

Acquisitions 2010 – 2011

**The Inaugural Exhibition of the
TCL Teaching Collection
May 19 – 20, 2011**

A Guide to the Displays

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1. *Soft Painting*

At first look this colorful rendering by Calman Shemi, appears to be a pastel. But it is actually rendered with hundreds of small pieces of fabric. Shemi is an internationally recognized painter and sculptor. Born in Argentina in 1939 he graduated from the school of Sculpture and Ceramics in Mendoza, was a student of the Italian-Argentinean sculptor Libero Badii, and later studied with the German-Israeli sculptor Rudi Lehman. In 1961 Shemi settled in Israel and joined Kibbutz Carmia of which he was a member for twenty years. There he continued to make wood and clay sculpture. His large scale projects experiment with fiberglass and polyester and are situated in public buildings world-wide. *The challenge of finding the right solution for each project drove me to search for original and exciting techniques for my artistic endeavors. Perhaps this is why I continue to invent and develop new techniques that stem from existing technology, which always generates something new, enhancing its artistic value. Quite accidentally I invented a distinctive technique, which I patented, to produce gobelin-type tapestries, or paintings with soft materials. This is a unique method that combines manual labor and sophisticated machines specially designed for the job. The works which I termed "soft paintings" are crafted from various fibers that undergo an intricate process to become paintings that possess a distinctively fresh appearance.* – Calman Shemi.

2. *Mixed Media Works*

These works are currently on loan to the Technical College of the Lowcountry (TCL) from the South Carolina Arts Commission. This group of images reminds us that media chosen by artists can be traditional but can also be the unexpected.

America, Thomas Flowers, 1971, acrylic and cloth on canvas, 28" x 20.25", signed lower right. Flowers is a South Carolina artist and art educator. *I have a passion for life and nature, and I express it through my art. I observe as much as I can see, and I am always looking for things of vision that I can use effectively in my art work. I work on something visual everyday. Life is always a learning experience for me.* - Thomas Flowers, artist.

Study for Rosen, Paul Bright, 1991, collage, 19.5" x 28". Bright combines ticket stubs, poster fragments, foreign newspapers, labels, and other pieces of paper with cardboard, window screen and other support material to render art forms. Bright sees the world as *a patchwork of sights, sounds and sensations, bits and pieces that join and overlap to make a whole. We all live in collage world.* - Paul Bright, artist.

Untitled, Gary Keown, 1978, graphite and tape on paper, each panel measures 19.25" x 26", signed and dated lower right. Keown has integrated computer technology into his art. He creates interactive installations and large digital print works. Keown has taught graphic design for over twenty years and developed a professional digital design curriculum at Southeastern Louisiana University. Describing the program Keown notes: *It's part of a well-designed approach. In addition to the on-campus training, we encourage the students to complete an internship so they get a feel for how design works in the real world. We help them package themselves so that when they graduate, our students are ready to go out into the world as confident design professionals.* - Gary Keown, artist and educator

White Flowers, Laura Spong (American, born 1929), lacquer on masonite, 28" x 20", circa 1955. *I use symbols because of their universality, both ancient and modern. Circles, triangles, spirals, crosses, Xs, and forms from nature have been in used for decorative and symbolic purposes since the earliest times of humankind. My vision is that everything is connected. All is part of the whole. My artworks are fragments of that whole that catch my eye, emotions, or imagination. From a magnificent landscape to a few blades of grass, each is part of the whole and is equally important.* - Laura Spong, artist.

3. The Story of Three Chairs

These three chairs provide an opportunity to note the tremendous variation one discovers as we investigate the design, construction and usage of the chair over the centuries. This is also a request for more donations of distinctive furniture. The goal is to acquire enough pieces of furniture to illustrate important construction techniques, such as dove tails that evidence a reproduction chest from the real antique or decorations that distinguish an English table from one made in New England. A diversified collection will exemplify notable periods - Sheraton, Federal, Victorian Revival, Art Deco or Danish Modern. A fine furniture collection will adorn the campus and relate the collection to the college curriculum – history, sociology, engineering.

We are fortunate to have the trained eye of Ms. Libby Holloway, ISA-CAPP, help us interpret what might escape the fledgling eye. Ms. Holloway is an expert on American period furniture and nationally recognized furniture appraiser. Libby prepared the following comments on these chairs.

