist who, after extensive travel, work and study in Africa, made South Carolina his home. Combining masterful draftsmanship with assemblage and installation elements, Geter has consistently produced a bold body of work that offers powerful perspectives on the black American experience. These come not only after one hundred and fifty years since the end of the Civil War and the passing of the 13th Amendment to the US Constitution but also in a period when we are asked to consider the value of black lives in today's contentious world. Using a visceral, figurative approach into which mixed media elements have been freely woven, Geter's art holds us captive to its aggressive power and intriguing

ing formal resolutions.

Geter's art descends from one of the most important 20th century developments in African American visual culture—the forging of a black figurative tradition. Rejecting the caricature and stereotypic distortions of black physical features, a number of artists early in the last century undertook the sympathetic portrayal of African Americans in the visual arts. A robust figurative production emerged that was affirmed and broadened by artists such as Elizabeth Catlett, and John Biggers. By the third quarter of the last century, black representation had been effectively humanized. Within Geter's own generation, a "muscular" figurative expression emerged from a number of artists working both in the Midwest and on the East Coast. They helped to roundout the roster of important artists who like Tyrone Geter, have made this tradition a vibrant part of contemporary art and Black life.

Edmund Barry Gaither is known nationally for his important education and museum-related work on the influence of African American artists on the mainstream of contemporary art. He is respected in the museum field in a number of areas and has served in many positions including the American Association of Museums (now American Alliance of Museums) and as

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president of the African American Museums Association.

For this exhibition Gaither selected works from a number of series by Geter: 1) *Ain't I a Woman*, 2) *Living in the Light of Hell's Shadow*; 3) *Black Works* 4) *Southern Breeze*; 5) *Black Lives Matter*; 6) *Name Calling*; and 7) *Dark Angels*. All of these works have in common a number of traits that strongly distinguish Geter's oeuvre. First, Gaither noted that the artist "fundamentally embraces the figure and has rooted his creations within that tradition. Second, Geter is not frightened of emotionality, but instead cultivates empathy and stirs passions within the drama of his presentations. He courts humor, and a spirituality reminiscent of the "soul music" and jazz of the era. Third, he welcomes formal challenges, something that bespeaks of his appreciation for underlying elements of abstraction and which tease and extend the visual richness of his subjects. And lastly, Geter's themes are drawn from his own life and travels as

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