

3-1992

## Under the Dome - April 1992

McKissick Museum--University of South Carolina

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# UNDER THE DOME

MCKISSICK MUSEUM - THE UNIVERSITY OF SOUTH CAROLINA

VOLUME 2

APRIL 1992

ISSUE 2



A Roosevelt  
campaign button  
from the Museum's collection.

## Recent Acquisitions

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## Sigmund Abeles Retrospective

April 19 - June 14, 1992

This exhibition contains approximately 60 portraits that span the 30-year career of former South Carolinian Sigmund Abeles. Ranging in medium from paintings and pastels to prints and drawings, these portraits explore the mysteries of the human condition by capturing the psychological and emotional essence of the subjects. Most of the images are candid and intimate visions of solitary figures in private moments; there is a sense of voyeurism, of

witnessing a secret and personal instant of the subject's life. In one pastel, a nude woman stands at a window, staring out into the bleak landscape through a pair of binoculars. The work is titled "Voyeur, A.M." and the irony is that the watcher is also being watched without her knowledge. In other works, it seems that the viewer has been caught in the act of spying, and the subject stares back defiantly, resenting the intrusion on her privacy.

The striking intimacy with

which Abeles portrays his subjects is a result of the close relationship he maintains with them; his models are primarily his wife, his family and himself. But their emotions and moods, so stunningly depicted in these portraits, are universally understood.

Sigmund Abeles was born in New York, but moved at an early age to Myrtle Beach, where his love of art developed during the 15 years he spent there. The University of South Carolina granted him a B.A. degree in 1955. He went on to study at New York's Art Student's League, Maine's Skowhegan School, the Brooklyn Museum School and Columbia University, where he received his MFA in 1957. In 1961,

Abeles returned to Columbia and joined the faculty of the Columbia Museum of Art's Richland Art School, where he taught painting, sculpture and graphics. He has also served on the faculties of Wellesley College and the University of New Hampshire. He recently retired from teaching to dedicate himself full-time to his art.

## 33rd Springs Traveling Art Show

May 1 - May 24, 1992

The *Springs Traveling Art Show*, sponsored by Springs Industries, has made its annual stop at McKissick. At the *Springs Art Show* held last fall in Lancaster, S.C., awards were presented to artists who were chosen from a field of over 500 entries to receive recognition for their works. The competition is divided into five categories: sculpture, mixed media, paintings and drawings on paper, easel paintings and graphics. A Merit Award is given to each work judged best in its category.

The Best of Show award went to Jan Oliver Alms of Old Fort, N.C., for his mixed media artwork "The King's Delusion," which was described by competition juror Charles Stuckey as a "Middle Eastern fantasy." Alms' work was inspired by the Persian Gulf War. "It alludes in imagery to some of the things that were going on over there," he said.

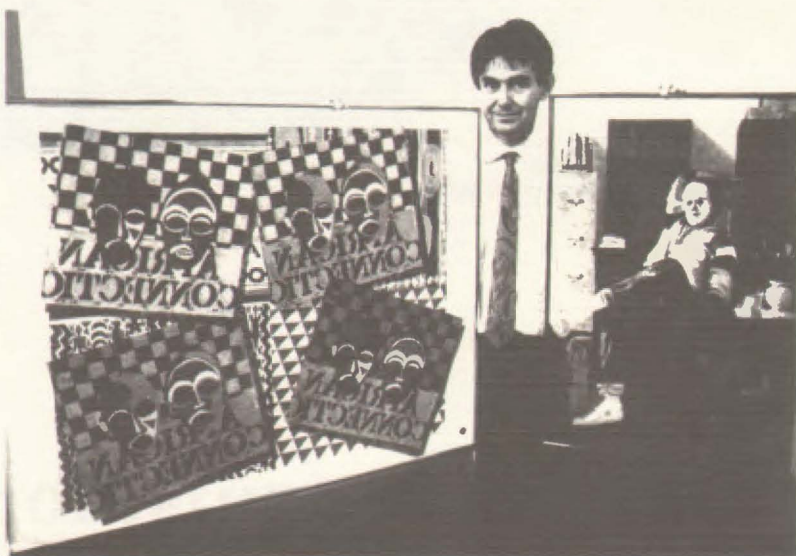
In addition to judging the *Springs Art Show*, Stuckey—curator of 20th Century Paintings and Sculpture at the Art Institute of Chicago—selected which works would appear in the *Springs Traveling Art Show*. Exhibited with "The King's Delusion" are the works of the five Merit Award winners and 35 honorable mention winners in this year's show.

