

Editorial Commentary

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Mrs. Sigurd S. Swensson of Chads Ford, Pennsylvania, and Mr. and Mrs. Alexander Quattlebaum of Georgetown, South Carolina.

Rebecca Z. Mays, President of the Charleston Area Arts Council, was on hand to thank the benefactors of the project and Menotti for his contributions to the city. After a few words from Evelyn Swensson, speaking for the benefactors and then by the artist Parks, Menotti joined with the artist in unveiling the bust.

Menotti remarked that he hoped that this ceremony wasn't a bit premature in that most artists don't receive such honors while they are still living. He added that many honors such as this were usually reserved until the public was guaranteed to be honoring a successful artist, by their death. A living artist could still become unpopular! In response to that remark, many in the room felt secure in Menotti's continued popularity.

The bust will be on display to the



Evelyn Swensson (l), Gian Carlo Menotti (c), and Rebecca Z. Mays (r) pose with the bust of Menotti. May 1987.

public when it reaches its permanent home in the Green room at the Dock Street Theater.

Thanks Santa!

Santa thanks for your Christmas present. The Carolina Panthers are in the playoffs. That's all I asked for, the rest is up to them. That rain storm was an amazing trick, but it worked.

Now on to the playoffs.

Gibbes Museum of Art in Charleston, SC, Features Japanese Prints and Works from the Johnson Collection

The Gibbes Museum of Art in Charleston, SC, is pleased to present two special exhibitions: *Romantic Spirits: Nineteenth Century Paintings of the South from the Johnson Collection* and *The Great Wave: Japonisme in Charleston*, both on view from Jan. 17 through Mar. 23, 2014.

In the Main gallery, *Romantic Spirits* examines the core concepts of the Romantic Movement as it unfolded in fine art of the American South. In the Rotunda Galleries, *The Great Wave: Japonisme in Charleston* examines the influence of Japanese prints on the artists of the Charleston Renaissance period who found inspiration in the dynamic compositions and bold color schemes of woodblock prints created by masters of Japan's ukiyo-e school.

"These special exhibitions showcase the variety of influences on southern artists from the dramatic landscapes of the Hudson River School to the labor intensive woodblock printmaking techniques of Japan," says Gibbes Museum Executive Director Angela Mack.

Having had its genesis in European literature and art, romanticism found its way into the cultural output of the young republic, both North and South. The same ideals that imbued the canvases of the Hudson River School also colored the art of painters who found their inspiration and audience below the Mason-Dixon Line. In this study of 32 artists, the exhibition delineates the historical, social, and cultural forces that profoundly influenced their aesthetic sensibilities. Spanning the years 1810-1896, *Romantic Spirits* includes 35 paintings from the Johnson Collection. "This diverse compilation of paintings - ranging from heroic portraits of individuals and dramatic history paintings, to magnificent, picturesque landscapes created by artists and explorers - truly captures the spirit of an era," says Sara Arnold, Curator of Collections, Gibbes Museum of Art.



Falls of Tamahaka, Cherokee County, North Carolina, after 1855, by William Charles Anthony Frerichs (1829-1905). Oil on canvas, 31 x 54 inches. The Johnson Collection.

The Johnson Collection was established by Spartanburg, South Carolina natives, George Dean Johnson, Jr., and Susan (Susu) Phifer Johnson, passionate philanthropists committed to enhancing the educational environment and cultural vibrancy of their hometown, state, and region.

Accompanying the exhibition is the



Rough Sea at the Naruto in Awa Province No. 55, from the series "Pictures of Famous Places in the Sixty Odd Provinces," 1855, by Ichiryusai Hiroshige (Japanese, 1797-1858), Woodblock print on paper. Image courtesy of the Gibbes Museum of Art/ Carolina Art Association.

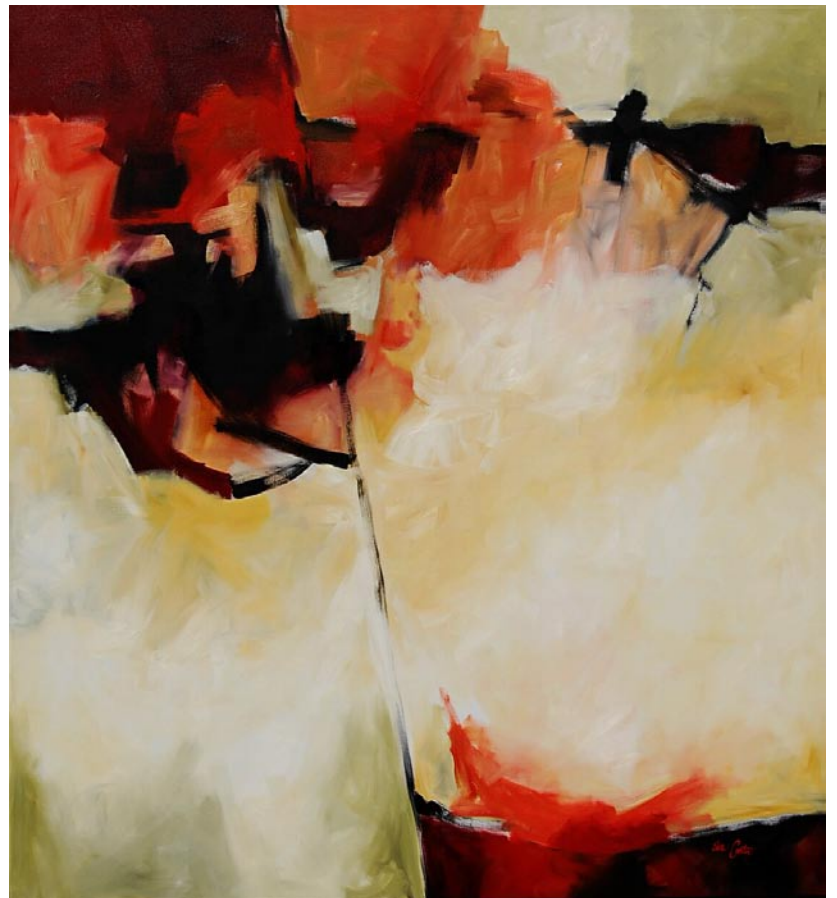
publication, *Romantic Spirits: Nineteenth Century Paintings of the South from the Johnson Collection*. Written by noted art historian Estill Curtis Pennington, the lavishly illustrated, 168-page volume examines the core concepts of the romantic movement as it unfolded in fine art of the American South. *Romantic Spirits* includes insightful illustrated biographies on the featured artists, as well as extensive bibliographic resources.

The Great Wave: Japonisme in Charleston In Charleston - as in many other American arts communities - a fascination with Japanese art and culture washed over the city in the early decades of the twentieth century. The exhibition features thirty-five works from the Read-Simms Collection of Japanese prints accompanied by works produced by Charleston artists including: Alice Ravenel Huger Smith, Alfred Hutty, Anna Heyward Taylor, and Antoinette Guerard Rhett. The exhibition highlights significant prints created by masters of Japan's Ukiyo-e school and examines the influence of Japanese printmaking on the artists of the Charleston Renaissance (1915 to 1945) who found inspiration in the prints' dynamic compositions and bold color schemes.

The Gibbes will present a host of special events in conjunction with these two exhibits. Contact the Gibbes for further info about them.

Established as the Carolina Art Association in 1858, the Gibbes Museum of Art opened its doors to the public in 1905. Located in Charleston's historic district,

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Fracture
Oil on Canvas, 72 x 66 inches

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