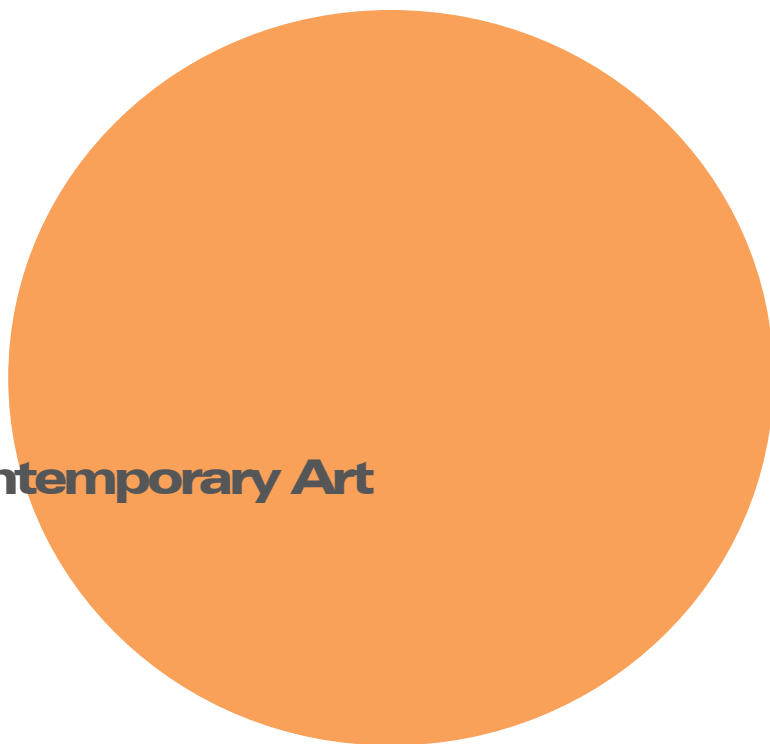
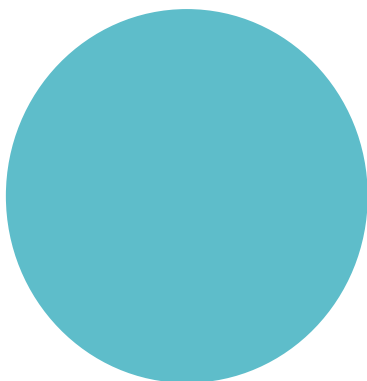


**701 CCA
South Carolina**

Biennial

2011



701 Center for Contemporary Art

701 CCA
South Carolina

Biennial 2011

October 6 - December 21

Part I • October 6 - November 13
Part II • November 17 - December 21

701 CCA is funded in part by BlueCross BlueShield of South Carolina, the City of Columbia, 701 Whaley Developers and the South Carolina Arts Commission, which receives support from the National Endowment for the Arts.

This catalogue was funded in part by the Cultural Council of Richland and Lexington Counties.

Foreword

The *701 CCA South Carolina Biennial 2011* presents the first survey of contemporary South Carolina art since the fifth and last South Carolina *TRIENNIAL* in 2004. The *TRIENNIAL* was organized five times between 1992 and 2004 by the South Carolina Arts Commission and the South Carolina State Museum at the museum. During its run, the *TRIENNIAL* was the most important survey of contemporary art in South Carolina. Its demise was a great loss to the visual arts in our state. It put South Carolina in the odd position of not having a regular overview of some of the best art produced in the state at any given time. With the new Biennial, 701 Center for Contemporary Art hopes to fill this void.

For the *701 CCA South Carolina Biennial 2011* artists living in South Carolina were eligible. The exhibition presents 23 artists and a collaborative team of two from South Carolina currently producing some of the most exciting contemporary art in the state. Because an exhibition of this magnitude requires more space than the 701 CCA gallery provides, we are presenting the exhibition in two parts.

The invited artists live across the state. Their ages range from the mid-20s to mid-70s. Eight are South Carolina natives, twelve were born elsewhere in the United States, and five were born abroad. The artists' work presents a wide range of media, from painting, drawing, collage, photo transfer, prints, sculpture and crafts to installation, performance and more.

The artists' selection took place through an Invitation Committee of 12 arts professionals from across the state, listed in this catalogue's acknowledgments. Each committee member was asked to select two artists for *Biennial 2011* plus an alternate. Alternates replaced selected artists who either were unable to participate in the *Biennial* or had already been selected by another Invitation Committee member. Each invitation committee member's reason for selecting an artist is included with the biographical entry for each artist. A 701 CCA curatorial team selected art works created in the past three years for inclusion in the exhibition. This hybrid process provided a diversity of sensibilities and aesthetic concerns and a focused curatorial emphasis providing balance and cohesion.

701 CCA opted for the current selection process for several reasons – (a) as an experiment to be reviewed afterward for future *701 CCA South Carolina Biennial* exhibitions; (b) 701 CCA's limited resources; and (c) time restraints, which made it necessary to use a speedy selection procedure.

Many people are involved in running an all-volunteer organization such as 701 CCA in general and an elaborate exhibition such as the *701 CCA South Carolina Biennial* in particular. We acknowledge them, hopefully without leaving out anyone, in the back of this catalogue. In this spot, I'd like to give special thanks to the members of the Invitation Committee and the participating artists, who acted quickly to accommodate our short lead-time for this exhibition.