Ball Room Chair, circa 1820. Our first chair is an early 19th century ballroom chair; a very common form of seating used during the period in England and

America. This chair is made of wood and the decoration was turned on a lathe. Bamboo turned furniture was popular at the time. It represented the glamour and mystery of the Orient. Decorative elements inspired by Japan, India and ancient Egypt were popular in England during this time of discovery and expansion. American craftsmen were eager to borrow these design motifs from furniture makers in their former homeland. The chair's original gilt finish has been stripped by a former owner. The original finish was created from gold leaf, the practice of laying individual gold tissue on the surface to create a mellow gilt finish. The chair is currently half stripped and half painted a gold color to replicate the original gold leaf finish. The chair currently has a slip seat upholstered in silk. The original seat would have been of woven rush. This practical form of chair was used as extra seating for guests at events, such as, balls, galas and concerts. They were relatively inexpensive so homeowners could purchase several of these chairs at once. They are small and light weight and could be easily stacked and stored. This solution to seating is the equivalent of today's folding chairs. In time folding chairs evolved. During the late 19th and 20th centuries portable seating becomes lighter and easier to store. However, an interesting footnote to our 1820s ballroom chair is this same elegant chair design is still popular today. Although the chair you may see today at a wedding or country club gala will be made of gold colored plastic molded to look like bamboo.

Classical Style Walnut Parlor Chair, circa 1840. Our second chair is a mid-19th century walnut chair designed in the Classical Style. This chair displays popular decorative motifs taken from Classical architecture including the reeded crest, shield shaped back, lotus blossoms (on the seat rail) and feet with wings, shells, and paws. Consumers of this time enjoyed using decorative items that celebrated recent excavations in Pompeii and Egypt. These elements are found in the art work and fashion of the times as well. The chair has been reupholstered using a fabric woven from horse hair which comes as close as possible to having the original fabric. This level of restoration is rarely found outside a museum setting. Imagine this chair adorning the entrance foyer or parlor of a well-to-do family; perhaps the town doctor or a local banker.

American Streamlined Aluminum Office Chair, circa 1939. Our third chair is our most contemporary example. This aluminum office chair was made by the General Fireproofing Company of Youngstown, Ohio. It is the *Comfort Master* from the Goodform line which was first offered to the public in 1937. The General Fireproofing Company began as a manufacturer of fire proof building materials in 1902. The financial panic of 1907 and its resultant decline in building caused the company to rethink its mission. In 1910 the company introduced a steel filing cabinet and in 1912 a fireproof safe. Encouraged by the

positive public response the firm introduced their line of aluminum office chairs in 1930. These new chairs began replacing the more traditional, and flammable, oak wood office chair. By 1937 aluminum chairs had become accepted as top of the line. The design of this chair shows the influence of American Streamlined Design, an artistic movement that swept the country after the Depression. The arms and pedestal of this chair reflect aerodynamic shapes. The chair is designed to roll, swivel from side to side and lean back. Americans were obsessed with the speed that could be attained by railroad, ship and air travel. This new style celebrated a country moving forward towards an era of optimism and prosperity. American Streamlined Design remained popular until the 1950's when it was replaced by designs representing an even faster and far reaching technological era; the Space Age. Many of the utilitarian furnishings that served us well are discarded as our work places are outfitted to reflect changing tastes and new fashion trends. Remarkably, this chair not only escaped the dumpster, but survived in good condition with all its parts intact. Today it serves as a reminder of another time when Americans were obsessed with the speed of their technology.

A chair is a very difficult object. A skyscraper is almost easier. That is why Chippendale is famous. - Ludwig Mies van der Rohe (Germany, 1886 – 1969)

People think that design is styling. Design is not style. It's not about giving shape to the shell and not giving a damn about the guts. Good design is a renaissance attitude that combines technology, cognitive science, human need, and beauty to produce something that the world didn't know it was missing. - Paola Antonelli; Italian-born curator at the Museum of Modern Art (MOMA), NYC, expert on contemporary architecture and design.

Design is the fundamental soul of a human-made creation that ends up expressing itself in successive outer layers of the product or service. - Steve Jobs; Silicon Valley entrepreneur emphasizing the role design and aesthetics play in public appeal.

