

7-1998

## Under the Dome - July 1998

McKissick Museum--University of South Carolina

Follow this and additional works at: <https://scholarcommons.sc.edu/dome>



Part of the [Education Commons](#)

---

### Recommended Citation

University of South Carolina, "McKissick Museum - Under the Dome, July 1998".  
<http://scholarcommons.sc.edu/dome/25/>

This Newsletter is brought to you by the McKissick Museum at Scholar Commons. It has been accepted for inclusion in Under the Dome, McKissick Museum Newsletter by an authorized administrator of Scholar Commons. For more information, please contact [digres@mailbox.sc.edu](mailto:digres@mailbox.sc.edu).



# UNDER *the* DOME

McKissick Museum • University of South Carolina • July 1998

## THE PAINTINGS OF

# Henry Salem Hubbell

A N E L E G A N C E  
R E D I S C O V E R E D

The paintings of one of the least known of the Giverny Circle of American Impressionists, Henry Salem Hubbell (1870-1949), will be featured in an exhibition opening on August 23 in the Art Gallery of McKissick Museum. The exhibition will include over 60 works from the estates of the artist's granddaughter, Rosemary Hubbell Wirkus and her husband Leonard Wirkus. Another dozen paintings will be loaned by various collectors, Hubbell family members, museums and Berry-Hill Galleries in New York City. Since the early 1980s the American Impressionists have received increased attention from collectors and art historians such as Professor William Gerdts, author of *Monet's Giverny: An Impressionist Colony*. In a visit to the University on November 21, co-sponsored by the Department of Art, Dr. Gerdts will give a special lecture in conjunction with the exhibition.

Following his training at the Art Institute of Chicago, Hubbell took classes at the Academie Julian in Paris under academic painters such as Bouguereau, Benjamin-Constant and Laurens. He finished his formal art education with Whistler at the Academie Carmen soon after it opened in the winter of 1898-99. During his

study Whistler told Hubbell that "one day you will be called a great colorist," and offered to keep him on as a non-paying pupil.

Throughout his career Hubbell retained many of Whistler's approaches to figure painting, carefully planning the overall harmonies of tone and color in each of his compositions. In a Whistlerian fashion, Hubbell's paintings, such as *The Orange Robe* (1909), often utilize one central hue to accent the form of clothed figure. Some connoisseurs have also compared Hubbell's gestural brush work in this painting with that of Manet, whose work he undoubtedly saw in Paris. *The Orange Robe* will be on loan to McKissick Museum from the collection of the Honorable Marilyn and Mr. Michael Mennello, who have had this spectacular painting completely restored. Another major work from his French period, *By the Fireside*, will be loaned by Hubbell's former high school in Lawrence, Kansas.

