

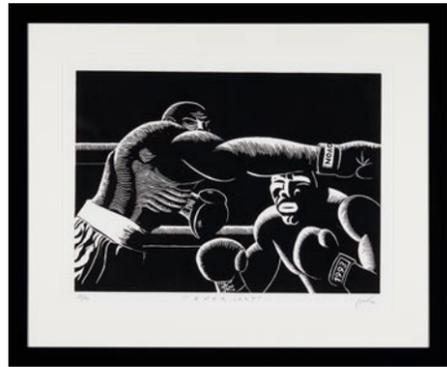
# South Carolina State Museum in Columbia, SC, Offers Exhibition Focused on Graphic Art & Design

The South Carolina State Museum in Columbia, SC, is presenting a new exhibition entitled, *The Graphic Eye: South Carolina and the Intersection of Art and Design*, which showcases a century of graphic design, from the 19th century to concert posters. The exhibit will be on view for an undetermined time.

From mass-produced media of the early 20th century to posters of today, *The Graphic Eye* explores South Carolina's strong and diverse connection to the graphic arts. Guests are invited to examine the difference between art and design and consider when art can also be design and vice versa.

"In our current era, communication design is more ubiquitous than ever," says State Museum Art Curator Amy Chalmers. "We live in an unprecedented moment where we see hundreds, if not thousands, of images a day. We understand 'graphic design' as a primarily digital, commercial concept. This exhibit seeks to give it more historical context."

The scope of the exhibition spans the past century, and traces important changes in culture and technology. Featured in the show are Jasper Johns' prints, Shepard Fairey's political posters, commercial art and advertisements from the 1950s and 60s, and work by artists such as Sallie Frost Knerr, Anna Heyward Taylor, and Leo Twiggs. The thriving industry of contemporary graphic design will also be represented, with posters and other projects by prominent creatives currently working across the state.



Marcelo Novo, "Everlast", 1993. Linocut print. Image©Marcele Novo.

"My hope is that visitors will question the distinction between what we consider 'art for art's sake' and 'commercial art,'" says Chalmers. "This exhibit looks at art that uses graphic conventions, as well as commercial work with strong artistic value."

Guests will also learn about the origins of what we now call 'graphic design' by



David Van Hook, "Q", c. 1975. Acrylic on canvas, Gift of John Whitehead. Image ©David Van Hook.

exploring the development of different methods of printing and printmaking, typography, illustration, and advertising throughout the last century. The exhibition demonstrates that many artists have blurred the boundaries and challenged the definition of 'fine art,' by employing graphic conventions. This includes the use of reproductive printing and text combined with images, symbols, simple shapes and flat colors. The exhibition also invites guests to discover how to better read images in order to analyze how color and composition are utilized to convey specific messages, ideas and feelings.

*The Graphic Eye: South Carolina and the Intersection of Art and Design* is free with museum membership or general admission.

As the state's largest and most comprehensive museum, the South Carolina State Museum offers a unique, entertaining and educational experience to visitors throughout its 225,000 square foot facility located in the heart of downtown Columbia's Congaree Vista. The State Museum is housed in one of its largest artifacts, an 1894 former textile mill listed on the National Registrar of Historic Places. In addition to beautiful meeting spaces throughout the facility, guests can explore outer space in one of the largest planetariums in the Southeast, watch an interactive 4D movie and look through a vintage telescope in a one-of-a-kind observatory. These exciting opportunities are all in addition to the four floors of South Carolina art, cultural history, natural history and science/technology.

For further information check our SC Institutional Gallery listings or visit ([scmuseum.org](http://scmuseum.org)).

## 701 Center for Contemporary Art in Columbia, SC, Features Works by Valerie Zimany

701 Center for Contemporary Art in Columbia, SC, is presenting *And I was Covered in Blossoms*, featuring works by Valerie Zimany, on view through Oct. 26, 2020.