4. Architecture Books

We are fortunate to have a donation of significant books on architecture from the library of Joseph K. Hall; Architect of Hilton Head Island. He follows in the footsteps of the visionary Charles Fraser, who in the early days of the Island shaped the form and function of the first planned communities. As Joe notes, "*The mantra then as it is now is - The Land Is Everything. Island homes of the time were examples of the house "in" the landscape not "on" the landscape. The living areas of the house shifted from the front of the house to the back of the*

house to access views of the undisturbed environment. The Land is everything. This architecture was irresistible to those moving here from the north east and the mid west. We were no longer in Pittsburgh or Cleveland.”

Joe Hall describes his career as an architect as one who helps people interpret their dreams and then helps them make those dreams a reality. At the same, he never fails to embrace the environment, consider the importance of vernacular architecture and respect the importance of both the Taj Mahal and the Grass Hut Village. *These books have been a tour guide, teacher and traveling companion for me and for those looking to express their dream of being a part of the built environment. Like access to Good Health, everybody deserves access to Good Architecture.* - Joseph K. Hall, architect

The volumes in the collection are diversified. It is this variety that makes the collection useful and informative. There are multiple monographs on defining architects, including Adler, Maybeck, Mizner, Stern and Wright. These are architects that defined the time in which they were working. They continue to influence the built environment through study of their work. There are titles about style – Miami Art Deco, Santa Fe Adobe, the American Bungalow and the English Cottage. There are books about building materials - bark siding, hay bales, cedar shingles. There are books about tree houses, modular mansions and movie palaces. The architectural heritage of the Lowcountry is represented with titles, such as Plantations of the Carolina Lowcountry (Samuel Galliard Stoney) and The Early Iron Work of Charleston (Alston Deas, 1941). Perhaps the most extensive and heady work in the collection is the three volume set on The Plan of St. Gall: A Study of the Architecture & Economy of and the Life in a Paradigmatic Carolingian Monastery, (Folio Edition, 1979). Without question the most dramatic tome in the collection is the 19th century portfolio of engravings and chromolithographs detailing the Paris Opera House.

5. *The Reading Room*

Books, prints, memorabilia and ephemera are being donated to the collection. Some titles serve as reference books. Others are collector's items. For example, there are volumes on specific antiques – porcelain, pottery, Mission furniture. There are monographs on artists - Ansel Adams, Leonardo Da Vinci, M.C. Escher, Maynard Reece, Vincent Van Gogh. Some titles address stylistic periods - Art Nouveau, Ornamentalism, American Realism, 12th century castles in France, 19th century residential mansions in Newport. There are regional history books - town profiles, descriptions of landmarks, volumes signed by local authors. Collector's items include an early edition of L. Frank Baum's 1919 children's classic, The Magic of Oz, and a commemorative edition of Gone With The Wind.

Someday the TCL Teaching Collection's library may be housed in its own reading room, a research center for material culture studies. Perhaps the reading room will adjoin a museum quality exhibition hall, a book store and café.

6. *Ephemerart Slavery Photo Collage*

Bernice and Andrew Tate, of Bluffton, South Carolina, draw upon 17th, 18th and 19th century American slavery documents, posters, photographs, broadsides and authentic historical artifacts to create modern images that mirror our past. The Tates carefully research and hand-craft their collages. These assemblages are then photographed to produce high quality images printed on premium glossy paper stock. When we view the work we realize the unvarnished truth that many documents through out history were created to promote and sustain the institution of American slavery. In addition to two dimensional works, some Tate creations utilize bas-relief and some are free-standing sculptures. The prolific Tates write, illustrate and independently publish juvenile children's books, present lectures, and curate The Bernice and Andrew Tate Collection; a significant assortment of eclectic Folk, Modern, African and Asian art. The Tates have designed a workshop for the TCL Teaching Collection which presents the methodology to analyze and cross-check the origin, bias and messages conveyed through historical documents. *Documents are our footnotes to history. The sole purpose of our work is to visually define, capture, and document the "Negro" presence in the context of American history.* - Bernice and Andy Tate; artists, authors, facilitators.

Footnote: According to the U.S. 1860 Census figures the number of slaves in the Lower South was 2,312,352 (47% of total population). The number of slaves in the Upper South was 1,208,758 (29% of total population).

