

4-1998

Under the Dome - April 1998

McKissick Museum--University of South Carolina

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UNDER the DOME

McKissick Museum • University of South Carolina

APRIL 1998

Beginning April 19, Dave the Potter will be the subject of his first "retrospective" exhibition as an artist and poet. While the work of this remarkable potter has been part of numerous traditional southern pottery exhibitions, his work is spotlighted in our exhibition entitled, "I made this jar..." *The life and works of the enslaved African-American potter, Dave.* The title itself comes from Dave's poetic voice.

A number of public events are being staged to celebrate this exhibition. A one-day symposium entitled, "Poetry, Prose and Politics Surrounding the Enslaved African-American Potter Dave" will be held on Saturday, April 25, 1998 from 10:00 a.m. until 4:00 p.m. Scholars from around the country and the University of South Carolina will discuss African-American contributions to American aesthetics; writing and recognition of African Americans in antebellum society; and the paradoxes created by politics, race and history. Each session will be concluded with a question and answer period where a dialogue can take place about these important issues. Registration for McKissick Members and USC students is free.

There will be a special Museum Members opening reception for Dave's exhibit on Friday, April 24, 1998 from 7:00 p.m. to 9:00 p.m. Blues artists, Little Pink Anderson and Freddy Vanderford, will provide musical entertainment. A gallery talk will be given by guest curator, Jill Beute Koverman.

One of the most fascinating figures in South Carolina history and culture, this potter has intrigued collectors and historians for more than seventy years

since the Charleston Museum first began their search for South Carolina pottery in 1920. The quest for Edgefield pottery and knowledge about its potters continues today. It has resulted in the first exhibit of one particular Edgefield potter, Dave.

Dave was one of the most prolific of Edgefield's potters. It is estimated that Dave could have turned 46,800 pots during a thirty-year period if he turned five pots a day, six days a week. However, approximately 200 vessels have been positively identified or attributed to Dave, of which a select number of vessels will be on display.

Thirty works will be presented and interpreted as they relate to Dave's life and the turbulent times he lived through. Our current research has confirmed generally held ideas about Dave's training but presents new information about his ownership and life span. Dave trained at Pottersville under the tutelage of Harvey Drake and Abner and Amos Landrum. In 1818, these three men were partners in the pottery when Dave first appears in the legal records of Edgefield. He was a young man whose labor was needed for the operation of the pottery business. Due to the cryptic usage of marks in the Pottersville Factory, it is still difficult to positively attribute vessels which Dave might have made during his training. By 1834, Dave was a skilled potter

capable of turning fourteen gallon jars, as he describes in the verse, "Put everything all between/

surely this jar will hold fourteen" which he incised into the wet clay. This jar, the earliest known versed vessel from the collection of the South Carolina State Museum, will help introduce the "grandiloquent" potter who continued to turn pots into the year 1864. So Dave's production spanned thirty plus years including the tumultuous Civil War era. The last known surviving vessel made by Dave is also part of the exhibition. So the viewer will be able to compare the different forms, glazes and handwriting that Dave employed throughout his career.

Another important aspect of Dave's work— his poetry — is the focus for another section. We know that his verses are often humorous, introspective and full of multiple meanings. Ten versed pieces will be exhibited including a newly discovered storage jar with the following four-lined verse:

*Horses, mules and hogs,
All our cows is in the bogs,
There they shall ever stay,
Till the buzzards take them away
29th March 1836*