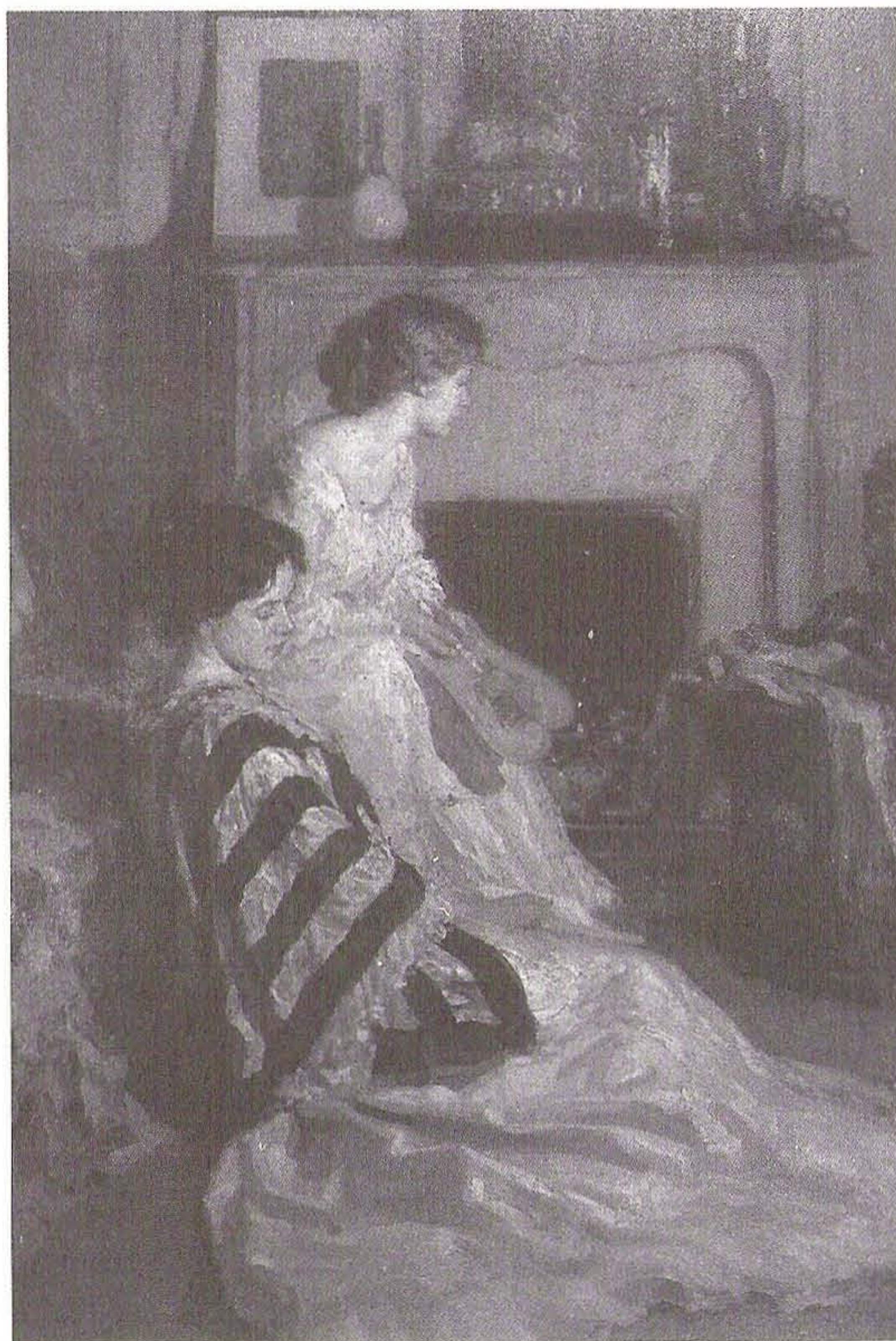
Partly through the influence of fellow American Impressionist Frederick Frieseke, Hubbell became part of the American art colony at Giverny from 1908 to 1910. An added attraction was a job offer from Mary Wheeler, an American educator from Providence, Rhode Island, whose female students spent their summers at Giverny taking instruction from various artists. By the time Hubbell became a resident of Giverny, he had won one Salon medal plus an honorable mention, and had achieved outstanding success with his gallery sales and commissioned works. Despite these successes the artist and his wife, Rose Strong Hubbell, felt no desire to stay on permanently in France. They felt that they had accomplished their artistic and economic goals, and wanted their son to finish his education in an American school.

After living in New York City; Silvermine, Connecticut; and Pittsburgh—where he was Head of the School of Painting and Decoration at Carnegie Institute of Technology—Henry Salem Hubbell relocated to booming Miami, Florida, in 1924. With

the execution of his Miami-based works of the 1930s—such as the lovely portrait of his granddaughter, *Rosemary and the Goldfish*—Henry Hubbell's career entered its final phase. For his pleasure the artist often painted Florida landscapes and seascapes—several of which are included in the exhibition.

Following the death of Rose Hubbell in the early 1940s, the artist's own health failed in June, 1946, when he had a stroke that prevented him from painting again. By the time the painter died peacefully with his family in 1949, his well-crafted paintings, celebrating the "grandly simple" figurative traditions of Velazquez, Whistler, and 19th-Century America, were out of style, seemingly irrelevant in the era of Abstract Expressionism. Fortunately, the art world has broadened its perspective in recent years, rediscovered beauty and elegance as part of the American tradition, and has once again appreciated the work of Henry Salem Hubbell.

