

# Vista Studios in Columbia, SC

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Deep as Donna Donnelly works with the twists and turns of *Intertwined*. Janice Hull takes on *Whirling Dervish* and all that it inspires. Helen Samantha Martin will have lots of lighting flying around the alabaster piece *Thunder*, while Marcia Montgomery will also be up in the air responding to *Blue Clouds Sailing*.

Joy Salter will be taking a look inside with *Inner Shelter* as Betty Smith works her way around *Twisted Lady*. Pat Setzer will be dropping in on the southern hemisphere with her Aztec Artifact including the limestone sculpture *Ancient Eight*. Standing Tall by Ann Yonce influenced by *Epiphany* will provide yet another way to look at

sculpture.

A web site (<http://licatasculptureinbloom.blogspot.com/>) has been created that the arrangers visited to choose the sculpture that most inspired them. Once they committed to a sculpture, the designer's name was posted by that image with a notation that it is "taken".

We are excited to be offering an exhibition at Gallery 80808 that combines two different art forms to help "kick off" Columbia's Fall gallery season.

For further information check our SC Institutional Gallery listings, call the Studios at 803/252-6134 or visit ([www.vistastudios80808.com](http://www.vistastudios80808.com)).

## Columbia Museum of Art Features Works by Mark Rothko

Mark Rothko, one of the most masterful and iconic of 20th-century American artists, struggled in obscurity for many years before developing the powerful body of work for which he is now remembered. From Sept. 14, 2012 to Jan. 6, 2013, in *Mark Rothko: The Decisive Decade 1940-1950*, the Columbia Museum of Art in Columbia, SC, explores these formative years. The landmark exhibition brings to the fore 37 works of art, including paintings, watercolors, drawings and prints, largely drawn from the permanent collection of the National Gallery of Art, Washington, DC, and exhibited for the first time in two decades.



Mark Rothko, American (born Russia), 1903-1970, *Untitled*, c. 1940, oil on canvas, National Gallery of Art, Washington. Gift of The Mark Rothko Foundation, Inc. 1986.43.53. ©1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

"This exhibition explores Rothko's work in the 1940s in a way that has never been done before," director, Earl A. Powell III, said. "The National Gallery of Art is delighted to make this exhibition possible and contribute to the scholarly catalogue. This is part of our commitment to have more of our permanent collection viewed by the American public."

"We are excited about this exhibition for its contributions to understanding Rothko more fully," CMA executive director, Karen Brosius, said. "The show brings to Columbia and South Carolina the art of a modern American master, providing a special opportunity for everyone in the region. We believe visitors will be absorbed by Rothko's powerful and mystical style of painting. In addition, the accompanying catalogue explores a period of Rothko's development - the 1940s - that has received little attention and yet had a profound effect on his late career. We are bringing new scholarship to art history."

The Columbia Museum of Art is producing a full-color, 170-page catalogue entitled *Mark Rothko: The Decisive Decade 1940-1950*, published by Skira Rizzoli Publications, Inc. Edited by University of South Carolina professor Dr. Bradford R. Collins, this catalogue features an essay by Mark Rothko's son, Christopher Rothko, and essays by three internationally noted Rothko scholars: David Anfam, Harry Cooper and Ruth Fine.

"This publication will be of great interest both to the serious student of art history who needs to understand how Rothko became Rothko, but also to the art lover who wants help in gaining a general understanding of a complex artist," CMA chief curator, Will South, said. "This book is thoroughly researched, skillfully written, and generously insightful. And, it is beautifully designed

and a sensual pleasure to peruse."

This is the first significant exhibition of Mark Rothko's work to be on display in South Carolina. The exhibition was realized by the current chief curator Will South and developed by former Columbia Museum of Art chief curator Todd Herman. This exhibition is organized by the Arkansas Art Center, the Columbia Museum of Art, the Columbus Museum of Art and the Denver Art Museum, in conjunction with the National Gallery of Art, Washington, DC. First Citizens Bank is the presenting sponsor for the Columbia presentation.

"This is not an exhibition that needs to justify its existence," the artist's son, Christopher Rothko, said. "On the contrary, the only thing that needs to be explained is its tardiness, because within the realm of Rothko's oeuvre, the works in this exhibition are the key to everything. Everything."

The work from the 1940s is rarely seen by the public and often elicits a response of utter surprise because it is so unlike the work for which the artist is justly famous. In the 1930s, Rothko was painting figures based on the work of his influential teachers, Max Weber and Milton Avery, also represented in this exhibition. However, the artistic style known as Surrealism, where dreams, accident and chance play a large role in creativity, took on increasing appeal for him. By 1940, Rothko was practicing what is called "automatic drawing," that is, drawing not meant to represent the details of things we can see but rather the energy of things we feel. This then-radical way of thinking began to transform both Rothko and the art he made.



Mark Rothko, American (born Russia), 1903-1970, *Untitled*, 1941-42, oil on canvas, National Gallery of Art, Washington. Gift of The Mark Rothko Foundation, Inc. 1986.43.35. ©1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Visitors discover how the artist studied mythology and dreams and voraciously read the works of the psychologists Carl Jung and Sigmund Freud. Rothko sought, as he said, symbols that were tragic and timeless, that expressed "man's primitive fears and motivations no matter in which land or what time." A great example of this in the show is

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*Ancient Eight*, sculpture by Sharon Licata will be worked with by designer Pat Setzer

## Sculpture in Bloom

Sharon Licata with Arrangers  
of Dimension in Art

Vista Studios/Gallery 80808

September 6 - 11, 2012

Opening Reception:

September 6th, 4 - 8 pm

Gallery Hours: 11am-5pm daily

(September 6 - 11)

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