Zimany is Chair and Associate Professor of Art, Ceramics, at Clemson University, Clemson, SC. She received her MFA in Crafts/Ceramics at Kanazawa College of Art as a Fulbright Fellow and Japanese Government Scholar, and her BFA from the University of the Arts, Philadelphia, PA. After graduate studies, Zimany was awarded a three-year residency at the Utatsuyama Craft Workshop in Kanazawa, Japan, during which she researched contemporary craft and Kutani overglaze enamels.

Zimany was honored with a second Fulbright grant by the US Department of Education, and returned to Kanazawa as a guest researcher in 2011. Her research interests include contemporary Japanese art, the confluence of cultures in export wares, and most recently utilizing digital manufacturing tools to explore dense and delicate historic enamelware patterns and the artisan virtuosity required in their creation.



Work by Valerie Zimany

Zimany exhibits both nationally and internationally, and her work is held in multiple public and private collections, including the American Museum of Ceramic Art,

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## MOUSE HOUSE, Inc.

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

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Pomona, CA, the World Ceramic Museum at Icheon, Korea, the Taipei Yingde Ceramics Museum, and the Slovenia National Museum. Her work is featured in the books *500 Ceramic Sculptures and 500 Prints on Clay*, *Neue Keramik* magazine, *Ceramics Art and Perception* magazine, and is the subject of a full feature article, "Valerie Zimany: Recasting the Japanese Tradition" in *Ceramics Monthly* magazine.

Zimany offered the following statement, "As an artist, I am interested in the material, spatial and tactile qualities of objects, and find the conversion of visual information into digital content intriguing, not for the

purpose of creating perfect replicas, but as an additional way to consider flaws in translating our perceptions and memories. In my recent work, I visually examine relationships between the East and West, nature and technology, and intimate and public worlds through the lens of my American background and extended education in Japan. Using imagery sourced from personal documentation or popular culture and art historical references, I tangle and laminate both time and location in sculptural form."

For further information check our SC Institutional Gallery listings, call the Center at 803/238-2351 or at ([www.701cca.org](http://www.701cca.org)).

## The Arts Center of Kershaw County in Camden, SC, Features Works by Keith Tolen

The Arts Center of Kershaw County in Camden, SC, is presenting *Through it all, I RISE!*, featuring works by Keith Tolen, on view in the Bassett Gallery, through Nov. 6, 2020.

Tolen is a lifelong art teacher. He spent thirty years teaching at Camden Middle School. He is a native South Carolinian. He grew up in Batesburg-Leesville, SC. He later attended South Carolina State University. He currently resides in Columbia, SC.

This exhibit focuses on the idea that regardless of what we do as human beings, there is a greater power that transcends all physical and even visual forms. The phrase "let's keep HOPE alive" has become popular for the downtrodden. The total exhibition is divided into three major parts: past, new, and next. The pieces that symbolize the past are created using an assemblage technique, found objects mixed together to create a visual story. The stories both individually and collectively represent a glimpse, like a time capsule, into the past.

The new and the next stages in the exhibition act as their own assemblage using color and shapes. Lines and colors blur the separation between thoughts, both real and imaginary. The images play the roles of

fatigue, pain, and hope.

The final section represents "Four Letter Words." The four-letter words act to unify the entire exhibition: "LOVE WILL BEAT HATE." Whether we believe it is true or not, the message of these four words will always prevail. We highlight the power of a simple message and it is our HOPE to plant a seed of LOVE using the power of visual communication that is watered from our community to feed the fruits and flowers that will transform our times.

The images depict my children as a presence, but this presence is at times unfocused and unclear. The use of the lith developer gives an old and grainy appearance, with soft white — underdeveloped highlights. It is a slow process, developing the image gradually, like an old memory coming back into focus. The Palladium Prints have a timeless and precious quality. The processes used are an important part of the work because of their gentle meditative nature, and the appearance gives an almost dream like quality to the images.

The three faces shared here reflect attempts to call on higher forces. The two black and white images reflect the action

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