

Sumter County Gallery of Art

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purchasing artwork at reasonable prices.

Like many people, we at the Gallery are feeling cautiously optimistic. Although masks are now optional on a day-to-day basis however, masks will still be REQUIRED for larger gatherings such as

opening receptions.

For further information check our SC Institutional Gallery listings, call the Gallery at 803/775-0543 or visit (www.sumtergallery.com).

Columbia Museum of Art in Columbia, SC, Takes Look at Late Soviet Era Art

The Columbia Museum of Art in Columbia, SC, announces its featured summer exhibition, *The Ironic Curtain: Art from the Soviet Underground*, an exclusive, CMA-organized show on view from July 3, through Sept. 12, 2021. A celebration day on July 9, features free admission, extended hours, and a program featuring conversation between CMA Curator Catherine Walworth and Neil K. Rector, from whose collection the exhibition was assembled.

The Ironic Curtain features artists who worked under political repression in the decades just before the fall of the Soviet Union, often making “official” art by day and their own experimental art in secret. The results are wild and darkly witty, with symbols of the Soviet government used to parody its power rather than to celebrate it.

“This exhibition will be strange, funny, heartbreaking, and important,” says Walworth. “While the Soviet government tried to make all its citizens conform and to control them with images, the artists in *The Ironic Curtain* were on this wild covert quest to make art freely. There is absurd humor because they were playing cat and mouse with the authorities, but they were also joyously playing a game with each other, making sense of their world and of what art could be.”

Sots Art, a Soviet version of Pop Art, is well represented in this exhibition among paintings, sculpture, prints, and photography by nearly three dozen artists, including the artist duo Komar and Melamid, Ilya Kabakov, Alexander Kosolapov, and Leonid Sokov. Many featured artists pay homage to early 20th-century Russian avant-garde art movements including Suprematism, Constructivism, and Cubo-Futurism.

Having been officially repressed or relatively contained to émigré centers such as New York City, many of these works are little known, and some works in the exhibition are being shown in the United States for the first time. The CMA has organized this exhibition from the premier Neil K. Rector Collection to create this rare opportunity.

The opening celebration for *The Ironic Curtain* will take place Friday, July 9, from 10am to 8pm. Enjoy free admission, extended hours, and a talk with the collector in celebration of new exhibition *The Ironic Curtain: Art from the Soviet Underground*.

Lifting the Curtain: Neil K. Rector in Conversation with Catherine Walworth will take place Friday, July 9, from 7am-8pm.

Contemporary collector Neil K. Rector discusses his personal memories of the nonconformist artists in *The Ironic Curtain: Art from the Soviet Underground* with CMA Curator Catherine Walworth. The act of collecting is critical to 20th-century Russian avant-garde art, which nearly fell out of history under politi-



Mark Shteinbock (Russian, born 1944) “Television Came to the Village”, 1980, Photograph, Collection of Neil K. Rector

cal repression. Rector has been actively preserving and collecting postwar Soviet art and photography for decades. He was a founding member of a Russian-focused collections committee at Tate Modern (London), and his support of Russian art was honored by the Hermitage Museum Foundation (St. Petersburg) in 2012. Walworth’s book *Soviet Salvage: Imperial Debris, Revolutionary Reuse, and Russian Constructivism* (Penn State University Press, 2017) was shortlisted for a First Book Prize by the Modernist Studies Association in 2018.

Space is limited for in-person attendance to allow for physical distancing. In person: Free. Members only. Virtual: Free and open to the public.

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, 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 creativity and education, engaging people of all ages and backgrounds. It is the recipient of a National Medal from the Institute of Museum and Library Services, a National Art Education Association award for its contributions to arts education, a National Park Foundation Award, and two Governor’s Awards for the Arts for outstanding contributions to the arts in South Carolina. In order to serve even more audiences, the CMA underwent a transformation. Funded by a successful capital campaign, the two-year renovation project garnered new collection galleries with a progressive thematic layout, new studios for artmaking, cutting-edge program and event spaces, and an entrance on Main Street. Overall, more than 20,000 square feet of functional space were added to the building’s existing footprint.

For further information check our SC Institutional Gallery listings or visit (columbiamuseum.org).



MOUSE HOUSE, Inc.

2123 Park Street, Columbia, SC 29201
(803) 254-0842

Weekdays 9:30am - 5pm & Saturday, 10am - 2pm

mouse_house@prodigy.net

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Stormwater Studios in Columbia, SC, Offers Works by Malik Greene

Stormwater Studios in Columbia, SC, will present *Baby Boy* and Malik Greene, presented by the Leaky Faucet Company, on view from July 9 - 18, 2021. A reception will be held on July 9, from 5-8pm.

Artist Malik Greene was born on July 8, 1997, in Columbia, SC. He has always had a curious mind and factors such as broken homes, lack of resources and witnessing systems designed for dissonance turned him to an exploration of self, forced to understand the world he is a part of. During this quest, Greene gravitated towards art forms such as illustration and clothing design through learned experiences with family and friends, nonetheless he developed a strong passion for painting while attending college at Coastal Carolina University.

During this time Greene sought to incorporate his passions with effective means to reach back to communities he inhabited as a youth, ultimately pursuing a full-time interest in painting in oils and acrylics respectively. He received his minor in studio art, yet harmoniously uses his Psychology degree in order to pair his mental processes to his own artistic practice. The work of Greene captures his mental state as well as the perspective of his own world. His art allows him to stand in the center, painting what is around him. Greene’s desire is to use painting as a form of record-keeping, using his art as a means to be the bridge between creativity and capturing his own personal epic. His work captures an intimate narrative, as well as historical, political and popular culture influences.

Greene offers the following statement about “Baby Boy”, “Baby Boy” is a culmination of my work dating back to March 2020. The figures and themes I present in this work are a direct reflection of me, my surroundings and how I imagine the world around me. This project came about at the opening phases of the



Work by Malik Greene

pandemic, though not directly correlated, during this time I was given the opportunity to go on a tour of self-exploration, becoming familiar with myself and the focal pieces that have ultimately helped mold me into the man I am today. As an artist, I have discovered that some may only see a slither of me as a person, never the true inspirations nor the factors that have led me to my destination. In my eyes, the “home” serves as a place of comfort and the pieces that I have created convey me, my motivations, my highs, lows and everything in between that has ultimately brought me back to ‘home’. Not a physical destination but a feeling of security, as I have ventured out into the world, I have been given the promise that no matter how far I stray away I have somewhere to return. They say that home is where the heart is, but home will never be attainable until I am able to transparently uncover my own heart, my true intentions and desires through my artistry. These pieces seek to uncover a world within a home of my own

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