7. *Create Your Own Symphony*

This assemblage by Timothy C. Heddon, (American, 1963 -) measures 30" x 12" irregular and is signed and dated to the new millennium. Heddon is an artist based in the Southeast. His primary studio is in Macon, Georgia. His preferred media is collage and assemblage. He enjoys placing his works in locations accessible to the general public. His most ambitious works are commissions from his *Angels of Virtue* series (circa 2006) which hang in the Atlanta Airport International Concourse. Heddon describes his works as spiritual and influenced by his religious background. He is fascinated with the theme of angelic hierarchies and orders. However, he prefers to keep the theology of his work universal and transcendent, allowing the viewer to determine the meaning of the art. Regarding the creative process, Heddon associates making art with musical sounds and rhythm. Often he will play a classical symphony and create a visual assemblage or

collage spontaneously between the symphony's downbeat and the final measure. *The art guides me. Like music it flows. My mind opens up. The art is part of my life. The art takes on a life of its own. Create your own symphony.* Tim Heddon, artist.

8. *Ernest De Nagy Paintings*

A collection of small paintings and floral and landscape studies by Ernest De Nagy were donated in his memory by his family. De Nagy was born in Budapest, Hungary in 1881. He painted landscapes, still lifes, genre scenes, musicians, gardens, carriages, coastal and maritime scenes. Usually he worked in oils and painted in the realist style. De Nagy also painted portraits, including a famous image of General "Blackjack" Pershing, which hangs in the Army Base in Arlington, Virginia. For most of his career, De Nagy lived in Ogunquit, Maine. He is from a family of artists. His son Ladislas De Nagy (Hungarian, 1906-1944) was a noted painter. His daughter Eva De Nagy, 1911-1999, was a noted painter and art gallery owner in Provincetown, Massachusetts.

9. *Girl With Basket of Flowers*

This Georgian Period portrait features a young girl holding a basket of flowers in the foreground and is wearing a blue dress and pendant necklace. The background is completed with floral vegetation. The lower section of the foreground presents a cement walkway, of which one of the block sections is cracked. More research is needed to pinpoint the age and origin of this work. A donation for professional restoration is requested. The work is signed, but the signature is faint and cannot be deciphered until the painting is in the hands of a professional conservator. It is anticipated restoration will add value to this fine antique painting. It is the goal of the TCL Teaching Collection to involve students, faculty and community professionals (appraisers, curators, historians) in the analysis and valuation of important donations - art works, antiques, collectibles, artifacts.

10. *Miniature Portrait Painting*

Today, recording images of ourselves is routine. The digital camera and Internet platforms, such as, My Space and YouTube make portraiture common place in the new social media. Some experts estimate there are ten billion photographic portraits on Facebook alone. This portrait, however, dates to a time before computers, video cams and mass media. Think of how unique and special this transportable likeness was when images of loved ones were rare. Miniature portraits can be rendered with various media - oil, pastel, watercolor. They are presented on a variety of surfaces - paper, wood, ivory. The presentation varies -

simple metal frames, carved wood cases, jeweled lockets. The study of portrait images is interdisciplinary. Determining the historical context and artistic provenance of a miniature might require the insights of an art restorer, genealogists, fashion designer or charter member of a community.

When you start with a portrait and search for a pure form, a clear volume, through successive eliminations, you arrive inevitably at the egg. Likewise, starting with the egg and following the same process in reverse, one finishes with the portrait.” - Pablo Picasso (1881 – 1973), Spanish painter.

11. JCB Eagle

One of the most dramatic donations received was an intricate metal sculpture of an eagle designed especially for the TCL Teaching Collection by JCB’s North American Headquarters in Savannah, Georgia.

This JCB plant is reference by local residents as the large building on I-95 with the beautiful landscaping and all the wonderful yellow machines out front by the lake. JCB is the third largest heavy equipment manufacturer in the world. The company manufactures more than 300 different machines and has won more than fifty major awards for engineering excellence, exports, design, marketing, management and care of the environment. A British company, they have won twenty-five Queen’s Awards for Technology and Export Achievement. The steel pieces for the JCB Eagle were cut on the laser cutting machine that produces parts for heavy-duty construction equipment – backhoe loaders, skid steers and compact track loaders. The eagle’s wings are outstretched and the majestic bird stands on a world globe perch. The work measures 23” tall and 23” wide. Remarkably, when assembled the eagle sculpture, which consists of more than thirty jig-saw puzzle type pieces, joins together without the use of any adhesives, fasteners or welding. The eagle exemplifies JCB’s distinguished industrial design heritage.

