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Bingley by Kathy Lynn Goldbach, 2012 "People's Choice"



Still Hopes Juried Show June 3 - July 26, 2013

Opening Reception: Thursday, June 6, 2013 6-7:30pm
Awards Ceremony 6:45pm

The Marshall A. Shearouse Center for Wellness
Still Hopes Episcopal Retirement Community
One Still Hopes Drive • West Columbia, SC 29169 • 803-739-5040
<http://www.stillhopes.org/>

Anastasia & Friends Gallery in Columbia, SC, Features Works by James Dwyer and Michael Dwyer

Anastasia & Friends Gallery in Columbia, SC, will present *Color Movement*, an exhibition which features paintings by father and son, James Dwyer and Michael Dwyer, who have spent a combined nine decades creating abstract paintings, rooted in Modernism, with color as a primary focus. The exhibit opens on June 6 with a reception from 6-9pm and continues through June 28, 2013.



Work by Michael Dwyer

Michael Dwyer offers the following, "I grew up in a home in which both parents were artists and paintings by them and their friends always hung on the walls. Although my mother mostly put aside her professional art career to raise a family, my father was an energetic and accomplished painter all the years I knew him, only giving up his studio work at the age of eighty-seven to care for my mother. My father also taught painting and drawing at Syracuse University for thirty-some years, including while I was there as an undergraduate. I never took a class with him, but I learned a great deal from my Dad, whether it was during dinner conversations or trips to museums. Probably, most of what I learned was just from the long-term exposure of having his paintings around the house."

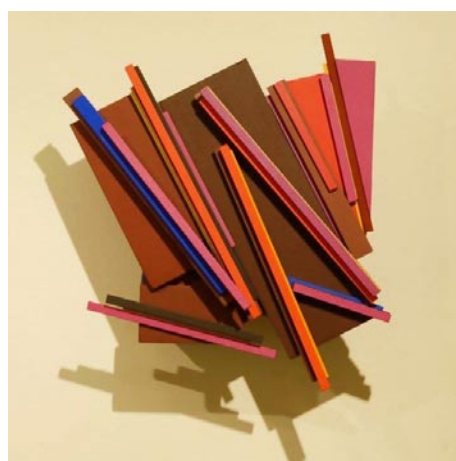
"As a kid, I loved to draw from the time I could pick up a pencil and I received enormous encouragement and support from both parents," continues Michael Dwyer. "Sometimes I'd visit my Dad's studio and make little drawings while he painted. Once, when I was seven or eight, my father stretched a small canvas for me to work on (my first abstract painting!) while classical music played on the radio and he worked on a large canvas. The scale of his paintings – often seven or eight feet – made an early impression, too."

"A few years before my father's death in 2011, we had a couple of conversations about how we might be able to put together a two-man show, but we were never able to make that happen during his lifetime. Before he died my father shipped me about thirty of the paintings he'd made over the past few years. That shipment has allowed me to finally, and very happily, assemble this exhibition," said Michael Dwyer.

Here's a statement from James Dwyer about his work, "Since space is the fundamental characteristic of drawing, painting, sculpture, and architecture, I have long understood that eloquence in those forms is to be achieved through the structuring of space. Within the past ten years or so, I have stumbled my way into a style based on low relief as its principal component."

"In low relief, I have discovered that I can offer variable visual and tactile experience controlled only in part by me. The viewer is invited to share in control through physical viewpoint. Elements within a work change, or are perceived as changing when seen from different angles. This, I believe, can bring about an especially intimate and creative commu-

continued above on next column to the right



Work by James Dwyer

nication."

Here's a statement from Michael Dwyer about his work, "A sense of movement has been an important element in my work for a long time. Earlier pieces often conveyed a feeling of forms drifting in space. Then, there was a shift toward using linear composition to create direction. I wanted the viewer's eye to move along a variety

of circuits and have experiences along the way. I also found from my earlier collage work, that I like the crisp, definitive edges that result from cutting shapes with scissors, so I began using masking tape for a similar effect."

"Recent works often have a sequential aspect that comes partly from a fascination with similarities between visual art and music. Thinking of musical composition as one note followed by another, and so on, I wondered if this might be a basis for a painting. Ultimately, I'm always after that transcendent moment when abstract elements come together in a way that's thrilling and somehow right."

For further information check our SC Commercial Gallery listings, call Anastasia Chernoff at 803/665-6902 or e-mail to (stasia1825@aol.com).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be June 24th for the July 2013 issue of Carolina Arts and July 24 for the August issue. But, you can send it now.



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