Wim Roefs
Board Chair/Director
701 CCA

**Exhibition
Artists**

Biennial 2011

Part I

October 6 - November 13

Aldwyth, Hilton Head
Jim Arendt, Conway
Lucy Bailey, Irmo
Shaun Cassidy, Rock Hill
Jim Connell, Rock Hill
Mike Gentry, Rock Hill
Jon Prichard, Rock Hill
Colin Quashie, Charleston
Marshall Thomas, Charleston
Chris Todd, Conway
Katie Walker, Greenville
Thomas Whichard, Fort Mill

Part II

November 17 - December 21

Alice Ballard, Greenville
James Busby, Chapin
Jarod Charzewski, Charleston
Stacey Davidson, Rock Hill
Mary Edna Fraser, Charleston
Gwylene Gallimard &
Jean-Marie Mauclet, Charleston
Damond Howard, Orangeburg
JRenée, Lexington
Kim LeDee, Orangeburg
Peter Lenzo, Columbia
Karen Ann Myers, Charleston
Winston Wingo, Spartanburg

THE POST-MODERN SENSE OF REGIONALISM

A Shift Of Consciousness

By Mary Bentz Gilkerson

Statewide art exhibitions like the *TRIENNIAL*, produced by the South Carolina Arts Commission and the South Carolina State Museum between 1992 and 2004, reflect more than current trends in the state's contemporary art community. They reveal deeper shifts in how the culture of the area perceives itself. Even as recently as the *TRIENNIAL 2004* there was degree of self-consciousness about the way that both the curators and artists approached their regional position. The result was the selection of work that for the most part focused on the universal and mainstream rather than a regional sense of place.

In the intervening seven years the South Carolina art community has become much more comfortable with a greater postmodern sense of regionalism: a strong connection to place revealed in the way that artists freely

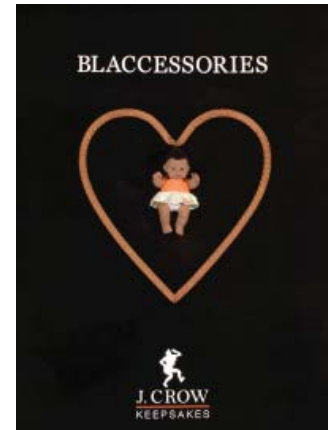


Aldwyth, *What's Love Got To Do, Got To Do With It?* (detail)

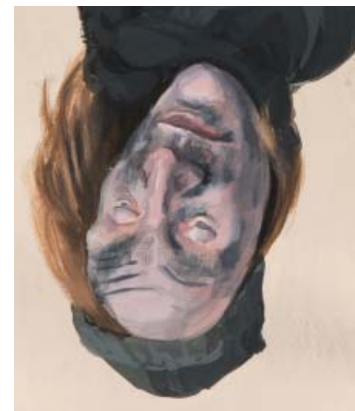
mine themes and media that have been considered traditional for the area – landscape and figurative narration, clay and craft traditions – combined with an awareness of the national and international art dialogue. This initial *Biennial*, produced by 701 Center for Contemporary Art, reflects that shift of consciousness.

At its most fundamental level, place is topographic landscape, a mapping of geographical features that illustrates a culture's relationship to the space it inhabits. Working from aerial photographs, Mary Edna Fraser maps the South Carolina coastline from great perspective distance, using traditional batik processes on oversized silk panels. Jarod Charzewski explores landscape topographically as well, creating installations that use precisely folded and stacked clothing or books to mimic the undulations of the earth and its interaction with man-made structures. Kim LeDee creates sculptural installations from carefully woven constructions that move from the flat surface of the wall into the gallery. Small plastic toys fill her miniature environments revealing the absurdities of communal conflict.

Landscape and place extends beyond topography in the multimedia installations of Gwylene Gallimard and Jean-Marie Mauclet. Their work is deeply rooted in the particularities of a community, going beyond simple documentary or social commentary to explore the complex intersections of place with traditions, histories, stories and spirit. Their process of working intimately within a community gives their work insightful depth regarding the paradoxical nature of human relationships.



Quashie, *J. Crow Keepsakes – Blaccessories (Plantation Digest Display Series)* (detail)



Davidson, *Let Me Care For You (Lorraine and Knecht Ruprecht)* (detail)



Myers, *Untitled (Netflix)*, 2010 (detail)

Figuration and narration go hand-in-hand to invoke personal memory, trauma and history as well as direct challenges to examine our communal relationships to issues of race and sexuality. Winston Wingo’s sculptures use combinations of organic and geometric shapes to address the relationship of humanity to nature and technology. But they also address the dehumanizing factors that have effectively “erased” minorities from the broader dialogue within the culture.

What is subtle in Wingo’s work is exquisitely direct in Damond Howard’s and Colin Quashie’s. With wit and passion Quashie uses the language of media marketing to dissect stereotypical views of cultural relationships and expose them as separatist constructs. He uses the seduction promised by contemporary advertising to lure the viewer into a conversation that can be haunting in the depth of the issues raised. Howard incorporates some of the most heinous examples of 19th century illustrations and caricatures into self-portraits that reflect on the conflicted sense of identity and self that dominant culture imposes on minorities – in his case, an African-American man from South Carolina. Like Quashie, he uses humor to leaven the harshness of the commentary without diluting his message.



Prichard, *The Party Responsible For The Placement Of Stars* (detail)

The narrative is also very personal in the work of Aldwyth and Peter Lenzo. While the literal figure is absent from many of Aldwyth’s works, it is implied through the multiple narratives she creates in her collages and sculptures. Although she resists categorization and rejects labels outright, the many little biographies that fill any one of her works form larger statements that are certainly astute

social observation if not commentary. Lenzo’s clay sculptures are heavily embellished reliquaries of triumph over suffering. Building on the South Carolina craft tradition of the face jug, Lenzo creates self-portraits that contain all the pathos of the human condition.



Bailey, *Ornithologist’s Find*, 2011 (detail)

Jim Arendt, JRenee, Stacey Davidson, Karen Ann Myers, Jon Prichard and Lucy Bailey pursue shared communal narratives, both traditional ones and those created by the disjunctions of contemporary culture. Arendt uses multiple layers of faded denim, the very fabric of the working class, collaged together to explore connections to work and place. Using a similar narrative tradition, JRenee’s vivid paintings on glass contain echoes of Romare Bearden’s collages and cutouts and pull from the shared myths and traditions of the African-American community of New Orleans. Lucy Bailey’s figurative work is a quiet counterpoint, exploring the human body using forms that have an archetypal, archaic quality.