12. Pentagon Golden Eagle

This limited edition lithograph of a powerful Golden Eagle once hung in a general’s office at The Pentagon, the headquarters of the United States Department of Defense, Arlington County, Virginia. The poster was published in 1973 and measures 26” x 30” (unframed). The Golden Eagle is a symbol of courage and power due to size, superb aerial skills and altitude of its nests in the mountainous wilderness. With outstretched wings the Golden Eagle can measure more than 8 feet across. The rendering of the eagle is by the well-known wildlife artist, Charles Frace. Born in 1926 in the small town of Mauch Chunk in Eastern

Pennsylvania, Frace began drawing at the age of five and taught himself to paint when he was fifteen. His self-instructed talent earned him a scholarship to Philadelphia's Museum School of Art, where he graduated with honors. In 1955, Fracé began a professional career as a freelance illustrator in New York City. Overcoming a rough start finding paying artist jobs, he eventually became one of the nation's most sought-after illustrators of wildlife. At the urging of his wife, Fracé took a sabbatical from commercial illustrating in 1972 and began painting for his own enjoyment. He proceeded to paint an eagle he had observed at Walking Dunes on the coast of Long Island. Unsure that the painting represented wildlife he put the painting into storage in a closet. Later, his wife took the painting to a gallery in Mattituck seeking a professional opinion. With the urging of the gallery owners she left the painting at the gallery for display. It sold in two hours. In 1973, Frace left the world of commercial illustration and concentrated on producing wildlife art. That year he started a business relationship with a publisher of wildlife prints. His first two limited edition prints sold out shortly after their release. During the next twenty years over 100 of Fracé's paintings would be issued as limited edition lithographs making him one of the most successful wildlife artists of all time.

13. *Help Your Country, Enlist in the Navy*

This large WWI poster was published by the American Lithographic Company, New York, in 1917. The large work was a Navy recruiting poster. The poster measures 62" x 80" unframed and is so large it was printed in two sections. The imagery features a lifeboat full of sailors and civilians trying to escape from a sinking ship. The full text on the poster reads *Help our Country. Stop This Now. Enlist in the Navy.* The art work is by Sir Frank William Brangwyn RA RWS RBA (Anglo-Welsh, 12 May 1867 – 11 June 1956). Brangwyn was an artistic jack-of-all-trades. He was a painter, water colorist, engraver, illustrator and designer. He created designs for stained glass, furniture, ceramics, table glassware and building interiors. He produced fine prints and illustrated books. Brangwyn's mural commissions would cover over 22,000 sq ft. of canvas. He painted more than 1,000 oils, over 660 mixed media watercolor gouaches, more than 500 etchings, about 400 wood engravings and woodcuts, 280 lithographs, 40 architectural and interior designs, 230 designs for furniture, and 20 stained glass panels and windows.

14. *Which one is van Leeuwenhoek's microscope?*

Three carefully crafted replicas of vintage microscopes illustrate the technological advances of this critical scientific tool. The earliest example is a replica of the Antoine Philip van Leeuwenhoek's (1632 – 1723) microscope. His microscopes

were made of silver or copper frames holding hand-ground glass lenses. The tool was capable of magnification up to 275 times. It is suspected that Van Leeuwenhoek possessed some microscopes which could magnify up to 500 times. The other two microscopes demonstrate later advancements toward the modern microscope of today. The microscopes demonstrate the level of craftsmanship needed to make fine scientific instruments. The TCL Teaching Collection is seeking donation of scientific instruments and machines that relate the history of trades and technology, and can be used for lectures, workshops and classroom demonstrations.

15. Hand Tools & Dove Tails

This tool box holds tools familiar to a tradesperson who carried a carpenter's box to the job site before carpenters arrived at a job with a truck load of motorized power tools. In the collection we find folding rulers, scribes, squares, key hole and hack saws, pipe wrenches, cutting pliers, egg beater drills, levels, punches, wood planes, and perhaps a painter's paint hook, a wall paper hanger's scissors and a pair of hoof trimmers. Also donated to the collection were models of dove tail created especially for the TCL Teaching Collection by the distinguished furniture builder and restorer, Mr. Dan Hamilton, of Okatie, South Carolina. We look forward to receiving more tools and devices that illustrate skill and ingenuity.

When I was a kid all my toys were tools. They still are. - Henry Ford, American industrialist.

