

Summer 1987

McKissick Newsletter - Summer 1987

McKissick Museum--University of South Carolina

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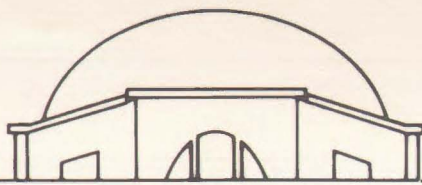


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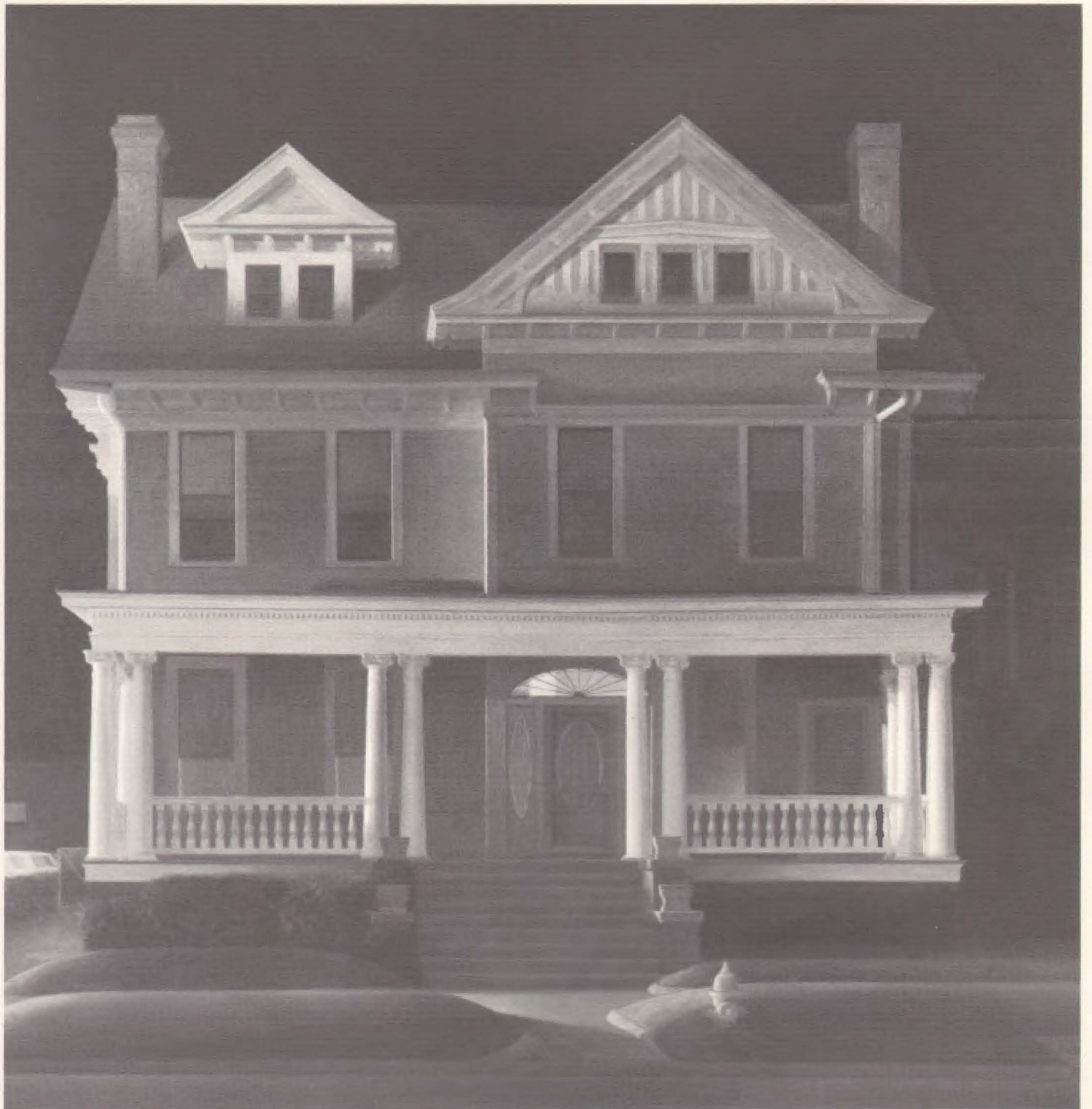
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SUMMER



"923 Telfair", Edward Rice

McKISSICK MUSEUM • THE UNIVERSITY OF SOUTH CAROLINA

Edward Rice: Paintings & Drawings

May 7 - June 14

Paintings of buildings seem to be a visual arts cliché in the South. After all, what Sunday sidewalk exhibition doesn't appear crowded with scenes of beach houses and Victorian storefronts. The work being done by South Carolina artist Edward Rice, however, is a strong antidote to the bungalow blahs engendered by so much of our contemporary art.

