

Charleston Artist Guild

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artist was on the day(s) they painted it so they must experience each painting on their own terms.”

For most of the pieces in this exhibit, the artist has added a material to texturize the wood panel substrates, however for the actual painting she only uses oil as it is the most archival and she believes there is nothing that will match the beauty and depth of oils. Each piece ends up with 10 to 20 layers, which gives it the complexity and the beauty of color.

Pieces of Me is an exhibit about a glimpse into the mind of an artist. What makes an artist ‘tick’, the dreams we have during the night that end up on a canvas. It is about an emotional journey and how color impacts that journey.

“Color gives meaning to the world we live in, it defines our emotion, our feelings and our moods,” says Sisco. Leave all of



Work by Deborah Sisco

your preconceived ideas about art at home and have a love affair with color that will arouse your senses.

For further information check our SC Institutional Gallery listings or call the Guild at 843/722-2454

Corrigan Gallery llc in Charleston, SC, Features Works by Bill Buggel

Corrigan Gallery llc in Charleston, SC, will present a solo show of works by Bill Buggel, on view from Nov. 3 - 30, 2015. A reception will be held on Nov. 6, from 5-8pm.

One day 50 years ago, Bill Buggel was walking by Senate plaza in Columbia, SC. They had dug a big hole and uncovered red clay. Present also was fine gravel from granite. Thus began a long focus on using such or similarly textured materials to create abstract paintings or sculptures perhaps one might say. His deeply textured wall pieces with sculpted marks belie the complexity of creation.

In his first solo show in 16 years, Buggel presents new works still incorporating his vision born that long ago day. Textural pieces with the look of concrete and clay with small repetitive colorful marks dispersed throughout, that seem so familiar and strange at the same time. Color imposed in the natural landscape informs mark making in the pieces exemplified by the creations based on views seen in Thailand. At other times the marks just happens on this man-made surface imitating nature or the nature that man has covered up.

Add a decade and a half of years spent in the museum world and being a professional photographer documenting many notables such as Pavarotti, Dr. Albert Sabin, Tennessee Williams, Ella Fitzgerald to name a few and you still have only a hint of the accomplishments and variety that makes up the character who is William Lee Buggel. And when I say character, I mean CHARACTER! His breadth of knowledge, his hands on ability to manipulate materials, his clarity of vision all come tumbling out in conversation that can mesmerize and even overwhelm.

A most consistent artist, Buggel was profiled in the 1970 Tricentennial book on South Carolina contemporary artists as an up and coming artist along side many accomplished names such as Jasper Johns, William Halsey, Corrie McCallum, Merton Simpson, Carl Blair and many others.

Bill Buggel graduated from the Univer-



Work by Bill Buggel

sity of South Carolina in his hometown, working as an apprentice at the museum in Columbia during his academic years before coming to Charleston to be the assistant director at the Gibbes Museum of art and has been in the Charleston area since 1967.

Corrigan Gallery llc is pleased to be showing Buggel's work for the month of November and adding him to the roster of current and past contemporary artists working in or strongly connected to Charleston.

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

Wells Gallery on Kiawah Island, SC, Features Works by Earl B. Lewis

The Wells Gallery on Kiawah Island, SC, will present *Earl B. Lewis: I, Human*, on view from Nov. 12 - 30, 2015, A reception will be held on Nov. 12, from 5-8pm.

The Wells Gallery will feature new paintings from famed watercolor artist, E.B. Lewis, in celebration of his new series of work titled *I, Human*.

The *I, Human* series presents figures with featureless faces. The artist explains that the brain works to “fill-in” the details that are omitted from the painting, causing the viewer to put their own details and story to the piece. It individualizes the work and the figure becomes “Every Person”. The viewer can see themselves in the figure regardless of race, age, or gender. Lewis’ statement is that

we are all the same. We are all human. All pieces belonging to this series will be identified as IH (for *I, Human*), and the number in which they were created to further separate them from a specific title or ‘story’, leaving them more open to the viewers’ interpretations.

One of Lewis’ paintings from this series was chosen as the poster art for the ‘Artists for Emanuel’ event to benefit the Emanuel AME Church. This was the site in which nine people were tragically killed on June 17, 2015. The benefit events are November 10-11. Lewis will be speaking at the Art of Healing Symposium on Nov. 10, and will do a national radio interview. He is working

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MADELINE T. DUKES



“River Aurora” 2015 © mdukes

EVENTS

- | | |
|---|--------------------------------------|
| November 8 th
Charleston, SC | 2nd Sunday on King |
| November 10-11 th
Charleston, SC | Artists for Emanuel |
| November 21 st
North Charleston, SC | Oil Mixed Media Workshop |
| December 4 th
Charleston, SC | The Light of Paris & the Low Country |

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“Cotton Tower” by Earl B. Lewis

on 10 new pieces for this event as well, and our gallery will host a cocktail reception for Lewis on Nov. 12. For more information on the benefit, and how you can donate, please visit (www.artistsforemanuel.com).

Along with the *I, Human* series, Lewis will be discussing his *Cotton Series* and presenting new works from that collection at our Nov. 12 reception. The *Cotton Series* portrays the state of slavery in the late 1700s. He was inspired to paint slaves at work in the fields because those scenes are very rarely depicted, and the viewer is confronted with the reality of the time. His works are unlike most of that genera in that his slave figures are not solemn and worn, but represented in the same fashion that many Native Americans are represented in art; as prideful images with their heads held strong standing above their circumstances. His figures seem to be saying, “You may own my body, but you don’t own my soul.” This in particular can be seen in his piece, *Cotton Tower*. The woman is standing tall in the field holding her child which she will raise with the same sense of pride and hope. These watercolors comprise the direction

Laura Liberatore Szweda



Rose Dawn oil on canvas 24" x 24"

www.LauraLiberatoreSzweda.net
Contemporary Fine Art
by appointment

of Lewis’ life’s work in which he brings his viewer not just beautiful paintings, but paintings imbued with meaning and political statements.

Possibly the most politically driven piece thus far is *The Plaintiffs*. The three figures in this piece stand in a vast cotton field facing the “big house”. Upon closer inspection, the viewer will see that the house in the distance is The White House. Lewis’ inspiration for this watercolor is the role slaves played in the construction of The White House and our Nation’s Capital.



“The Plaintiffs” by Earl B. Lewis

In 1780, Pennsylvania passed An Act for the Gradual Abolition of Slavery. The

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