

CITYART

Marge Loudon Moody

*"Made in America
1983 - 2013"*

Opening Reception
January 17, 2013
from 5 – 8 pm.

The exhibition will be open
through March 2, 2013.



Blue Chicago Series: Blue Chicago

60" x 72"

1224 Lincoln Street - Columbia, SC - 803.252.1803 - cityartonline.com

Sumter County Cultural Commission

continued from Page 13

that will fuse all the categories and create excitement for their students.

For further information check our SC

Institutional Gallery listings, call Booth Chilcutt at 803/436-2260 or e-mail to (Patriot_hall@sumtercountysc.org).

Columbia Museum of Art in Columbia, SC, Offers Look at Impressionism Art

The Columbia Museum of Art announces an upcoming major exhibition, *Impressionism from Monet to Matisse*. This collection of 55 works including paintings, pastels and watercolors will be on view from Jan. 25 through Apr. 21, 2013. Included are paintings by the well-known masters of French Impressionism: Claude Monet, Pierre-Auguste Renoir, Camille Pissarro and Alfred Sisley. The show also includes paintings by America's most noted Impressionist painters, Mary Cassatt and John Singer Sargent. Moving beyond Impressionism, the show is rounded out with work by the more modern painters Paul Cézanne, Paul Gauguin, and Georges Braque, among others.



Henri Matisse, (French, 1869 – 1954), *The Palace, Belle Ile*, ca. 1896 – 97. Oil on canvas, 12 3/4 x 15 3/4 inches, Framed: 22 x 25 3/16 inches. Collection of The Dixon Gallery and Gardens; Bequest of Mr. and Mrs. Hugo N. Dixon, 1975.15.

"The Museum is delighted to bring this important exhibition to Columbia, giving visitors around the Southeast the chance to see incredibly beautiful works of art by
Page 14 - Carolina Arts, January 2013

some of the world's greatest Impressionist artists. We are grateful to the Dixon Gallery and Gardens for sharing their superb collection," executive director, Karen Brosius, said.

"The Dixon's French Impressionist paintings are utterly beautiful but they are also works of considerable historical significance," Dixon Gallery and Gardens director, Kevin Sharp, said. "Some of these canvases were first seen in the original Impressionist shows of the 1870s and 1880s in Paris. These remarkable paintings speak eloquently to a fascinating age and the triumph of modern art in Europe. The Dixon is delighted to be sharing these treasures with the Columbia Museum of Art and its members and visitors."

The Impressionists' desire to look at the world with a new freshness and immediacy continues to appeal to audiences today, making it the most popular style of painting in the world. The Impressionists were radical in their own time because "High Art" was supposed to depict gods, heroes and wars subjects believed to be timeless. Instead, they painted the world we actually live in, one with average people seated having a drink at a café, train stations, dancers, or an empty field of poppies. Instead of creating painstakingly detailed paintings, they explored the way we actually see: they saw and captured the purple and blue of shadows, and the vibrating yellow, pink and green colors of the sky. Critics of the 19th century saw them as scandalous and the word "impressionist" was originally an

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insult. Now, we see that the Impressionists were really the first modern artists, painting contemporary life around them.

Typical of the Impressionists' approach is Claude Monet's *Village Street* of 1871. The scene is humble and ordinary, but the real subject is the dramatic play of light and shadow moving across the street in broad swaths of energetic paint. A freshening wind enlivens the sky, and swiftly applied daubs of green define the foliage. Monet's art dances between realism and abstraction as it evokes nature's atmosphere at the same time it calls attention to the reality of paint itself on the canvas.

In a similar way, Pierre-Auguste Renoir creates a world of color by painting a single slice of the English Channel in his swirl of color entitled, *The Wave*, from 1882. In *The Wave*, we see how important color itself was to the Impressionists. The result of this passion for color was a style of painting unparalleled for its scintillating surfaces and dynamic color relationships.

Figurative work in the show includes Edgar Degas' *Dancer Adjusting Her Shoe*, 1885, a prime example of Degas' breathtakingly fluid draftsmanship and near-photographic instinct for capturing a fleeting moment. Henri de Toulouse-Lautrec's *Dancer Seated on a Pink Divan*, c. 1883, is more stately in its quite, lucid presentation of a dancer at rest, but no less fresh in its sense of freezing an intimate and unguarded moment in time.

In Henri Matisse's bold canvas, *The Palace, Belle Ile*, visitors see a very young Matisse moving away from Impressionism toward the powerful and arbitrary color for which he is famous and which inspired so much modern art to follow.

Indeed, the father of modernist painting, Paul Cézanne, is present in this show with a painting entitled, *Trees and Rocks near the Chateau Noir*, c. 1900. In his striking use of flat, intersecting planes of color, one sees his painting as standing on the precipice of Cubism and the many movements that would follow in his wake.

Beyond Impressionism, this extraordinary show includes the work of post-Impressionists Maximilien Luce and Henri-



Paul Cézanne, (French, 1839 – 1906), *Trees and Rocks near the Chateau Noir*, ca. 1900-06. Oil on canvas, 24 3/8 x 20 1/4 inches, Framed: 31 1/2 x 27 1/4 x 2 1/4 inches. Collection of The Dixon Gallery and Gardens; Museum Purchase from Cornelia Ritchie and Ritchie Trust No. 4, 1996.2.20

Edmond Cross who are so called because they wished to bring a more systematic approach to color theory into Impressionism. Inspired by Georges Seurat, their use of carefully plotted, tiny dots of color coalesce into solid images of hillsides and castles bathed in electric light.

Impressionism from Monet to Matisse also includes a number of academic paintings meaning, detailed, traditional painting that contrast with the Impressionists and moderns. The highlight is Henri Fantin-Latour's elegant and precious *Still Life* of 1869. Modest in its subject matter a simple vase of white flowers behind a bowl of mixed fruits is as refined and poetic as it is unpretentious. For artists and visitors, this still life is a grand lesson in the power of simplicity mixed with discipline.

"The rewards in seeing a show like *Impressionism from Monet to Matisse* are really too numerous to mention," CMA chief curator, Will South, said. "There is the sheer joy of the art itself, alive with color and optimism. There is the serious inquiry

continued on Page 15