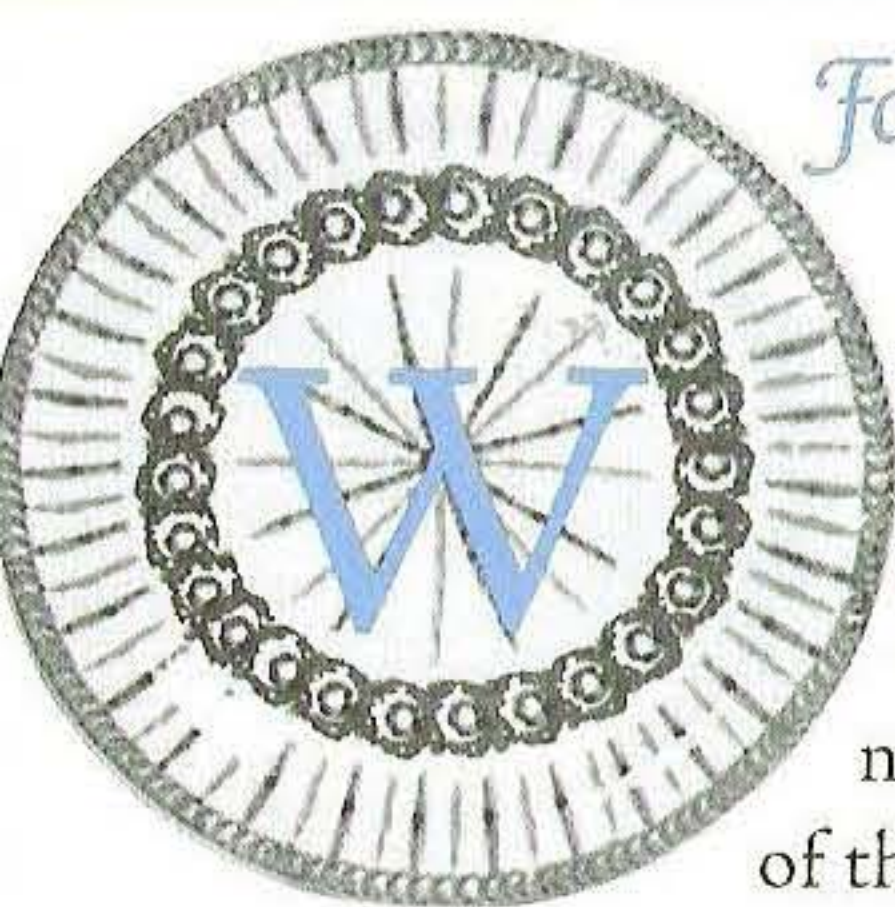
Dave's work and poetry are also being interpreted by Jonathan Green through his series of paintings and sculpture entitled "Sir Dave." While Dave's poetic vessels have inspired many ceramic artists to create tribute pieces, Jonathan is the first painter to pay homage to Dave in this way. His paintings not only focus on the vessels that for so many years have been our way of identifying Dave, but Jonathan has captured on canvas the strong and powerful physical image of Dave that matches his spirit. Four large paintings and a sculpture will be integrated throughout the exhibit to add another dimension to how we currently think and feel about this remarkable potter and poet.

The exhibition continues through December 19. Exhibition catalogues and teacher curriculum guides will be available for purchase at the reception desk. ♦

I made this jar...
Dave
The life and works
of the enslaved
African-American
potter, Dave



