

# City of North Charleston, SC

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mediums ranging from acrylic, sprinkles, and frosting, to gold leaf and resin, tying the traditionally ordinary with the non-traditional eclectic. According to the pair, the abstract mixed media works featured in *Better Together* serve as a reflection on “the sacrifices, challenges, freedom, and joy of parenthood.”

Elizabeth / Sidebotham live and work in Chicago, IL, where they both received their BFAs from The School of the Art Institute of Chicago and MFAs from Illinois State University. Elizabeth’s work has been featured both nationally and internationally in solo and group exhibitions, such as Dittmar Memorial Gallery at Northwestern University, and the Limerick School of Art and Design in Limerick, Ireland. Sidebotham II has

gained recognition from solo exhibitions at Happy Gallery and NYCH Gallery in Chicago, along with being featured in *New American Paintings*. He was also a finalist and the regional winner of the Bombay Sapphire Artisan Series.

The North Charleston City Gallery is situated in two corridors of the northwest corner of the Charleston Area Convention Center, located on Coliseum Drive in North Charleston, SC. Inquiries regarding the artists or purchase information may be directed to the North Charleston Cultural Arts Department at 843/740-5854.

For further information check our SC Institutional Gallery listings or visit the Arts & Culture section of the City’s website at ([www.northcharleston.org](http://www.northcharleston.org)).

## Ella Walton Richardson Fine Art in Charleston, SC, Features Works by Jeff Jamison

Ella Walton Richardson Fine Art in Charleston, SC, will present *Jeff Jamison ~ The Things We Love*, on view from Apr. 5 through May 1, 2019. A reception will be held on Apr. 5, from 5-8pm.

Jamison imbues a combination of nostalgia and timelessness into his paintings through use of a contemporary style. This might seem paradoxical, and perhaps it is, but it is what makes his works so enigmatic. They are beautiful and mysterious, light and carefree and above all, they invite you to participate with your imagination. The cities Jamison features might appear to be New York or Paris, but look close! Many paintings are in fact the cities of his dreams — mixtures of places he has been and places he wishes to go. Because of the ambiguity of people and places, Jamison’s works offer something to everyone.



Work by Jeff Jamison

award-winning illustrations began to fill national publications, including magazines and novel covers.

Eventually deciding to convert to painting, Jamison utilizes his skill for drawing and scale combined with learned Old Master techniques and his own contemporary impressionistic creativity. He calls his process “controlled chaos.” His awards and honors include: Oil Painters of America National Juried Exhibition of Traditional Oils – Award of Excellence (2009); Paint America Association’s Paint the Parks Top 100 (2007); Oil Painters of America Eastern Regional Mini Show Finalist (2007); Salon International Museum of Contemporary Masters - Third Place, Honorable Mention, and Jury Top 50 (2004, judged by Pino); National Park Services “Arts for the Parks” Competition - Mini Top 100 (2004); National “Paint Christopher Columbus” contest – Winner (1994).

For further information check our SC Commercial Gallery listings, call the gallery at 843/722-3660 or visit ([www.ellarichardson.com](http://www.ellarichardson.com)).



Work by Jeff Jamison

Born in 1958 in West Memphis, AR, Jamison became interested in art at an early age. He began taking classes as a means of learning how to capture the light and shadows that held his constant attention. His serious art studies began at Middle Tennessee State University in 1977. In 1982, Jamison enrolled at the Art Institute of Fort Lauderdale, Florida. After two years, he graduated and was offered the position of Editorial Illustrator for the Fort Lauderdale *Sun Sentinel* newspaper. During this time, he also worked as a courtroom sketch artist in the Manuel Noriega trials in Miami. His

## Corrigan Gallery in Charleston, SC, Features Works by Michael Tyzack

Corrigan Gallery in Charleston, SC, is proud to present a showing of noted Charleston artist and educator Michael Tyzack, entitled *Encore: Works 1956-2007*. Show dates are Apr. 2 - 30, 2019, with a reception to be held on Apr. 5, from 5-8pm.

There will be a concurrent show of Michael Tyzack’s work at Artizom at 1834 Summerville Avenue (just off Upper King in downtown Charleston). A portion of the proceeds from all sales go to the Michael Tyzack Prize Fund and the Halsey Institute of Contemporary Art, both administered by the College of Charleston Foundation.

