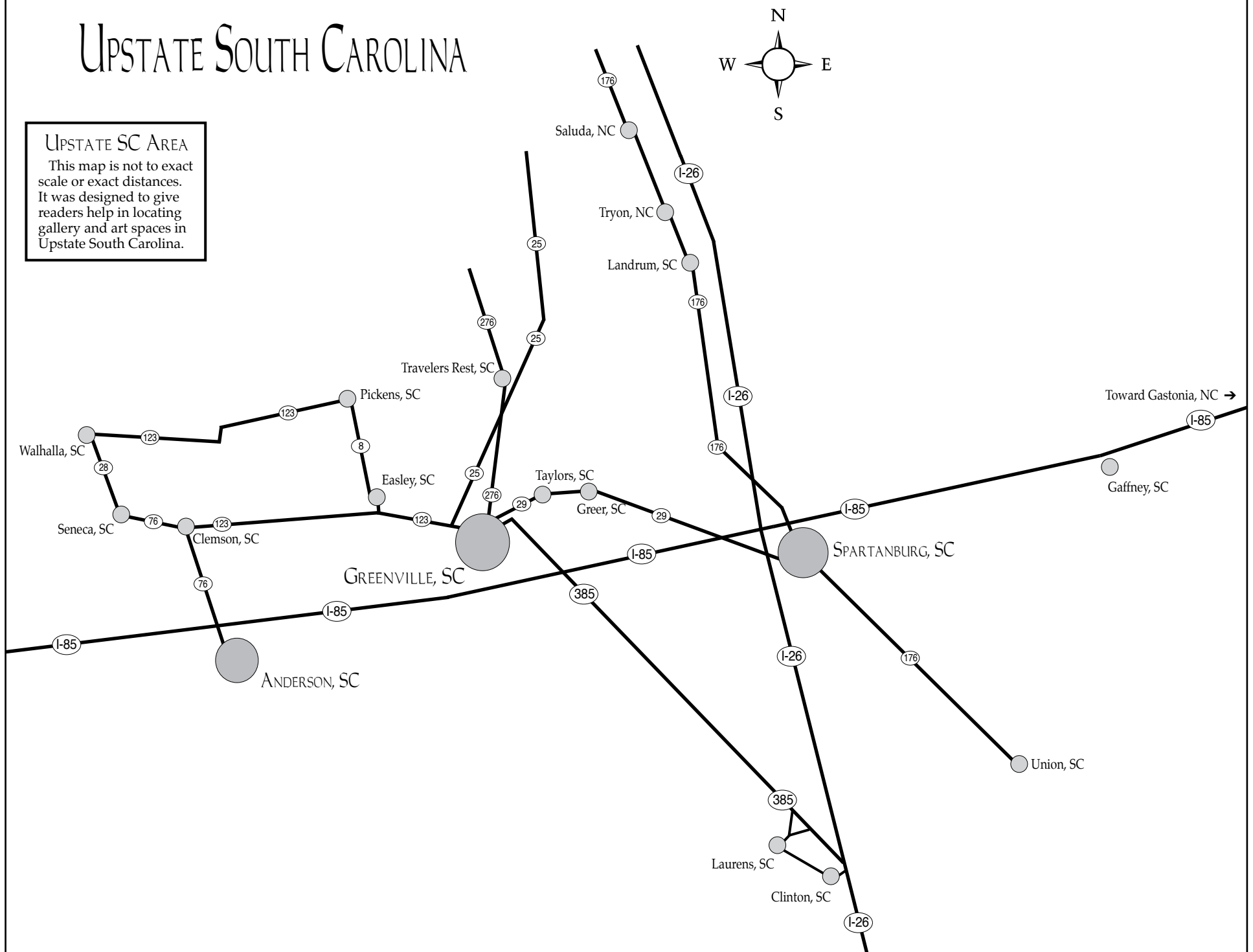


UPSTATE SOUTH CAROLINA

UPSTATE SC AREA

This map is not to exact scale or exact distances. It was designed to give readers help in locating gallery and art spaces in Upstate South Carolina.



Hampton III Gallery

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in graduate school in South Carolina. He found his way to the Chicago Art Institute (1960) and then to New York University where he pursued his art studies under notable artists such as Hale Woodruff.

Twiggs secured his MA degree from NYU in 1964. He decided to go back to his home in SC to help educate the next generation at South Carolina State University. While teaching, he pursued his Doctorate in Education at the University of Georgia, the first African American to receive this distinguished degree at the university. He continued teaching until retiring in 1998.

For Twiggs, the subject of painting the Confederate Flag initially came as a result of the controversy of flying the flag over the capital in Columbia, SC. The flags date back to the late sixties and one of the first public exhibitions incorporating the flag was in 1978 at The Studio Museum in Harlem. Mary Campbell Schmidt curated the exhibition and a catalog accompanied the exhibition.