Davidson sculpts dolls that she then arranges in scenarios. These fictional narratives become the subjects of her subsequent paintings. There is an uncanny quality to the painted dolls, a level of fiction within fiction, both innocent and vaguely disturbing. Myers’ subjects inhabit a similarly charged psychological space, one that focuses on our cultural obsession

with youth, beauty and glamour. The stories she tells of cocktail parties and power games are offset by a deep sense of loneliness. That absence is filled in Prichard's drawings and performances by the ceremony and ritual of the fictitious society he creates his work around.

Thomas Whichard and Marshall Thomas create very ambiguous, loosely defined narratives based on the dialogue between artist and model. The stories are potential fictions, slices or moments, removed from their contexts.



Whichard, *Bastille* (detail)

Chris Todd's sculptures imply a human presence through her use of exaggerated and distorted chair forms as surrogates. There is a whimsical quality to the sculptures that is offset by the precarious nature of the predicaments that she places them in.



Gentry, *Untitled (New Offer)* (detail)

or eliminate many of the formal elements to focus our attention on the remaining ones. Mike Gentry's grid-based collages give an aesthetic order to the jumbled visual bombardment of junk mail advertising and transform these fragments of media culture into relatively benign colors and textures.

The *South Carolina Biennial 2011* reflects a shift in consciousness and perspective, a step away from the mainstream/regional dialectic. The sense of regional inferiority seems to be giving way to a synthesis of regional concerns – landscape and figurative narration, clay and craft traditions – with a more global awareness of the interconnection of all places to each other.

Abstraction, the modernist ideal, has become one of the many genres available to contemporary artists. Alice Ballard and Jim Connell both reference ceramic craft traditions in creating organic, abstracted works that move beyond traditional vessels to function as sculptural objects.

Shaun Cassidy, James Busby and Katie Walker pursue an art of pure abstraction where the subtle relationships of shape, surface and color invite contemplation. Busby and Cassidy reduce



Busby, *Fullswing*, 2011 (detail)

Mary Bentz Gilkerson is an artist, critic and curator. Her reviews regularly appear in the *Free Times* weekly in her hometown of Columbia, S.C., where she teaches art at Columbia College.



Artists

Aldwyth



What's Love Got To Do, Got To Do With It?, 2006-2009, collage on Okaware paper, 113" x 147" (Photo courtesy of David Kaminsky)

Hilton Head resident Aldwyth (b. 1935, Pomona, Calif.) was represented in the South Carolina *TRIENNIAL 2001* and *1995* at the South Carolina State Museum in Columbia as well as in the 2011 exhibition *TRIENNIAL Revisited* at 701 Center for Contemporary art. Her 2009 retrospective, *Aldwyth: work v./ work n.: Collage and Assemblage 1991 – 2009*, was organized by the Halsey Institute of Contemporary Art in Charleston and also traveled to the Ackland Art Museum in Chapel Hill, N.C., and the Telfair Museum's Jepson Center in Savannah, Ga. Here work is represented in the South Carolina State Art Collection, managed by the South Carolina Arts Commission. Since the mid-1980s, Aldwyth has kept up an active exhibition schedule and has been awarded many grants and residencies, including residencies at Anderson Ranch Arts Center in Colorado and Kohler Arts and Industry in Kohler, Wis.

Statement of support:

Aldwyth's artworks, consisting primarily of collage and assemblage, are richly layered meditations on the nature of human nature. Made up of re-combinations of the detritus of our past, at once strange and familiar, these intricate works probe our collective memories and offer a window through which to once again experience a sense of wonder. Infused with hard-earned wisdom, art historical references and a subtle humor, Aldwyth's intimate art transcends nostalgia and takes the viewer into a realm of pure imagination.

Mark Sloan, Halsey Institute of Contemporary Art, College of Charleston

Jim Arendt

Conway resident Jim Arendt (b. 1978, Flint, Mich.) is an artist, art educator and the director of the Bryan Gallery at Coastal Carolina University in Conway. His solo exhibitions include those at the University of South Carolina in Aiken, the McMaster Gallery at the University of South Carolina in Columbia and the Kendall College of Art and Design in Grand Rapids, Mich. Since 1998, Arendt has been in some 30 group exhibitions in South Carolina, Michigan, Oregon, Georgia, England and Australia, including those at the Muskegon (Mich.) Museum of Art; the University of Newcastle, Australia; the McKissick Museum at the University of South Carolina, Columbia; and the Pickens County (S.C.) Museum of Art and History. He has taught at South Carolina State University in Orangeburg and the University of South Carolina in Columbia, where in 2005 he received his MFA with a concentration in painting.

Statement of support:

Jim Arendt explores the re-use of denim as a metaphor for the American working class family. Using recycled denim as his palette he creates shades and textures, giving an ageless visual feel to these rich collages.

Mana Hewitt, University of South Carolina, Columbia



Yvette & Ansley, 2010, cut denim, 60" x 30"

Lucy Bailey

Lucy Bailey (b. 1961, Columbia, S.C.) is a figurative ceramic artist who has participated in juried exhibitions in South Carolina at the Arts Council of Rock Hill & York County's Center for the Arts; the Columbia Museum of Art's Contemporaries Artist of the Year 2011 Soiree and Silent Auction; and the Pickens County Museum of Art and History. Although largely self-taught, Bailey has participated in workshops led by leading practitioners working in a similar genre, including Lisa Clague, Adrian Arleo, Tip Toland, Alice Ballard and Janis Mars Wunderlich. Bailey holds degrees in clinical counseling and school psychology. In addition to her work in ceramics, she is the lead psychologist for South Carolina's Lexington/Richland County School District Five. Bailey lives in Irmo.

Statement of support:

Lucy Bailey is a ceramic artist who creates powerful small-scale figurative sculpture. A great deal of human complexity is conveyed through her poetic presentation. I find her combinations of materials innovative and smart, and the material selection seems to help create meaning in the work.

