

SC Institutional Galleries

continued from Page 32

is complemented by examples of neoclassical sculpture on view in the Campbell Rotunda, and decorative art objects on loan from the Rivers Collection. **Gallery 5, Permanent Exhibition** - "Miniature Portraits". The first American miniature portraits were painted in Charleston, and today the Gibbes is home to one of the most prestigious portrait miniature collections in the United States. Containing more than six hundred objects, the collection spans nearly two hundred years and represents the work of over a hundred artists. Small enough to fit in the palm of the hand, these tiny portraits were treasured remembrances of loved ones in the age before photography. Presented in state-of-the-art display cases, and in viewable storage drawers featured miniatures include works by Mary Roberts, Jeremiah Theus, Henry Benbridge, Charles Wilson Peale, Pierre Henri, Edward Greene Malbone, George Engleheart, and Charles Fraser. **Gallery 6, Permanent Exhibition** - "20th Century American Regionalism and the Charleston Renaissance". At the turn of the twentieth century, American artists looked to their European counterparts and beyond as they developed identifiably American artistic movements. Two particularly strong influences during this time period were French Impressionism and Japanese woodblock prints. Another prevailing theme during this period was the growing interest in American subject matter. American regionalism and social realism played important roles in the development of art in Charleston, which flourished as a destination for artists, particularly during the years of 1915 to 1945 a period now known as the Charleston Renaissance. **Gallery 7, Permanent Exhibition** - "Modern and Contemporary". Modern and contemporary art in America encompasses a wide range of styles, subject matter, and media. As a whole, the diversity of modern and contemporary art reflects the rich and varied heritage of our nation and the lowcountry region. Works in this gallery were created over the past forty years by artists who are native to the area, who have worked here, or who have created objects that reflect the complex story of the region. The works are grouped to reflect several themes including the southern landscape, the human figure, abstraction, and the legacy of slavery in America. **Museum Shop** - Now offering the inventory of the Tradd Street Press, reproductions of works by Elizabeth O'Neill Verner among other exhibit related art objects. Hours: Mon.-Thur., 10am-5pm & Sun., 1-5pm . Admission: Yes. Contact: 843/722-2706 or at (www.gibbesmuseum.org).

Halsey Institute of Contemporary Art, The Marion and Wayland H. Cato Jr. Center for the Arts, College of Charleston School of the Arts, 161 Calhoun St., Charleston. **Main Gallery, Through July 26** - "hauntime," featuring works by David Antonio Cruz. David Antonio Cruz is a multidisciplinary artist exploring the intersectionality of queerness and race, celebrating chosen family, and honoring not just where we consider home but who we consider home. Incorporating literature, language, and sculptural elements, his work engages portraiture as a place of permanence and as a form of resistance to normative conventions. Cruz's exhibition at the Halsey Institute will expand on his recent explorations in drawing and installation featuring new and recent work. **Through July 26** - "Born in We: African Descendants of the Atlantic World," featuring works by Joshua Parks. Joshua Parks is a southern-raised Black image-maker and cultural worker with Gullah Geechee and Gulf Coast Creole heritage. His work analyzes Afro-descendant communities in the Atlantic world, their relationship to land and water as the basis of subsistence, autonomy, survival, and collective memory, and how these elements influence social and cultural development. The Halsey Institute is proud to present Parks's first solo museum exhibition. Hours: Mon.- Sat., 11am-4pm; untill 7pm on Thur. and by appt. Contact: 843/953-4422 or at (http://halsey.cofc.edu/exhibitions/).



