

Arts Center of Greenwood

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tion in South Carolina and beyond and has mentored numerous high school and college students who have become established artists. The current collection of 48 works is the first comprehensive exhibition of Hunter's work and chronicles the influence of the socio-cultural milieu that shaped the artist's vision and steered him toward social commentary as a vehicle for creative expression.

According to exhibition curator, Angela Corbett, "This retrospective captures a pivotal moment in Dr. Hunter's career because the works span from college to the present and express his passion for art and teaching. While the works reveal Hunter's attachment to various media like drawing, graphic design, screen printing and printmaking it also reflects personal experiences, as well as the impact of societal events, national movements and music on his work. His ability to infuse these elements into his artwork intrigues the eye and challenges the mind."

Born in Tallahassee, FL, Dr. Hunter grew up in the South during 1960's and was influenced by a commitment to family, church, and education. Among his early role models and influences, Hunter credits his parents as the initial inspiration for achievement. He cites relatives, many of whom were educators, as well as other professionals drawn from his immediate community for providing additional motivation. These influences, coupled with the advent of television with its coverage of the cultural and social revolution of the sixties, played a dominant role in the development of Hunter's values and mores, and subsequently his approach to image making.

The exhibition traces the artist's works through several phases which parallel his shifting ideologies relative to his world view. From geometric abstraction to representational realism to his current gridded social commentary, *The Grid Turns the Corner* provides a clear view of Hunter's growth and aesthetic maturation. Additionally, the exhibition offers a glimpse into the reciprocal relationship between Hunter's work as an artist and his role as a teacher. In the introduction to the catalogue, William E. Colvin writes "There can be no more fitting tribute for the artist-educator than to operate at this level of connection, wherein the work of the artist is in synch with his practice as a teacher. It is precisely this combination of artist-educator that informs Hunter's work as both artist and teacher and allows him to operate at optimum levels of creativity." Dr. Colvin is professor and curator of Art for the National Center for the Study of Civil Rights and African American Culture in Montgomery, Alabama. He was the curator for Hunter's 2007 exhibition *Grid-ded Connections*, which was presented at the Center in Montgomery.

Hunter completed most of the works in this retrospective exhibition during a tenure that includes his early career as a public school art teacher, a middle respite as an MFA graduate student, and finally in his capacity as a professor of art, a graphic designer, museum director, and arts administrator. *The Grid Turns the Corner* fuses these periods of productivity into a presentation that provides a context for their influence on Hunter's work.

In his catalogue essay for the exhibition, Dr. Henry G. Michaux writes, "I cannot imagine finding a more poignant, pre-dispositional example of pedagogical

commitment than that demonstrated in this artist-educator's approach, one that weds personal creative efforts with individual student growth. This should be a mainstay of universally accepted conditions of artists as humans who have learned how to maximize components of our learning capacity. In doing so, one can chart a path to a clearer vision that under girds the absolute potential of the teaching-learning dynamic. The fact that this structure is employed as an approach within the context of arts education, given the nature of the discipline, places it squarely at the core of humanistic endeavor. That Hunter uses this approach as a cornerstone for his studio endeavors as well, establishes a certain kinship that serves as a recipe for artistic and educational success." Michaux was a colleague and former officemate of Hunter's for more than 20 years.

Hunter received a bachelor of science degree in art education from Florida A&M University, a masters of fine arts degree in printmaking and drawing from Ohio State University, and the doctor of philosophy in art education from Florida State University.

Hunter's professional experience includes serving as the former director of the Arthur Rose Museum and professor of art at Claflin University and former professor of art and visual arts coordinator at South Carolina State University.

The Grid Turns the Corner toured three states during its more than two year tenure. The tour included seven cities among the states in which Dr. Hunter has been professionally active: Florida, Ohio, and South Carolina. The exhibition was organized by the Fine Arts Cultural Enrichment Teaching Studios (FACETS), Florida A&M University, and Ohio State University. The exhibition has been featured at the Foster-Tanner Fine Arts Gallery, Florida A&M University, Vero Beach Museum of Art, Vero Beach, Florida, Lee Gallery, Clemson University, Clemson, SC, Charleston's Piccolo Spoleto Festival, Columbia College, and South Carolina State University.