Rice's series of paintings on domestic architecture is both technically assured and intellectually challenging. The precise technique mastered by the artist is perfectly matched to his subject matter. But, why did this accomplished artist, who has more in common with Palladio than with Richard Estes, select such common places to depict?

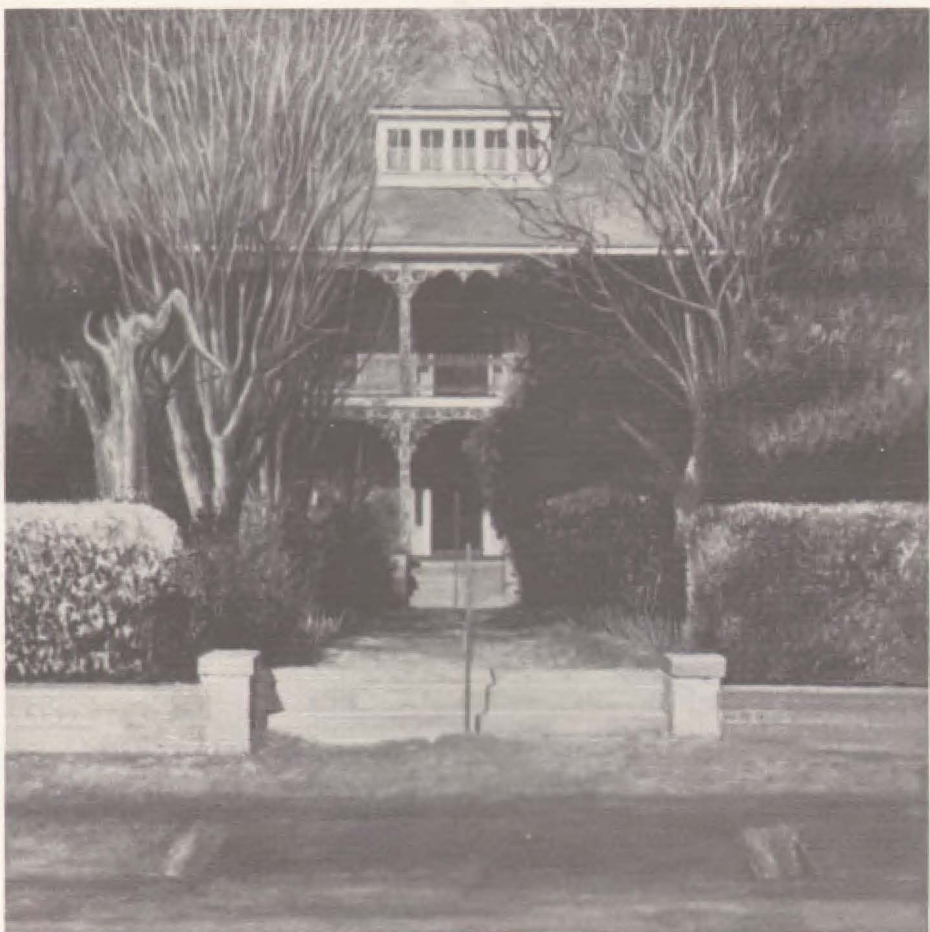
Rice's motives are lucidly expressed by the artist himself. "The humble tin-roof dwelling has been the subject of much abuse in figurative painting for well over 50 years. Specifically, it is one of the quintessential Southern clichés and a favorite theme of the worst sort of hack realism. Therein lies its particular challenge. It was one of my goals to acknowledge the form and content of such paintings in a serious manner."

