

701 Center for Contemporary Art

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Contemporary in Houston; and Arte Fiera in Bologna and Art Fair Turin, both in Italy.

The 701 CCA residency made Kobayashi realize several things. "Something I did not fully expect was the importance of uninterrupted time," he says. "I didn't realize how distracted I had become until I came here. For my practice, the physical act of putting paint to canvas is a fraction of the time spent working on a piece. Much of painting involves just thinking about what to paint, or how to manipulate a painting to make it better. What is not seen is the bulk of my work."

"I don't expect to be a fulltime artist anytime soon. I could see ways in doing so, but at this point in my career, it would mean compromising the integrity of my work, which is not of interest. This residency was a luxury, but it has shown me a practice worth striving to achieve."

For further information check our SC In-



Osamu Kobayashi, "Bubble Brothers", 2017, oil on canvas, 112" x 120"

stitutional Gallery listings, call Wim Roefs at 803/238-2351 or e-mail to (wroefs@sc.rr.com).

Columbia Museum of Art in Columbia, SC, Features Works from the Hechinger Collection

The Columbia Museum of Art in Columbia, SC, will present *ReTooled: Highlights from the Hechinger Collection*, an engaging and thought-provoking look at the unexpected subject of tools, on view from June 2 through Aug. 27, 2017.

From the collection of American hardware-store tycoon John Hechinger, the exhibition features more than 40 paintings, sculptures, works on paper, and photographs that provide a dynamic entry point into the rich themes, materials, and processes of 20th-century art.

"John Hechinger was both witty and brave as a collector, and he believed we should be surrounded by art in our everyday lives," says Catherine Walworth, CMA curator. "Thanks to his particular compulsion for tools, *ReTooled* is a fun and relatable experience with art. For diehard contemporary art fans, it's an opportunity to see some of the most important postwar artists tackling a subject close to their hearts as makers."

ReTooled celebrates the prevalence of tools in our lives with art that offers affectionate, sometimes playful, tributes to tools as functional objects. It profiles 28 visionary artists including major names such as Arman, Richard Estes, Jacob Lawrence, Fernand Léger, and H.C. Westermann; photographers Berenice Abbott, William Eggleston, and Walker Evans; and pop artists Jim Dine, Claes Oldenburg, and James Rosenquist. The exhibition consists of four sections: *Objects of Beauty*, *Material Illusions*, *Instruments of Satire*, and *Tools: An Extension of Self*.

"For some artists in *ReTooled*, it's about fine craftsmanship turned humorously on its head," says Walworth. "For others, like feminist artist Phyllis Yes, the idea is to complicate notions of gender associated with tools. No two works are alike, even if they circulate around the same theme."

Objects of Beauty highlights the notion that everyday instruments can be beautiful. In portraying these objects with a tone of reverence, the artists strip them of their utility, producing works that meditate on tools' purity of design. These artists underscore the overlooked beauty of objects that improve our everyday lives.

In *Material Illusions*, artists modify and distort everyday tools to question their functionality. By reimagining a tool in a material that renders it useless, the artist separates form from function and changes the way we interact with that object.

In *Instruments of Satire*, artists repurpose, reframe, and redefine tools by injecting a dose of irreverent humor into an otherwise work-driven world; some juxtapose objects to create humorous dissonances. These works remind us of the joy and sense of play that defines creation.

In *Tools: An Extension of Self*, artists illustrate that tools have the capacity to actualize dreams, embody the can-do spirit that defines America, and symbolize our quest to



Hans Godo Frabel, "Hammers and Nails", 1980, glass. Photo courtesy of Edward Owens.

improve our quality of life, both as individuals and as a society. Becoming surrogate limbs, tools compensate for our weaknesses and facilitate our greatest achievements.

ReTooled is a dynamic exhibition with a compelling mission: to celebrate an overlooked subject by engaging audiences with wildly creative and thought-provoking works that highlight formative trends of 20th century art.

"This will be a fun summer exhibition with a playful nod to our ongoing renovations at the CMA," says Joelle Ryan-Cook, CMA deputy director and director of external affairs. "While tools will be fulfilling their function throughout the building, *ReTooled* offers visitors a chance to consider their value in other ways."

ReTooled: Highlights from the Hechinger Collection is presented through the generosity of our sponsors and grantors. Presenting Sponsors: Rodgers Builders, Caroline and Kester Freeman, and the City of Forest Acres. Supporting Sponsors: Susan Thorpe and John Baynes. Friend Sponsors: AgFirst Farm Credit Bank, Cox Industries, Building Industry of South Carolina, and Cathy and Michael Love. Patron Sponsor: The Beach Company. Grantor: Richland County. Additional support for the CMA exhibition program is provided by Lipscomb Sponsors: SCE&G and Marcia and Allen Montgomery.

ReTooled was organized for exhibition by International Arts & Artists, Washington, DC, from *Tools as Art: The Hechinger Collection*, gift of John and June Hechinger.

Many programs are being offered during this exhibition, check with the Museum.

The Columbia Museum of Art is a charitable nonprofit organization dedicated to lifelong learning and community enrichment for all. Located in the heart of downtown Columbia, SC, the CMA ranks among the leading art institutions in the country and is distinguished by its innovative exhibitions and creative educational programs. At the heart of the CMA and its programs is its collection, which encompasses 7,000 works and spans 5,000 years of art history. Established in 1950, the CMA now welcomes more than 150,000 visitors annually and is a catalyst for community

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