Joe Thompson, Governor's School for the Arts, Greenville



Ornithologist's Find, 2011, earthenware ceramic, paint, bird skull, egg, feathers, page, flower husk and resin, 20 ½" x 6" x 5"



Long Pod Trio, 2009, white earthenware with copper oxide and terra sigillata, 28" x 6" x 3 ½"

Statement of support:

Alice Ballard stands out as one of the masters of ceramic sculpture in our state. Her treatment of natural, organic forms succeeds in transforming the common and familiar into eloquent explorations of forms and innovative, thoughtful designs. Her work exhibits a keen mastery of her material with a refined sense of craftsmanship. She blends sculptural form, scale and surface texture with a subtle color palette. Ballard's presentation of her forms produces delightful spatial compositions that enliven any space.

Elizabeth Keller, Coastal Carolina University, Conway

Alice Ballard

Alice Ballard (b. 1945, Florence, S.C.) is an artist and educator. Recent solo exhibitions of her work have been at Blue Spiral 1 in Asheville, N.C.; the Jerald Melberg Gallery in Charlotte, N.C.; and the Burroughs and Chapin Museum in Myrtle Beach, S.C. Since 1980, Ballard has participated in more than 45 group exhibitions in North Carolina, South Carolina, Georgia, New York and Ohio. Ballard has been the recipient of numerous grants and honors, including awards from the Greenville (S.C.) Metropolitan Arts Council and the South Carolina Arts Commission's Craft Fellowship program. She holds a BS in design and an MA in painting, both from the University of Michigan in Ann Arbor. She teaches at Christ Church Episcopal School and the South Carolina Governor's School for the Arts and Humanities, both in Greenville, where she lives.

James Busby



Fullswing, 2011, gesso and graphite on panel, 72" x 48"

James Busby (b. 1973, Rock Hill, S.C.) is an artist and art educator. His recent solo exhibitions include those at the Reynolds Gallery in Richmond, Va.; Stux Gallery in New York, N.Y.; and the New Gallery/Thom Andriola in Houston, Tex. Busby's most recent group exhibition was at Galerie Jean-Luc & Takako Richard in Paris, France. Since 1999, Busby has participated in more than 30 group exhibitions in New York, Virginia, Pennsylvania and South Carolina, including a 2007 exhibition organized by the University of Richmond Museum, which traveled to seven cities across the United States. Busby holds an MFA from Virginia Commonwealth University, Richmond. He has taught and lectured at Pennsylvania State University, University Park; the University of South Carolina, Columbia; Benedict College, Columbia; and Virginia Commonwealth University. Busby lives in Chapin.

Statement of support:

In modern art, several artists have worked either in a monochromatic palette or have pushed the boundaries of depth by shaping their canvases. The former include Agnes Martin, Lucio Fontana and Ad Reinhardt, while Frank Stella illustrates the latter. Perhaps as a nod to the aforementioned, James Busby has developed a unique style. Methodically building up successive layers of gesso, Busby next carefully cuts away the gesso and sands and polishes the surface, creating variations in depth and consequently challenging our perceptions of space – are they paintings, are they sculptures, or are they a unique combination of the two?

Brian Lang, Columbia Museum of Art

Shaun Cassidy

Rock Hill resident Shaun Cassidy (b. 1966, London, England) is a sculptor and painter. He has had solo exhibitions throughout the United States. He has exhibited his sculptures at New York City's Socrates Sculpture Park; Franconia Sculpture Park in Shafer, Minn.; the Forum for Contemporary Art, St Louis, Mo.; the Columbia (S.C.) Museum of Art; and the deCordova Sculpture Park and Museum in Lincoln, Mass. In 1995, Cassidy exhibited five large sculptures at the Museum of Contemporary Art in Marseilles, France. Cassidy holds a BA from England's Norwich School of Art and a graduate degree in sculpture from the University of Alberta, Edmonton, Canada. He teaches art at Rock Hill's Winthrop University.

Statement of support:

Shaun Cassidy's mixed media works are at an intersection between abstract painting, intuitive drawing and mark making. Cassidy uses alternative processes, whiting out underlying forms with acrylic paint and exposing the forms by removing the paint, allowing the imagery to evolve through the surface of the work. These 2-D works are experiments about process and explorations of surfaces and texture. Through surface, they reveal evidence of history that is not directly influenced by the visual culture of our region. These works of art, whether they are paintings or drawings, are new creations.

Paul Matheny, South Carolina State Museum, Columbia



Storm, 2010, acrylic on paper, 32" x 32"

Jarod Charzewski

Charleston resident Jarod Charzewski (b. 1970, Winnipeg, Canada) teaches art at the College of Charleston. His recent solo exhibitions include those at Keene State College in New Hampshire; Alternator Gallery in Kelowna, British Columbia; and the College of Charleston's Halsey Institute of Contemporary Art. His work also has been included recently in group exhibitions at The Union Art Gallery at the University of Wisconsin-Milwaukee; 701 Center for Contemporary Art; Redux Contemporary Art Center in Charleston; 1708 Gallery in Richmond, Va.; and 10 Store House Row in North Charleston, S.C. Charzewski holds a BFA from the University of Manitoba, Winnipeg, and an MFA from the University of Minnesota, Minneapolis. He has taught sculpture in Winnipeg, as well as in Minneapolis and St. Paul, Minn.

Statement of support:

Jarod Charzewski creates cross sections of hypothetical landscapes. His work illustrates the reality of consumer culture's effect on the landscape by reconstructing a landscape from used books or used clothes borrowed from local Goodwill stores. He uses the same materials for his objects. Charzewski's art examines landscapes and people and man-made structures around nature. The visual characteristics of bridges and railroad tracks, tunnels, urban communities at large, cast against the strength of natural landscapes, reflect the relationship between viewer and the work. His installations and objects are monuments to nature, to man, and to our co-habitation.