His respect for these forms of everyday structure does much to break down our distinctions between "correct" architecture and common buildings. As a noted authority on vernacular architecture, John Vlach, puts it, "Many can rally to the advocacy of the value of the experience of the common people, but few can agree on what aspects of the common experience merit their attention." Each structure that this artist has selected to depict works with its placement in the landscape, its materials and decoration, and its functional qualities to create statements of human values. The paintings illuminate not only human needs — heat and shelter — but also spiritual values of a community. The lean shotgun form originally from Africa, the solid dog trot house found throughout the deep South or the squat bungalow so popular at the turn of the century, each speak to us of our past and present values.

Peter Morrin comments in the catalogue for the exhibition that, "His interpretations of architecture in North Augusta are tied to a larger concern to achieve personal honesty and authenticity as a Southern painter." For Edward Rice, as for each of us, the meaning of hometown architecture is wedded to our self-image.



"Lunch"



"111 Butler"

Coming to Movietone News This Summer

McKissick Museum is pleased to present Movietone News footage relating to the history of aviation. "Those Crazy Men in Their Flying Machines" provides an insightful look into the past that enables the viewer to experience the rapid growth of this industry.

The modern age of flight began December 17, 1903 with Wilbur and Orville Wright's first powered, sustained and controlled flight in the airplane they built. Only five people witnessed the first flight of the Wright brothers at Kitty Hawk, North Carolina, and for a time it was difficult to arouse public interest. Not until 1908 did the first public flights of the Wright brothers take place.

Government financial support and two world wars spurred the rapid development of the aviation industry. Between World War I and World War II peacetime flying was sustained by military services and by the Post Office Department which began airmail service in September, 1911.

Development for warfare meant design changes that enabled engineers and technicians to greatly improve the speed and maneuverability of airplanes. In 1920 the maximum speed stood at 188 miles per hour and by 1948, with the development of the jet engine, speed had increased to 670 miles per hour.



Charles Lindbergh

The popularity of flying was aided by civilian pilots who staged races, competitions and demonstrations to meet the public's demand to see airplanes and even to ride in them. Other more popular

achievements include those of Charles Lindbergh and Amelia Earhart.

Pan American Airways was established in 1927 and it rapidly developed as an international airline by securing and, in most cases, controlling international routes and markets. The fact that the company owned stations and equipment situated on foreign soil and had a trained corps of skilled pilots with exact knowledge of the terrain provided the U.S. important military potential. In 1934 a significant portion of aviation manufacturing shifted to defense production.

The most important aeronautical development of World War II was practical jet propulsion. It was Germany, with her desperate need for fighters to defend against the mass Allied raids, that produced the most spectacular and vivid wartime jet airplanes. America, however, continued to provide the backbone of Allied transport aircraft throughout the war.

The development of instruments to make aircrafts more effective as weapons of war and safer for the crews who operated them, was also successfully applied to civilian aircraft, making them more secure against hazards and more reliable in operation.



An Allied bombing run in Europe, 1944



"125½ Walker", Edward Rice

The Great American Hero

Through July 30, 1987

This Movietone News exhibit examines the role of media in creating popular American heroes.

Above the Fall Line: Folk Art of the Southern Piedmont

Through June 30, 1989

Experience life in the Southern Piedmont in the nineteenth and early twentieth centuries through the exhibition.

Docent Meeting

May 7, 10:00

An update on the museum library. The library docents will present new acquisitions pertinent to docents' interests and Dutch Treat Luncheon will follow.

Edward Rice: Paintings and Drawings

May 7 — June 14

Realistic works focusing on the rich variety of domestic architecture in this artist's hometown of Augusta, Georgia. Sponsored in part by the South Carolina Arts Commission and J&J Corrugated Box Corporation.

McKissick Mornings

May 12, 10:00

Edward Rice will guide visitors through his exhibit.

Images and Scientific Imagination

June 2 — July 31

The role of photography in scientific discovery and exploration is the theme of this exhibition prepared by Polaroid.