### EXHIBITIONS



Above:  
Lithograph by Sigmund Abeles, "Anna, Henri and Empty Folding Chair", Collection of the National Academy of Design

Right:  
Juror Charles Stuckey poses with works from the Springs Traveling Art Show.





## 20th Century Political Campaigns

May 1 - January, 1993

Every four years voters are asked to sort through a landslide of political speeches, platforms, buttons, ribbons, balloons, posters, and media advertisements to choose the person who will be the next president of the United States. Many of the issues that face today's voters are the same ones that affected past presidential campaigns. A new exhibit opening May 1 will examine some of these issues and their effects on candidates and voters in the past. The exhibit focuses on campaigns of the 20th century, examining the candidates' stands on issues such as war, the economy, special interest groups, foreign policy and social concerns.

The exhibit showcases McKissick's extensive collection of 20th century campaign memorabilia. Political buttons, posters and pamphlets, along with photographs from other resources, tell the story of how our 20th century presidents were elected. The exhibit also utilizes archival materials from the political collection of the South Caroliniana Library.

The political campaign memorabilia is one of McKissick's finest collections. It contains a wide variety of campaign buttons, beginning with the 1860 race between Abraham Lincoln and Stephen Douglas. McKissick has buttons representing every 20th century race except the 1948 contest between Harry Truman and Thomas Dewey. Viewers of the exhibition will be interested to note the changes in political buttons throughout the years.

Come see McKissick's exhibition to learn how past candidates and voters reacted to issues that affect us today. Who knows, you may even change your mind about who to vote for in November!



sity faculty and staff. The outcome of this research is an exhibition entitled *Paper Pleasures: Five Centuries of Drawings and Watercolors*. This exhibition is particularly fitting for 1992 as we celebrate the Quincentenary of Columbus' encounter with the New World.

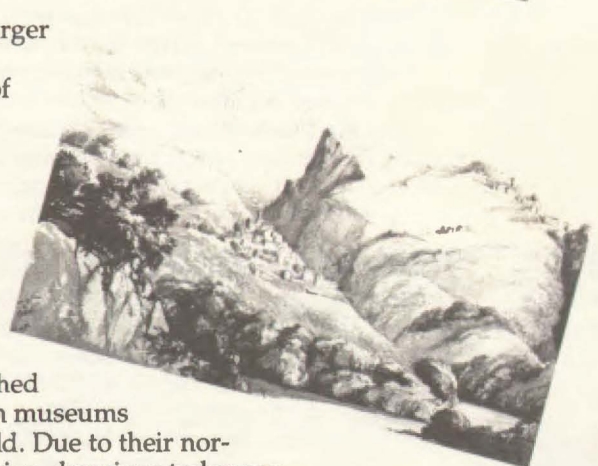
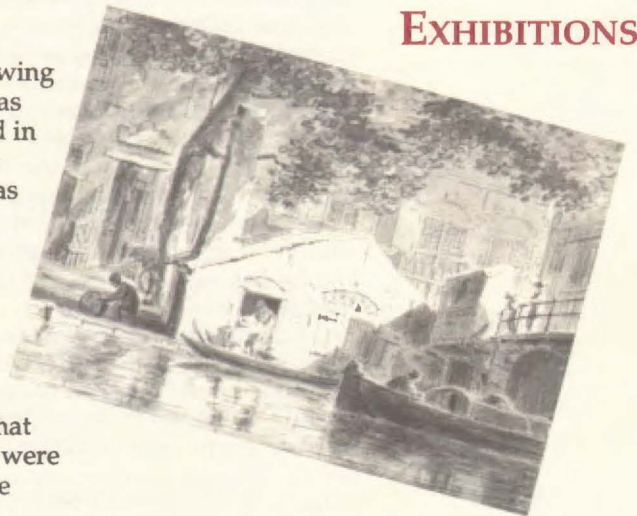
However, the art of drawing developed centuries earlier than the time of Columbus. The impulse to draw or record images goes back to the beginning of man's creative history. Early drawings have been found on a variety of surfaces, including walls of prehistoric caves, medieval parchment and the vases of classical Greece.