In 2004, Bill Eiland, director of the Georgia Museum of Art, hosted a retrospective of Twiggs' work. Among the paintings were the flag images. Eiland wrote about the Gentle Irony of the Twiggs' flags: "Leo Twiggs, with gentle but unswerving irony, takes the flag and claims it as part of his Southern heritage. Tattered, disappearing almost on its support, the standard about which there is so much controversy becomes in Twiggs' hands an ambiguous metaphor of unresolved conflict, yes, but also of shared history. In addition to the Civil War, it calls to mind equally for Twiggs the suffering of slaves, the turmoil of Reconstruction, the indignity of Jim Crow and even the promise of the Civil Rights era, and, of course, the aftermath, when this piece of cloth, venerated by some, reviled by others, continues to inspire the argument and dissension. Twiggs transforms the image through shaping a new iconography for it, one in which he finds the possibility, albeit



Work by Leo Twiggs

remote, of accord."

In the flag series Twiggs stretches to incorporate many themes. Twiggs comments: "What I like to do is change the way people perceive things," Twiggs says. "The X of the Confederate flag is the Cross of St. Andrew, but it's also a really great graphic design. Does it have the same power if you change its colors? Is it still the same thing? No one sees the Cross of St. Andrew or the cross on the Episcopalian logo as Confederate, so if you change the color of flags, it might create a certain ambiguity. And if you change the way you look at something, the thing you look at will change."

Twiggs' decision to pursue the medium of batik was a deliberate choice when he was studying in Chicago.

"Very often people ask me how I came to work in the medium of batik, why I picked this ancient medium to explore rather than the more traditional techniques," says Twiggs. "Some have even written that it is my African ancestry that drew me to the medium because batiks have been done in Africa to decorate textiles. My artistic journey did bring me to face to face with my own African American heritage and several works reflect that encounter. The tattered, stained remnants of the past that seems to lend itself particularly to the batik medium I use have always fascinated me."

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"Frankly, all I know is that I wanted to get a feeling in my work. We were always poor folks and I remember there was always a dignity in it all. Soon I came to realize that the struggle we had was the basic struggle of a mankind - we were not alone."

Twiggs adds, "Thoreau once said, 'The mass of mankind live out lives of quiet desperation.' Perhaps it is the quiet desperation I sought to portray in my work. I know that somewhere along the way I saw the spidery web-like linear patterns and mottled surface as expressive of an aging process, the struggle to survive, not just the world but time itself. As I look back on it all, perhaps that is why my figures evolved to be no longer just black or brown, but purple (lots of purple, even now I don't know why) red, blue, yellow, and white."

A medium is merely a tool for the artist. He uses it only if and when it can help him achieve his magic.

It is noted that Twiggs' work has been compared to Jasper Johns', another native son of SC.

"I want to commend you on your latest body of work. ... And your poetic explanations. I was struck by the comparison to Jasper Johns—you are contemporaries, one black, one white, you both have used the flag and the target. ... But until recently Johns' images were depersonalized, he was remote, whereas yours are rooted in your



Work by Leo Twiggs

personal experiences and perceptions, and thus they are humanized. Congratulations," said Martha Severens, curator Greenville County Museum of Art (1992-2010).

There is a coordinating exhibition of Twiggs' flags entitled *Last Flags* at the Greenville County Museum of Art, on view through Nov. 16, 2014. For more information visit (<http://gcma.org/>).

Hampton III Gallery is the oldest continuing art gallery in South Carolina, established in 1970. The location of the gallery is in Taylors, SC, (about three miles from downtown Greenville).

For further information check our SC Commercial Gallery listings, call the gallery at 864/268-2771 or visit (www.hamptoniiigallery.com).

RIVERWORKS Gallery in Greenville, SC, Features Works by David Detrich, Todd Stewart, and Travis Wood

RIVERWORKS Gallery in Greenville, SC, will present *Toys and Games*, featuring works by David Detrich, Todd Stewart, and Travis Wood, on view from Oct. 3 through Nov. 14, 2014. A reception will be held on Oct. 3, from 6-9pm.

Toys and Games is an exhibition of interactive sculpture designed to debunk the myths of art as unapproachable, un-touchable, and incomprehensible. These sculptures of David Detrich, Todd Stewart,

and Travis Wood invite tactile experience. They are best comprehended through play, manipulation and curiosity. They are fully functional devices. Most are constructed with common materials, easily thrift store or Home Depot found. Others are extruded from a 3D printer. These sculptures are not devices you might find in your kitchen, workshop, or office. They are devices of the imagination encouraging questions, creating

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