

# Stormwater Studios

continued from Page 18 / [back to Page 18](#)

models. Sketched subjects sit in the artist's studio and tell their stories as she paints them: the feminine Kinnari birds with tongues like whips, la mente malevola, a migraine like a doomed mouse before the feline paw, memories of a mother who worshiped the mango bone. In poems, paintings, and drawings, the artist captures moments of deep listening, translated to word and image."

Kozachek has an eclectic educational background, having studied arts and languages on three continents. She has worked as a peripatetic artist/educator, teaching

Chinese art, drawing, painting, and mosaics to students from grade level through college. Her previously published chapbook, *My Women, My Monsters* (Finishing Line Press, 2020) won an Honorable Mention award from Concrete Wolf Press. When not writing, drawing, or painting in her studio in Orangeburg, SC, Kozachek finds joy in cooking, gardening, and making her one of a kind ceramic musical instruments.

For further information check our SC Commercial Gallery listings, call the gallery at 803/661-9357 or visit ([www.Stormwater-Studios.org](http://www.Stormwater-Studios.org)).

## Stormwater Studios in Columbia, SC, Offers Works by Mike Williams

Stormwater Studios in Columbia, SC, will present *Selected Mike Williams' works from the Estate of Randall G. Schwartz*, on view from Sept. 29 through Oct. 9, 2022. A reception will be held on Sept. 30, from 5-8pm. A Conversation with Ken May will be offered on Oct. 6, from 6-7pm. May, former Executive Director of the South Carolina Arts Commission, friend and neighbor to Randy Schwartz, will engage artist Mike Williams in conversation revolving around artist/collector relationships, the potential for anyone to engage with artists as well as how important and meaningful these types of long-term relationships can be.

Relationships between artists and collectors can range from non-existent to those lasting years. Randy Schwartz first noticed Mike Williams' work prior to his graduation from USC in the fall of 1990. They were introduced, and soon after Schwartz began collecting pieces on a regular basis, usually at least one a year. He frequently made studio visits to see new work and often brought his friends or guests, many of whom also became collectors of Williams' work. As their collector / artist relationship grew, Schwartz, a quick-witted graphic designer, was always eager to share his expertise, time and graphic design skills when needed. As an advocate, encourager, and promoter of Williams' work, Schwartz remained a devoted friend, steadfast in his support until passing unexpectedly in January 2022.

The fish paintings, landscapes, and sculptural works from Schwartz's collection provide the opportunity to compare and contrast at once, both subtle and not so subtle, changes characterizing three decades of Mike Williams' career.

The purpose of this exhibition is two-



Work by Mike Williams

fold in that it places a spotlight on the artist/collector relationship through this example and, also, provides the opportunity for these works to be acquired and placed in a new environment so they may continue to be appreciated in another setting.

During his 32-year career, Columbia, SC, artist Mike Williams (b.1963) has created upwards of 5,000 paintings, drawings and sculptures. Often working in series, Williams' focus typically has been on fish, fishing and fish habitats, including swamps – all a reflection of his upbringing in rural Sumter County, SC. He has engaged his subject matter through highly energetic, daring paintings steeped in the traditions of modern expressionism and abstraction.

Gallery hours during this exhibit are: Mon.-Fri., 11am-4pm; and Sat.-Sun., 11am-3pm. Contact: Mike Williams at 803/206-9600.

For further information check our SC Commercial Gallery listings or visit ([www.StormwaterStudios.org](http://www.StormwaterStudios.org)).

## Arts Center of Kershaw County in Camden, SC, Offers Group Exhibit

The Arts Center of Kershaw County in Camden, SC, is presenting *The Mountain Girls Exhibition*, featuring works by artists Eileen Blyth, Brucie Holler, Louanne LaRoche, Laurie McIntosh, Lynn Parrott and Jan Swanson, on view in the Bassett Gallery, through Sept. 29, 2022. A reception will be held on Sept. 8, from 5:30-6:30pm.

These six talented artists are all long-time friends who held an annual artist retreat in the mountains of North Carolina. This exhibition reflects the energetic work sparked by these escapes and is comprised of abstracted pieces, loose figurative work, and some wonderfully layered whimsical pieces.

"This diverse, meaningful collection from the Mountain Girls brings so much positive energy to our gallery! We are so excited to have this exceptional show which expresses a love of creating art and its way of connecting us through long lasting friendships," says the Arts Center's Executive Director, Dolly Patton.

A promotional video can be viewed at (<https://www.youtube.com/watch?v=Jm3m-xnkvt0&feature=youtu.be>).



View of The Mountain Girls exhibit

For further information check our SC Institutional Gallery listings, call the Center at 803/425-7676 or visit ([www.fineartscenter.org](http://www.fineartscenter.org)).

