

# College of Charleston

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emblems with similarly brief texts in order to critique aspects of capitalist society. This exhibition's title highlights two particularly relevant words emblazoned on a number of these bleached-fabric patches – "EXIT" and "ALIVE."

The streets and sidewalks of New York provided Dominguez with the fabric scraps and other materials he used to make his art. His imagery underwent pronounced stylistic evolution over time, growing sharper and more precise as he experimented with different painting implements. He devised some of his own tools for art-making, and he made a wooden flute that he used to teach himself musical notation, enabling him to compose and play the brief songs incorporated into some of his late works.

The New York streets were an endless source of subject matter, too. His daily experiences roaming the city and observing the life around him served as a primary inspiration. Much of his work emphasizes the inevitability of death, the constant presence of death in daily life, and the yin-yang relationship between the two.

Dominguez typically "signed" his works with a tiny vignette that shows a stick figure opening a door, usually placed in the lower right corner of his paintings. After several years he modified this pictograph by adding a Valentine-heart symbol to the open door.

Sadly, Dominguez brought his prodigiously creative life to an end shortly before his 54th birthday. His body was found on April 20, 2014 – Easter Sunday – hanging from a tree in the New Jersey woods, about 70 miles west of New York.

Dominguez was an outsider by choice, and his work was typically shown in outsider-art contexts when it was shown at all, but his past history of commercial-art studies and practice complicates his identification in these terms. This exhibition attempts to bring Dominguez's work the broader attention it so richly deserves.

For the last several decades, native Charlestonian Ronald Wayne Ramsey has focused on meticulously document-

ing historical buildings - particularly those slated for demolition - in his hometown. As old buildings in the historically-minded city become condemned and readied for demolition, he secrets himself inside and liberates various seemingly mundane objects from their impending destruction. Such objects, like hinges, shutter dogs, decorative ironwork, doorknobs, and other ubiquitous building artifacts gain new relevance once they become part of his salvaged collection, which traces architectural styles from Charleston's rich architectural legacy.

Along with these objects, Ramsey creates fastidiously detailed drawings of old building facades in the city, including the former Camden Depot on Ann Street.

For the exhibition *Ahead of the Wrecking Ball: Ronald Ramsey and the Preservation of Charleston*, the Halsey Institute will present a large selection of Ramsey's drawings from the last thirty years. The show will also feature arrays of objects he has collected, along with notebooks he has created which contain ephemera of many of his favorite buildings now gone (stationary, business receipts, newspaper clippings, and advertisements). Here in the birthplace of the preservation movement in America, *Ahead of the Wrecking Ball* will reveal one man's relentless efforts to painstakingly chronicle the very buildings that give Charleston its historic renown.

The Halsey Institute of Contemporary Art at the College of Charleston School of the Arts provides a multidisciplinary laboratory for the production, presentation, interpretation, and dissemination of ideas by innovative visual artists from around the world. As a non-collecting museum, we create meaningful interactions between adventurous artists and diverse communities within a context that emphasizes the historical, social, and cultural importance of the art of our time.

For further information check our SC Institutional Gallery listings, call the Institute at 843/953-4422 or visit ([www.halsey.cofc.edu](http://www.halsey.cofc.edu)).

## Charleston Artist Guild in Charleston, SC, Features Works by Muriel B. Lanciault

The Charleston Artist Guild in Charleston, SC, will present *Lights! Camera! Paint!*, featuring works by Muriel B. Lanciault, on view in the Guild Gallery, from Jan. 1 - 31, 2017. A reception will be held on Jan. 6, from 5-8pm.

The exhibit features a collection of paintings assembled to reflect Lanciault's lifelong interest in lights, lamps, and lighthouses.

Having worked as an educator for over 40 years, Lanciault's chances to visit coastal lights and cities boasting architectural light clusters were limited. But since retirement, she has had the opportunity to do some traveling, and from her camera to paper emerged a variety of images depicting both antique and modern light structures.

Lanciault states, "Whether an Irish lamp festooned with shamrocks or a pagoda lighthouse along the Yangtze River, a pair of burnished copper lamps in France or a quintet of lamps in Spain, I have indulged my interest and taken many photographs which have served as source material for this collection. Of course, our iconic lighthouses at Morris and Sullivan's Island are included, as is a flickering gas lamp from downtown Charleston."

The entire collection has been painted



Work by Muriel B. Lanciault in watercolor, the artist's preferred medium. The show includes originals, prints, note cards, and miniatures.

Sales made at the gallery support the nonprofit Guild's community outreach work.

For further information check our SC Institutional Gallery listings or call Steve Jacobs at 843/722-2454.

You can send us snail mail to: Carolina Arts,  
511 Hildebrand Drive, Bonneau, SC, 29431

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Jan. 24th for the February 2017 issue and Feb. 24 for the March 2017 issue.

After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

And where do you send that info?  
E-mail to ([info@carolinaarts.com](mailto:info@carolinaarts.com)).



# FABULON

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## Attention!

All Lowcountry Potters and Ceramic Artists,  
the Lowcountry Ceramic Artists  
group is in the process of organizing.

If you are a ceramic artist who is interested  
in becoming a member of an organization  
that will work to educate the  
public about local ceramic artists,  
through organized exhibitions and  
sales events send us an e-mail.

You can also join the Facebook group  
Lowcountry Ceramic Artists at:

<https://www.facebook.com/groups/376348516030403/>

Send us your e-mail address to be added  
to our list and to be notified of meetings.

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