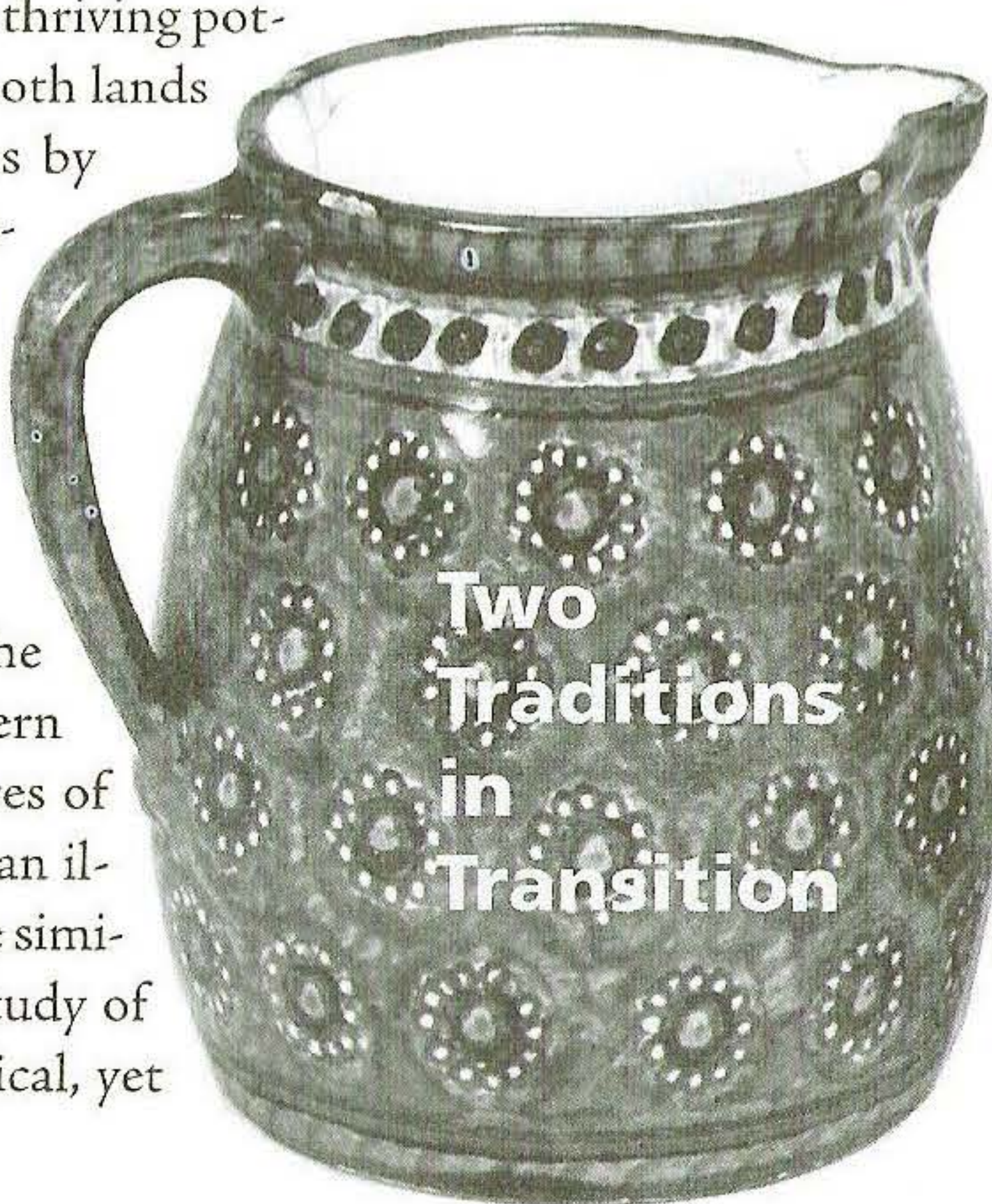
Detail, Dave
Storage jar,
1836,
Pottersville
Factory,
Edgefield
District, S.C.
Collection of
Jane and Burt
Hunecke



Folk Potters of Eastern Germany and Central North Carolina

What could possibly connect the ceramic tradition of eastern Germany and Silesia with that of our American South, separated as these regions are by geography, language and culture? Yet the folk potters of these areas of Germany and America did react in similar ways to economic, social and aesthetic pressures placed upon them at the beginning of this century. New industrial age technologies, changing lifestyles, and the introduction of competitive materials—namely, enamel and glass wares and store-bought crockery—threatened the very existence of once thriving potteries in both places. To survive, the potters of both lands adapted themselves to the changing conditions by seeking out new markets, by altering their production methods to suit changing demand, and by introducing new shapes, sizes, and decorative approaches designed to appeal to a more divergent clientele.

Two Traditions in Transition presents examples of the so-called Bunzlauer pottery of Silesia and Eastern Germany with the earthen wares and stone wares of the Seagrove area of Central North Carolina in an illustration of how similar circumstances encourage similar solutions. The exhibition is a comparative study of two pottery traditions that have undergone radical, yet parallel changes.



The exhibition will include approximately 70 pieces of Bunzlauer pottery and 30 examples of southern pottery from McKissick's collection. This will be the first public showing of

1. Aktion Bunzlauer Brauzeug (Bunzlauer Brown Wares Consortium), 1936-1945.
2. Robert Burdack, Bunzlau, Silesia, 1905-c. 1914.
3. August Hude, Bunzlau, 1911-1941.
4. Paul Jürgel, Niederbieleau, Upper Lusatia, eastern Germany, before 1927.
5. Julius Paul and Son, Bunzlau, after 1920.
6. Johannes Reh, Kamenz, Upper Lusatia, c. 1920-c. 1930.
7. Hugo Reinhold and Company, Bunzlau, after 1910.
8. Paul Schneider, Hirschberg, Upper Lusatia, after 1927.
9. Alfred Hoffert, Bunzlau, c. 1930.
10. Karl Werner and Company, Tillendorf, Silesia, after 1927.



