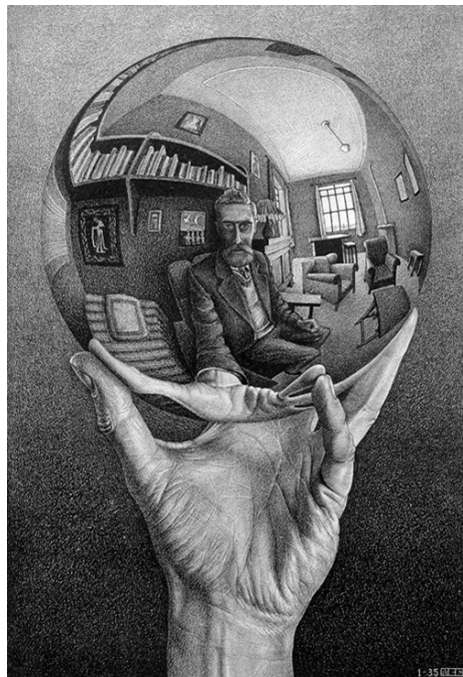


Some Exhibits That Are Still On View

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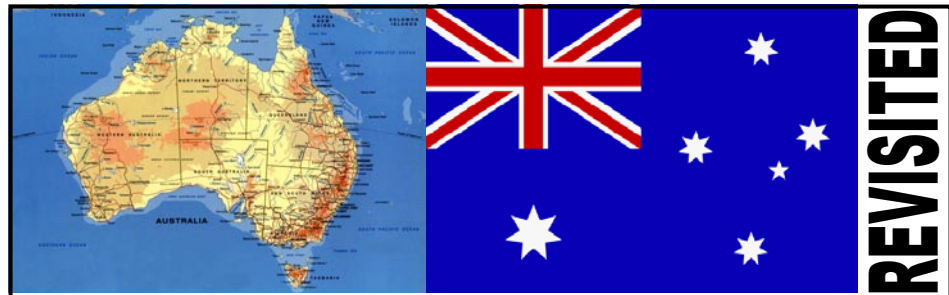
M. C. Escher, "Hand with Reflecting Sphere" (Self-Portrait in Spherical Mirror), 1935, lithograph, 12 1/2 x 8 3/8 in., Collection of Rock J. Walker, New York, © 2015 The M. C. Escher Company, The Netherlands. All rights reserved.

The Bechtler Museum of Modern Art in Charlotte, NC, is presenting *Sam Francis: Rapid Fluid Indivisible Vision*, on view through Mar. 7, 2016. Francis was a peripatetic artist, moving swiftly through geographies, cultures, and artistic circles.



Sam Francis, "As for Appearance II", oil on canvas, 1963-1965

His monumental canvases coupled with his ebullient enthusiasm inspired artists and audiences around the world. This exhibition, will not only present the distinctive art Francis created, but will position him among the various artists whom he celebrated and influenced. The anchor of the show is the "1 & Life" portfolio that Francis edited with the poet/painter Walasse Ting in 1964. For further information check our NC Institutional Gallery listings, call the Museum at 704/353-9200 or visit (www.bechtler.org).



A Few Words From Down Under

Editor's Note: Judith McGrath contributed her writings about exhibits and events taking place in Western Australia to *Carolina Arts* for about a decade. Although she was writing about events taking place thousands and thousands of miles away, they seemed relevant to what was going on here in the Carolinas. Her contributions were very popular when we first ran them and continue to be popular on our website's archives. We've decided to revisit them from time to time.

A View from Down Under on Provenance

by Judith McGrath, first published on Sept. 2008

When I read how an early work by a noted 19th century Australian artist was up for auction, I had to have a look. Although the painting was never reproduced in any art book I didn't doubt its authenticity; until I heard someone say how the reserve price seemed high considering the documentation "wasn't complete".

The comment reminded me of a lecture I once attended about the importance of Provenance; the history of an artwork from the time of its making to the present. The lecturer included a story about DaVinci's two versions of *Virgin of the Rocks*; one in the Louvre the other in The National Gallery of London, and how each institution claimed to have "an original". Experts considered it unusual for the artist to produce two nearly exact images but when both institutions could validate the history (provenance) of their acquisition and connect its work to the Master, there was no doubt each was an original Leonardo.

Provenance records the movements of an artwork through sales, auctions and bequests so each successive owner knows the pedigree of the object. It is the surest way to guarantee authenticity. Sometimes the provenance is as fascinating as the art. I once attended a touring exhibition of paintings selected from noted private collections. Not only was the art exciting to see, the glossy catalogue was a delight to

read, as the provenance of many exhibits told interesting stories. For example one work by Franz Marc painted in 1900's was traded to Kandinsky for one of that artist's works. Over the years it was publicly exhibited but remained, like a friend, in the Kandinsky family collection until purchased by the current owner in the 1970's. Meanwhile, a small work by John Singer Sargent painted in 1882 listed nine different owners before entering the current collection yet it had never been publicly displayed prior to this exhibition. This kind of documentation allows no room for doubt that the works are authentic as each one's provenance provides a direct line from current owner to original artist.

Most ordinary art buyers (as opposed to serious collectors) aren't concerned about the history of an art work, assuming it's only important for public institutions or major purchases. They don't consider that "nice little piece" bought at an art school end of year exhibition or local art/craft show, could be the first step in an artist's journey to fame. Then, when it is given as a gift, donated to a fund raiser or sold on eBay, important information is lost.

