

Corrigan Gallery in Charleston, SC

continued from Page 13

to “get them out.” These paintings are simple, immediate, potent, sometimes with sketchy images all very reminiscent of a dream. Odd pieces, historic bits and pieces stories that build upon stories, some being scary some being humorous are all part of these works.



Work by Mary Walker

Is it a glimpse into the artist's psyche? Is it just snippets of images from her past works coming to her “sleeping” mind? At different times in our lives, during transitions, times of great turmoil around us and even in times of prolific creative production we seem to have increased dream lives. The dreams (or nightmares) provide guidance perhaps or a dumping ground for our worries. Or maybe they only provide fodder for the artist's studio time.

If we study the unsettling times around us, bringing life issues of stability into play, it makes sense that the dream world would address these circumstances using images familiar to the dreamer. Walker's images of the stranger returning, the elongated figures like teeth on a stick from the petroglyphs out west, Pinocchio with the lessons learned and taught, although often scary and odd on backgrounds of “danger” yellow with dark shadows and missing limbs are disturbing but not horrifying. The whimsical nature of Walker's work is still present but with an intensity. The mixing of nightmares with dreams perhaps indicates that the seesaw of life is seeking to create balance in this crazy, topsy turvy world.

Mary Walker settled in Charleston after a time studying in New York at the Art Students' League. She was raised in North Carolina but attended high school in Charleston. She taught math early on but has been focused on her artwork for over 34 years. In 2011, Walker had prints in the New York International Print show and the *Reconsidering Regionalism* at the Jule Colins Smith Museum of Fine Art at Auburn University. She has received many artists' residencies and grants for printmaking.

Walker had an artist's book in the Italian 2008 *Libro (di sé) 9a Rassegna Internazionale di Libro d'Artista* in Rome. She taught workshops at the Redux Art Center and at the Bascom Center in North Carolina. She accepted a Margo-Gelb Dune Shack residency in Provincetown, MA, in 2007 and was the 2006 winner of the Griffith Lowcountry Artist's Award. The award resulted in a solo show at City Gallery at Waterfront Park in Charleston which then led to her being chosen as the poster artist for the Piccolo Spoleto program “Opera is for Everyone.”

Walker has received several grants from the South Carolina Arts Commission and the Lowcountry Quarterly Arts Grant Program. In 2004, she organized “The Scrolls,” an anti-war project involving both national and international artists that has been exhibited in Charleston, Cincinnati and Washington, DC. Her work is included in the Medical University of South Carolina new Contemporary Carolina Collection hanging in the Ashley River Tower.

Corrigan Gallery, now entering its



Work by Mary Walker

seventh year, is a culmination of 23 years of experience in the Charleston art market. The gallery represents more than a dozen artists in an intimate space and presents 6 to 10 shows per year with the gallery being refreshed every month. The gallery is a member and active participant of the Charleston Fine Art Dealers' Association. Other gallery artists include Manning Williams, Duke Hagerty, Kristi Ryba, Sue Simons Wallace, Gordon Nicholson, John Moore, William Meisburger, Lynne Riding, Lese Corrigan, Paul Mardikian and John Hull. Visiting artists are included in the yearly roster with most of the artists being either Charleston natives or individuals living in Charleston. A gallery of contemporary works exploring the depth and intellect behind the drive to create, Corrigan Gallery provides a breathing space around the historic city's traditional bent.

For further information check our SC Commercial Gallery listings, call the gallery at 843/722-9868 or visit (www.corrigangallery.com).

Eye Level Art in Charleston, SC, Features Works by Kevin Morrissey, Trever Webster, Seth Corts, & Keith Huie

Eye Level Art in Charleston, SC, will present the exhibit, *Script & Scrimshaw*, featuring works by Kevin Morrissey, Trever Webster, Seth Corts, and Keith Huie, on view from Oct. 7 through Nov. 1, 2011. A reception will be held on Oct. 7, from 7-11pm.