Paper, as a surface for drawing and writing, was first introduced in Italy in the late 1300s. But it was not until the Renaissance that drawings were valued for their artistic statement only. Prior to that time drawings were used as practice work, detail sketches of a larger work or as a casual record of impressions.

Drawing collections became popular in the 1600 and 1700s. Many of these collections have now reached public hands in museums across the world. Due to their normally modest size, drawings today are frequently only viewed by scholars and serious visitors. Rarely does a drawing exhibition of such a comprehensive nature reach the public's eye in a major exhibition.

*Paper Pleasures* includes more than 70 drawings and watercolors from the 1400s to the present. Many of these works have never been publicly exhibited or published and visitors will be in for a special treat to see works by such artists as Francesco Guardi, Frans Floris de Vriendt, Jim Dine and Cy Twombly. Please look for more information about the *Paper Pleasures* symposium and reception scheduled for September 19, 1992, in the next issue of *Under the Dome*.

## EXHIBITIONS



Top left:  
A Roosevelt campaign button from the Museum's material collections.

Top right:  
Amsterdam Canal Scene, Cornelius van Noorde (1731-95), Dutch point of brush w/gray and brown wash.

Bottom right:  
View of Cociglia and Casoli in the Abruzzo Mountains of Italy. Unidentified 19th-century artist, England (circle of Edward Lear, 1812-88?), ink w/ watercolor, 1854 (page from a book).

## Paper Pleasures

June 14 - November 15, 1992

For the last three years the staff of McKissick Museum has worked with USC art historian and guest curator Dr. Charles R. Mack to locate, select and research drawings and watercolors found within the University collections and those of Univer-





## The Winners of 1992 S.C. Folk Heritage Awards

### FOLK ARTS

McKissick Museum's Folk Arts Program recently announced the winners of the 1992 South Carolina Folk Heritage Award. The award is given annually by the state legislature to leading practitioners of traditional arts in South Carolina. The Folk Arts Program administers the award in conjunction with the Joint Legislative Committee on Cultural Awards. This year's winners represent important traditions of quilting, string band music and shape note hymn singing. The winners are the Kittrell Sisters of Columbia, the James Bing Note Singers of Barnwell and Aiken counties, the Lucas Family of Calhoun and Lexington counties, and Louise Nesbit of Pawleys Island.

An important thread in American musical history was the development of the "shape note" method of music reading. Invented at the end of the 18th century, shape note books printed music with a different shaped note for each degree of the scale. Associated with the revivals of the Second Great Awakening in the early 19th century, shape note hymnals were printed throughout the eastern United States, and the method was taught by itinerant singing school masters. In the Southeast, shape note singing was adopted by both white and black congregations, and continues until the present in several parts of the state. The James Bing Note Singers are an African-American shape note group, who trace their origin to a group of singers on a plantation on the present site of the Savannah River Plant. Though scattered throughout the area, the group of singers, who range in age from 66 to 91, continue to meet regularly to keep the tradition alive.

Louise Nesbit is a 78-year-old African-American quilter from Pawleys Island. Born in Brookgreen, she was taught the art of quilting by her grandmother, Bobbitt Ohree.



Widely recognized for her masterful sense of design and color, she has remained an active and treasured contributor to her community. She continues to develop designs for community quilting fundraising events.

Two of this year's award winners were pioneers in early country radio. Sisters Evelyn Sutton and Dolly Simon got their start at the ages of 13 and 15 as the Kittrell Sisters on the Major Bowes Amateur Hour talent contest in 1938. They were offered a job with the Radio Rangers on WCOS radio, and later joined the Carolina Crackerjacks at WIS radio, where they performed as the Carolina Sweethearts. Though they retired from radio after each married, they never gave up singing altogether, and continue to perform for community events throughout the area.

