

Columbia Museum of Art in Columbia, SC, Features Works by Michael Kenna

The Columbia Museum of Art introduces English photographer Michael Kenna, through an exhibition of his extraordinary *Venezia* series. Featuring 53 black and white images photographed between 1980 and 2008, Kenna's photographs provide an incredibly striking and unique portrait of Venice, Italy. The exhibit, *Michael Kenna: Venezia* demonstrates the photographer's ability to produce highly atmospheric, eerily beautiful and almost surreal images that offer a fresh interpretation of the world's most photographed city. The exhibit will be on view through Oct. 23, 2011.



Ferro da Gondola by Michael Kenna

An article in *The New York Times* stated, "Kenna has long taken advantage of the gifts that the late hours offer a photographer. Here he deploys the long exposure and the resulting spectrum of amazing blacks and grays to show the otherworldly, romantic appeal of night."

Kenna's work has often been described as enigmatic, graceful and hauntingly beautiful. Venice is a city rich in visual imagery and Kenna has captured the essence of Venice: its romance, its miraculous existence and its crumbling beauty.

"What strikes me most is the atmosphere surrounding the city, which is always visible in these photographs and it is damp, almost sponge-like. Michael Kenna chose to show us also Venice's air, to make us see it and touch it, to prove to us that this is what the city is made of," says Venetian novelist and art historian Tiziano Scarpa in the accompanying book of this exhibit.

Kenna's photographs, often made at dawn or in the dark hours of night with exposures up to 10 hours, smooth over the surfaces of the canals, further emphasizing their street-like function in this floating city. With typically meticulous prints, Kenna distills Venice to its iconic, elemental characteristics of water and light. These photographs, at their most basic demonstrate Kenna's ability to capture the unseen, but felt, through manipulation of the media.

"You can't always see what's otherwise noticeable during the day... with long

exposures you can photograph what the human eye is incapable of seeing," Kenna said.

Kenna's quiet approach to the environment provides a glimpse into the provocative and subtle serenity of landscape photography. Kenna creates dream-like scenes by combining innovative and traditional photographic techniques. The results are soft, stark, enigmatic views of gardens, industrial sites, land, and seascapes. Water may become a sea of mist or the geometry of human intervention contrasted with a wispy cloud-filled sky. His photographs suggest contemplation and a poetic vision.

Kenna was born in Widnes, England in 1953. As one of five children born to a working class Irish-Catholic family, he initially aspired to enter the priesthood but his passion for the arts led him to The Banbury School of Art where he studied painting and then photography. Later he attended The London College of Printing and began working as a photographer and artist. He moved to San Francisco in 1977 where he was astounded by the number of galleries the city housed which allowed artists to showcase and sell their work. San Francisco has remained his home ever since.



Winged Lion by Michael Kenna

Kenna's prints have been shown in numerous exhibitions throughout the world with permanent collections in the Bibliotheque, Paris; The Museum of Decorative Arts, Prague; the National Gallery of Art, Washington, DC; and the Victoria and Albert Museum, London. Kenna also does commercial work for Volvo, Rolls Royce, Audi, Sprint, Dom Perignon and The Spanish Tourist Board.

Michael Kenna: Venezia was organized by the Columbia Museum of Art in collaboration with the Joy of Giving Something, Inc. The exhibit's Presenting Sponsor is Susan Thorpe and John Baynes, with Contributing Sponsor, Mr. Allen K. Anderson.

For further information check our SC Institutional Gallery listings, call the Museum at 803/799-2810 or visit (www.columbiamuseum.org).

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University of South Carolina in Columbia, SC, Offers Exhibit That Looks at the Invisible

The University of South Carolina in Columbia, SC, will present the exhibit, *Imaging the Invisible*, on view at McKissick Museum, located on the USC Horseshoe, from Aug. 13 through Dec. 9, 2011.

The exhibition takes up the particular question of how technology has changed the public's understanding of the non-visible world. From Leeuwenhoek's adoption of the microscope for use in biology to current techniques for imaging atoms at the nano-scale, imaging technology has changed scientific discourse and research inquiry, but it has also changed how the general public conceptualizes scientific findings.

More specifically, as imaging technology has progressed it has created an epistemic quandary: Are scientific images faithful representations? Can we believe what we see through a microscope, through a camera lens, or underwater? What can we expect to learn when particles one-billionth of a meter are magnified? Is imaging science a steady march of progress? Do technological advances always result in the ability to image ever-smaller things?

Imaging the Invisible is an exhibit that surveys particular instances in the history of imaging technology to question

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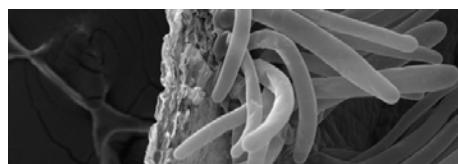
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the changing meaning of representation in scientific imagery. Visitors are asked to consider the challenges scientists face in convincing others that the images the instruments produce are evidence of an unseen reality.



soft hair stomata of mint plant based on Dr. John Nelson's research, USC A.C. Moore Herbarium

Several USC research projects will be highlighted within the exhibition including work being done by the NanoCenter; the Department of Art; the A.C. Moore

Herbarium; McKissick Museum and the School of Library and Information Science; and the South Carolina Institute of Anthropology and Archaeology and Members of the Maritime Research Division (MRD).

Primary funding for this exhibit was provided by the National Science Foundation, Nanotechnology in Society Network Node: Imaging, Scientific Change and Public Understanding of Emerging Nanotechnologies. Additional funding provided by USC's Office of Undergraduate Research Magellan Scholars Program.

For further information check our SC Institutional Gallery listings, call the Museum at 803/777-7251 or visit (www.cas.sc.edu/MCKS/).

City Art in Columbia, SC, Offers Works by Viveka Barnett

City Art in Columbia, SC, is presenting a new exhibition in the main gallery, on view through Aug. 27, 2011, showing a collection of drawings by Viveka Barnett.



Work by Viveka Barnett

These drawings are rendered in lush, saturated color using oil pastels and graphite. Tinged with nostalgic refer-

ences yet clearly depicting a world that is far from perfect, her work is filled with flawed characters and peculiar analogies.

Describing the characters in her work, Barnett says, "They have history, they meet, they eat, work, play and gather among themselves. They ignore, lust, wonder and die. They long to belong and they long to forget. They're greedy and they're generous."

Born in Tennessee, Barnett earned her BFA at University of Houston. She has an extensive exhibition history, including group shows at Lawndale, DiverseWorks, The Art League of Houston and Blaffer Gallery.

City Art Gallery is located in the historic Congaree Vista area in Columbia.

For further information check our SC Commercial Gallery listings, call the gallery at 803/252-3613, visit (www.cityartonline.com) or check them out on Facebook.

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