

6-2003

## Under the Dome - June 2003

McKissick Museum--University of South Carolina

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# UNDER *the* DOME

McKISSICK MUSEUM NEWSLETTER • JUNE 2003



*Gladiola Harvest* by Jonathan Green

## Jonathan Green Exhibition

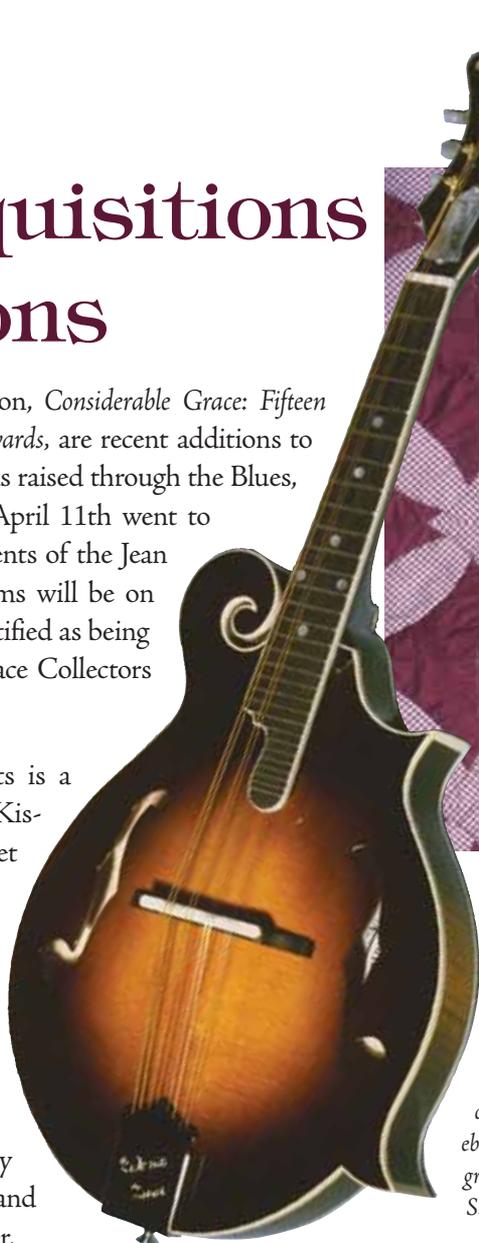
Lithographs by the well-known artist Jonathan Green will be on view from April 27 to September 7, 2003, in the exhibition, *Sharing the Chores: Works on Paper by Jonathan Green*. These limited edition works are an aspect of the artist's career that is seldom featured. The set of 12 works on exhibition demonstrates the lithographic process, as well as many of the reoccurring themes in the artist's impressive career. Each was hand-drawn by the artist and created one at a time.

The McKissick is the only museum to have a full set of Jonathan Green's prints. Many of them are scarce and no longer on the market. After the showing at USC, the museum's traveling exhibits staff have plans to make the exhibition available to other museums.

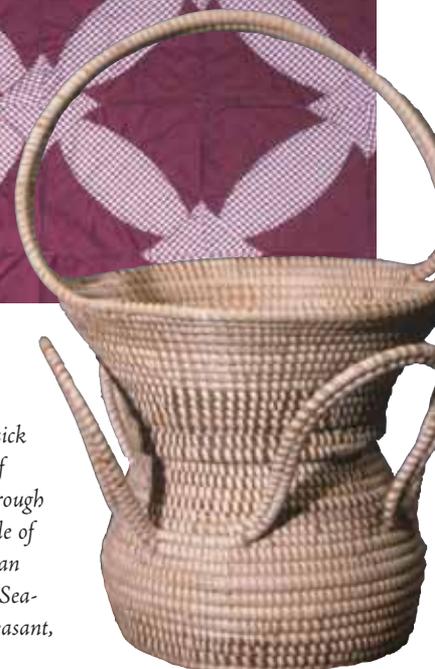
## Recent Acquisitions to Collections

Many of the items seen in the exhibition, *Considerable Grace: Fifteen Years of the South Carolina Folk Heritage Awards*, are recent additions to the museum's permanent collection. Funds raised through the Blues, Bluegrass, and Barbecue event held on April 11th went to the acquisition of objects made by recipients of the Jean Laney Folk Heritage Awards. These items will be on exhibit through May 2004. They are identified as being purchased through the Considerable Grace Collectors Fund.