The Lucas Family traces its musical heritage to 1848, when great-grandfather Daniel Lucas picked up the fiddle. Daniel's son, Jerod, was a regular guest on the WIS radio Barn Dance in Columbia during the 1940s. His nephews, Harold, Claude, Bryant, and William, began their own career in 1949 on WSB in Atlanta, as The Smokey Mountaineers, and continue to play with the Harmon Brothers as the Carolina Legends band. Great-grandson Randy Lucas, a banjo virtuoso from an early age, has teamed up with another radio pioneer, Pappy Sherrill, and his band, The Hired Hands.

The 1992 Folk Heritage Award was presented in a joint assembly of the state Legislature on April 29, in the House Chambers.



Top:  
Quilt by Louise Nesbit.

Right:  
The Lucas Family in  
1947.

Opposite page:  
The Lucas Family today.



## NEA Supports Grant Request

The National Endowment for the Arts' Folk Arts Program has announced a major grant award to McKissick's Folk Arts Program to develop an exhibit on North Carolina's Jugtown Pottery.

*The Legacy of Jugtown* will explore the impact of the Jugtown Pottery on traditional pottery in Moore County, N.C. Founded in 1921, Jugtown was a self-conscious attempt to revive the local traditional pottery industry by introducing Oriental forms, glazes, and techniques that would be compatible with local tradition.

Jacques and Juliana Busbee, an artist couple involved in the Arts and Crafts Movement, were inspired by the traditional form of a lead-glazed earthenware plate

from a Seagrove area pottery. They worked with local potters to adapt traditional forms and develop new glazes. One of the young potters, Ben Owen, became a widely acclaimed artist. Jugtown became a leading force in the transformation of local potteries from utilitarian to tourist wares. The pottery continues today under the direction of Vernon Owens, who has emerged as a leading potter in his own right.

The exhibition will trace the sources of the Jugtown aesthetic, examine its impact on local potteries, and trace its legacy among contemporary potteries in the Seagrove area. A descriptive catalog will accompany the exhibit, which will travel to sites in North Carolina, South Carolina and Georgia.

## FOLK ARTS

## Concert Honors Heritage Award Winners

1992 marks the fifth year that the South Carolina General Assembly has presented the South Carolina Folk Heritage Award. In celebration of this anniversary, McKissick Museum's Folk Arts Program, the Joint Legislative Committee on Cultural Affairs, and the South Carolina Arts Commission jointly sponsored a retrospective concert by the musicians who have been honored with the award. The concert, entitled "A Heritage of Song," showcased the astonishing range of musical heritage in South Carolina—from Piedmont Blues to Old Time String Bands, from Praise House Spirituals to Bluegrass.

### The performers were:

#### THE MOVING STAR HALL SINGERS:

Nationally renowned for their continuation of the ancient sea islands praise house spiritual tradition.

#### DRINK SMALL:

Internationally acclaimed blues guitarist.

#### THE JAMES BING NOTE SINGERS:

African-American shape note singers.

#### JAMES HARBIN AND THE ANDERSON COUNTY SINGING CONVENTION:

Anglo-American shape note singers.

#### J. D. BENSON:

Harmonica virtuoso.

#### PAPPY SHERRILL AND THE HIRED HANDS:

Country music pioneers and originators of the Scruggs banjo style.

#### THE LUCAS FAMILY:

Talented multi-generational musicians who span the period from early country music to modern bluegrass.

#### THE KITTRELL SISTERS:

The "Sweethearts of Early Country Radio."

#### THE MALLOY FAMILY GOSPEL SINGERS, THE JARVIS BROTHERS, THE CHOSEN SISTERS:

Exceptional performers of the unaccompanied gospel quartet style.

The two-hour concert was held on Wednesday, April 29, from 8:00 to 10:00 p.m. in the Drayton Hall Theater on the USC Campus. The concert will be broadcast statewide next fall on the South Carolina Educational Television network. For more information, contact the Folk Arts Program at McKissick.





## Recent Acquisitions

During 1991 McKissick Museum focused much of its attention and resources on its collections. In addition to rehousing all of the permanent collections and working on a project to conserve textiles, a number of highly significant objects were added to the permanent collections. Specifically, the Museum was able to strengthen and broaden the folk art and fine art collections through a number of generous donations and purchases.