Docent Training

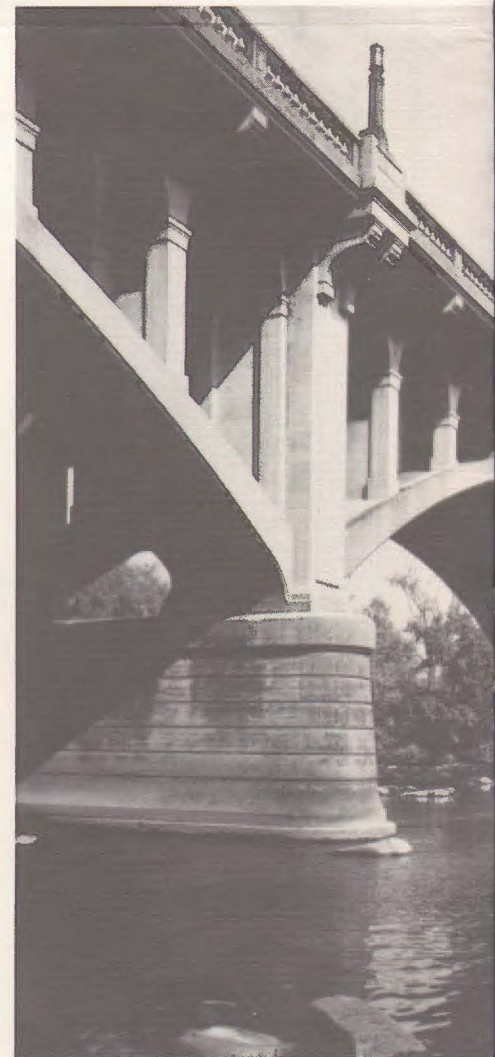
June 4, 10:00

Training session of docent support services for the summer Zoo/Museum Consortium and Mornings at McKissick.

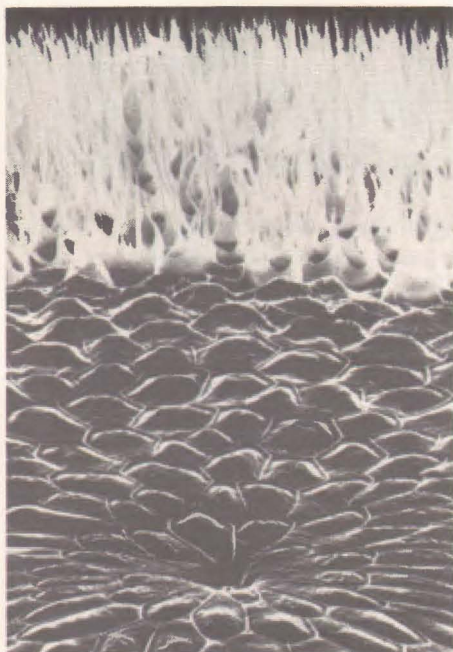
McKissick Mornings

June 9, 10:00

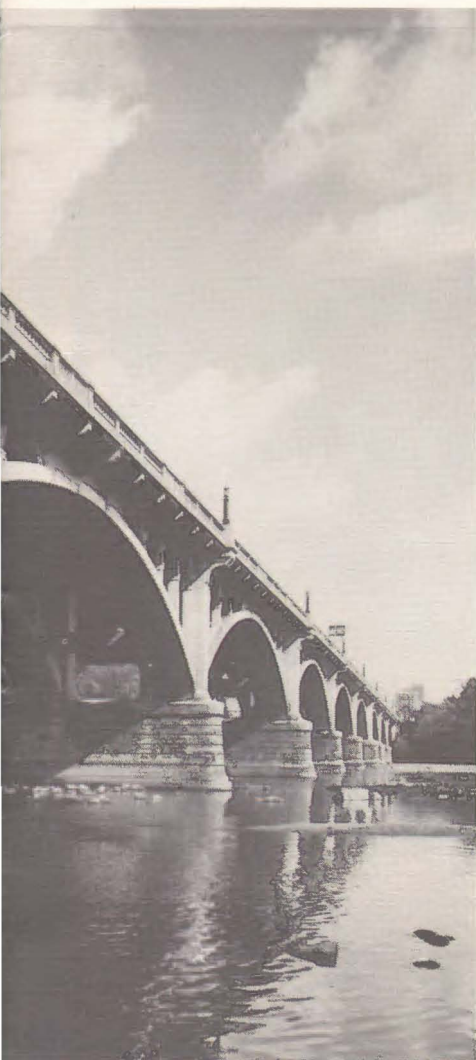
Curator Karin Willoughby will lead visitors through the "Images and Scientific Imagination" exhibit.



Gervais Street Bridge. Photograph by Jack E. B. Historic American Buildings Survey, Washington



Scanning electron photomicrograph of the surface of a silkmoth eggshell. Courtesy of Harvard University



Boucher for the National Park Service, Washington, D.C.