*By the Fireside*, Henry Salem Hubbell, 1909  
Collection of Central Junior High School, Lawrence, Kansas



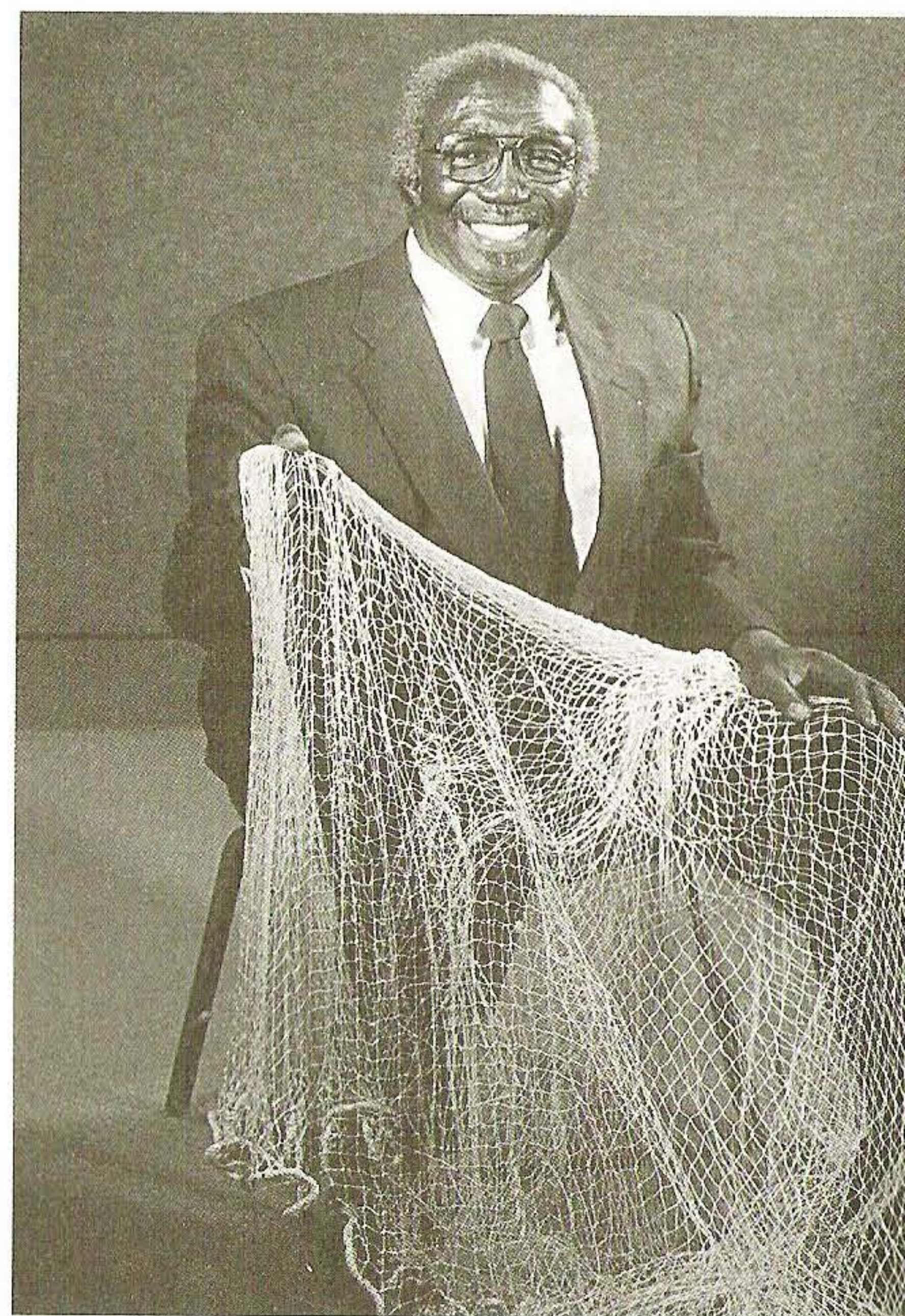


# 1998 FALL FOLKLIFE & FOODWAYS FESTIVAL

**O**n Saturday, October 10, McKissick Museum will host its fourth annual Fall Folklife Festival, with a very welcome addition: the successful Southern Foodways Festival you enjoyed last year. The 1998 Fall Folklife and Foodways Festival is thematically linked to the exhibition "I made this jar..." *The Life and Works of the Enslaved African-American Potter, Dave*, which features works by this remarkable poet and potter from the Edgefield District of South Carolina.