Included in the array of folk art objects is a mandolin made specifically for the McKissick by Jennings Chestnut, a shrimp net by Charles Williams, and sweetgrass baskets by Jeanette Lee and Harriet Brown. These objects are all handmade and represent many hours of work. The mandolin, made of curly maple with a spruce face, required over 200 hours to construct. Other additions to the collection featured in the exhibition are quilts by Mary Alberta Green and Geneva Loewe and a yellow pine hunt board by Ike Carpenter.



(above) The "Winner's Circle Pattern" was used on this quilt by Geneva Lena Loewe, from Awendaw, S.C. It was purchased through the Considerable Grace Collector's Fund for McKissick Museum's collections. (left) Jennings Chestnut, of Conway, S. C., made this mandolin, acquired through the Considerable Grace Collector's Fund. It is made of curly maple with a spruce face, one-piece back, and an ebony fingerboard with mother-of-pearl inlay. (right) Seagrass basket by Harriett Bailem Brown from Mt. Pleasant, S.C., was also purchased with monies from the fund.



# Folk Heritage Awards Presented

Now in their 16th year, the Jean Laney Harris Folk Heritage Awards continue to celebrate the dynamic and vibrant nature of South Carolina folk culture. The 2003 awards were presented before a joint legislative session of the South Carolina General Assembly on April 23. The recipients represent strong traditional arts that revolve around religion, music, family life, craftsmanship, and community involvement.

Lloyd "Slick" McGaha and Steve McGaha synthesize African-American and Euro-American performance styles, reflecting the historically strong interplay between the two. Slick learned to play bones, a traditional rhythmic technique well-established in the South, from a local African-American musician. He then passed this passion for music on to his son, Steve, who has become a highly regarded blues guitarist.

Maree Dowdey grew up watching her relatives create items of beauty, as well as practical products for everyday living. For most of her adult life she has shared her skills and knowledge in quilting, natural dyes, spinning, weaving, soap making, basketry, candle making, and corn-husk dolls. She works extensively with the public schools, universities, and museums and demonstrates her skills at many historical locations within South Carolina.



Steve and Slick McGaha



George Herron



Shell Johnson

George Herron is widely regarded as the "granddaddy of South Carolina knifemakers." When he was 14, Herron smithed his first knife out of an old file he found in his grandfather's blacksmith shop in Martin, Georgia. Herron has been a full-time knifemaker since 1975 and is one of the founding members of the South Carolina Association of Knifemakers.

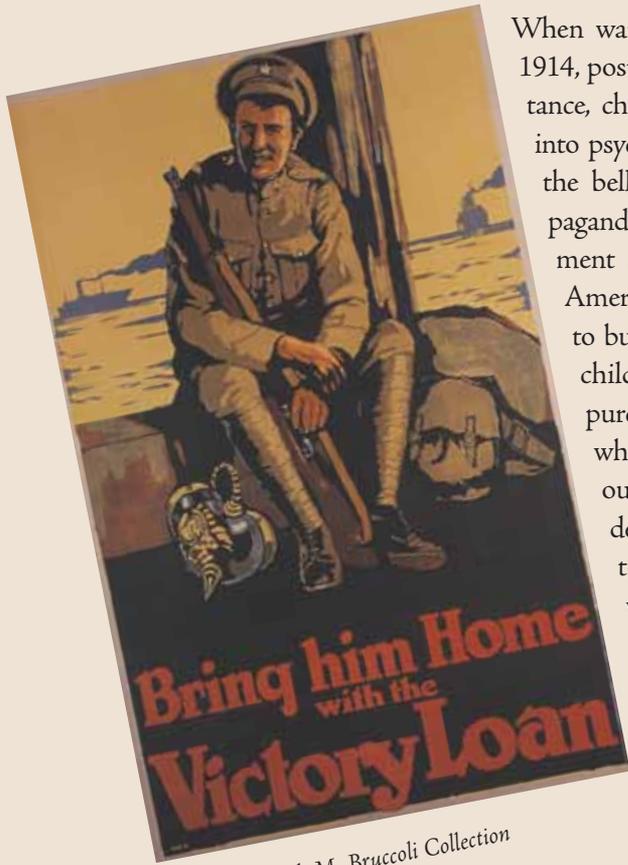
Shell Johnson's horn blowing upholds an unbroken camp meeting tradition that has been in existence since the 1850s. Johnson has been blowing the horn since October of 1959, playing at both Shady Grove, where he is only the fourth trumpeter in its long history, and the camp meeting at Indian Field. Both meetings revolve around the tradition of blowing the horn, or trumpet, to call participants to the tabernacle for worship.