Work by Randi Johns

Also on view through Mar. 8, in the Special Exhibit Gallery at the Arts Center of Greenwood is the exhibit, *Hearken: African American Heritage in Art*, a small collective of works by local and regional artists honoring Black History Month. Artists included in this exhibition are: Hannah Poe, Diarmuid Kelly, Randi Johns, Gabrielle Fitzgerald and Sarah Odingo.

Exhibits and Reception Sponsors include: Senator Floyd and Mrs. Mamie Nicholson, Parks Funeral Home, S&S Restaurant, Iota Upsilon Omega Chapter of Alpha Kappa Alpha Sorority, Inc., and Edith Childs.

For further information check our SC Institutional Gallery listings, contact Jennifer Smith, gallery director, at 864/388-7800 or visit (www.greenwoodartscouncil.org).

Theatre Art Galleries in High Point, NC, Offers Three New Exhibitions

Theatre Art Galleries in High Point, NC, will present three new exhibits including: *Pushing Color to the Limit*, featuring works by Catherine C. Martin, on view in the Main Gallery, from Mar. 5 through Apr. 11, 2013; *Shared Passages*, featuring works by Scott Michael Raynor and R. Bruce Shores on view in Gallery B and Hallway Gallery, from Mar. 5 through

Apr. 11, 2013; and *Annual Elementary School Art Exhibit*, on view in the Kaleidoscope Youth Gallery, from Mar. 5 through Apr. 11, 2013. A reception will be held on Mar. 7, from 5:30-7:30pm.

Pushing Color to the Limit will feature paintings by Catherine C. Martin of Apex, NC. Martin began painting at the age of

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CATO



HAMMONDS

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HEUSE



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Artists Guild Gallery of Greenville
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CHRIS HARTWICK • KEVIN HENDERSON • MEGAN HEUSE
RANDI JOHNS • DIARMUID KELLY • JOHN PENDARVIS
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GALLERY HOURS

Monday - Saturday
10am to 6pm
Sunday
1pm to 5pm



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Work by Catherine Martin

ten and knew early on that she wanted to be a professional painter. She has a "love of vibrant color and extreme values that allow for dramatic paintings with confident brush strokes". Martin maintains a studio called "The Red Canvas" in Apex. Both Scott Michael Raynor and R. Bruce Shores are Professors of Art at High Point University. Raynor's work consists mostly of painting, printmaking, and drawings in which he attempts to explore the complex relationships between visual observation and his own personal history. This series of paintings portray mostly studio interiors as an avenue to explore harmonies of color and relationships. He states, "The objects that I paint all have some level of symbolic meaning in addition to being visually appealing within the context of other objects. I am drawn to



Work by Bruce Shores

infinite possibilities of seeing."

Bruce Shores states, "These paintings are recent excursions into an ongoing exploration of the possibilities of painting. I have been exploring these possibilities for a number of years and am wonderfully surprised at the richness of this vein. The rhythms, intervals, intersections, etc. that constitute a visual inquiry into an observed subject are what I am responding to. I am seeking to document this inquiry in the ongoing discoveries I have made and am still making in the ways in which paint applied in response to something observed is arrived at. I see this as a type of welcome celebration."

Also on exhibit in the Kaleidoscope Youth Gallery will be TAG's *Annual Elementary School Art Exhibit* featuring art by the students from Wiley Elementary School, Foust Elementary, Union Hill Elementary, Shadybrook Elementary, Wesleyan Christian Academy, Westchester Country Day School, Immaculate Heart of Mary, Southwest Elementary.

For further information check our NC Institutional Gallery listings, call the Galleries at 336/887-2137 or visit (www.tagart.org).

Don't see anything here about your exhibit or art space?

Did you send us the info by deadline?

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Mar. 24th for the April 2013 issue and Apr. 24 for the May 2013 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) or mail to:
Carolina Arts, P.O. Drawer 427, Bonneau, SC 29431