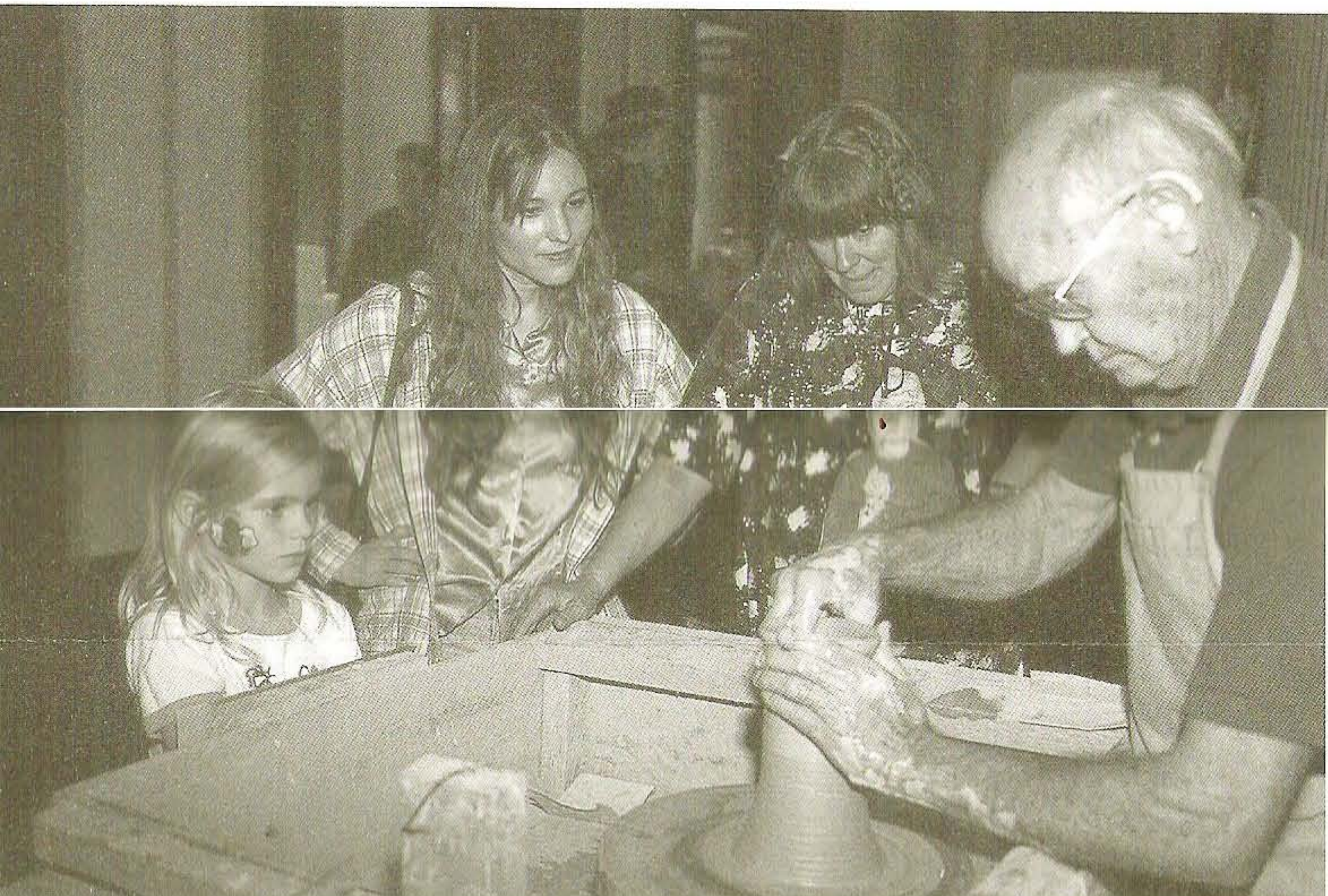
Highlighting African-American artisans, this year's Festival demonstrators will include Charleston blacksmith Philip Simmons and walking-cane carver and

cast-net maker CeCe Williams, as well as potters Cleater Meaders from Georgia and Stephen Ferrell from the Old Edgefield Pottery in Edgefield, South Carolina, hometown of Dave the Potter. Other crafts will include Catawba pottery, sweetgrass basketry, Native American bow and arrows, woodworking, indigo dyeing, stained glass, sorghum brooms and much more! While visiting with the craftspeople, you can also enjoy blues and gospel music or Gullah story telling. Young people and adults alike can try their hands making crafts at the *Hands-On Discovery Tent*. And if that isn't enough, you can also learn about (and sample!) traditional southern foodways.



