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Thomas Crouch



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if ART Gallery in Columbia, SC

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on them. It came out of scarcity. Now I allow myself to look at a piece and decide that it really doesn't need much more. I think of my work as autobiographical, like a journal. If you only get one page per month to write a journal, you have to put a lot of stuff on that page."

His father's ashes are a recurring autobiographical element in the new work. As he has done, and still does, with the ashes of his friend Jim Steven and his dog Sammie, Lenzo mixes them in slip, stains and glazes. This creates different surfaces and evocative aesthetics and, Lenzo says, takes the place of storing memories. "They replace my missing memory. I really like having those pieces around the house. I like having my dad around. There's my friend Jim. You can actually see them. I think it's a much more respectful way of storing ashes than in some overpriced jar."

"And the ashes fit the pieces. One of the pieces with dad's ashes also has a little clay guy that my daughter Rox made when she was five. The shards come from one of the small plates that became my dad's go-to eating plates when he didn't have a big appetite in his last few years. My mom dropped one."

Because his new enthusiasm, coupled with higher energy levels, has caused him to search through vast amounts of stuff stored a long time ago and untouched since, Lenzo is using objects and materials he hasn't seen in years. Discovering dried up chunks of low-fire glazes, for instance, led him to fire



"Untitled" by Peter Lenzo

pieces twice, the second time with chunks of colorful glazes running down the work as he used to do with glass. There's more color now than in the past few years, and overall, Lenzo agrees, many of the sculptures seem less grim. "It's a lot less grim because all the work has an autobiographical line running through it."

For further information check our SC Commercial Gallery listings, call the gallery at 803/238-2351 or e-mail to (wroefs@sc.rr.com).

701 Center for Contemporary Art in Presents 701 CCA South Carolina Biennial 2015 Part I & II

The 701 Center for Contemporary Art in Columbia, SC, will present the *701 CCA South Carolina Biennial 2015 Part I*, featuring Kristy Bishop (Goose Creek), Eileen Blyth (Columbia), Michael Cassidy

(Columbia), Colleen Critcher (Hartsville), Tonya Gregg (Hopkins), Tina Hirsig (Charleston), Donna Hurt (Charleston), Jason Kendall (Columbia), Shannon Lind-

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sey (Columbia), Stephanie Shively (Columbia), Michelle Van Parys (Charleston), Katie Walker (Greenville), and Paul Yanko (Greenville), on view from Sept. 11 through Oct. 25, 2015. A reception will be held on Sept. 11, from 7-9pm. Reception admission: members, free; non-members, \$5 suggested donation

Part I will present half of the South Carolina artists selected for the *Biennial* by an independent jury. The other half will be presented in the exhibition's Part II, which will run from Nov. 5 through Dec. 20, 2015.

Biennial Part I includes work by current 701 CCA artist in residence, Kristy Bishop, of Goose Creek.



Work by Paul Yanko

The 25 artists included in the *Biennial 2015* were selected from 101 submissions by South Carolina artists. The jury panel making the selections consisted of Peter Plagens, Lia Newman and Frank Martin. Plagens, based in New York City, is an artist and one of the country's most prominent art critics. Newman is the director and curator of the Davidson College art galleries in Davidson, NC. Martin is an art historian at South Carolina State University in Orangeburg, SC.

"The *2015 Biennial* will ... prove to be long on genuine expressionism, and thankfully short on art-world trendiness," Plagens



Work by Tonya Gregg

wrote in his juror's statement. There is, Plagens, added "little shock-for-shock's-sake, and no 'zombie formalism,' i.e., deliberately abject abstract art."

"For better or worse," Plagens wrote, "I didn't see much 'regional' character in the artists we selected ... Does this mean that artists in the *2015 Biennial* are operating with eyes more attuned to the outside art world than to the vicissitudes of South Carolina culture? Likely, yes, although there remains a third category which is supposed to be the prime mover in determining what artists produce: personal expression that doesn't necessarily have anything to do with the artist's geographic surroundings or the art-magazine version of the greater art world. At the risk of indulging in a cliché about Southern culture, the *2015 Biennial* contains a goodly amount of that."

The *701 CCA South Carolina Biennial 2015* is a survey exhibition of work by contemporary South Carolina artists. The *Biennial* is an initiative of 701 CCA and was first held in 2011. The goals of the exhibition are to provide a venue to showcase recent work reflecting local, regional and national trends and issues influencing contemporary artists living and working in South Carolina and to increase awareness and appreciation of the

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