Bill Kinney Jr. was born in Bennettsville, S.C., where he follows in the footsteps of his parents, serving as the editor and publisher of the *Marlboro Herald-Advocate*. Kinney was recognized for his tireless efforts to promote South Carolina traditional arts, which include his work on the Board of Trustees at the American Folklife Center at the Library of Congress.

## Museum News...In Brief

- Congratulations to Museum Advisory Council member Scot Hockman for being named the national art educator of the year for middle schools. Scot teaches at Lexington Middle School and is an enthusiastic supporter of the McKissick Museum. He also recently won the Mac Arthur Goodwin Art Educator Award.
- The McKissick Museum has been nominated for the 2003 National Award for Museum Service presented by the Institute of Museum and Library Service. Each year three national museums are singled out for their exemplary service. Four individuals from the Columbia community nominated the museum. The winners of this prestigious award will be announced in the fall.
- The April 11th museum fund raiser, Blues, Bluegrass, and Barbeque, was attended by well over 200 people. Attendees raved about the barbecue, the performances, and the evening as a whole. The museum was able to take the proceeds, after expenses, to create the Considerable Grace Collectors Fund for the purchase of material-culture objects for the collections. Thanks to the many volunteers who worked so hard to make this event such a roaring success.
- Scotty Peek, McKissick's preparator, had a solo showing of his artwork at CityArt from March 20 to May 3, 2003. Titled "her/my family (and other drawings)," the exhibit featured large-scale charcoal and mixed-media drawings. The architectural and figurative pieces evoked a sense of community, family history, and home.
- Museum director Lynn Robertson was elected to chair the national Committee on Museum Professional Training. This is the primary organization for museum studies and professional training programs across the United States. At present the committee is focusing on circulating guidelines that will help students evaluate academic programs.

# Posters of the Great War



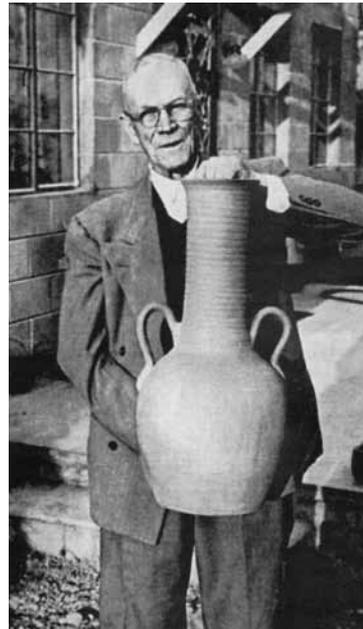
From the Joseph M. Brucoli Collection

When war broke out in September 1914, posters took on a fresh importance, channeling the power of art into psychological warfare. Each of the belligerent nations used propaganda art to rouse public sentiment and spur patriotic action. American posters asked adults to buy Liberty Bonds and their children to save quarters to purchase war Saving Stamps, while Lord Kitchener stared out from British placards, demanding that men “enlist today.” French citizens were heartened by images of their brave soldiers charging into battle with the backing of American and Italian fighting men. The hearts of patriotic Germans were touched by the sight of

posters showing a weary soldier carrying the flag over his shoulder, in the same way that Italian mothers and children were strengthened by the visual promise that their “papas” would soon return home victorious.

All these stirring poster images and many more will be included in the exhibition Posters of the Great War from the Joseph M. Brucoli Collection, opening Sunday, September 21, at the McKissick Museum. The Joseph M. Brucoli Collection, the best of its kind in any university library, includes rare posters from virtually all the combatant nations of World War I. The McKissick Museum exhibit will provide visitors with a rare opportunity to consider the power of art in the service of wartime politics. The exhibit will be on view through December 7, 2003.

# “It’s Just Mud”



Guy Daughtery

“No matter what you call it, it’s just mud” is a quote from Guy Daughtery who worked as a potter in Kershaw County, S.C. From 1920 to 1980 the production of ceramics flourished around the small town of Bethune. There, and in the nearby town of Camden, good natural clay deposits fuel a pottery trade that goes back to early Native American wares and includes those produced during the Colonial period. Today, Bethune is more known as the primary producer of art clay supplied to schools nationwide than it is for turning wares.

