1994

Anna Heyward Taylor: The Beebe Period

Lana A. Burgess

University of South Carolina - Columbia, lburgess@mailbox.sc.edu

Follow this and additional works at: https://scholarcommons.sc.edu/mks_staffpub

Part of the Arts and Humanities Commons

Publication Info

Published in Collections, Volume 6, Issue 4, 1994, pages 6-7.

http://www.columbiamuseum.org/

© 1994 by Columbia Museum of Art

This Article is brought to you by the McKissick Museum at Scholar Commons. It has been accepted for inclusion in Staff Publications by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.
Anna Heyward Taylor, a native Carolinian, was born in Columbia in 1879. She is commonly associated with artists of the Charleston Renaissance, which was a period of flourishing regionalist art that occurred in South Carolina during the 1920s and 1930s. Her oeuvre includes wood block and linoleum prints, batiks, watercolors, pencil sketches, and lithography.

Important to Taylor was her acquaintance with William Beebe. Beebe was a botanist who established a laboratory in British Guiana, South America in conjunction with the New York Zoological Society. Taylor went to his research station for four months during 1916 and returned in 1920 for another nine months. These visits were vital to her artistic development.

During the latter visit, Taylor's analytical aptitude became evident. The precision she used in sketching South American botanical specimens contributed to her masters of line, color, form, and composition and she moved from the role of student to that of a recognized, independent artist.

Anna Heyward Taylor returned to the United States in September, 1920 as an accomplished artist and, from that year through 1931, was the topic of numerous exhibitions. She also wrote and spoke for a variety of museums and organizations including the Christian Science Monitor, the American Museum of Natural History, the Brooklyn Botanic Gardens, and the New York Zoological Society.

The goal of this exhibition is to bring the works reflecting Taylor's experiences with Beebe in British Guiana to the public's attention. This theme is especially enhanced by the use of objects reflecting her many media including rare batiks. These are especially important to the exhibition since none of Taylor's batiks have been on display since 1950. It can be said that her success did not come solely from printmaking, the medium for which she is best known, but from her textiles as well. Works inspired by the excursions with Beebe allow us to see her ability as an artist to make decorative, as well as faithfully executed, studies of tropical flora.

— Lana A. Burgess
Guest Curator


ANNA HEYWARD TAYLOR
The Beebe Period
AUGUST 26 - JANUARY 8

Anna Heyward Taylor, born in Columbia in 1879, was a native Carolinian. She is commonly associated with artists of the Charleston Renaissance, which was a period of flourishing regionalist art that occurred in South Carolina during the 1920s and 1930s. Her oeuvre includes wood block and linocut prints, batiks, watercolors, pencil sketches, and lithographs.

Important to Taylor was her acquaintance with William Beebe. Beebe was a botanist who established a laboratory in British Guiana, South America in conjunction with the New York Zoological Society. Taylor went to his research station for four months during 1916 and returned in 1920 for another nine months. These visits were vital to her artistic development.

During the latter visit, Taylor's analytical aptitude became evident. The precision she used in sketching South American botanical specimens contributed to her mastery of line, color, form, and composition and she moved from the role of student to that of a recognized, independent artist.

Anna Heyward Taylor returned to the United States in September, 1922 as an accomplished artist and, from that year through 1931, was the topic of numerous exhibitions. She also wrote and spoke for a variety of museums and organizations including the Christian Science Monitor, the American Museum of Natural History, the Brooklyn Botanic Gardens, and the New York Zoological Society.

The goal of this exhibition is to bring the works reflecting Taylor's experiences with Beebe in British Guiana to the public's attention. This theme is especially enhanced by the use of objects reflecting her many media including rare batiks. These are especially important to the exhibition since none of Taylor's batiks have been on display since 1950. It can be said that her success did not come solely from printmaking, the medium for which she is best known, but from her textiles as well. Works inspired by the excursions with Beebe allow us to see her ability as an artist to make decorative, as well as faithfully executed, studies of tropical floras.

—Lena A. Burgess
Guest Curator