Focusing on the Past: Photographs of Historic Structures in South Carolina

June 21 — July 14

Photographs chronicling the architectural history of the state. These works are the result of a joint project of the Department of Archives and History and the Historic American Buildings Survey of the National Park Service. During 1986 and earlier this year they documented numerous historic structures using a large format view camera. The photographs on display in this exhibition as well as the many others taken will be preserved in the Library of Congress for scholars and others who are interested in the history of architecture. Bridges, mills, churches and houses were captured on film by Jack Boucher, one of the most widely recognized architectural photographers in the United States.

Objects and Implications by Olivia Parker

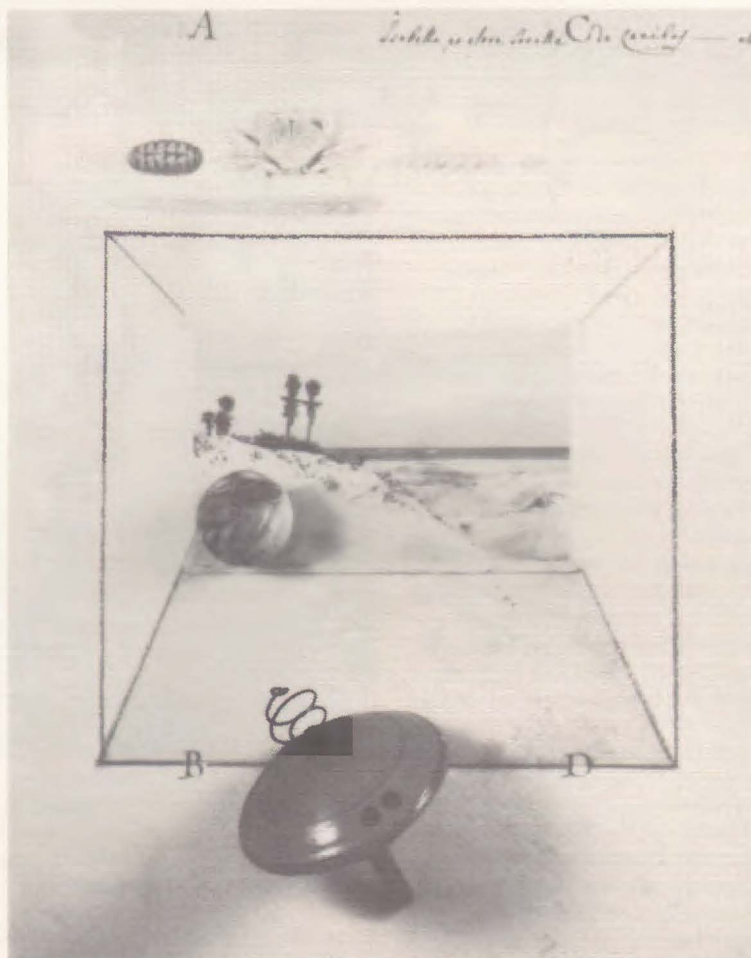
July 1 — August 17

The highly individualized photographs of Olivia Parker emphasize unique and intricately constructed still lifes of found objects. The images evoke haunting and ambiguous responses. The exhibition is sponsored by Polaroid.

McKissick Mornings

July 7, 10:00

Tom Shaw will conduct a tour of the "Focusing on the Past: Photographs of Historic Structures in South Carolina" exhibit.



"Isabella's Bit of the Florida Coast", Olivia Parker

Objects and Implications by Olivia Parker

July 1 - August 17

"I am interested in the human implication of objects. Whatever I photograph becomes something other than the original object or objects," says Olivia Parker referring to her work in the exhibition "Objects and Implications" sponsored by the Polaroid Traveling Exhibitions Program.

Born in Boston, Massachusetts in 1941, Parker graduated from Wellesley College with a bachelor's degree in art history. She began her career not as an art historian, but as a painter. However, finding this medium too limiting, she began to study photography. While her early work was in black and white, in 1978 she experimented with a new Polarcolor film. Since that time, her work has been almost exclusively in color.