Rockscape, 2011, recycled books and clothing, dimensions variable (detail)

Karen Ann Myers, Redux Contemporary Art Center, Charleston

Jim Connell



Red Sandblasted Carved Teapot, 2008, stoneware, 23" x 12" x 7"

Jim Connell (b. 1951, Woodstock, Ill.) has worked in ceramics since 1975. He has participated in more than 200 group exhibitions over the past decade, including 701 Center for Contemporary Art's recent *TRIENNIAL Revisited*. His work is in the collections of several museums, including the Crocker Art Museum in Sacramento, Calif.; the Carnegie Museum of Art in Pittsburgh, Pa.; the Taipei County Yingge Ceramic Museum in Taiwan; the Minneapolis (Minn.) Institute of Arts; the Yixing Ceramic Museum in China; and the South Carolina State Museum in Columbia. Connell's most recent solo exhibition was at The Clay Studio in Philadelphia, Pa. He holds a BFA from the Kansas City (Mo.) Art Institute and an MFA from the University of Illinois at Urbana. Connell lives in Rock Hill, where he is a professor of ceramics at Winthrop University.

Statement of support:

Jim Connell's work is extremely sophisticated, both technically and conceptually. In the many years that I have been aware of him, his work ethic, sense of craft and the formal resolution of his work is impressive. He is also a great mentor to several generations of artists throughout the state and nation.

Joe Thompson, Governor's School for the Arts, Greenville

Stacey Davidson



Let Me Care For You (Lorraine and Knecht Ruprecht), 2008, 18" x 14" (sheet), 16" x 12" (image)

Rock Hill artist Stacey Davidson (b. 1961, Detroit, Mich.) is a new assistant professor in painting at the city's Winthrop University. Among the museums holding her work are the Minneapolis (Minn.) Institute of Art; the University of Minnesota's Frederick R. Weisman Art Museum; and the Cleveland (Ohio) Museum of Art. Her recent solo exhibitions include those at Marlborough Graphics, London, England; New York City's Marlborough gallery; and Minnesota's St. Cloud State University. Other exhibitions she has been part of include those at the Minneapolis Institute of Arts; New York City's Mary Ryan Gallery; Carrie Secrist Gallery in Chicago, Ill.; Newhouse Center for Contemporary Art, Staten Island, NY; and Susquehanna Art Museum in Harrisburg, Pa. Davidson received a BFA in painting from the Maryland Institute, College of Art, in Baltimore and an MFA in painting from the University of Cincinnati, Ohio.

Statement of support:

Stacey Davidson is a recent artist to the South Carolina scene whose doll-like portraiture brings a new and imaginative edginess that demands attention. Though her 2-dimensional work is in oil, her conceptual thinking finds a challenging voice in figurative, odd and confrontational installations.

Tom Stanley, Winthrop University, Rock Hill

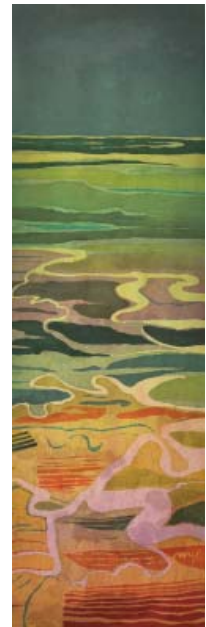
Mary Edna Fraser

Charleston resident Mary Edna Fraser (b. 1952, Fayetteville, N.C.) is a textile artist who strives to foster environmental awareness through her batik works. Fraser has had over fifty solo exhibitions, including those at the University of Georgia in Athens; the University of South Carolina in Columbia; and St. Olaf College and Carlton College, both in Northfield, Minn. She has been in group exhibitions in South Carolina, North Carolina, Minnesota, Washington, DC, Australia and Tasmania. Among Fraser's honors and grants are those from the South Carolina Arts Commission, the Smithsonian Folklife Foundation, the Donnelly Foundation and the Trident Community Foundation. She received a BS from East Carolina University in Greenville, N.C., with a double major in interior design and clothing and textiles, and studied at the Arrowmont School of Arts and Crafts in Gatlinburg, Tenn. Fraser was an apprentice with master batik artist Fred Andrade.

Statement of support:

While there are other artists in the state who work in batik, Fraser's work is unique. Working from aerial photographs, she transfers these images onto silk, creating a visual dialogue that calls attention to the environmental threats facing South Carolina and other coastal areas.

Brian Lang, Columbia Museum of Art



Wadmalaw Farm, 2011, batik on silk, 42" x 14"

Gwylene Gallimard

Jean-Marie Mauclet

Charleston artist couple Gwylene Gallimard (born 1948, Paris, France) and Jean-Marie Mauclet (born 1942, Meru, France) have worked independently and collaboratively. Their collaborative works include *Olympia* at 701 Center for Contemporary Art. They have developed permanent and temporary art installations with support from the Ministère de la Culture (France); the South Carolina Arts Commission; Charleston's Spoleto Festival; and the National Endowment for the Arts. Mauclet studied at the University of Paris, France; the State University of New York at Buffalo, where he received an MFA; and New York City's Cooper Union School of Art and Architecture. Gallimard studied at Paris' Ecole Nationale Supérieure des Arts Décoratifs and received an MFA from Concordia University in Montreal, Canada.

Statement of support:

Gwylene Gallimard and Jean-Marie Mauclet have devised an aesthetic system with powerful, democratized, socially conscious preoccupations, placing them at the cutting edge of contemporary Post-Colonial artistic praxis. Their works engage audiences on multiple levels simultaneously. Often communication and discussion between diverse communities in terms of age, gender, economic context and ethnicity form an integral component of their artistic systems. They are an example of artists whose life-long contribution offers a carefully conceived unity of diverse components of the axiological challenge, including ethical, aesthetic and value components.

Frank Martin, South Carolina State University, Orangeburg



Le Calme Après La Tempête, 2011, mixed media, acrylic, acrylic medium photo transfer, natural elements, woods and metals, 16' x 10' x 4' (detail)



Untitled (New Offer), 2009, matte medium transferred advertisements, 18" x 20"

cal businesses. Gentry employs the advertisements to function as color and texture as he creates visually engaging works and grid-based paintings. He has become a key member of the Rock Hill arts community as an advocate for young, emerging artists.