16. Imported Asian Transom

This is a decorative carved Asian transom. These large panoramic imports were sold in the United States as head boards for beds and dramatic ornamentation for hotels and restaurants. Rumor has it this piece was sold in the 1980s to a Hilton Head Island social club by the Savannah antique dealer, Jim Williams, who later became legendary as a result of the popular novel and movie, *Midnight In the Garden of Good and Evil*. More research will reveal the story being told by the carved figures in the work, and may reveal more stories about the provenance of this transitory transom.

17. Kimonos

The kimono is a Japanese or Chinese traditional garment worn by women, men and children. The word "kimono" literally means a "thing to wear" (*ki* "wear" and *mono* "thing"). In more recent times kimono has come to denote a full-length

robes. Two fine, contemporary kimonos were donated to the collection this year. Research is being conducted to determine the use of these garments (i.e. wedding, ceremonial), the meaning of the ornamentation and iconography of the embroidery work and the style (i.e. furisode) of these beautiful works of textile art. The TCL Teaching Collection looks forward to building a collection of textile art, International and ethnic clothing and vintage couture.

18. *Sculptures by Larry LeFebvre*

Larry LeFebvre was born in San Francisco in 1935. He studied art in the mid west and is currently living in Columbia, South Carolina. These two works are fine examples of American minimalist sculpture, an aesthetic which harnesses the power of simple lines and pure forms. These works remind us of the creativity an artist exhibits when selecting media. Here the artist is using industrial materials, fiberglass and automotive lacquer, to arrive at the desired surface effect. These works are on loan to the college from the South Carolina Arts Commission. The works are *Silver Edged Shape*, 1974, 20" x 11' x 10" and *Black Knife Edge*, 1973, 16" x 8" x 11.5"

19. *Spanish Bull*

This small sculpture (3.25" high x 4" long x 2" wide, irregular) features a streamlined, semi-abstract form of a bull standing on all four legs with the head facing forward. The work is signed. However, research is still underway to decipher the artist's etched signature. Other etched information notes this is a limited edition of 368 forms of which this is sculpture number 315. The Spanish work commemorates the "Cincuentenario Banco Exterior de Espana. 1929 – 1979."

20. *Black Skimmer Photograph*

For more than twenty-five years Bill and Chris Littell have been involved in creating beautiful photographic images of the vistas and people that are the story of the South Carolina coastal Lowcountry. Their professional photography service, IWL Photography, is one of the cornerstone businesses of Hilton Head Island's cultural arts community. The Black Skimmer is a bird that looks like a Tern and flies just above the water, opening its beak to plow the surface ready to snap shut on any prey with which it comes in contact. Littell's *Black Skimmer* conveys the both artistic sensitivity and technical sophistication of their firm's work. *I have been a photographer most of my life. I have lived on Hilton Head Island for over thirty years and when not shooting for a living, I am shooting for pleasure.* - Bill Littell, photographer.

21. *Childhood Epoch, Venice, by Darr-Hope*

Heidi Darr-Hope was born in Columbia, South Carolina, in 1954. She studied at the University of South Carolina, attended courses at Penland School of Crafts, received South Carolina arts fellowships and has taught numerous arts and human development workshops. This mixed media work, circa 1980, measures 28” x 47.5” and is on loan to the college from the South Carolina Arts Commission. When creating art Heidi Darr-Hope looks to life experiences, travel and dreams for inspiration. Life Experience: *I follow an intuitive path as well as my internal drive to understand myself as a spiritual being. Having worked as an artist for over twenty years, I have developed a visual language that continues to unearth layers of my life.* Travel: *For me, the sights, sounds, tastes, aromas, rich vibrant colors, washed by layers of time, surrounded by cultural textures, unfamiliar patterns, the sacred & the mundane hand in hand, feed who I am.* Dreams: *For over 15 years, I have been recording my nighttime dreams. They hound me relentlessly until I give them my full attention, by integrating their symbols into my art where the dream and the creative process have a conversation. I try to stay out of the way, allowing the alchemy to lead me out of the personal into the archetypal.*

22. *Slate Dumps, River Views & The Family Farm*

Many objects donated to the collection focus on the geography and history of a region. This group of regionally inspired art works are a preview of the many regionalist art forms coming to the collection from people who have lived all over America.

Slate Dumps, Seymour Fogel (American 1911 – 1984), watercolor, circa 1934. Some towns were built for miners only; Muse, Pennsylvania, for example. Waste products from the mines, such as slate poor coal, were dumped near the towns creating what were called “slate dumps.” Many children of the Great Depression Era had on their list of chores the job of picking coal from slate dumps and transporting full burlap sacks of coal back home. This could be tough work for a child on a hot summer day. But to survive the family must not run out of coal.