Primarily self-taught, Parker has developed a unique approach to still life subjects. An avid collector since



"Hybrids"

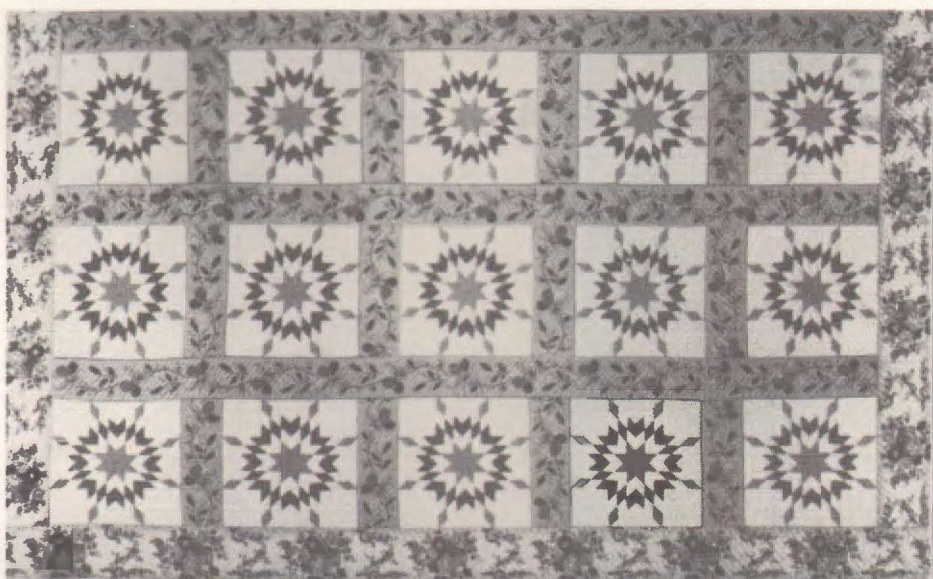
childhood, the internationally known artist presents her objects not in frozen still lifes, but in thought-provoking compositions. The juxtaposition of faded postcards, a red top, a multicolored ball and a page from a 17th century ledger may seem unlikely within a single composition. However, Parker's photograph of this assemblage is hauntingly poetic. It is a record of the subtlety of shadow, tone, surface and color seen by the artist.

Parker has been recognized by critics, curators and investors. She is represented in the collections of The Museum of Modern Art, The Art Institute of Chicago and The Victoria and Albert Museum. She has traveled around the world as a guest artist, lecturer and teacher. Parker now resides in Manchester, Massachusetts and maintains a studio in Boston.

Quilt Accession

The Museum was able to add an important quilt to the permanent collections at the end of 1986 when Mrs. Frances Gilliland of Dahlgren, Virginia donated her South Carolina quilt. It has become one of the most important pieces in the textile collection which now numbers over 500 objects. This quilt, currently on view in "Above the Fall Line: Folk Art of the Southern Piedmont," is an example of the Harvest Sun or Star pattern and was made between about 1840-1850 in Lexington County, South Carolina.

The quilt, which has never been washed, is composed of brilliant red and green pieced calico stars which have been bordered by glazed chintz strips of two different floral patterns. The precise star patterns are composed of seventy-two individual pieces of fabrics, perfectly matched from star to star. One of the clues to the quilt's near perfect condition is the evidence of the heavy gloss of the chintz glaze which still remains and clearly indicates its unwashed status. The chintz patterns often assist researchers in dating quilts, like this one, by the style of pattern and method of printing. The Gilliland quilt shows that



these fabrics were possibly block printed, a practice used until about 1840, because of the small, randomly-placed registration dots found throughout the fabric.

McKissick Museum seeks to add special objects like this quilt to its per-

manent collection through either purchase or gift. Through the generosity of donors such as Mrs. Gilliland it is possible to preserve precious artifacts for future generations.

Traditional Folk Life

As a part of its dedication to the study and preservation of folklife and culture, McKissick Museum's Folk Arts Program is making available three documentary video programs to the interested public. Each video focuses on a different genre of folklife in the life and experiences of the artists.

The ¾" videos and 16mm film were created by Davenport Films in Virginia. Filmmaker Tom Davenport developed them in conjunction with folklorists at the University of North Carolina at Chapel Hill, with the production costs being funded through grants from private and government foundations. McKissick was able to obtain these films through a generous grant from the Exxon Company, U.S.A. Involvement Fund. The Involvement Fund Grant came to McKissick through the services of one of its dedicated docents, a former Exxon employee.

The videos feature the following performers: a story-teller, a harmonica player and medicine show performer, as well as a family of gospel singers.