You and I may not consider ourselves collectors but whenever we buy or sell art, the dealer does. Reputable art dealers maintain records of all transactions, not only to protect themselves and their clients, but to maintain the art object's connection to its maker. When we buy an original work of art, we are a link in that chain. If purchased direct from an artist, gallery or agent, the seller records the details of the purchase (buyer's name, artist's name, title of work, and catalogue number if bought at exhibition) on the receipt and in their files. When works by well-known artists go to auction, their provenance is listed in the catalogue to prove authenticity and encourage bidding. That information should come with the purchase and include the date of sale, lot number and name of auction house. If buyers or sellers wish to be anonymous, the dealer lists 'private collector' in the

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published provenance but records the names in their personal records. These records are vital to curators in search of artists' early efforts held in private collections, and tracking down works that have changed hands often.

Perhaps as an ex Art History Lecturer, I'm just being finicky but then I have saved the receipts for every art work we've purchased over the years. It's a form of writing art history as well as assuring there will be no hassle if there's ever a need to sell. My only problem is accounting for the original art works that came into our collection as 'trade' for my writing catalogue essays for talented newbies. But then, I wouldn't sell any of

those - they are my provenance!

Judith McGrath lives in Kalamunda, Western Australia, 25 minutes east of Perth. She received a BA in Fine Art and History from the University of Western Australia. McGrath lectured in Art History and Visual Literacy at various colleges around the Perth area, and was an art reviewer for *The Sunday Times* and *The Western Review* both published in the Perth area. McGrath was also a freelance writer and reviewer for various art magazines in Australia. She also co-ordinated the web site *Art Seen in Western Australia* found at (<http://pandora.nla.gov.au/tep/25381>). McGrath is currently enjoying retirement.

The Hilton Head Library on Hilton Head Island, SC, Features Works by Local Artists Association

The Hilton Head Library on Hilton Head Island, SC, is presenting an annual exhibition by members of the Hilton Head Plantation Artists Association (HHPAA), on view in the Library's Gallery Corridor, through Nov. 28, 2015.

The show offers a variety of mediums - oil, acrylic, pastel and watercolor paintings, collage and mixed media, photography, printmaking, fiber arts, and more - and all the art is for sale.

HHPAA has over 60 members, many of whom exhibit in galleries in the Lowcoun-

try and beyond, and some who are widely collected. The association provides a wide range of activities to support member interests. Artists exhibit year 'round in the Plantation House, and members meet for weekly painting excursions, monthly educational programs, and special events. The annual Library show is a chance to see the best of members' work.

For further information check our SC Institutional Gallery listings or contact Dorothy Steelman, Exhibition Chair, by calling 843/689-2488.

Society of Bluffton Artists in Bluffton, SC, Features Works by N. Jack Huddle

The Society of Bluffton Artists in Bluffton, SC, will present *An Exhibit of Contemporary Art*, featuring colorful abstractions of common themes with dominant colors in each by N. Jack Huddle, on view in the SOBA Gallery, from Nov. 2 through Dec. 5, 2015. A reception will be held on Nov. 8, from 3-5pm.

The Society of Bluffton Artists welcomes Huddle as the featured artist who intentionally used color to set the mood of the viewer. They create an immediate criteria for an emotional response. His paintings are an explosion of color, highlighting his signature style of exciting abstract impressions.

Huddle is a Renaissance man with an artistic background between a distinguished career as an architect and his study of painting and glass blowing. An Ohio native, he was raised during the Great Depression and early on learned skills for creative projects, designing and building most everything from scraps of discarded materials. He developed a passion for creativity which became the foundation for his professional career.

Following a BA from Western Reserve University, he pursued additional formal studies in architecture and the arts at the Ecole des Beaux Arts in France, Columbus College of Art and Design, Ohio State University, and the Savannah College of



Work by N. Jack Huddle

Art and Design. It was during his architecture career he studied glass blowing and developed unique techniques to construct sculptured objects and vessels from molten glass. After retiring and moving to Hilton Head in 1999, he began to apply the principles of architecture and glass blowing to his newfound passion for painting. Since then his work has delighted viewers and collectors with its vibrant hues and style.

The work of over 100 other member artists are also on display at the gallery.

For further information check our SC Institutional Gallery listings, call SOBA at 843/757-6586 or visit (www.sobagallery.com).

Art League of Hilton Head in Hilton Head Island, SC, Features Works by Don Nagel

The Art League of Hilton Head in Hilton Head Island, SC, will present *Sunlight & Shadow*, featuring pastels by Don Nagel, on view in the Walter Greer Gallery inside Arts Center of Coastal Carolina, from Nov. 10 through Dec. 5, 2015. A reception will be held on Nov. 11, from 5-7pm.

Don Nagel, one of Hilton Head Island's best-known artists, is talking about his newest exhibit, *Sunlight & Shadow*: "It's about working with contrast and color to express how I feel about a particular subject. Ralph Waldo Emerson said, 'It's not what you look at that matters, it's what you see'. As a teacher, I stress pushing the light and dark color value of a painting to go beyond the photograph and involve the viewer emotionally with the subject. The images I have



Work by Don Nagel

chosen for this show are from Hilton Head and travels in France and Italy."

Nagel had a long, award-winning, advertising career in Pittsburgh and Detroit before he and his wife Joyce, also a pastel

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