Tom Stanley, Winthrop University, Rock Hill

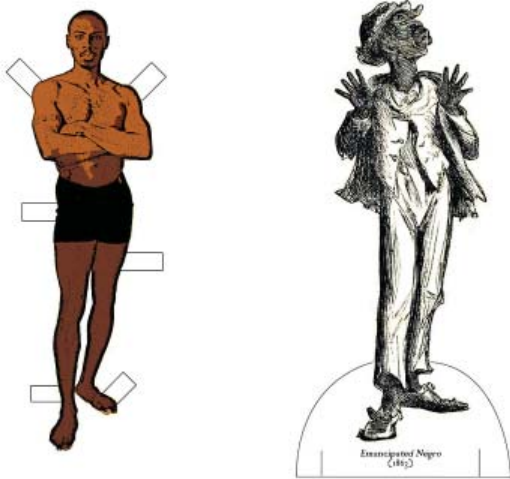
Mike Gentry

Rock Hill artist Mike Gentry (b. 1986, Charleston, S.C.) had his most recent solo exhibition at the city's Gallery UP. He has had two exhibitions at the McLaurin Galleries at Winthrop University in Rock Hill. He has participated in group exhibitions in Charlotte, N.C., and Rock Hill, including those at Charlotte's Elder Gallery and Johnson & Wales University and Rock Hill's Rutledge Gallery. In 2008, Gentry received a BFA in sculpture from Winthrop University. He is the gallery manager for the Arts Council of Rock Hill & York County.

Statement of support:

Mike Gentry is among the young unknowns in South Carolina. His work speaks to a new generation and arts audiences through the images and content that populate people's daily lives. His well-crafted panels react to commercial culture and the visuals constantly presented to consumers. The work consists of common advertisements from junk mail and local businesses.

Damond Howard



Harper's Weekly, January 17, 1863 – *Cutting His Old Associates* (*America's Greatest Problem Still Series*), 2011, diptych, 9" x 24", 9" x 12" each (detail)

Statement of support:

Damond Howard is an artist to watch. His work explores aspects of the African-American experience with a depth seldom seen in someone of his generation. In his drawing, he displays a remarkable understanding of the relationship of media and scale to message.

Leo Twiggs, Claflin University, Orangeburg

JRenée

JRenée (b. 1965, New Orleans, La.) practices the technique of reverse glass painting. She has had solo exhibitions at Benedict College in Columbia, S.C., and the McKenna Museum of African-American Art and the International House Hotel, both in New Orleans. Her paintings have been in group exhibitions in New York City; Charleston, S.C.; Washington, DC, and New Orleans. JRenée's work is in the collections of the Southern University of Louisiana in Baton Rouge; the W.E.B. DuBois Museum in Ghana; and the McKenna Museum of African-American Art. She holds a BFA from Xavier University of Louisiana, New Orleans, and lives in Lexington.

Statement of support:

JRenée is one of the best and most dedicated artists working in the state today. She works in reverse glass painting, which dates back to ancient times but gained traction in this country in the 1990s. She is one of a handful of artists in the state working with this technique. Many years of dedication and perseverance have given JRenée an outstanding mastery of this medium.

Tyrone Geter, Benedict College, Columbia



Evicted, 2009, reverse glass painting with mixed media, 23 x 20"

Kim LeDee

Since 1992, Orangeburg resident Kim LeDee (b. 1985, Rock Hill, S.C.) has participated in more than 40 group exhibitions nationally. Her work has been included in exhibitions at the African-American Museum in Dallas, Tex.; Galapagos Art Space in New York City; the District of Columbia Art Center and Loeb Bronfman Gallery, both in Washington, DC; North Carolina A&T University, Greensboro; the City Gallery at Waterfront Park in Charleston, SC; WonderRoot Gallery in Atlanta, Ga., and the I.P. Stanback Museum at South Carolina State University in Orangeburg. She graduated from Dillard University in New Orleans, La., with a BA in art and earned an MFA in painting from Howard University in Washington, DC. Since 1996, LeDee has taught in Washington, DC, California, Louisiana and South Carolina. She is an associate professor of art at South Carolina State University.

Statement of support:

Fulbright award winner Kim LeDee is a painter of exceptional skill and an assemblage/collage artist whose witty juxtapositions of diverse material elements create works that often use humor to ostensibly indicate complex social issues. She combines social creative complexity and social consciousness with sometimes acrid visual commentary in artworks that educate and entertain simultaneously.

Frank Martin, South Carolina State University, Orangeburg



Rat Race, 2011, toys, found objects and electronic components, dimensions variable (detail of work in progress)



Life Or Death, 2009, stoneware, nichrome wire, porcelain, glazes, slip, found objects. 19" x 16" x 9"
(Photo courtesy of Jim Hulin)

Peter Lenzo

Columbia resident Peter Lenzo (b. 1955, New York City) was selected for the 1995 and 1998 South Carolina *TRIENNIAL* exhibitions, the recent 701 Center for Contemporary Art exhibition *TRIENNIAL Revisited* as well as for *Thresholds*, a traveling exhibition of Southeastern art dealing with religion and spirituality. His work is in several museums, including the South Carolina State Museum in Columbia; the Mint Museum in Charlotte, N.C.; and the Smithsonian Museum in Washington, D.C. Lenzo's solo shows include those at the Spartanburg (S.C.) Museum of Art, the European Ceramic Work Center in Den Bosch, The Netherlands, and Ferrin Gallery in Lenox, Mass. He holds an MFA from Wayne State University in Detroit, Mich., and was the founder of Southern Pottery Workcenter and Gallery in Columbia.

Statement of support:

Peter Lenzo has taken the traditional southern form of the face jug to face his own mortality. His works chronicle the journey he has taken in living with epilepsy. His works transcend the form to bare the soul of the artists.

Mana Hewitt, University of South Carolina, Columbia

Karen Ann Myers



Untitled (Netflix), 2010, oil on canvas, 72" x 60"

Karen Ann Myers (b. 1984, Grand Rapids, Mich.) had her most recent solo exhibition at Scoop Studios in Charleston, S.C. Others were at Luis De Jesus, Los Angeles, Calif.; South Carolina State University in Orangeburg; Commonwealth Gallery, Boston, Mass.; the Lansing (Mich.) Art Gallery; and Gallery 113, East Lansing, Mich. Her work has been included in group exhibitions in South Carolina, Georgia, Washington, DC, New York, Massachusetts and Michigan. Myers earned a BFA in art education, graphic design and painting at Michigan State University, East Lansing. She completed her MFA in painting at Boston University, Boston, Mass. She is the former executive director of Charleston's Redux Contemporary Art Center. Myers lives in Charleston. She is the assistant director of the Halsey Institute of Contemporary Art at the College of Charleston, where she is an adjunct professor in the art department.