However, beginning in the 1920s at least five potteries in the Bethune area employed more than 15 potters. Before coming to South Carolina these men and women worked in potteries throughout the Southeast, bringing with them a wealth of knowledge and experience. Just as traditional potters working elsewhere in the South made the transition from creating utilitarian wares to producing for the tourist market, Bethune artists also changed their focus. Route 1, which runs through Kershaw County, became the major road for new automobile travel along the eastern seaboard. The wares of the Bethune potteries matched and sometimes exceeded the quality produced elsewhere, but they never reached the same level of commercial success as their counterparts in North Carolina. By 1980 the last of the potteries had closed, and much of their history was soon forgotten.

An exhibit, “It’s Just Mud,” will, for the first time, explore the overlooked ceramic traditions of Kershaw County and tell the stories of the men and women who contributed their skills to the world of the Bethune potteries. Opening on August 24, 2003, and running until January 18, 2004, this presentation will introduce viewers to this little known aspect of South Carolina folk art.

# Going to the Dogs

Sixty-one percent of American households own a pet. In fact, since most of us no longer live on a farm, having a pet is one of the few ways in which we continue to have daily contact with animals. This national enthusiasm for including pets in our lives has influenced a number of public issues. People are unaware of how our passion for animal companionship has sparked legal and moral reform movements and created a lucrative sector of the national economy. Today, changing definitions and legal punishments associated with animal cruelty, the growing problem of pet over-population, and the illegal importation of exotic pets are just a few of the current issues associated with pet keeping.

The McKissick Museum is embarking on a project to present the history of pet keeping in America. Based on the research and soon-to-be-published book by USC historian Dr. Katherine Grier, this work will result in a major exhibit that will open in the fall of 2005. In addition to the exhibit there will be numerous academic courses, public programs, and a fun and informative Web site.



Buchan's Dog Soap, trading card, paperboard, 2-3/4 x 4-3/4 inches

# Exhibitions

## Collections Highlights

*Department of Art Faculty Exhibition*, through July 13, 2003

*Considerable Grace: Fifteen Years of the South Carolina Folk Heritage Awards*, through April 2004

*Works from the Jonathan Green Print Archive*, through September 7, 2003

*"It's Just Mud": Kershaw County Pottery*, August 24, 2003–January 18, 2004

*Posters of the Great War from the Joseph M. Bruccoli Collection*, September 21, 2003–December 7, 2003

# Activities

## Traditional Craft Workshops

The second phase of our year-long series of Traditional Crafts Workshops takes place this fall. Earlier workshops in applique and pieced quilting and Gullah grass-doll making were very successful. The two fall offerings, wood carving and sweetgrass basketmaking are also filling up fast. Participants in the workshops will learn basic techniques from masters of their trade, while creating functional pieces of art to take home. Contact the museum's educational services department at 803 777-7251 for more information or to register.

### *Basic Wood Carving*

September 13, 2003, 1 p.m.–5 p.m.

Registration deadline: September 5

Instructor: Ike Carpenter, Trenton, S.C.

Class size limited to 12. \$35

### *Sweetgrass Basketmaking*

October 18, 2003, 1 p.m.–5 p.m.

Registration deadline: October 10

Instructor: Mary Graham-Grant, Columbia, S.C.

(originally from Georgetown, S.C.)

Class size limited to 12. \$35

### *Public Reception for Jonathan Green Print Archive*

September 5, 2003

### *Public Reception for "Posters of the Great War"*

September 21, 2003



College of Liberal Arts  
University of South Carolina  
Columbia, SC 29208

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The McKissick Museum is located at the head of the University of South Carolina's historic Horseshoe in the heart of campus. All exhibitions are free and open to the public.

Gallery hours are 9 a.m. to 4 p.m. Tuesday through Friday. The museum is open until 7 p.m. on Thursdays and from 1 p.m. to 5 p.m. on Sundays. McKissick is closed on Mondays and Saturdays. Metered parking is available on all adjacent streets and in the lower level of Pendleton Street Garage.

A number of volunteer opportunities are available at the McKissick Museum. Call 803-777-7251 for information on membership, tours, programs, and exhibits. Visit us on the Internet at [www.cla.sc.edu/mcks/index.html](http://www.cla.sc.edu/mcks/index.html).

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