Four artists: Kevin Morrissey, Trever Webster, Seth Corts, and Keith Huie, all celebrate the role words and text can play in art. For centuries the use of text, and typography have been used to convey ideas and communicate.

Scrimshaw was born by artistic sea travelers who would scribe on any surface available. These usually consisted of whale teeth and walrus tusks, as well as highly intricate black and white illustrations.

These four artists have been incorporating letters and numbers in their art since they picked up a pencil. They stress the patterns text can create and the vast interpretations that can be made by a single word or a cleverly composed sentence.

Collectively the artists will be showcasing illustrations, acrylic paintings, murals and a variety of stenciling and printmaking techniques. The surfaces used are as important as the medium to these artists. This event will unveil bodies of unique work destined to remain on the brain.

Keith Huie uses materials he finds. The bigger the better, colorful doors and windows are common for him. His work includes whimsical poetry with a slightly

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twisted reality. Huie will be making his South Carolina debut in *Script & Scrimshaw*. The author, illustrator, and painter has been living and showing his work in Wisconsin and Iowa.

Seth Corts is a very talented illustrator who's collectible work can be seen in many Charleston homes. Intricate line-work and attention to detail create dazzling patterns and striking imagery. He continues to push the envelope and evolve within his unique and meticulous style. His work and his words are guaranteed to evoke emotions.

Trever Webster involves patterns with a subconscious balance with his work. His number laden panels and Rorschach influenced monotypes compliment his deliberately eerie watercolors. His work engages feelings of deep meaning that can only be figured out by each individual's personal code. He currently lives in Charleston.

Kevin Morrissey carefully constructs

and deconstructs his surfaces to remind viewers of the agricultural presence that dominated the south. Bright and striking graphics with an old time typography make his large scale works guaranteed to conjure nostalgic memories of billboards and country store facades. He currently lives in Charleston.

In the spirit of the changing seasons these gentlemen have created their work with Halloween in mind. Among other “spooky” subject matter the artists have collaborated on an “exquisite corpse”, an exercise that gained popularity in the early 1900's by surrealist artists. This will be unveiled the evening of the reception. It is a single piece that rotates to each artist with only minor details visible. Collectively they apply their own subject matter to the composition.

For further info check our SC Commercial Gallery listings, call 843/425-3576 or visit (www.eyeleveart.com).

Rick Rhodes Photography in Charleston Features Works by Carol Ezell-Gilson

Rick Rhodes Photography and Imaging in Charleston, SC, will present the exhibit, *Wrought Iron and Stained Glass*, featuring the most recent series of paintings by Carol Ezell-Gilson, on view from Oct. 4 - 31, 2011. A reception will be held on Oct. 14, from 6-8pm.

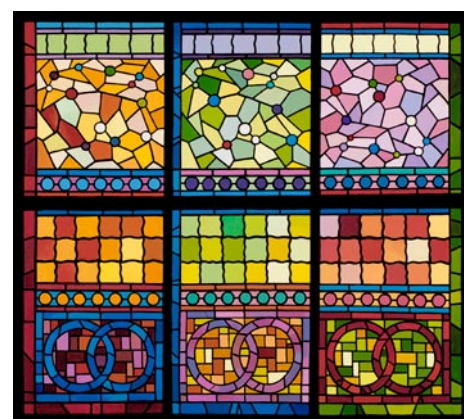
This exhibition is introducing two series together. The first dates from 2000 and depicts downtown Charleston wrought iron gates. The other paintings in the series are stained glass windows from five houses of worship on the Charleston peninsula.

Along with the original paintings, prints of the stained glass windows will be available; half of the profit will be given to the particular religious institution.

Ezell-Gilson, a native Charlestonian, spent a great deal of time with her grandfather who was born in Charleston in the late 1890s. He loved his native city and she remembers fondly the stories of its history. She says in her bio, “Charleston was a different place in the 1960s, relatively undiscovered. I, too, fell in love with its history, beauty, and mystery.”

Interested in the arts as early as high school, Ezell-Gilson enrolled in a teenage

continued on Page 15



Work by Carol Ezell-Gilson