Statement of support:

The paintings of Karen Ann Myers explore the contours of female desire in a sex-saturated, pattern-rich contemporary feminist milieu steeped in ennui and longing. Her subjects often confront the viewer with a powerful, confident gaze made all the more jarring by the sexualized context. Using the flattened painterly space as a metaphor, Myers presents myriad aspects of feminine agency with an unsettling clarity. In a sense, she is providing a personal glimpse into interior worlds normally reserved for fiction.

Mark Sloan, Halsey Institute of Contemporary Art, College of Charleston

Jon Prichard

Rock Hill resident Jon Prichard (b. 1980, Chapel Hill, N.C.) is a multi-media artist working in drawing, painting, sculpture and performance art. He has had recent solo exhibitions at Dish Gallery in Charlotte, N.C., and Spark Contemporary Art Space in Syracuse, N.Y. Prichard's work has been in group exhibitions in South Carolina, North Carolina, California and New York. He is a principal member of Sinergismo, a collaborative performance art group. Prichard has performed 20 pieces since 2003. He received a BFA in painting and printmaking and an MFA in sculpture from Winthrop University in Rock Hill, where he is an adjunct instructor.

Statement of support:

While Prichard has made work in many different media, a central aspect of his production over the last several years has been drawings. He approaches drawing from a seemingly anthropological angle. His intricately layered, ornate drawings reveal and give life to a myriad cast of hybrid characters and imagined spaces. The drawings are jam-packed with recognizable imagery, creating the overall effect of mad-cap mandalas. These intensely detailed works have a strangely meditative quality, a mesmerizing presence that belies their light-hearted, stream-of-consciousness appearance.

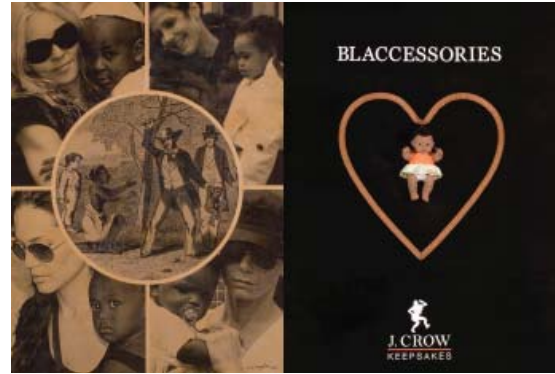
Frank McCauley, Sumter County Gallery of Art, Sumter



The Party Responsible For The Placement Of Stars, 2010, pen on paper, 15" x 18"

Colin Quashie

The work of Colin Quashie (b. 1963, London, England) was included in the South Carolina *TRIENNIAL 1992, 1995, and 2004* at the South Carolina State Museum in Columbia. He also was included in the 2011 *TRIENNIAL Revisited* at 701 Center for Contemporary Art. A recent solo exhibition was at the Ponder Fine Arts Gallery at Benedict College in Columbia. Since 1990, Quashie has been in more than 30 exhibitions in South Carolina, North Carolina, Florida, California and Kentucky, including shows at the Columbia (S.C.) Museum of Art; the City Gallery at Waterfront Park in Charleston, S.C.; the McColl Center for Visual Art in Charlotte, N.C.; and the Burroughs and Chapin Museum in Myrtle Beach, S.C. Quashie also is a freelance screenwriter, receiving an Emmy for documentary writing in 2001. He is a regular instructor at the McColl Center's Innovation Institute. Quashie lives in Charleston.



J. Crow Keepsakes – Blaccessories (Plantation Digest Display Series), 2011, acrylic, gel transfer and mixed media on birch panel, 48" x 71"

Statement of support:

Quashie stands out as one of the most intelligent artists working in the state. His works transcend mere observations and are investigations into culture. Quashie's approach is part social commentary, part political punditry and part satire. As a satirist, he is indiscriminating in his choice of issues. His work is a testament of courage and strength. Quashie is a fine technician who uses his understanding of form to elevate the precision and power of his content.

Tyrone Geter, Benedict College, Columbia

Marshall Thomas

Charleston resident Marshall Thomas (b. 1987, Charleston, S.C.) was included in the Young Contemporaries exhibition at the Halsey Institute of Contemporary Art, College of Charleston, for three consecutive years, starting in 2008. He was awarded the Young Contemporaries President's Choice Award in 2008 and 2010. His work also has been shown at Columbia College, Mo.; Redux Contemporary Art Center, Charleston, S.C.; and the Columbia (S.C.) Museum of Art. Thomas graduated from the College of Charleston in 2010 with a BA in studio arts with an emphasis on printmaking.

Statement of support:

Influenced by the work of Chuck Close, Marshall Thomas's newest work focuses on CMYK, a subtractive four-color printing process using cyan, magenta, yellow and key (black). He turns digital photographs into back-lit screenprints inside a lightbox. Each color is printed on individual sheets of glass sandwiched together. The resulting depth is unique and very different from an image on a computer monitor or on an archival inkjet print. Thomas hopes to capture honest feelings of vulnerability of a real person with real insecurities to which viewers can relate. His dramatic use of color emphasizes the emotional depth, creating more intensity.

Karen Ann Myers, Redux Contemporary Art Center, Charleston



McIver I-II, 2011, CMYK screenprint on glass
18" x 13" x 6"

Chris Todd



Wall Sprawl, 2008, basswood,
50" x 18" x 16"

Chris Todd (b. 1975, Portsmouth, N.H.) had a recent two-person show at The Gallery at Luckie Street in Atlanta, Ga. Since 2005, her work has been shown in galleries and museums in Massachusetts, New Jersey, New Hampshire, New York, Pennsylvania and South Carolina. Todd earned her undergraduate degree in theatre design and technology from the University of North Carolina at Greensboro in 1998 and worked as a theatrical properties master artisan before pursuing a 2007 MFA in woodworking and furniture design at the University of Massachusetts Dartmouth in North Dartmouth. She lives in Conway, where she teaches sculpture and 3-D design at Coastal Carolina University.

