

University of South Carolina Press in Columbia, SC, Releases Book of Letters by Anna Heyward Taylor

The University of South Carolina Press in Columbia, SC, has published *Selected Letters of Anna Heyward Taylor, South Carolina Artist and World Traveler*, edited by Edmund R. Taylor and Alexander Moore.

Heavily illustrated with representative color and black-and-white artwork, the selected correspondence of Anna Heyward Taylor (1879–1956) captures the globe-trotting adventures of an intrepid South Carolina artist and a guiding spirit of the Charleston Renaissance. These letters and articles frame her intriguing life against the changing events of twentieth-century American art history and global events to illustrate how this acclaimed South Carolina original came to view and be viewed by the world.

The highly skilled artworks of Anna Heyward Taylor - especially her celebrated woodblock prints and watercolors - are well known to students and collectors of southern art. However, Taylor was also a dedicated letter writer and persistent student of art. Edited by her descendant Edmund R. Taylor and Alexander Moore, this first publication of Taylor's letters provides a new dimension to the artist's life and works.

A native of Columbia, SC, Taylor received professional art training from William Merritt Chase in New York and B. J. O. Nordfeldt in New England. In Japan she studied the works of the classical printmakers and developed an appreciation of textile arts. Drawn to roam abroad, Taylor traveled to the Far East before World War I, served in the American Red Cross in wartime France and Germany, and visited Europe both before and after the Great War. She also made lengthy excursions to British Guiana, the Virgin Islands, and Mexico to study and create colorful works of art in several media: watercolors, woodblock prints, and textiles.

Taylor traveled to British Guiana in the capacity of scientific illustrator, and her correspondence and art from such excursions are emblematic of her well-informed interest in botany. Between the wars and amid her travels, Taylor worked and studied at the renowned artists' colony in Provincetown, MA. In 1929 she settled in Charleston, SC, and became one of the key participants in the Charleston Renaissance. In the mid-1930s, Taylor spent time at an artists' colony in Taxco, Mexico, fully immersed in the bohemian life among the artists, which she keenly describes with an anthropologist's eye. Wherever she traveled, lived, or worked, Taylor made her life a celebration of innovation, independence, and creativity — traits that illuminate the vibrant character of her chronicles of exotic people, places, and events.

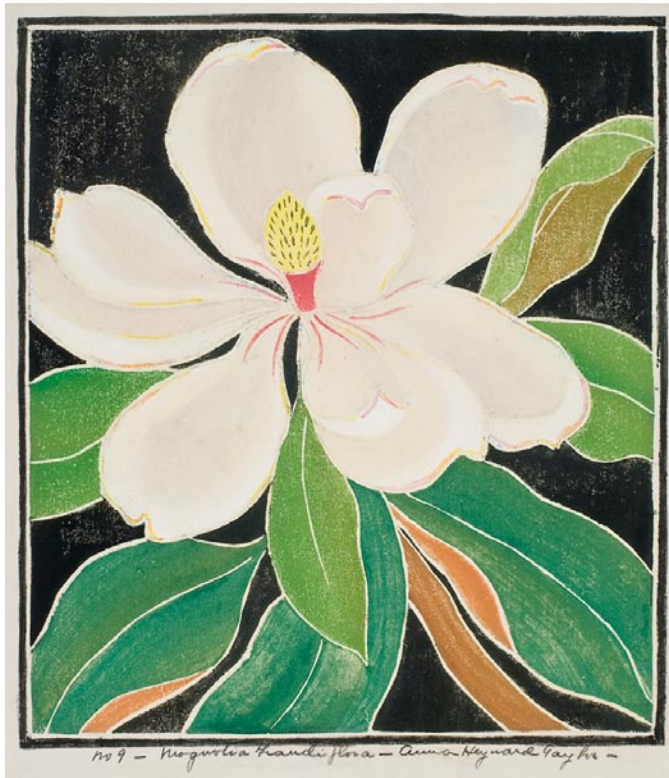
The accompanying illustrations and photographs add a visual element to the remarkable story of this versatile artist. The introduction and extensive annotations by southern historian Alexander Moore establish a broader place for Taylor in American art history and the intellectual life of the twentieth century.

Edmund R. Taylor is the nephew of Anna Heyward Taylor. A graduate of the University of North Carolina at Chapel Hill and Johns Hopkins University Medical School, he practiced surgery in Columbia, SC, for thirty-five years. He has been the owner and curator of Anna Heyward Taylor's letters, which he recently donated

to the South Caroliniana Library, University of South Carolina.

Moore is a historian of colonial South Carolina, documentary editor, and student of southern art history. The former director of the South Carolina Historical Society, Moore is an acquisitions editor at the University of South Carolina Press and the author or editor of several works on southern history.

