

Sumter County Gallery of Art

continued from Page 16

on fabric grave rubbings. Many of the pieces in this exhibition have been shown in other national juried art shows, including *Quilt National* (widely regarded as the world's premier, traveling art quilt biennial), *Art Quilt Lowell* (Lowell, MA), the *LaGrange XXVI Biennial* (LaGrange, GA), *Art of Fiber* (Lorton, VA), *National Fiber Directions* (Wichita, KS), *Art Quilt Experience* (Cazenovia, NY), the *9th Annual National Quilt Artists* (Earlville, NY), the *National Heritage Quilt Show* (Athens, TN), *Fantastic Fibers* (Paduach, KY), and the *APQ Traveling Quilt Show* throughout Australia.



Part of the installation by Susan Lenz

different series but Cole Miller did. He noticed that the entire body of work that I call *Last Words* speaks directly to my newest work. The crazy quilt was, perhaps, the transition from one series to the next. In a sense, this piece is mimicking the truth found in a cemetery. It is a place of transition."



"The Canopy" by Susan Lenz at Good Shepard Church

In the process of curating this installation, the staff at the Sumter County Gallery of Art worked with art consultant Harriett Green. This led to another, concomitant solo installation of Lenz's work. *Susan Lenz: Behold the Wonder* opened at Good Shepherd Episcopal Church, 403 Dingle Street, in Sumter, SC, on Sunday, Dec. 19, 2021. This exhibit features Lenz's Canopy and a selection of Lenz's signature series of fiber art "Stained Glass". This second show is open Saturdays from 11am-4pm and Sundays, 1-4pm, through Feb. 13, 2022.

For further information check our SC Institutional Gallery listings, call 803/775-0543, visit (www.sumtergallery.org) or visit Lenz's website at (www.susanlenz.com).



View of installation by Susan Lenz

Beyond hand and machine stitched art quilts, *Last Words* includes cemetery angel images. The "Angels in Mourning Series" are large, framed photo transfers on printmaking paper. Found mementos and dangling threads transform these sculptural images into suggested narratives of lives well lived. For this exhibit, Sumter County Gallery of Art curator G. Cole Miller selected several framed embroideries of cemetery angels and Lenz's giant-sized art quilt *CRAZY (In the Millennial Age)*.

CRAZY (In the Millennial Age) was hand-stitched just before COVID-19 began shutting down the world and with it most art-related opportunities. To the surface of the antique crazy quilt, hundreds of anonymous family photos, old keys, clock gears, and trinkets were stitched. This piece speaks to all those whose memories are entering the state of "Gone But Not Forgotten". Stitching this 64" x 59" art quilt led to Lenz's newest series of art quilts, the "Found Object Mandala Series". Lenz adds, "I didn't really see the common thread running through my

www.theartistindex.com

The Artist Index
FREE LISTINGS
WESTERN NC &
UPSTATE SC
artists

www.theartistindex.com/getting-listed

Asheville Art Museum in Asheville, NC, Takes a Look at Collection of Harvey K. Littleton

A Hand in Studio Craft: Harvey K. Littleton as Peer and Pioneer highlights recent gifts to the Asheville Art Museum's Collection and loans from the family of glass artist Harvey K. Littleton. This exhibition places Harvey and Bess Littleton's collection into the context of their lives, as they moved around the United States, connected with other artists, and developed their own work. This exhibition, organized by the Asheville Art Museum and curated by Whitney Richardson, associate curator, will be on view in the Judith S. Moore Gallery at the Museum from Jan. 19 through June 27, 2022.



Harvey K. Littleton, "Amber Maze", 1968, blown glass, 8 3/4 x 10 1/2 x 6 inches. Asheville Art Museum. © Estate of Harvey K. Littleton.



Harvey K. Littleton, "Vase", 1964, blown Blenko glass, 6 x 5 1/4 x 5 inches. Asheville Art Museum. © Estate of Harvey K. Littleton.

Harvey K. Littleton (Corning, NY 1922–2013 Spruce Pine, NC) founded the Studio Glass Movement in the United States in 1962 when, as a teacher, he instituted a glass art program at the University of Wisconsin in Madison, the first of its kind in the United States. He taught the next generation of glass artists - who taught the next - and his influence can still be seen today. But before he dedicated himself to the medium of glass, Littleton studied industrial design, ceramics, and metalwork at the University of Michigan and the Cranbrook Academy of Art in the

late 1930s and early 1940s.

He met his wife Bess Tamura Littleton, a painting student, at the University of Michigan. Over the course of their careers, Harvey and Bess collected artwork by their fellow artists and amassed an impressive collection from the early days of the Studio Glass Movement and the height of the American mid-century Studio Pottery Movement.

"This exhibition offers the viewer an exciting opportunity to see some of Harvey K. Littleton's early work in ceramic and metal - directly from his family's collection - before he began making art in glass," says Whitney Richardson, associate curator. "Best known for his glassworks, those will be on display alongside the work of his students and his peers making clear the influence he had on them and the Studio Glass Movement."

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to

continued on Page 18

Don't forget about our website:

www.carolinaarts.com



You can find [past issues](#) all the way back to August 2004!

You can find [past articles](#) all the way back to June 1999

Also don't forget about our two blogs:

[Carolina Arts Unleashed](#)

[Carolina Arts News](#)

Send us your email address to be added to our list to receive notice of each monthly issue.

info@carolinaarts.com