In keeping with McKissick's commitment to "promote an understanding of the traditional culture and folk arts of South Carolina and the South" the Museum has acquired the Dr. Charles R. and Ilona Mack folk pottery collection. This collection represents the work of traditional potters throughout the southeastern United States. It includes ware produced by the folk potters of Alabama, Georgia, Kentucky, Mississippi, North and South Carolina, and Tennessee during the 1970s and 1980s, as well as historic (19th and early 20th century) Southern folk pottery. The collection as a whole is one of the most comprehensive of its kind and represents a critical period in the evolution of Southern folk pottery.

Dr. Mack tape-recorded interviews with many of the potters represented in the collection as well as other family members, and he photographed the potters at work in their shops. He has deposited the tape recordings interview transcriptions, and photographs in McKissick Museum's Folk Art Resource Center. These archival materials greatly enhance the importance of the collection for research and

exhibition. Many of the elderly potters who Dr. Mack interviewed during the course of his research and whose work is included in the collection are no longer living. Therefore, the historical significance of the collection will increase in coming years.

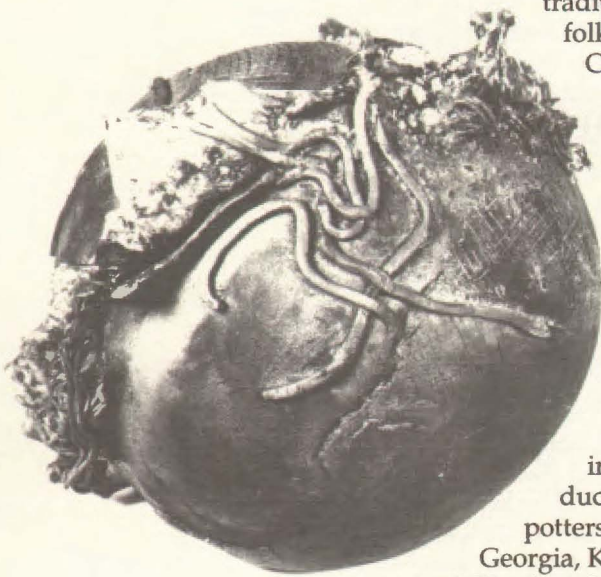
Dr. and Mrs. Charles M. Webb of Tryon, N.C. have donated another important Southern folk pottery vessel to McKissick Museum. This earthenware bottle, molded to resemble a fish and having a blue "tin-enamelled" glaze at the upper body, is attributed to Moravian potter Rudolf Christ of Salem, N.C.

The fish bottle is an example of hollow press molding and dates to about the last decade of the 18th century. The production of press molded pieces involved rolling the clay out into a sheet either by hand or by rolling pin before placing it in the mold. "Tin-enamelled" glazing, which enabled the potters to expand their color range, was introduced to Salem in 1793 by a German potter, Carl Eisenberg.

Earthenware was the predominant type of pottery produced in North Carolina until the second quarter of the 19th century when it was overshadowed by the emergence of stoneware. Traditional earthenware potters applied lead or manganese glazes to their ware to make it watertight. Although most utilitarian earthenware was undecorated, a few folk potters applied kaolin and/or iron slip decoration to the ware. The off-white kaolin and dark, brown-black iron slips were produced by mixing kaolin-rich clays or iron-bearing clays with water. The resulting liquid clay, having the consistency of heavy cream, was brushed or trailed onto the ware before firing.

McKissick Museum has purchased three vessels representing 19th

### FEATURE



Above:  
Raku sculpture, "Sphere,"  
by Nell Lafaye.