Statement of support:

Chris Todd triggers new awareness of a generally invisible object, the mundane and ubiquitous chair, through scale alternations, serious shape distortions and innovative combinations of traditional materials and processes. Here the chair unexpectedly becomes a metaphorical vehicle for the human experience and form, combining emotional nuance with whimsy. Todd's work successfully combines contemporary sculptural interests with subtle psychological messages without surrendering a love for traditional materials or the excellent craftsmanship associated with the functional arts. Presenting a delightful blend of craft and sculpture, her work celebrates the production process and materials of furniture art.

Elizabeth Keller, Coastal Carolina University, Conway

Katie Walker

Katie Walker (b. 1970, Pensacola, Fla.) has exhibited in the Greenville County (S.C.) Museum of Art; the Spartanburg (S.C.) Museum of Art; the Pickens County (S.C.) Museum of Art and History; the Columbia (S.C.) Museum of Art; and the Georgia Museum of Art in Athens. Her work was included in the 2005 Florence Biennale in Italy, where she was an award winner. Since 1991, Walker's work has been in more than 70 exhibitions throughout the Southeast and beyond. She has taught at Furman University in Greenville, where she earned her BA in studio art. She holds an MFA from the University of Georgia and studied and taught in the university's Cortona Study Abroad program in Italy. Her work appeared in *New American Paintings*, Vol. 40, 2002, and the publication's 2010 anniversary edition. She lives in Greenville.



Backyard Archeological Dig, 2011, acrylic on canvas, 54" x 79"

Statement of support:

Katie Walker's large-scale abstract paintings vividly reflect the energy that the artist projects onto her canvases. Her bold painting and mark making is deliberate and confident. The interactions between color, line, surface and, at times, the raw canvas, reflect tensions between those elements or a flattering balance within their shared relationship in the final work. South Carolina has a strong history of abstract painting, and while Walker's work complements that tradition, it is finding its own place within the visual culture in this region..

Paul Matheny, South Carolina State Museum, Columbia

Thomas Whichard

Thomas Whichard (b. 1985, Rock Hill, S.C.) has recently had solo exhibitions at Beam Gallery in Dallas, N.C., and the McLaurin Student Galleries at Winthrop University in Rock Hill. He has participated in numerous group shows in Rock Hill; Dallas, N.C.; and Columbia, S.C. Whichard is the recipient of a purchase award from the Gaston County Museum of Art and History in Dallas and a commission from Winthrop University. He received an Associate of Fine Arts degree from Gaston College in Dallas. Whichard resides in Fort Mill and is pursuing a BFA with concentrations in painting and sculpture at Winthrop University.



Bastille, 2010, monotype, series of 21, 30" x 24" each

Statement of support:

Much of Whichard's work depicts a seemingly close relationship to the subject in shallow space - space that is rather undefined. The subjects seem familiar yet at times inscrutable despite their apparent proximity. The angle of a figure's chin, averted glances, along with textures of hair and washes of fabric communicate a sense of longing, achieving a deceptive feeling of intimacy. The images reference everyday media. They suggest a fleeting moment captured as part of a narrative that unfolds mainly outside of the image presented. The artist's hand is present in the direct, tactile manipulation of the imagery, emphasizing the subjectivity of perception and memory.

Frank McCauley, Sumter County Gallery of Art, Sumter



Vertical Formation I, 2011, cast bronze, 16" x 9" x 5"

Winston Wingo

Spartanburg resident Winston Wingo (b. 1952, Spartanburg, S.C.) has had recent solo exhibitions at his hometown's Wofford College; the University of South Carolina in Columbia; the Fayetteville (N.C.) Museum of Art; the Florence (S.C.) Museum; and the Burroughs and Chapin Museum in Myrtle Beach, S.C. His work has been shown in North Carolina, South Carolina, Georgia, New York, France Canada and Italy. Wingo earned a BA in art education from Claflin University in Orangeburg, S.C., in 1976. In 1980, he received an MFA in sculpture and painting from South Carolina's Clemson University. His post-graduate study includes the Instituto Statule D'Arte' Lucca in Italy with sculptor Roberto Bertola. Wingo is an art instructor and the chair of fine arts at Spartanburg's Carver Jr. High School.

Statement of support:

Winston Wingo is one of South Carolina's premier sculptors. His public commissions include cities, colleges and universities in both North and South Carolina, and he has exhibited in the United States, France, Italy and Canada. Wingo's strength is his knowledge and application of a variety of materials used for sculpture. He works comfortably in wood, welded steel and bronze. His post graduate studies in Lucca and Pietrasanta, Italy, provided a firm "old world" foundation that adds richness and charm to his contemporary works.

Leo Twiggs, Claflin University

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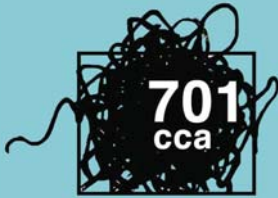
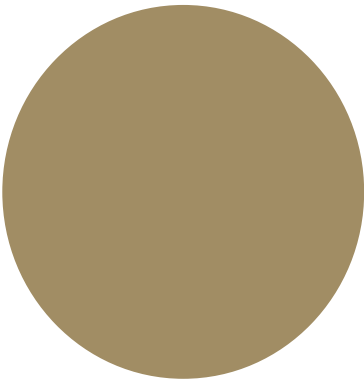
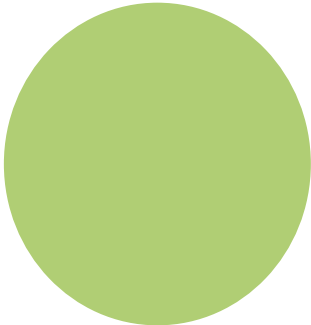
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