The 1998 Fall Folklife and Foodways Festival will run from 10:00am until 4:00pm. Tickets are \$5.00 per family (admits four) and \$2.00 per individual. McKissick Members are admitted free of charge. We look forward to seeing you on the Horseshoe for a great day of fun and learning! ♦

Above: Mr. Charles "CeCe" Williams displays one of his handmade cast nets. At left, 1997 Fall Folklife Festival-goers look on as Cleater Meaders turns a pot on the wheel.



## Partnership Project Proposed

**F**inding new ways for people to use the Museum's permanent collections has long been a goal of McKissick staff. Collections accessibility is also an important activity for the staff at the USC South Caroliniana Library. This shared goal along with a common mission of documenting the history of the South and South Carolina has prompted the two institutions to join together and seek funding from the Institute of Museum and Library Service to enhance their collections services through a new use of the Internet. If funded, this project will allow for the creation of a webpage where users will have electronic access to manuscripts, photographs, books, and objects that document several important themes in South Carolina history. The two institutions will also stage a series of exhibitions that display their collections together. ♦

## COURSE IN HISTORY OF WESTERN CERAMICS TO BE OFFERED

**P**rofessor Charles R. Mack will offer a course for advanced undergraduates and graduate students that he calls, with tongue firmly in cheek, Pot-pourri (pronouncing the "T"). The course will be offered in conjunction with two ceramics exhibitions at McKissick Museum and one at the Columbia Museum of Art. Enrollment will be limited to 12, and open to all students regardless of major.

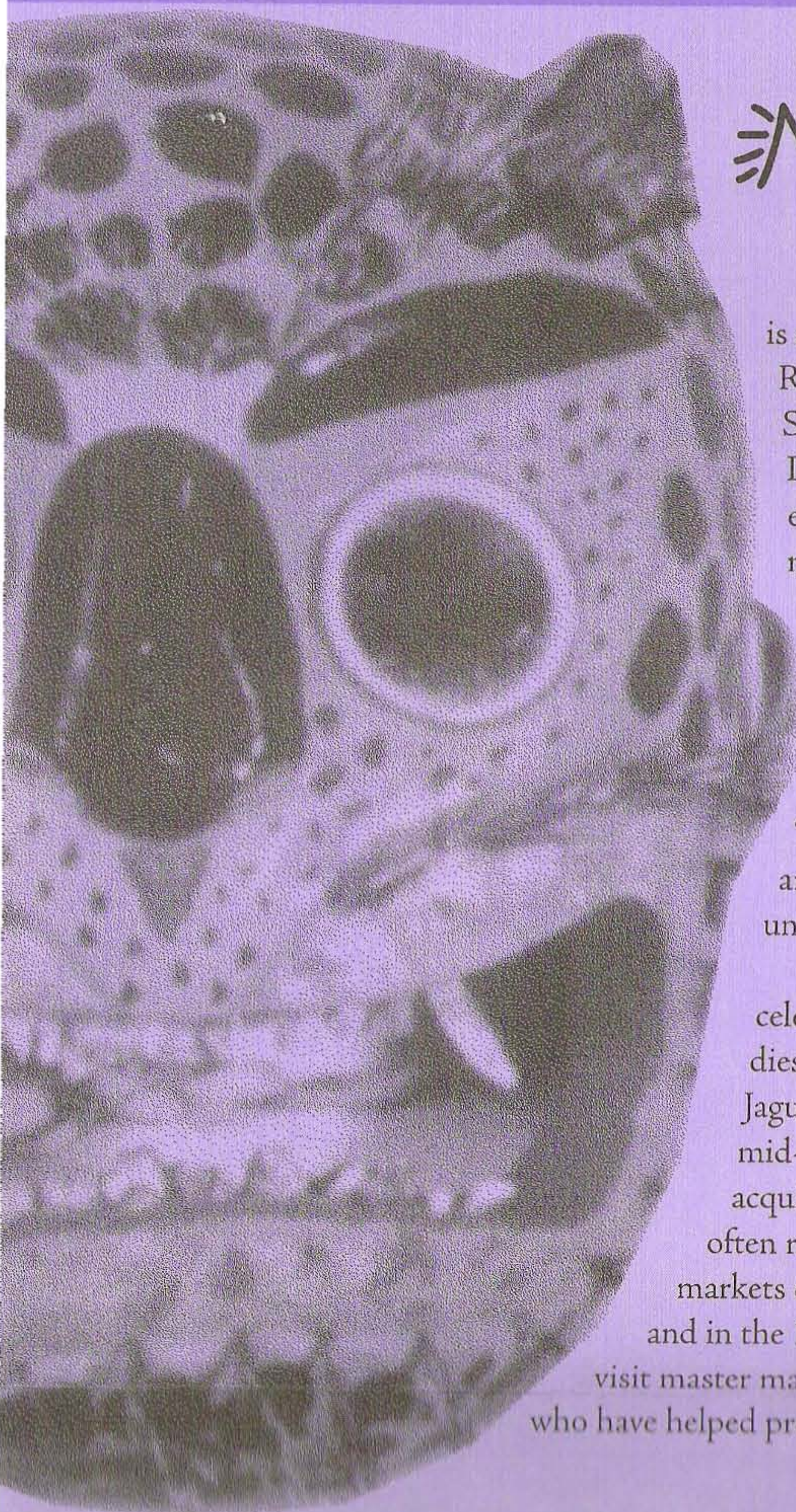
"This is probably a too-cute, yet quite descriptive title for a special, one-time only seminar devoted to a selective story of various movements in the history of Western ceramics," Professor Mack observed. The course is based on an unusual opportunity to see good examples of three different types of pottery during the fall semester: Majolica of the Italian Renaissance, Bunzlauer pottery from Silesia (Germany), and Southern Folk Pottery. McKissick Museum will present two special exhibitions that run through mid-December: "I Made This Jar..." *The Life and*