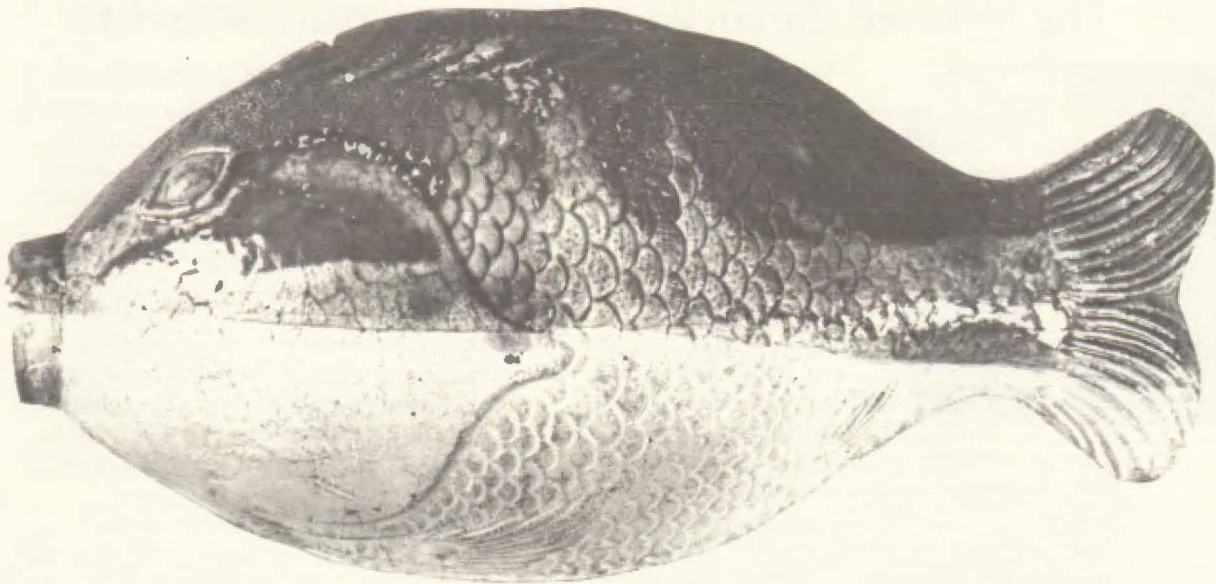
Right:  
Left to right: earthenware  
storage jar and slip-  
decorated dirt dish,  
Randolph County, N.C.,  
earthenware jar with loop  
handles, Salem, N.C.

Opposite page, top:  
Earthenware fish bottle  
with tin-enamelled  
glazing, ca. 1790-1810,  
Salem, N.C.

Opposite page, bottom:  
Jardinaire and saucer,  
earthenware with olive  
glaze, Cole Pottery,  
Sanford, N.C., by Arthur  
Ray Cole, Charles R. and  
Ilona Mack Collection.







## FEATURE

century utilitarian earthenware production in North Carolina. These include a slip-decorated dirt dish and a preserve jar with slab handles attributed to Randolph County and a preserve jar with loop handles attributed to Salem. The Museum has also acquired two 19th century stoneware vessels, a three-gallon salt-glazed stoneware jug by the Webster family of Fayetteville, N.C., and an alkaline-glazed stoneware preserve jar attributed to the John Landrum pottery, Edgefield District, S.C.

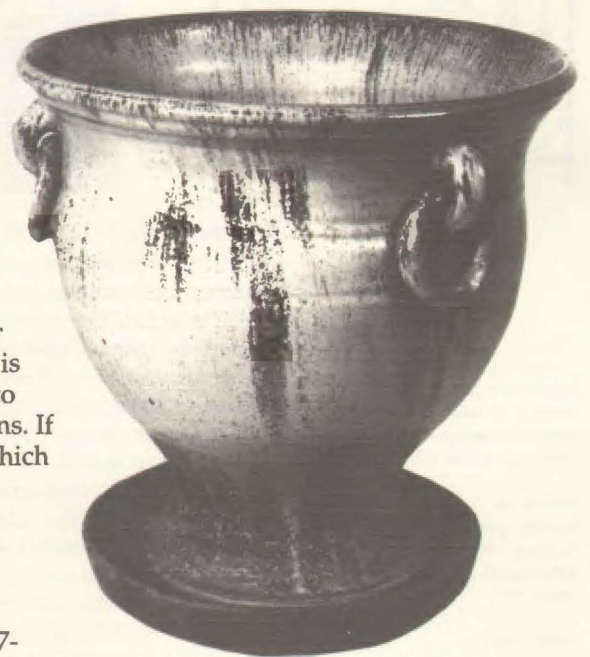
Several significant objects relating to past art exhibitions have also been added to the permanent collections during the past year. Jane Nodine donated two oil paintings and a ceramic sculpture by Nell Lafaye, and Sally Quirk donated three watercolors and a portfolio of silkscreens by Augusta Wittkowsky. Lafaye and Wittkowsky both taught at the University of South Carolina. Wittkowsky studied at St. Mary's College in Raleigh, N.C. and at USC. She and her sister-in-law Catherine Phillips Rembert, also a USC art professor, inspired many of their students to devote themselves to a full-time calling and vocation in the arts. Among their former students are well-known artists Jasper Johns, Sigmund Abeles, Jim Harrison, Blue Sky and J. Bardin. Atlanta artist Todd Murphy, who exhibited at McKissick during January and February of 1991, donated a large drawing of Keith Haring to the Museum. Murphy attended the University of Georgia where he studied drawing and painting. Robert Courtright, who received an honorary degree from the University last summer, gave two major works. The collage and mask which were donated were selected by Museum staff and the artist and were featured in the 1991 exhibition of his work at McKissick. Courtright, a native of

