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& Corrie McCallum

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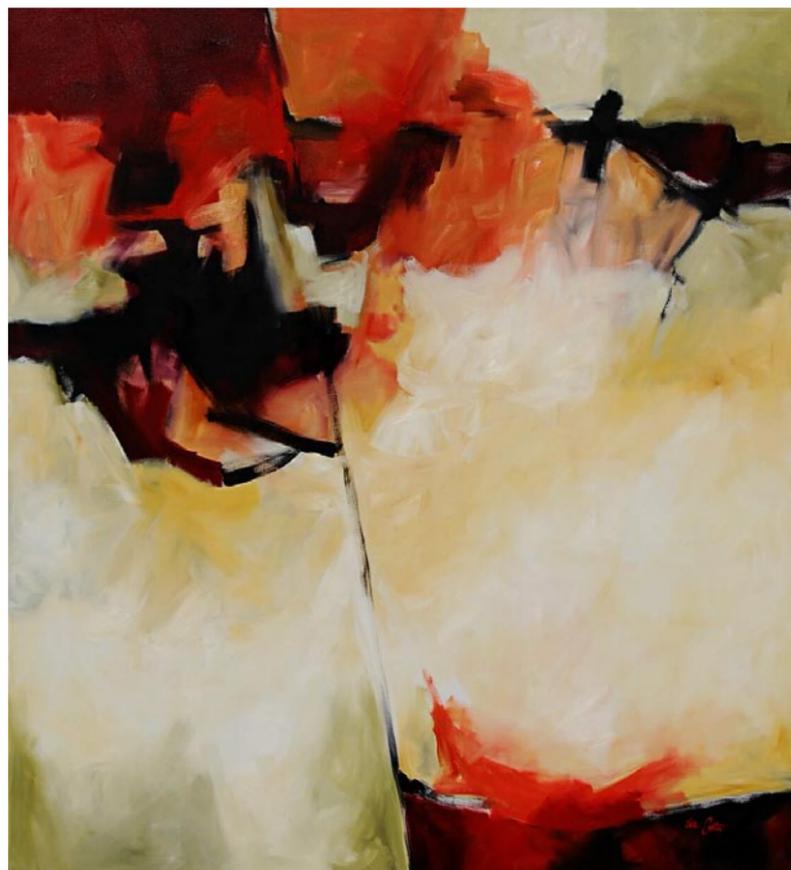
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College of Charleston, SC

continued from Page 16 / [back to Page 16](#)

art history. Joseph Cornell's precious boxes offer the closest shorthand comparison, but the Isomorphic Map Tables and 1:1 Map Insets contains seeds for different ways of knowing—new systems for apprehending the world. At once philosophical and scientific, Potter's art provides viewers with a new set of lenses through which to see, grasp, and, ultimately, comprehend.

Charleston, SC, born, and longtime resident of Anniston, AL, Potter has developed her own art-making techniques in relative isolation, informed by her extensive background in architecture. Through the development of these idiosyncratic techniques, she has found ways to give unique expression to the ideas that animate her. Because her work does not look like any other art that has been made before, it may prove a bit difficult to comprehend upon first viewing. It is only through sustained engagement with these poetic enclosures that the mind adjusts to the rhythms and textures presented within, and suggested without.

The artist says that the inception of this series came after studying the murmuration of starlings, one of nature's most spectacular celestial visual displays. Mimicking the movements of its closest neighbors, each bird in the flock responds to microchanges in speed or direction. Thus, one bird's movement amplifies and distorts the movement of all of those around it, demonstrating chaos theory—larger patterns created by infinitely varied smaller patterns. In Potter's words: "While looking for patterns of movement, I found the murmuration of starlings and a peloton of racing bikers to have similar flocking patterns. It is this pattern of energy that each table maps. The movement is from three dimensions to multidimensional."



Work by Patricia Boines Potter

Taking this phenomenon as the central metaphor, Potter infuses these works with a vacillation between inner and outer worlds—micro to macro—a mental Möbius. Her fascination with time, maps, and illusion put her in camp with Borges, Calvino, and other fabulists, but her quarry is human perception itself.

The delicacy and meticulous preplanning involved in the making of the Isomorphic Map Tables and 1:1 Map Insets gives us a portrait of an artist concerned as much with process as with the mapping of patterns large and small. That she involves other artists and specialists in the realization of her vision indicates that she is a perfectionist with an unquenchable desire for precision of expression. Potter invites us to ponder these fundamental existential questions as we marvel at her cosmic, yet local, cartographies. *Patterns of Place* offers an extended disquisition into the nature and limits of human knowledge, and our place within the larger murmurations.

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

Ella Walton Richardson Fine Art in Charleston, SC, Features Works by J. Christian Snedeker

Ella Walton Richardson Fine Art in Charleston, SC, will present *Southern Landscapes ~ J. Christian Snedeker*, on view Feb. 2 - 28, 2015. A reception will be held on Feb. 6, from 5-8pm.

Local artist J. Christian Snedeker brings exquisitely detailed oil paintings of the Lowcountry in *Southern Landscapes*. By capturing every detail, Snedeker creates realistic paintings of marshes, beaches, and plantations with stunning clarity and a noticeable attention to light. It is clear from his subject matter that he has a true appreciation for nature and its beautifying effect on manmade structures.

Born in 1952 on the South Shore of Long Island, Snedeker has always been fascinated with the changing relationship between the sun and the sea. He attended the Boston Museum School of Art in the early 70's, where he studied painting, drawing, and photography. After graduation, he moved to Charleston and began a career in furniture making, though painting was undoubtedly his greatest passion. In the 1990's, Snedeker returned to an intense focus on painting; joining the Charleston Artist Guild and becoming an associate member of the Oil Painters of America.

Snedeker was welcomed into the art community with a "Best in Show" award at the 2001 Artist Guild Member Exhibition. He has since received Third Place at the Folly Beach Festival of Arts 2000, juried by John Carroll Doyle, an Honorable Men-



Work by J Christian Snedeker

tion at *Charleston 2001 People's Choice Art Exhibit*, and Second Place at the 2007 *Charleston Southern Light Paint Out* juried by Jonathan Green. Of his artwork, Snedeker says, "It is searching that compels me to put paint to canvas."

Snedeker is best known for his incredible renderings of the sunrises and sunsets in the Lowcountry. His gift is the ability to heighten the beauty of these natural phenomena and saturate the whole scene with light, from the water to the clouds. In the past, viewers of his work have enjoyed turning the lights up and down on his orange-pink sunsets and quiet moonbeams over Roxbury Park, but no change in light is really necessary—Snedeker has provided it all.

For further information check our SC Commercial Gallery listings, call the gallery at 843/722-3660 or e-mail to (info@ellarichardson.com).

Charleston Artist Guild Features Works by Peggy Ellis

The Charleston Artist Guild in Charleston, SC, will present *Windswept: Clouds in Motion*, featuring works by Peggy Ellis, daughter of Southeast painting legend Ray

Ellis, on view in the Guild Gallery, from Feb. 1 - 28, 2015. A reception will be held on Feb. 6, from 5-8pm.

continued on Page 20

Carolina Arts, February 2015 - Page 19

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Feb. 24th for the March 2015 issue and Mar. 24 for the April 2015 issue. After that, it's too late unless your exhibit runs into the next month. Don't be late - send your info well before the deadline.