Richard Nattoo, "River Mumma II", 2024, Water-colour, Pen & Ink, Water from the Rio Grande and Benta River, Jamaica on Canvas. 39 x 50 in | 99 x 127 cm

International African American Museum, 14 Wharfside Street, Charleston. **Through Jan. 4, 2026** - "re/Defined: Creative Expressions of Blackness from the Diaspora". Across the Atlantic

World - from West Africa and Europe to the Americas - Black creatives have been at the forefront of defining what it means to be Black. re/Defined examines how artists from the US and the broader African Diaspora have challenged stereotypes by preserving African traditions, resisting systemic oppression, and activating audiences. Through the mediums of fine art, adornment, music, and storytelling, this exhibition showcases how Black creatives have shaped cultural narratives and used their work to advocate for the communities to which they belong. **Ongoing** - The IAAM, which sits at the site of Gadsden's Wharf – one of the nation's most prolific former slave trading ports – includes nine core exhibition galleries and a special exhibition gallery, as well as a "floating" gallery that weaves contemporary art throughout the museum. The museum will open with more than 700 artifacts dating from 17th century to contemporary objects, alongside 1000 image and media collection pieces – all of which help connect the African American journey to its roots and connections to African and African Diaspora communities and cultures. The museum also houses the Center for Family History, a world-class genealogy and ancestry resource center, which began hosting genealogy classes and workshops in 2020. Admission: Yes. In an effort to increase access and decrease obstacles to participating in arts and cultural experiences, International African American Museum (IAAM) has joined Bank of America as a new partner in the bank's Museums on Us program, which offers free general admission on the first full weekend of each month to Bank of America, Merrill and Bank of America Private Bank credit and debit cardholders, at some of the nation's greatest museums and cultural attractions, which now includes IAAM. Hours: Tue.-Sun., 10am-5pm (last entry at 4pm). Contact: 843/872-5352 or at (iaamuseum.org).

Redux Contemporary Art Center, featuring Redux Studios, 1056 King Street, Charleston. **Main Gallery, Through Aug. 9** - "Creative Corridors: Together,"featuring the annual Redux Studio artist exhibition. This group exhibition is an institutional tradition and an opportunity for Redux resident artists to showcase a sample of their work, in relation to a theme. **Gallery 1056, Through Aug. 9** - "Light Changes Everything," a solo exhibition of two innovative photographic series by Redux Studio artist Christine Patterson. Patterson showcases her infrared hand tinted photographs and her digital & resin board photo collages. **Lightening Redency, Through Aug. 9** - Lightning Residents Nysa Hicks-Puig & Maggie Pennington showcase new work created in their joint six-week residency. **Education Gallery, Through July 12** - "Grayscale to Chroma," featuring works by Julia Vanderpool. **Ongoing** - In May, 2017, Redux relocated to 1056 King Street with 38 studios, three galleries, a larger print shop, classroom, dark room, and photo studio. Hours: Tue.-Fri., 11am-4pm, or by appt. Contact: 843/722-0697 or at (www.reduxstudios.org).

Saul Alexander Gallery, Charleston County Public Library, 68 Calhoun St., Charleston. Charleston County Library. **July 1 - 31** - "Historical Fiction," featuring works by Jennifer York. Hours: Mon.-Thur., 9am-8pm; Fri. & Sat., 9am-6pm; and Sun. 2-5pm. Contact: Megan Summers at 843/805-6946 or at (www.ccpl.org).



View of the "Reimagined Fashion: Creations of the Future Past" exhibition

The Charleston Museum, 360 Meeting Street, Charleston. Founded in 1773, is America's first museum. **Textile Gallery, Through Jan. 18, 2026** - "Reimagined Fashoin: Creations of the Future Past." In this exhibit, objects from the collection will serve as inspiration for a group of local designers. In collaboration with fashion stylist, Andrea Serrano, we are so excited to pair examples of historic artistry alongside new works in an exhibition that honors the talent in our artistic community. The rich visual legacy of our past will ignite the creative minds shaping our future. **Ongoing** - "Beyond the Ashes: The Lowcountry's New Beginnings". In "Beyond the Ashes", learn about the political and social changes that took place in the wake of the Civil War, the Jim Crow Era, the Earthquake of 1886, the Charleston Renaissance, the transformation of Charleston in the 20th century, the impact of the World Wars on the area, the local Civil Rights struggle, Hurricane Hugo, and more. Exhibit highlights: A 20-foot cypress church pew from the Edisto Presbyterian Church made by enslaved people, the wool shirt worn by Josiah McKie, one of the