The Hudson River at Newburg, New York. The mighty Hudson River has been an inspiration to artists for centuries. This antique oil on canvas by a 19th century painter named Waldron features an epic view of the river as it passes through the mountain peaks (Mt. Beacon) near the settlement of Newburg (Newburgh). In the 19th century this settlement was as a center of commerce, a town where shipping,

commerce, architecture and the arts flourished. The natural beauty of the river and mountain cliffs are as inspirational today as they were one hundred years ago.

Regional artist Douglas R. Hanson. Missouri was the home state for this regional artist and art educator. Through this suite of work we view the artist's view of a farmer's life, architecture blending into a landscape and the colors of a coastal panorama. The coastal painting reveals how this artist is evolving from earlier traditional social realist style towards a new school of American mid-century abstraction.

23. Commissions, No End to the Subject Matter

Jim Tapley was born in Forestport, New York, a small town in the foothills of the Adirondacks. His parents were both teachers and artists. As a child, his interests focused less on school and more on the outdoors. Jim notes *I was always fishing, tapping trees and trapping muskrats. I always hit the school running - on the way out.* In time, Jim's interest in schooling seasoned and he graduated with a degree in art education, studied with luminaries such as Bolotowsky, Laderman and Wardlaw, and taught art in the public schools for thirty-seven years. *I have been painting for fifty-five years since I was nine and have not stopped. There seems to be no end to the subject matter.* This painting by Jim Tapley reflects a place which holds special interest to the artist. He was fascinated by both the aesthetics of the site and the history of this iron ore mine. The artist notes; *In New England scattered about are these ore mines which have a furnace attached. They were built during the American Revolution for making cannon balls to be used against the British. This mill has not only the furnace but a water fall. All this made for an interesting composition. It inspired me.* The artist explains creating this painting was a developmental process. He first rendered a watercolor of the mill while visiting the site on a summer day. Later in his studio he executed a larger oil on canvas of the scene that measures 48" x 66". The large work inspired a third version, a commission which emphasized more of the mine building, the waterfall and the mine's piping which was later used as a turbine. To guide the collaboration between the artist and the future owner of the third painting preliminary sketches were exchanged. The specific size and palette of the painting was considered. Three developmental drawings are shown here with the third version of the painting to illustrate a process of communication often followed between artist and patron.

24. Instruction Samples

Many objects donated to the collection will be used as instruction samples to facilitate, research projects, classroom demonstrations and community workshops.

The over all goal is to create appreciation for the trained eye of the connoisseur and to help those with a more fledgling eye become more observant. The collection is looking for fine examples of art, artifacts and antiques that can be exquisite showcase pieces for exhibitions. The collection also seeks less heralded works of lesser quality that can be used to illustrate fakes and forgeries, reproductions and knock-offs. Works received that are in pristine condition and of great value will exemplify the best of the best. However, works in less than fine condition can still be useful to demonstrate how things are made, the effects of repairs and details that give clues to the level of quality and provenance. For example, sections of Oriental rugs can show tribal and ethnic patterns and iconography, the quality of dyes used and the density of knots. China shards can explain the different ways glaze and decorations are applied. A grouping of cut glass vases could compare true period American Brilliant from later molded or pressed glass. Printing plates, type specimens, presses and printer's blocks can help explain different printing processes - engraving, etching, lithography, chromolithographs, serigraphs, wood blocks, dry point, mezzotints, aquatints. Art work with varying floral can exemplify various reasons for art production. Some works might express the aesthetic beauty of flowers, while others may have been created to convey a scientific botanical record of the species.

25. South Carolina Arts Commission Collection

There are numerous works of art on loan to the college from the South Carolina Arts Commission. Only a few of these works are mentioned in this exhibition. The others are on display through out the building. A catalogue listing all SCAC art currently on display is available on request.

26. Moving Forward

Many objects in the collection have not yet been researched or restored due to financial limitations and time constraints. A few examples of these objects are on display. Let us know if you have questions about these objects and/or would like to help the TCL Teaching Collection fully understand these objects and present them in their best light.

We appreciate your taking the time to visit the exhibition and to help us reach our goal – 1,000 donations in 1,000 days!