

# Book About Eugene Thomason

continued from Page 11

aspiring American artists, he understood that the city offered unparalleled personal and professional opportunities - prestigious schools, groundbreaking teachers, and an intoxicating cosmopolitan milieu - for a promising young painter in the early 1920s. The patronage of one of the nation's most powerful tycoons afforded him entrance to the renowned Art Students League, where he fell under the influence of the leading members of the Ashcan School, including Robert Henri, John Sloan, and George Luks. In all Thomason spent a decade in the city, adopting - and eventually adapting - the Ashcan movement's gritty realistic aesthetic into a distinctive regionalist style that used thick paint and simple subject matter.

Thomason returned to the South in the early 1930s, living first in Charlotte, NC, before settling in a small Appalachian crossroads called Nebo. For the next thirty-plus years, he mined the rural landscape's rolling terrain and area residents for inspiration, finding there an abundance of colorful imagery more evocative - and more personally resonant - than the urbanism of New York. Painting at the same time as such well-known Regionalists as Thomas Hart Benton and Grant Wood, Thomason embraced and convincingly portrayed his own region, becoming the visual spokesman for that place and its people.

Martha R. Severens is a graduate of Wells College in Aurora, NY, and holds a master's degree from the Johns Hopkins University in Baltimore, MD. An art historian, she has served as curator at the Gibbes Museum of Art in Charleston, SC, the Portland Museum of Art in Maine, and the Greenville (SC) County Museum of Art. She has published studies on a variety of Southern artists, including Charles Fraser, Alice Ravenel Huger Smith, William Halsey, and Mary Whyte. In addition she is the author of *Andrew Wyeth: America's Painter*, *Greenville County Museum of Art: The Southern Collection*, and *The Charleston Renaissance*.

The Johnson Collection is the repository of the largest single body of Eugene Thomason's work. Located in Spartanburg, SC, the collection offers an extensive survey of artistic activity in the American South from the late eighteenth century to the present day. The Johnson family is committed to creating a collection that captures and illuminates the rich history and diverse cultures of the region. By making masterworks from its holdings available for critical exhibitions and academic research, the collection hopes to advance interest in the dynamic role that the art of the South plays in the larger context of American art and to contribute to the canon of art historical literature. The collection also seeks to enrich its local community by inviting the public to

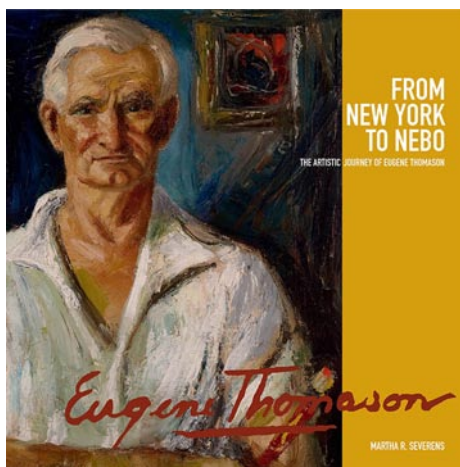
interact with these inspiring works of art.

"From New York to Nebo: The Artistic Journey of Eugene Thomason carefully chronicles the life of Eugene Thomason and his embrace of North Carolina," said William Ferris, author of *The Storied South: Voices of Writers and Artists*.

"Deeply influenced by his New York City training with George Luks and the Ashcan movement, Thomason returned home to capture Nebo and the mountains of western North Carolina through vigorous landscapes and haunting portraits. Martha Severens discusses Thomason's personal and professional complexities in clear, direct prose that offers a portrait of a truly great artist."

An exhibition of works by Eugene Thomason is scheduled to travel throughout the Carolinas including: Feb. 12 - Apr. 19, 2015, at Spartanburg Art Museum, May 16 - Sept. 13, 2015, at Asheville Museum of Art, and Oct. 3 - Mar. 27, 2016 at the Mint Museum Randolph in Charlotte, NC.

You can listen to a pod cast from *Walter Edgar's Journal* on ETV Radio where he talks with Martha Severens, author of *From New York to Nebo: The Artistic Journey of Eugene Thomason*, and David Henderson, Director of The Johnson Collection at this link (<http://etvradio.org/post/artistic-journey-eugene-thomason>).



*From New York to Nebo: The Artistic Journey of Eugene Thomason*

ART HISTORY  
USC Press (2014)  
10" x 10"  
112 pages  
47 color and 4 b&w illus.  
ISBN 978-1-61117-510-3  
hardcover, \$34.95t  
ISBN 978-1-61117-511-0  
ebook, \$34.95t  
Copublished with The Johnson Collection

For further information you can contact USC Press by calling 803/777-5243, visit ([www.uscpress.com](http://www.uscpress.com)), call The Johnson Collection at 864/585-2000, or visit ([the-johnsoncollection.org](http://the-johnsoncollection.org)).

Exquisite handblown glass gallery and studio in the historic downtown vista arts district. Open to the public Mon. thru Sat. Offering unique and affordable blown glass vases, bowls, flowers, indoor and outdoor lighting, zipper perfume bottles, ringholders, sculpture, ornaments and much, much more. Providing quality, uniqueness, and affordability for 20 years!

Ask about our classes!!



One Eared Cow Glass, Inc.  
1001 Huger St. Columbia, SC  
803-254-2444 [www.oneearedcow.com](http://www.oneearedcow.com)



Situated in the heart of the Vista, Gallery 80808 is a vital part of the contemporary art scene in the Columbia metropolitan area.

## Exhibit in the Heart of the Columbia Vista

VISTA studios  
gallery 80808

808 Lady Street • Columbia, SC

The gallery is available for lease as a high quality location for local, regional, or national art shows. Lease the main gallery for a small intimate show or include the atrium and hallways for larger group shows.

For more information and terms for leasing the space, call 803-771-7008 or visit us online at [VistaStudios80808.com](http://VistaStudios80808.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 Jan. 24th for the February 2015 issue and Feb. 24 for the March 2015 issue.

Carolina Arts is now on Twitter!

Sign up to follow

Tom's Tweets, click below!



[twitter.com/carolinaarts](http://twitter.com/carolinaarts)