Red Shirts who participated in the Hamburg Massacre in 1876, objects from the Earthquake of 1886, the piano rented by George Gershwin on which he composed Porgy and Bess, WWI and WWII uniforms and weapons, local Civil Rights items, and a battery-powered alarm clock that stopped at 12:54 when the rising storm surge of Hurricane Hugo overtook it in McClellanville. **Ongoing** - Featuring the most extensive collection of South Carolina cultural and scientific collections in the nation, it also owns two National Historic Landmark houses, the Heyward-Washington House (1772) and the Joseph Manigault House (1803), as well as the Dill Sanctuary, a 580-acre wildlife refuge, owned by The Charleston Museum, with significant natural, archaeological and historic features. The Sanctuary provides habitat for significant bird life and is not regularly open to the public but used for educational programs, including summer camps and school groups, and for Museum-sponsored scientific and archaeological research. Admission: Yes. Hours: Mon.-Sat., 9am-5pm & through the Summer months, Sun., 1-5pm. Contact: 843/722-2996 or at (www.charlestonmuseum.org).

ALTERNATE ART SPACES - Charleston **Ashley River Tower**, Public area at Medical University of South Carolina, Charleston. **Ongoing** - "Contemporary Carolina Collection @ Ashley River Tower," featuring the largest collection of original, contemporary South Carolina art on permanent display, including 885 works by 53 talented artists, sculptors and photographers in South Carolina. Artists included are: Lucille Akinjobe, Jack Alterman, Thomas Blagden, Jr., Carl Blair, Patti Brady, Keith Brown, Julia Cart, Eva Carter, Jocelyn Châteauvert, Lese Corrigan, Townsend Davidson, Linda Fantuzzo, Buddy Folk, Squire Fox, Mary Edna Fraser, Cassandra Gillens, Anthony Green, Jon Holloway, Ann Hubbard, Lisa Salosaari Jasinski, Erik Johnson, Kim Keats, Arianne King Comer, Kit Loney, Paul Mardikian, Nancy Marshall, Paul Matheny, John McWilliams, Sue Middleton, Marge Moody, Gordon Nicholson, Jane Nodine, Marcelo Novo, Karin Olah, Matt Overend, Rick Rhodes, Ed Rice, Molly B. Right, Susan Romaine, Kristi Ryba, Virginia Scotchie, Laura Sponge, Tom Stanley, Christine Tedesco, Colleen Terrell, Leo Twiggs, Tjelda Vander Meijden, Mary Walker, Sue Simons Wallace, Joe Walters, Sam Wang, Enid Williams, Manning Williams, and Paul Yanko. Hours: daily, 8:30am-5pm. Contact: Kathleen Ellis, Director of National Communications, MUSC, at 843/792.5602 or e-mail at (ellisk@musc.edu).

Charleston City Night Market, between Church Street and East Bay Street, Charleston. **Fri. & Sat. nights, from Mar.- Dec.** - "2025 Charleston City Night Market". We are the largest art market in the Southeast and have won Charleston's choice for Local Art in 2018 and 2019, 2020, 2021 & 2022. The Night Market began as an Artisan/Hand Crafted only market in 2012, and now has over 200 various artists represented. This dynamic and diverse group has become an integral part of the Charleston City Market. Hours: Fri. & Sat., 6:30-10:30pm. For info e-mail to (chasnightmarket@gmail.com).



LEGO Pink Dog by Sean Kenney

Magnolia Plantation and Gardens, 3550 Ashley River Road, Charleston. **Through Aug. 15** - "Sean Kenney's Nature POP!® Exhibit." Get ready for a summer of creativity and wonder at Magnolia Plantation & Gardens. We're thrilled to host Sean Kenney's Nature POP!® Exhibit, made with over 800,000 LEGO® bricks! This highly anticipated, awe-inspiring exhibit will feature more than 40 larger-than-life sculptures made entirely of LEGO® bricks, celebrating the beauty of nature through a playful pop-art lens and inviting guests of all ages to marvel at gravity-defying creations like a majestic fox in brilliant colors and lively birds captured mid-flight. Admission: Yes. Hours: Daily from 9am-5pm. Closed Thanksgiving, Christmas, and New Year's Days. Contact: 843/571-1266 or e-mail to (info@magnoliaplantation.com).