"Being a Joines: A Life in the Bushy Mountains" is a portrait of John E. "Frail" Joines and his wife Blanche. "Frail" is a master at traditional tale telling. Growing up in Wilkes County, North Carolina, a rural community even to this day, provided Frail with much of the material for his tall tales and comic local



Arthur "Peg Leg Sam" Jackson featured in "Born for Hard Luck"

"true" stories. His experiences during World War II and his religious conversion in later life form the basis for other tales that he tells. Taken as a whole, the tales reveal the life of a man and his family and through them, the community in which they live. The presentation is both entertaining and thought-provoking.

The second video is entitled "Born for Hard Luck" and captures the performances of "Peg Leg Sam," otherwise

known as Arthur Jackson. In this presentation "Peg Leg Sam" holds center stage with harmonica music, tales, dancing and live medicine-show performances. Arthur Jackson never really takes off this mask for the film crew. We see a consummate performer, an artist who is always "on." An underlying historical, cultural, racial and personal context can be felt in this intriguing film of a brilliant performer in a most traditional mode.

The third video, also available in 16mm film, chronicles the story of a successful family in Granville County, North Carolina. In 50 years the Landis family has gone from tenant farming to land-owning. They have survived depression, war and racial strife. Their uniting bond is the gospel music that embraces a century of black religious song styles. The film won top prize in the "Prized Pieces Competition" from the National Black Programming Consortium, which called the presentation "heart-warming and compelling."

McKissick Museum would like to share these films with you. If your organization wishes to view one (or more) call McKissick at (803) 777-7251 and ask for Community Services. A \$10.00 loan fee is charged for borrowing each film for seven days. No fee is charged for groups scheduling a showing at McKissick.

Images and Scientific Imagination June 2 - July 31

Human beings have a natural desire to learn more about themselves and their surroundings. Such curiosity has led to many inventions, including the one explored in this exhibition. The art of recording images dramatically changed when the camera was invented. Cameras can produce images that cannot be seen with the unaided eye. Combinations of magnification, x-rays, ultrasound, infrared, medical equipment, satellites and computers have produced strange and wonderful images to inform the scientist and to delight everyone.

Developed by the Polaroid Corporation, the exhibition offers a historical perspective on the development of new

camera techniques along with early drawings and photographs. Galileo's drawing of the moon in 1609 is compared with an 1852 daguerreotype from Harvard observatory and with a photograph of Enceladus, Saturn's moon, taken by Voyager II in 1981. Other interesting photograph combinations include a William Henry Jackson image of Snowmass, Colorado in 1873 matched with a 1977 image. A group of time exposures includes a running man dressed in zebra stripes, taken by Etienne Jules Marey in 1884, matched with an Eadweard Muybridge photograph, also of the 1880's, which proved that all four legs of a galloping

horse are in the air at the same time. The final image of this group is a very colorful photograph of a row of crayons being struck by a bullet.

Biological and computer images such as a heat source image of Mount St. Helens before eruption, a closeup of a silkworm eggshell or an ultrasound image of an unborn baby form much of this exhibition. Produced in black-and-white and color, these 29 groups of images are all original materials on loan from 37 different sources. Together they demonstrate the link between scientific imagination and technological advances in the recording of visual information.

Children's Summer Programs at McKissick

Registration Form

McKissick programs for the summer offer hands-on discovery opportunities for children as they meet and respond to a variety of materials, people and experiences. This summer's programs are:

Ages 6 & 7

Life in and Near the Water

Session 1: June 8-12

Session 2: July 13-17

Music and Art — Southern Style

Session 3: June 15-19

Session 4: July 20-24

Ages 8 - 10

Fossils

Session 5: July 20-24

Southern Traditions — Music to

Marbles

Session 6: June 8-12

Session 7: July 13-17

Ages 11 & 12

Patterns, The Earth and You

Session 8: June 15-19

Name _____ Age _____

Address _____

Telephone _____

Please indicate which session you would like to attend. If the class should be full, please write in your second session choice.

First Choice — Session _____

Second Choice — Session _____

Registration and materials fee is \$40.00 per child per session. Please make check payable to McKissick Museum and mail it with completed registration form to:

McKissick Museum
Community Services Department
University of South Carolina
Columbia, South Carolina 29208

For further information please call 777-7251.



McKISSICK MUSEUM
THE UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, SOUTH CAROLINA 29208
803-777-7251

May, June, July, 1987

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