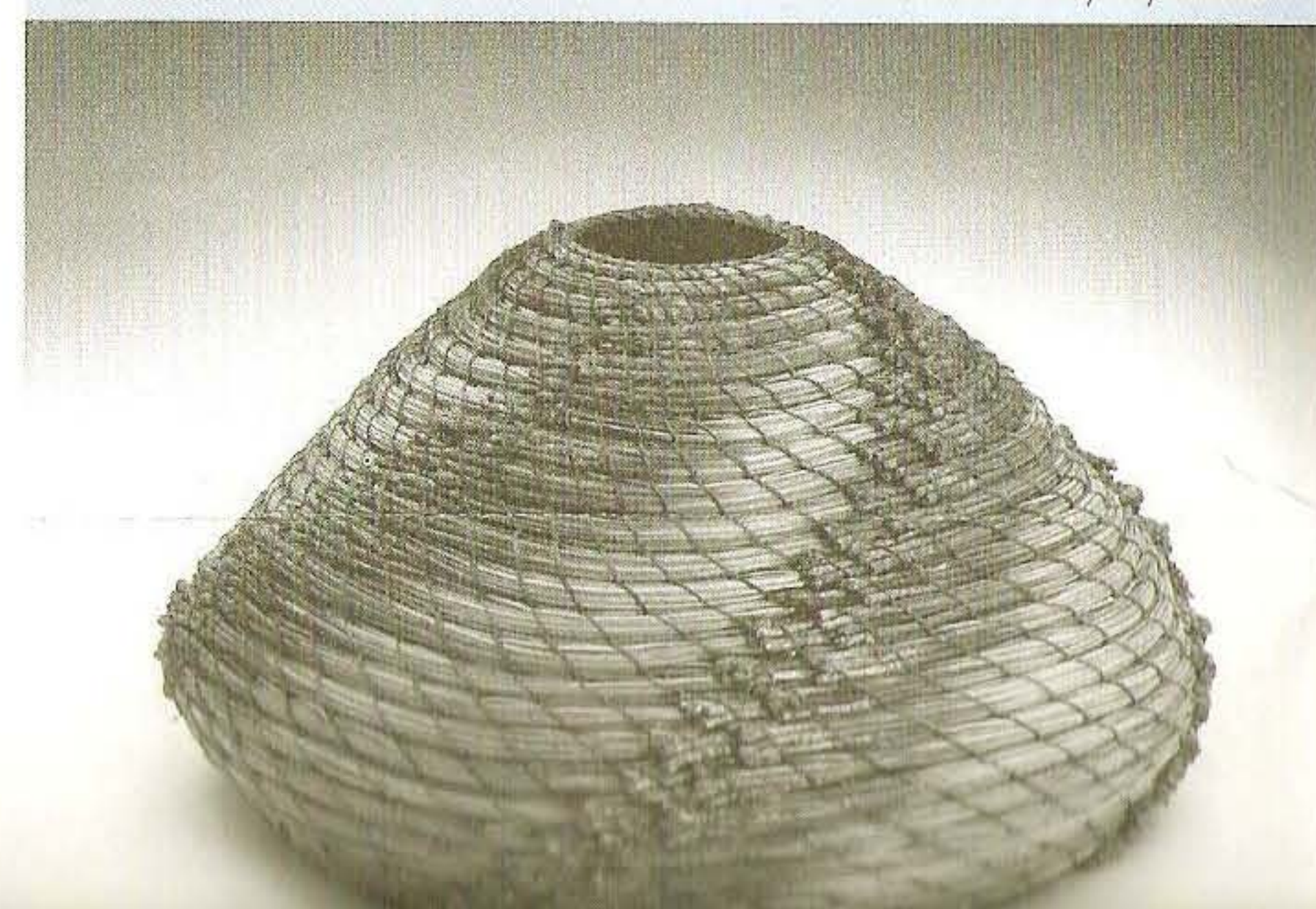
Bunzlau pottery in the United States. The guest curator for the show is Dr. Charles Mack, Professor of Art History at the University of South Carolina, who, with his wife, Ilona S. Mack, recently published a definitive article on the Bunzlauer pottery in *Antiques* magazine. ♦

TRADITIONAL CRAFT WORKSHOP

Clay Burnette will conclude the *Traditional Craft Workshop Series* with **Pine Needle Basket Making**, Saturday, May 2 from 1:30-4:30 p.m. at McKissick Museum. The traditional craft workshop series showcased southeastern traditional crafts and offered a great opportunity to learn about the many traditions in our region while actually producing a functional piece of art.