"Anna Heyward Taylor has a special place at the Columbia Museum of Art, where our collection is home to more than thirty of her works, including watercolors, prints, and drawings. With close ties to the artist's family for more than six decades, the Museum celebrates the publication of this monumental volume of letters



Magnolia Grandiflora, No. 9, work on paper, courtesy of Gibbes Museum of Art

highlighting the spirit and talents of this remarkable woman. Taylor certainly was of independent mind, and her worldly travels and South Carolina roots infused her celebrated work with deeply felt convictions, an embrace of color, and a love of nature. The correspondence and illustrations collected here, coupled with the editors' introduction and annotations, bring Taylor's work and world vibrantly



Mexican Market, No. 13, woodblock print, courtesy of Edmund R. Taylor

to life for her aficionados and those being introduced to her here for the first time," says Karen Brosius, executive director of the Columbia Museum of Art.

"Admirably researched and edited, this compilation of letters allows readers to join Taylor on her artistic journey. Beginning under the tutelage of William Merritt Chase in Holland, Taylor's sojourns to Europe, the Orient, South America, and Mexico are carefully recorded in letters addressed to close family members and fellow American artists. The rich commentary provides valuable insights into her artistic development, her circle of friends and influences, as well as her feelings towards the new and unfamiliar cultures she encounters," adds Angela D. Mack, executive director and chief curator at the Gibbes Museum of Art.



Cypress Swamp and Heron, oil on wood panels, courtesy Greenville Museum of Art

The book is 7" x 10", 360 pages, with 79 illustrations. (ISBN 978-1-57003-945-4, cloth, \$39.95).

The Gibbes Museum of Art in Charleston, SC, will present the exhibit, *Anna Heyward Taylor: World Traveler*, on view

from Jan. 14 through July 17, 2011.

For further information contact Jonathan Haupt at 803/777-2021 or e-mail to (jhaupt@sc.edu). To order this book call 800/768-2500 or visit (www.uscpress.com).

Columbia Museum of Art in Columbia, SC, Presents Rare Book Installation

The Columbia Museum of Art in Columbia, SC, is offering a book installation, *Emily Dickinson and Contemporary Fine Printing*, a companion to the large traveling exhibition, *I Heard a Voice: The Art of Lesley Dill*, on view through Jan. 23, 2011.

The Museum has diverse connections with the University of South Carolina and this particular partnership brings together and highlights book arts in connection to visual arts.

The installation, curated by USC Librarian Jeffrey Makala, is made up of books from the last 50 years and includes a copy of the poet's first collection in 1890. Dickinson's poems and original art inspired by the poet and her work are a special loan from the Irvin Department of Rare Books and Special Collections. This installation shows how several fine press printers, printmakers, and book artists have all reacted to Emily Dickinson's poetry by creating new works. There are finely-printed selections of her poems, artistic explorations of her work and life, and new books influenced by Dickinson that recall the personal "books" of manuscript poems Dickinson created during her lifetime.

The works included in the exhibition include some of the 20th century's most well-known fine presses including Leonard Baskin's Gehenna Press and Claire Van Vliet's Janus Press. "A highlight is Andrew Hoyem's Arion Press edition of

Dickinson's works that was a collaboration with Kiki Smith, whose large body of work, like Lesley Dill's, has explored many of the themes found in Dickinson's poetry," Makala said.

A large community of artists, printers, designers, and publishers are working creatively with the form of the codex book to produce limited edition fine press books, artists' books, multiples, and "bookworks." The form is expansive, and many will say liberating: artists can experiment with multiple processes in the same work, and play with the structure and conventions of the book in interesting ways, creating an interactive experience for their audience in the final product. The combination of "old" technologies like letterpress printing and engraving can be combined in equal measure with new digital processes in the same work in interesting ways. Ultimately individuals are forced to interact with the book itself, intimately, in order to fully explore its complexity and meaning.

Dill's works give visual form to poetic texts particularly by Dickinson. For Dill, words are her 'spiritual armor' and she freely stitches and weaves them across the surfaces of her multi-layered works. "Language is the touchstone, the pivot point of all my work," says Lesley Dill.

For further information check our SC Institutional Gallery listings, call the Museum at 803/799-2810 or visit (www.columbiamuseum.org).

Vista Studios in Columbia Features Works by Jeri Burdick & Clay Burnette

Vista Studios in Columbia, SC, will present the exhibit, *Paths of Least Resistance*, featuring works by Jeri Burdick and Clay Burnette in Gallery 80808, from Jan. 6 - 11, 2011. An opening reception will be held on Jan. 7, 2011, from 6-9pm.

Those who have followed the creative paths of Jeri Burdick and Clay Burnette for the past 35 years expect to see Burdick's ceramic pieces and Burnette's pine needle baskets. However, through the years, both artists have taken other paths of least resistance that some may not be aware of. In addition to her ceramic plates and bowls, Burdick will be showing hand-pieced quilts, paintings, lamps, tables and mixed media wall pieces. Along with baskets coiled from longleaf pine needles, Burnette will present handwoven scarves

and beaded necklaces.

To the artists, *Paths of Least Resistance* refers to the flow of energy that drives them to create on a daily basis. It is the creative act that is performed with no struggle - relying solely on the natural flow of ideas, with no pressure accepted or expended. The paths lead them to their studios, where the desire to create is pacified for the moment while other time-consuming demands of the day are set aside. A path of least resistance is described as effortlessly riding a horse in the direction it is already going.

Both artists have developed a strong common bond through their many years of friendship. They both were born in 1951 and have both received the SC Arts Com-

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