

Greenville County Museum of Art

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subdued colors and less radically expressive brushwork than typical Impressionist examples.

Mississippi-born Kate Freeman Clark (1875-1957) left her native Holly Springs, chaperoned by her mother, to enroll at the Art Students League. Over the next 20 years she studied with some of the most important teachers of the era, including John H. Twa-chtman and William Merritt Chase. She left the Art Students League for Chase's new school in Manhattan and spent six summers with him at Shinnecock. When Clark began submitting her plein air landscapes to competitive exhibitions, she enjoyed significant success, showing at the National Academy of Design, the Carnegie Institute, and other major museums. Some scholars speculate that she exhibited under the gender-neutral name of "Freeman Clark" to avoid a presumed anti-female bias. Most likely, however, she concealed her identity because of pressure from her family, who discouraged her aspirations for an independent career as a professional artist.

While the American South contributed the considerable talents of its native artists, it also inspired visiting painters with its exotic landscape and indigenous culture. Charleston, SC, with its picturesque Lowcountry environs became a popular destination for a number of American Impressionists immediately before and after World War I.

Alson Skinner Clark (1876-1949) was one of the earliest Impressionists to visit Charleston. His sojourn there in the spring of 1917 produced radiant treatments of such sacred and profane subjects as St. Michael's, Charleston and Philadelphia Alley. Clark's contemporaneous paintings drew timely attention to Charleston's precious architectural assets.

Alfred Huty (1877-1954) and Ivan Summers (1886-1964), two Midwestern-born artists working in the Woodstock, NY, art colony, found that Charleston provided gainful seasonal employment and a respite from hard Northeastern winters. Before he began teaching at Charleston's Gibbes Museum School in 1920, Huty had already

achieved acclaim for his sun-drenched Impressionist landscapes, typified by *Snow, Woodstock*, circa 1920. After finishing the 1924 session, Huty relinquished the Gibbes position to Summers, who taught during the winters of 1925 and 1926. During his short tenure in Charleston he finished a few small oils of colorful gardens and modest rural settings, such as *Plantation Cabin, Charleston*, circa 1925, that were richly rendered with classic Impressionist brushwork.

Another art colony denizen, Wilson Irvine (1869-1936), visited Charleston around 1930. By the time he visited Charleston, Irvine had developed an unusual technique that mimicked the effects of light refracted through a prism. He applied this method to Charleston street subjects found in the historic district as well as to Lowcountry genre scenes he observed at the Cheeha-Combahee Plantation, a parcel of 10,000 acres that was assembled and purchased in 1929 by industrialist Frederic B. Pratt, President of Pratt Institute in Brooklyn.

The natural beauty of the Lowcountry's rivers, lagoons, ancient live oaks, and brilliant azalea gardens repeatedly drew William P. Silva (1859-1948), a native of nearby Savannah, GA. Silva dedicated himself to painting at the age of 48. He studied French Impressionism firsthand in Paris, exhibited there, and, although he settled permanently in the Carmel, CA, art colony in 1913, he was active throughout his career in the Southern States Art League and often returned to paint in the picturesque coastal areas of South Carolina and Georgia. Reminiscent of Monet's famed studies of haystacks and cathedral facades, *Silva's Sunrise Through the Fog, Runnymede*, 1931, was one of a series of Lowcountry plantation paintings that explored in endless variations the atmospheric effects of heat and humidity on color and form.

The Greenville County Museum of Art is located in the center of downtown Greenville's cultural campus, Heritage Green.

For further information check our SC Institutional Gallery listings, call the Museum at 864-271-7570 or visit (www.gcma.org).

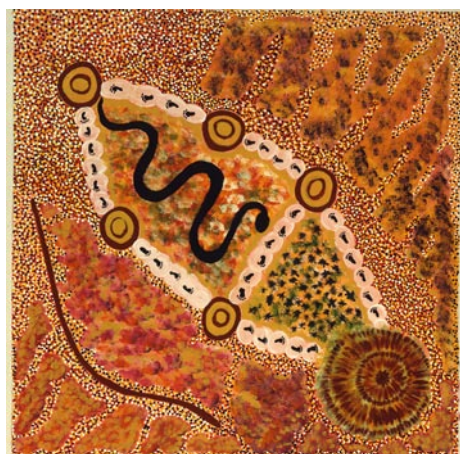
Burroughs - Chapin Arts Museum in Myrtle Beach, SC, Offers Works Focused on Australian Crater Art

The Franklin G. Burroughs • Simeon B. Chapin Art Museum, in Myrtle Beach, SC, is presenting *Track of the Rainbow Serpent: Australian Aboriginal Paintings of the Wolfe Creek Crater*, which will be on display through Sept. 14, 2014.

In the Western Desert of Australia is a massive crater nearly 3,000 feet in diameter, created by a meteorite believed to have weighed some 50,000 tons. Aboriginal Australians called the crater Kandimalal; in their "Dreamtime" (i.e., creation) legends, the crater had been formed by the passage of a rainbow snake out of the earth. Identified as a meteor crater in 1947 by American geologist Frank Reeves, the crater - one of the continent's most acclaimed geologic features - is now known as Wolfe Creek Crater.

When Reeves' daughter, anthropologist Dr. Peggy Reeves Sanday, first visited the crater in 1999, she learned that it was part of the traditional territory of several Aboriginal groups - but that, as "traditional owners" of the crater, they were forbidden from speaking openly of their sacred knowledge of the site. They did, however, agree to share their stories through collaborative paintings. Sanday's quest for a perspective on the meteor crater evolved into an exploration of Aboriginal aesthetics and cosmology, where the Rainbow Serpent plays a pivotal role as the primary creative agent of not only the crater but of all features of the natural environment.

Out of this collaboration came an exhibition titled *Track of the Rainbow Serpent: Australian Aboriginal Paintings of the Wolfe Creek Crater*. This exhibition was organized by the University of Pennsylvania-



Work by Katie Darkie

nia of Archaeology and Anthropology from the collection of Peggy Sanday.

Curated by Dr. Sanday herself, the exhibit comprises 19 paintings which portray the "Dreamtime" stories of the origins of the Aboriginals' ancestral lands, with most describing the creation of the crater. Works by different artists portray subtle variations in the story, depending on who is doing the telling. Commentary by the curator explains and interprets these stories.

The Aboriginal paintings in the exhibition, painted in acrylic on canvas, were created in a range of sizes, shapes and colors, from vibrant to earthy. Some offer images that bring the viewer in from an aerial perspective. Also included are regional Aboriginal art and stories not directly related to the Wolfe Creek Crater but rich in the native people's complex worldview.

Dr. Sanday is Professor Emerita of Anthropology at the University of Pennsylvania-

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