Burnette began creating pine needle baskets over twenty years ago and has exhibited in over 120 shows, including the Smithsonian Craft Show, and the Philadelphia Craft Show. Recently, Burnette won a Fine Arts Merit Award and First Place in Open Media at the 1997 South Carolina State Fair. Cost of the workshop is \$20.00 and includes all materials. For more information contact Holly Mitchell. Registration deadline is April 27.

Pine Needle Basket by Clay Burnette



Mckissick Museum and the Columbia Film Society will conclude the **1998 Southern Circuit Film Tour: An Evening of Jazz and Film** with Marcia Rock's powerful presentation *Daughters of the Troubles: Belfast Stories*, Thursday, April 2. Southern Circuit, a program of the South Caro-

lina Arts Commission, features a touring exhibition of six independent film/videomakers with their works.

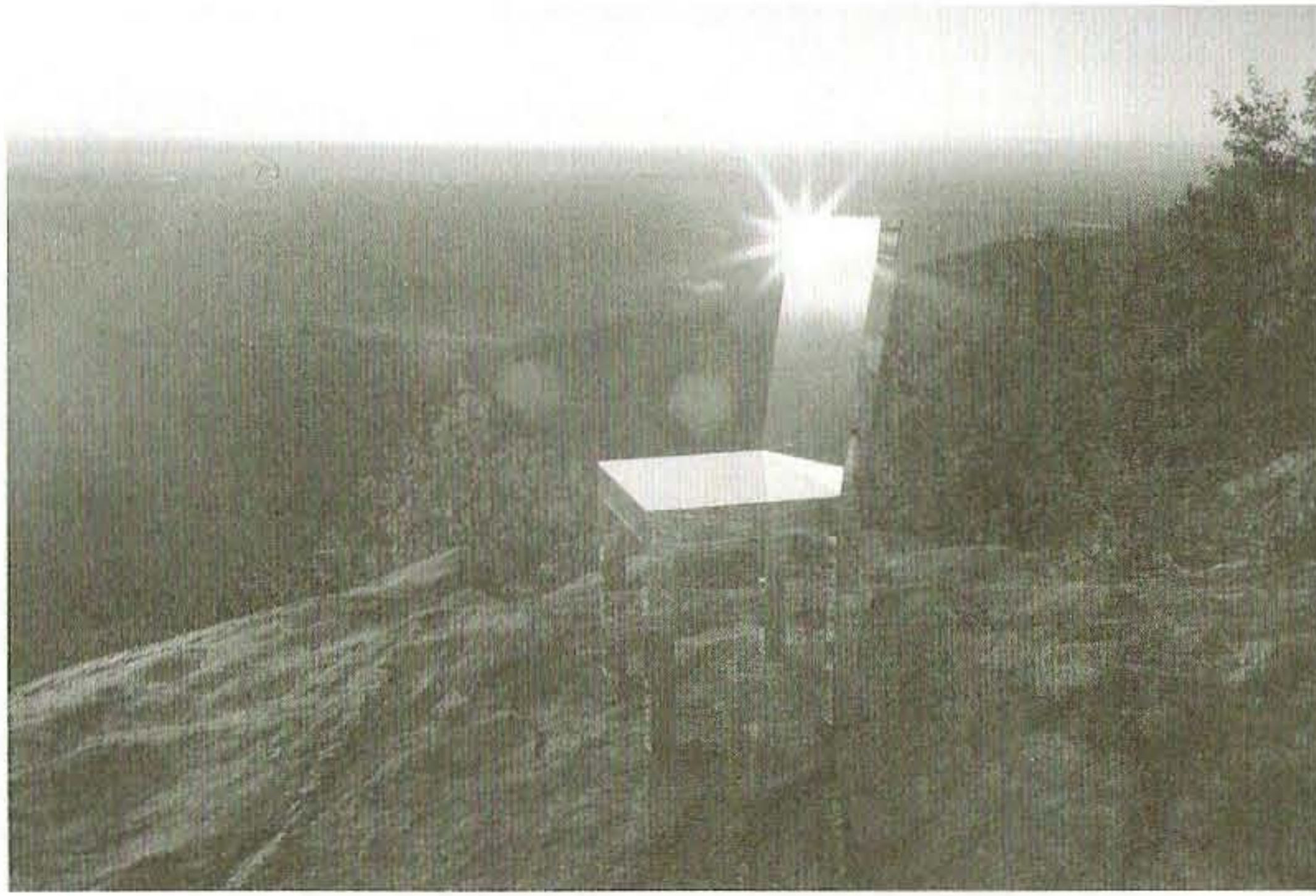
Rock's feature presents Belfast then and now through Geraldine O'Regan, a character who married at the age of 17 because, for her, there were no options. Today, after 25 years of violence, Marcia Rock reveals a very different Belfast. *Daughters of the Troubles: Belfast Stories*, a one-hour documentary airing on public television, traces the interesting lives of Ms. O'Regan and May Blood, a Protestant, as they work to piece together their shattered lives and rebuild a future for themselves and their families. Major funding for this project was provided by Mutual of America, The American Ireland Fund and Aer Lingus.