## Orangeburg County Fine Arts Center in Orangeburg, SC, Features Works by James H. Green, Jr.

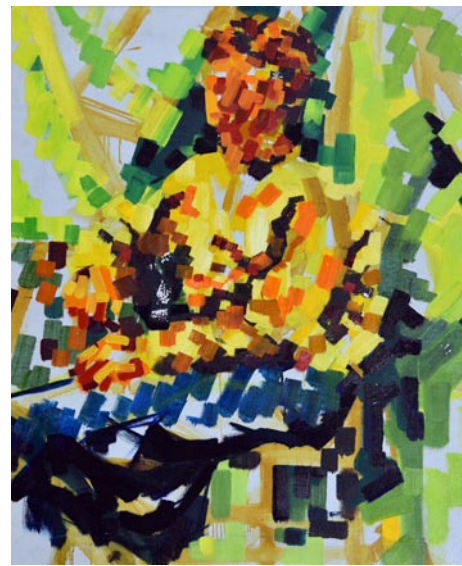
The Orangeburg County Fine Arts Center in Orangeburg, SC, will present *James H. Green, Jr.: The Man and His Times*, curated by Dr. Frank C. Martin, II, on view from Sept. 7 through Oct. 26, 2022. A reception will be held on Sept. 7, from 6-8pm.

"Through the art presented in this volume, had it not been for the illness in his life, James could have been one of the most accomplished artists in this country," the author and photographer, Cecil Williams, once a close friend of the late artist, writes in the foreword to his book *Timeless Expressions: The Rediscovered Art of James H. Green, Jr.*

Williams further writes that their paths to pursue the arts diverged when Green, in 1956, left his family home and life in Orangeburg, having been awarded an art scholarship from Ohio Wesleyan University. There Green would study painting and sculpture. The university prioritizes preparing students to become professional artists and proudly lists a roster of alumni recognized nationally and internationally. Green's illness, which first presented itself during his student years, would cripple his life, but as his family would discover 55 years later, it did not interfere with his art. Returning to Orangeburg, he continued, quietly and persistently, to paint and sculpt for 26 years, residing and storing over 150 pieces of his work in the attic of what is now the long-vacant family home.

Treasuring Green's undiscovered art as reverently as he had their friendship, Williams carefully transported "this art treasure" and as with overlooked and lost "Old Masters," initiated the process of restoring and preparing the artist's works for viewings.

Williams, reflecting on the reclusive life of his close friend Green, whom he called Jimmy, said he was never able to experience the critical reaction, certain appreciation his works would have received, but the man, as an artist, will be recognized and his art has been retrieved.



"Untitled" by James H. Green, Jr.

Among the first to view the collection, was Dr. Frank C. Martin, II, former curator and director of The I. P. Stanback Museum & Planetarium on the campus of South Carolina State University, in Orangeburg, who is now a member of the faculty of the university's department of art. His reaction to inspecting the collection was instantaneous. "James Green is an extraordinary Orangeburg artist, who has mastered the figurative tradition and the far more difficult organization of poignant compositional abstraction. He shows evidence of wonderful influences from Orphism, particularly the paintings of Robert and Sonia Delaunay, in addition to influences from Pointillism and Divisionism."

Looking closely at the abstract pieces, Martin continues, "Regarding the Pointillist and Divisionist methods, Green employs small, squared strokes of pure color, placed side-by-side to juxtapose bits of vibrant



"David's Report Card" by James H. Green, Jr.

pigment with contrasting colors employing a technique perfected by the Impressionists and Post-Impressionist based on simultaneous contrast of colors. This method led to the generation of "optical art" in which the spectator's eyes organize the composition into varying, highly nuanced color sets."

When Martin stands before what are considered Green's earlier works, he noted that the artist first worked as "a figurative artist and there are some very interesting, well-composed still-life pieces. And it seems to be evident from the still life pieces that he looked at, perhaps in his career as a student, French painter, Paul Cézanne but also artists like Norman Lewis and African American artists who started out as figurative artists, but who later turned to abstraction. The thing that is striking is the rhythm Green establishes in the compositions, and I would also say he looked at some of the works of Alma Thomas, who was quite a famous African American abstract artist, who had a number of very important exhibitions in the 1970s. The very distinctive square brush stroke was something that she also used to juxtapose and contrast vibrant elements of color, creating a shimmering visual effect in her work comparable to what Green has done."

Considering the piece titled *David's Report Card*, observed as the image of the young boy with a report card, Martin identifies other influences and commonalities seen in Green, for years a cloistered recluse. "You see the influence of Modigliani and other artists from the modernist period. So, he's very much an artist working in the modernist tradition transitioning out of simple representation into a sort of enjoyment of moving paint media around on the canvas."

"When he moves away from the figure," Martin offers one last observation, "he is working toward a kind of abstract expressionist ideal. And he's taking influences from these earlier artists in the 20s, 30s and 40s. Like the Delaunays, and their use of Orphic, emotive colorism, and the nuanced influence of individuals like Amedeo Modigliani."

Both Williams and Martin, as the exhibition takes shape, curated by Martin, contemplate from their different perspectives the complexities of Green's works, yet to be discovered by others in our regional art communities as these works are further explored.

"He (Green) is going to take a good deal more study because his work merits very careful scrutiny," Martin states as he surveys the show that will introduce James H. Green, Jr. to the world.

For further information check our SC Institutional Gallery listings, call the Center at 803-536-4074 or e-mail to ([vglover@orangeburgarts.org](mailto:vglover@orangeburgarts.org)).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be September 24th for the October 2022 issue and Oct. 24 for the November 2022 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)).

Every once in a while I feel like just filling one of these spaces with a kind of nothingness. You know as if nobody reads what's in these spaces anyway. So if one time I said something like the first person to read this and sends me an e-mail to ([info@carolinaarts.com](mailto:info@carolinaarts.com)) during the month of September, they'll get a free 1/4 ad in our October 2022 issue or the month that is most useful for them. But who reads these space fillers anyway? Not many I bet.