Tyzack was a painter, teacher, and skilled jazz trumpeter who taught at the College of Charleston from 1973 until his death in 2007. Tyzack was among the most distinguished British abstract painters to have



Work by Michael Tyzack

settled in the United States in the last part

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NORTH CHARLESTON

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of the 20th Century. He became a revered mentor for many young artists, including Brian Rutenberg, telling them that “without risk, there is no serious painting”.

Tyzack said that the most transformative event in his career was winning first prize at the fifth *John Moores Liverpool Exhibition* in 1965, where the jury chairman was the influential American critic Clement Greenberg. Tyzack’s prize painting, *Alesso B*, was a seductively colored acrylic on canvas. Although apparently completely abstract, it alluded in its title to the Renaissance painter Alesso Baldovinetti’s *Portrait of a Lady in Yellow*, in the National Gallery, a reproduction of which was pinned to Tyzack’s studio wall. Robert Hughes and Norbert Lynton were among other critics to praise Tyzack’s work, Lynton supporting him in his first solo show at the Axiom Gallery, London, in 1966.

Tyzack was born in Sheffield in 1933 and attended London University’s Slade School of Fine Art, gaining his fine art diploma in 1955. Tyzack had influential teachers at the Slade, among them the Slade Professor William Coldstream, Lucian Freud and William Townsend. In 1956, Tyzack won a French Government Scholarship in Fine Art and left for Paris. When he returned to England after his stay in France, Tyzack spent several months working as a professional jazz trumpeter. Jazz had been a passion from his youth in Sheffield. He admired Louis Armstrong and Bix Beiderbecke, but his jazz interests were catholic. The music informed his painted work, as in the acrylic-on-cotton-duck picture *Blue Monk* (1982), finished as Tyzack heard of the pianist Thelonius Monk’s death. The somber blue work reminds us that a psychological, emotional significance underlies its apparent abstraction.

Anyone who knows Tyzack’s mature geometrical abstracts could appreciate his respect for the work of such artists as Malevich and Mondrian. More surprising might be his reverence for those natural celebrators Matisse, especially, and Monet. Tyzack spent his 30th birthday seeking admission to Monet’s garden at Giverny, only to be turned away because it was closed for

renovations. Story had it that he climbed over a wall and lay in the garden among the wisteria and rambling roses drinking his large bottle of champagne. The photographs he took are probably among the last before the renovations took place.

While teaching at such institutions as Cardiff and Hornsey colleges of art, Tyzack continued laying the foundations of a prolific exhibiting career, which would include over 50 British and overseas group show appearances. Among them were *Painting Towards Environment* (Bear Lane Gallery, Oxford, with an Arts Council tour, 1964), *New Shapes of Colour* (Stedelijk Museum, Amsterdam, with European tour, 1966) and the controversial *Documenta 4* (Kassel, 1968). In addition, he had over 20 solo exhibitions. His first solo show after moving to the US was at the Corcoran Gallery of Art in Washington in 1973.

A serious car accident in the 1980s led to long and painful months, stretching into years of slow recovery. When he returned to his art, Tyzack exhibited a series of *Small Nocturnes*, drawings in mixed media on paper. In 1989 he went back to his diamond motif, which had begun with his painting *Kremlin* (1961). In 2001, it dominated his solo exhibition at the Halsey Institute of Contemporary Art at the College of Charleston. *Appropriate to the Moment*, a title appropriated from the teachings of Zen Buddhism, comprised 18 works completed between 1989 and 2001. Tyzack’s color variations were so subtle that sometimes they did not seem to be there. “Pessimists see an absence of color, optimists the potential presence of color,” he said.

Tyzack’s work resides in more than three dozen international public collections, including the Tate Gallery, the Arts Council of Great Britain, the Victoria and Albert Museum, the Gallery of Ontario in Toronto, the Kunstmuseum in Berne, and the South Carolina Arts Commission.

Tyzack retired as Chair of the College of Charleston’s art department in 2005, when he became Emeritus Professor of Painting. He retained a studio on the campus and continued to teach, where his lust for life,

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