Prior to each screening, the community is invited to "Meet the Filmmaker" at McKissick Museum from 6:00-7:30 p.m.. The reception offers the opportunity to meet and talk with the filmmaker while enjoying the jazz of Paul Rucker Trio. The 1997-98 Southern Circuit tour is sponsored by Bravo, the independent film and video channel, and Time Warner Cable.

Tickets for the screenings include (1) admission to "Meet the Filmmaker" at McKissick Museum and (1) admission to an individual screening of the **1997-98 Southern Circuit Tour**. Prices are \$5.50 for non-members, \$4.50 for students and seniors, and \$3.50 for members of McKissick Museum and the Columbia Film Society. Only members of McKissick Museum and the Columbia Film Society can reserve tickets. Tickets must be reserved by 5:30 p.m. on the evening of the screening. Reserved seats will be held at the box office until 10 minutes prior to the screening. Unclaimed tickets will be sold. For more information, please call the Nickelodeon Office at 254-8234. ♦



from Marcia Rock's *Daughters of the Troubles: Belfast Stories*



Digital Images

by
Gunars Strazdins
and
Roy Drasites

*Gunars Strazdins:
Surrealism of a Empty Place
1997*

Digital imaging is a mystery to many people who are still struggling to figure out how to make their home computers do simple tasks. Very few individuals can master the computer as a technical tool, much less use scanners, zip drives and highly sophisticated printers as a medium of artistic expression. Two authentic masters of the art of digital imaging are USC Art Department Professors Roy Drasites and Gunars Strazdins. Their newest digital images will be on view in an exhibition opening April 26 in McKissick's first floor Art Gallery.

Professor Gunars Strazdins will display two complementary series of works. Each series starts with traditional photo images which are then digitally enhanced or altered using advanced hardware and software. The images are then printed using a wide range of techniques, from Iris (or giclée) prints to conventional color photos made from digital negatives. One of the series mimics and mocks the traditional still life, and makes ironic comments about the presence of kitsch and artifice in our culture. Strazdins' second series features an enigmatic chair or table photographed in various picturesque settings located in western North Carolina and South Carolina.

The art works of Professor Roy Drasites have been selected from a recent series of giclée prints, using his young children's toys as subject matter. The artist creates or "constructs" baffling playroom landscapes using a sophisticated computer program. Each object in the landscape is given a mirrored and detailed surface that reflects other objects onto itself. The result is both ambiguous and fascinating. Drasites blurs the line between fantasy and reality to suggest the creative way that children play. He is also interested in making viewers think about the broader issue of perception.

This mesmerizing exhibition of new digital images will challenge the perception and intellect of even the most discriminating viewer. The work of Strazdins and Drasites will remain on view through August 9. ♦

PLEDGING ALLEGIANCE

Three Centuries of Jewish Life in South Carolina

An Update from Jane Przybysz,
Project Director

The exhibit McKissick Museum, the College of Charleston, and the Jewish Historical Society of South Carolina are collaborating to produce moves into a new phase. Over the past year, planning activities included meeting with exhibit designer Benjamin Hirsch of Atlanta to refine our design concept, assembling a final object list, writing preliminary text panel copy, and setting in motion an ambitious array of public programs aimed at broadening the audience for the exhibit. The professional staff at Trustus Theater enthusiastically agreed to come on board to help us turn over 200 Jewish Heritage Project oral history interviews into a readers' theater production. The Jewish Historical Society of South Carolina and the Collaborative for Community Trust are working with us to stage a public forum to kick-start meaningful dialog about the history of Jewish and African-American relations in South Carolina. Teacher workshops, a fall folklife festival featuring traditional Jewish arts, and several heritage tours of important Jewish sites throughout the state are among the other outreach programs in the works. All these events will take place during the six months after the exhibit opens at McKissick in April of 2000. ♦

THE SONGS OF

Maybelle Stamper

The Songs of Maybelle Stamper, a retrospective exhibition of the work of one of America's important, but little-known, master artists, opens April 12 in McKissick Museum's second floor South Gallery. More than 90 chromo-lithographs, hand-colored stone lithographs, monochromatic lithographs, watercolors and drawings were selected from the estate of the artist by chief curator of exhibitions, Jay Williams.