*Works of the Enslaved African-American Potter, Dave*, and *Two Traditions in Transition: Folk Pottery of Eastern Germany and the American South*; and the Columbia Museum of Art has arranged a special exhibition of 16th and 17th century Majolica ware loaned through the Corcoran Gallery in Washington, D.C.

*Two Traditions in Transition* will feature examples of Bunzlauer pottery from eastern Germany that Mack and his wife, Ilona, have collected and researched since 1992. The American pottery in the show will come from the holdings of McKissick Museum. The Macks collected many of those pieces in the 1970s and 80s, and donated them to the museum in 1991.

As part of Mack's fall class, students will travel to Charlotte to see the ceramics collection at the Mint Museum and to the Seagrove area of central North Carolina to visit several traditional potteries. "Of course, we won't be able to go to Germany," Mack says with a smile, "but we can visit vicariously through slides." ♦





## MEXICAN MASKS of the Twentieth Century

is an extraordinary selection of masks from the Tryworks Collection, assembled by Richard and Jean Kellaway over the past twenty-odd years. The exhibition opens on September 20 and runs through November 8, 1998, in the museum's Historical Gallery. Leah Lipton, Director of the Danforth Museum of Art, commented about this notable exhibition: "Ugly or beautiful, horrifying or elegant, crude or sophisticated, each of the masks is filled with mystery and magic as part of a living tradition."

Mask-making traditions South of the border, like all of Mexican culture, once seemed exotic and remote from North American culture. Now that Hispanic culture is a major factor in the life of the southeastern United States, the art and craft of Mexico has taken on a new relevance. Jay Williams, McKissick's Chief Curator of Exhibitions, who has known the Kellaways since 1982, commented, "The Kellaways are willing to have the best of their Mexican masks travel to museums around the United States, because the arts are such a powerful force for cross-cultural understanding."

The dance masks included in the show have been worn in a variety of festivals and celebrations, ranging from Dance of the Old Men of the Fiesta, the Dance of the Dandies, the Deer Dance, the Dance of the Moors and Christians, and the Dance of the Jaguar, to name only a few. They range in age from the 19th century through the early to mid-20th century. Dating the masks can be very difficult, because some masks were acquired in markets where they were being sold second-hand, while other old masks were often repainted and refurbished prior to a festival. Even when buying masks in Mexican markets during the 70s and early 80s, Richard and Jean Kellaway always avoided "tourist art", and in the 1980s often traveled to remote villages such as Chiapa del Corzo in Chiapas state to visit master mask makers. McKissick Museum is delighted to work with these sensitive collectors, who have helped preserve folk traditions that is not just "theirs" but increasingly ours. ♦