The Old Slave Mart Museum, 6 Chalmers Street, Charleston. **Ongoing** - The Museum recounts the story of Charleston's role in this interstate slave trade by focusing on the history of this particular building and site and the slave sales that occurred here. Hours: Mon.-Sat., 9am-5pm. Contact: The Office of Cultural Affairs at 843/958-6467 or at (http://www.charlestonarts.sc/).

Clemson Area

The ARTS Center, 212 Butler St., Clemson. **Ongoing** - Featuring works by local and regional artists. Hours: Mon.-Thur., 10am-5pm & Fri., 10am-2pm. Contact: 864/633-5051 or at (www.explorearts.org).

ALTERNATE ART SPACES - Clemson **Madren Conference Center**, Clemson University, Clemson. **Ongoing** - Featuring wood and steel bird carvings by Grainger McKoy. Hours: regular building hours. Contact: Peter Kent at 864/656-0382 or e-mail at (peter.kent@clemsonews.clemson.edu).

The Fran Hanson Discovery Center, South Carolina Botanical Garden, Clemson University, Clemson. **Featured Artists Gallery, Ongoing** - Featuring works by Nancy Basket, Sue Figliola, Sue Grier, Sandy King, Jo Ann Taylor and Phil Garrett, on a rotating basis. **Elizabeth Belser Fuller Gallery, Ongoing** - This collection of watercolors, mixed media and pen & ink drawings was generously donated by a dear friend of the SC Botanical Garden, Elizabeth Belser Fuller. This incredible collection ranges from 1947 to 1992. New pieces have been added this year in celebration of Belser's 97th birthday. Hours: Mon.-Sat., 10am-4pm. Closed University Holidays and Home Football Game Saturdays. Contact: 864/656-3405 or at (www.clemson.edu/scbg/).

Clover

Gallery 120, 120 Bethel Street, Clover. **Ongoing** - Established in January 2015, Gallery 120 was created as a community art gallery with a mission to build a strong vibrant Arts community and encourage growth and exposure of professional and emerging artists while educating our community in the Fine Arts. Gallery 120 is a center where partnerships with other art groups serve as an opportunity for community involvement and showcase a variety of artwork, with a special focus on student art. Gallery 120 exhibits change monthly with professional and student artists. The gallery also offers a First Friday public art reception, held on the first Friday of every month from 6-8pm. We exhibit artwork created by artists who are professional and whose works are exceptional in skill and presentation. We showcase student artwork crafted by students in our schools, from the elementary level through high school level. The gallery also showcases works of emerging artists, whether they are hobbyists in drawing or painting or some other fine art medium. Hours: Mon.-Fri., 8am-5pm. Contact: 803/222-9493 or at (www.Clovergallery120.org).

Columbia Area



Sam Gilliam, "For Xavier", 1990, Serigraph, 32 1/5 x 40 1/8 in. © 2024 Estate of Sam Gilliam / Artists Rights Society (ARS), New York

Columbia Museum of Art, Main & Hampton Streets, Columbia. **Through Aug. 31** - "Sam Gilliam: Printmaker". Sam Gilliam (1933 – 2022) was one of the great innovators in postwar American painting. Early in his career, he made clean-edged abstractions in line with the Washington Color School painters. He gradually loosened up his style, soaking or pouring colors directly onto his canvases and folding them before they dried – a technique that creates accordion lines and a deep sense of texture. Around 1965, Gilliam made his greatest stylistic innovation: He got rid of the stretcher bars that traditionally underpin a painting and draped his canvases from the wall like sheets from a clothesline. Gilliam began his printmaking in the 1970s. He would occasionally use traditional techniques such as screen printing but would also take his prints back to the studio to cut them apart and stitch them back together with a heavy nylon filament, resulting in a series of highly innovative and unique works. **Through Aug. 31** - "Let's Have a Talk Black Artists from the CMA Collection". Bringing together a multi-generational group of 15 Black artists working in and around abstraction, Let's Have a Talk pushes against longstanding expectations that work

continued on Page 34