Born in 1907, Maybelle Richardson Stamper resolved to become an artist while still in her teens, studying with one of New England's most famous painters, George deForest Brush, in her hometown of Dublin, New Hampshire. She continued her studies at the School of the Museum of Fine Arts in Boston, and at the Art Students League in New York. There she studied with painter Kimon Nicolaides, sculptor William

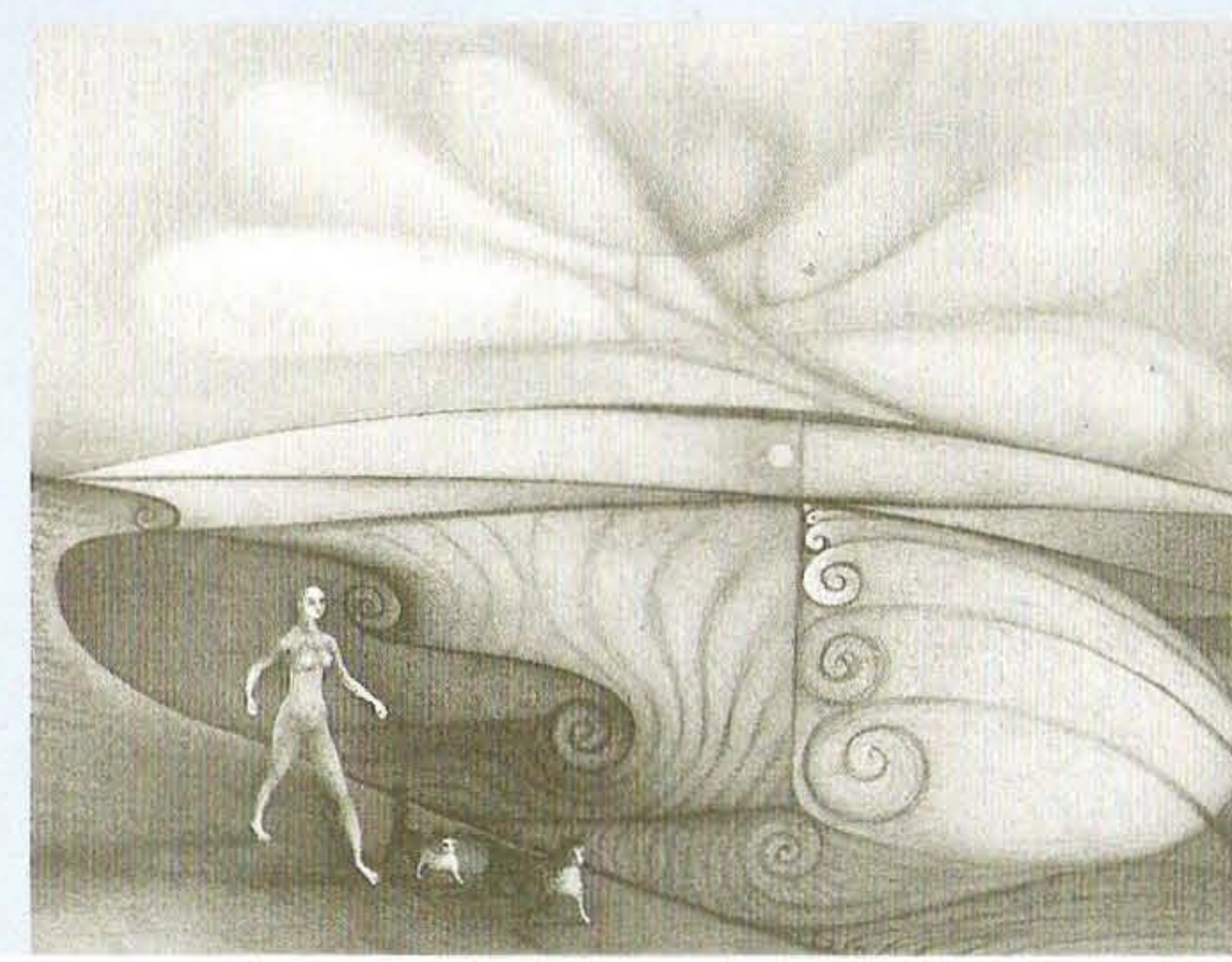
Zorach and lithographers George Picken and Will Barnet. During the 1930s and 40s, galleries and museums featured Stamper's work in numerous solo and group exhibitions. During this period curator Carl Zigrosser of the Philadelphia Museum of Art called the artist one of the country's most important print makers. Besides establishing herself as a successful artist, Stamper taught lithography at the Cincinnati Art Academy from 1937 until the mid-1940s.