## DAVE'S "MONDAY" JAR ADDED TO COLLECTIONS

About a year and a half ago, the Museum received word that one of the finest private collections of southern traditional pottery was up for sale. This collection included the largest single holding of pieces made by the slave potter, Dave. Since McKissick had hoped to borrow several Dave works for the upcoming exhibit, *"I Made This Jar..."*, we were especially concerned that many pieces were being sold to museums and private collectors outside of this state. While McKissick does not have a large acquisition's budget, we thought it was important to purchase several of these alkaline-glazed stoneware ceramics for the permanent collection. Two of the purchases have already been described in a previous "Under the Dome" issue. Those were the Thomas Chandler, slip-decorated bowl and the LM (Lewis Miles) pitcher, attributed to Dave. The owners also made a donation of a signed stoneware mortar and pestle and a slip-decorated plate. Unfortunately, the Museum could not afford one of the large inscribed Dave pieces. Six months later, however, we received notice that the Institute of Museum and Library Services had awarded McKissick a general operating grant. After much consideration and some negotiations with the owner, we purchased the "John Monday" jar for the collection.

This tall alkaline-glazed storage jar with a deep brown to olive-green color is a unique vessel. Dave made the jar while working at the Lewis Miles pottery in the Edgefield District of South Carolina. Before the jar was fired in a woodburning kiln, Dave wrote the following into the wet clay: "Lm July 6 1957" and on the other side, "for Mr. John Monday." John Monday was a resident of Edgefield and lived not far from Lewis Miles's pottery. The date, July 6 1857, fell on a Monday. Dave was possibly making a witty word play by spelling Mr. Monday's name like the day of the

week. The date and name on the jar add to the significance of the piece since we know exactly when the piece was made and for whom it was intended.

The acquisition of this jar could not have come at a better time. It is currently featured in the exhibit, *"I Made This Jar..." The Life and Works of the Enslaved African-American Potter, Dave*. After the exhibit closes at McKissick, the jar will travel as the exhibit tours nationally. Along with the other versed Dave jar owned by McKissick, this piece will have a permanent home in South Carolina, where they are most historically valuable. ♦



Dave Jar, 1857.  
Lewis Miles Factory,  
Edgefield District,  
South Carolina.  
Collection of McKissick  
Museum, University of  
South Carolina



## permanent exhibitions

- **Baruch Silver Collection**
- **Laurence L. Smith Mineral Collection**
- **Pranks and Pundits:**  
*A View of the First One Hundred Years of Student Life at USC*

## new exhibitions

through August 9

- **Gunars Strazdins/Roy Drasites**

through September 6

- **The Songs of Maybelle Stamper**

through December 13

- **Two Traditions in Transition:**  
*Folk Potters of Eastern Germany and the American Southeast (Bunzlau Pottery)*

through December 19

- **"I Made This Jar..."**  
*The Life and Works of the Enslaved African-American Potter, Dave*

## events

ongoing through July 31

- **McKissick Mornings**  
*Summer Programs for Young People*

For more information on any museum exhibits or events, please call 777-7251.

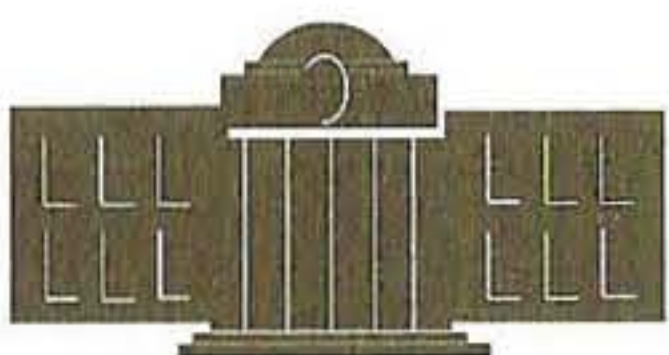


did you know...?

McKissick Museum received a citation of merit from the South Carolina Federation of Museums for the exhibition "Knowing Nature" staged in 1997. The awards committee commented on the extensive research undertaken to present how European and African early settlers in the Southeast joined with Native Americans to develop a new knowledge of, and uses for nature. This is the second regional award this exhibition has won.

# McKissick Museum

University of South Carolina  
Columbia, South Carolina 29208



The 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 am to 4 pm, Monday through Friday, and weekends, 1 to 5 pm. Metered parking is available on all adjacent streets as well as in the lower level of the Pendleton Street Garage.

A number of volunteer opportunities are available at the museum. Call 777-7251 for additional information on membership, tours, programs, and exhibits. Visit our home page on the internet at: <http://www.cla.sc.edu/mcks/index.html>

Non-Profit  
Organization  
U.S. Postage  
PAID  
Permit #766  
Columbia, SC