By 1946, Stamper had decided to give up academics to pursue the personal and artistic journey that would occupy her the rest of her life, and in December of that year moved to then little-known Captiva Island, off the Southwest Florida coast. In Florida, Stamper continued her work, usually in watercolor and lithography. She often called these drawings and prints her "songs." Living a frugal and hermit-like existence, Stamper continued to produce paintings and prints through the 1980s, but sold work only to supply the

necessities of life. She wished to be left alone with her "songs," and said that no public exhibition could take place until after her death.

Through the efforts of Maybelle Stamper's closest friend, Marie Kalman, the artist's legacy has been preserved and made available for public appreciation in this exhibition. "The Songs of Maybelle Stamper" celebrates the life and work of a liberated and adventurous woman, who was clearly an artist of considerable talent. To celebrate this special exhibition, an Artitude Adjustment reception is planned for May 21 at 7:00 p.m., co-sponsored by the Friends of Jung, Columbia. Gallery visitors will enjoy hors d'oeuvres and drinks at a cash bar, along with a gallery discussion on the fascinating content of Stamper's works. ♦



Girl and Cats on the Beach at Twilight, July 10, 1952

summer PROGRAMS for young people

session 1
June 15-19

session 2
June 22-26

session 3
July 6-10

session 4
July 13-17

session 5
July 20-24

session 6
July 27-31

McKissick Mornings Summer Programs for Young People
Our ever-popular children's summer programs offer a variety of fun and educational activities, including art, archaeology, pottery-making and geology, for rising first through third, third through fifth graders and sixth through eighth graders.
Week-long sessions begin on June 15 and continue through July 31, 1998. Get in on the fun! Contact Holly Mitchell at 777- 7251, or email: mitchellh@garnet.cla.sc.edu for more information.

ART DISCOVERY I
Rising First through Third Graders

ART DISCOVERY II
Rising Third through Fifth Graders

ARCHAEOLOGY EXPLORERS I
Rising Third through Fifth Graders

ARCHAEOLOGY EXPLORERS II
Rising Sixth through Eighth Graders

ROCK HOUNDS: GEOLOGY EXPLORATION
Rising Sixth through Eighth Graders

CLAY CREATIONS: POTTERY MAKING FOR BEGINNERS
Rising First through Third Graders

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

through April 5
1998 USC Student Art Exhibition

through April 12
The Splendor of the Box
Museum Fundraiser Exhibition

April 12- September 6
The Songs of Maybelle Stamper

April 19- December 19
"I made this jar..."
The Life and Works of the Enslaved African-American Potter, Dave

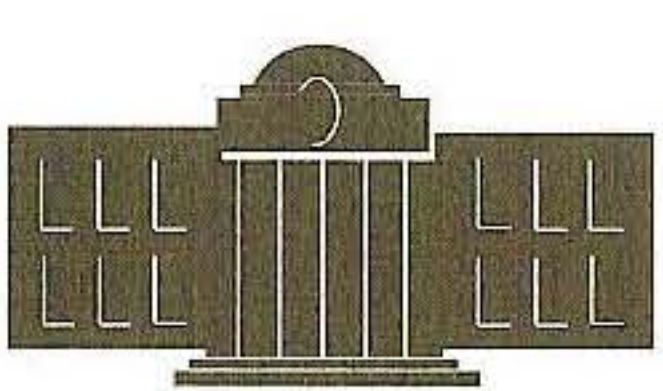
April 24- May 10
Master of Fine Arts Student Exhibition

April 26- August 9
Gunars Strazdins/Roy Drasites

May 21- December 13
Two Traditions in Transition
Folk Potters of Eastern Germany and the American Southeast (Bunzlau Pottery)

McKissickMuseum

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>

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