Sumter, S.C., now lives in France and exhibits his work throughout the world (Europe, the United States and the Far East).

McKissick has also acquired a highly significant historic artwork. The estate of Elizabeth Tompkins Webster has donated a 19th century portrait of Samuel Tompkins. Tompkins, a prominent Edgefield District planter, merchant and surveyor, served four terms in the South Carolina legislature. Four of Tompkins sons were alumni of South Carolina College.

Collections provide museums with the necessary materials to do their job. Museum curators work with objects in order to understand what they say about our culture and its values. Presenting and interpreting artifacts and artworks is

what sets museums apart from other educational institutions. It makes them special because the "real thing" has the authenticity and power to fire the imagination and help us in our individual search for meaning. McKissick is constantly working to improve its collections. If you have material which you think would be appropriate, please contact chief curator Catherine Wilson Horne or registrar Cinda Baldwin at 777-7251.





## The Mildred Cahan Award Goes to Warren Smith!



### UPDATES

Hundreds of camelias decorated the tables at McKissick's annual volunteer and staff Valentine Luncheon, providing a beautiful setting for the presentation of the Mildred Cahan Award to this year's recipient, Warren Smith.

An active volunteer at McKissick for many years, Warren's special

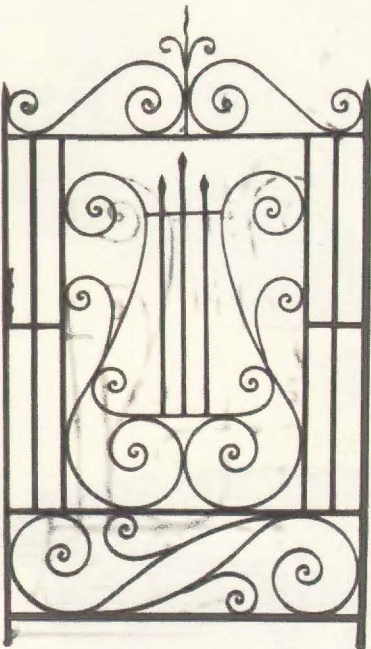
interest lies in the natural sciences. He not only presents programs to school groups but he also assists the Museum in its development of an updated geology program. When his services as a docent aren't needed, Warren can be found cheerfully greeting museum visitors at the reception desk on Friday mornings. In

addition to the time he gives to McKissick Museum, Warren serves as a docent for the Historic Preservation Commission and the South Carolina State Museum, and is also active in the Guardian Ad Litem and Literacy programs.

The Mildred Cahan Award, established in 1983 as a memorial to Mrs. Cahan, is presented annually to museum volunteers who have contributed more than 500 hours of service. Since its establishment, 15 museum volunteers have been honored. The Museum's original corps of volunteers, members of the University Women's Club, have also received the award.

Wonderfully dedicated volunteers provide the museum with vital services in all of its areas, from administrative and curatorial to education and outreach. McKissick is indeed proud of each of them.

## Not the Sounds of Silence



Top:  
Director Lynn Robertson Myers was proud to present the Mildred Cahan Award to Museum volunteer Warren Smith.

Above left:  
Garden gate by Phillip Simons, 1988, from McKissick's permanent collection.

Above right:  
Volunteer Coordinator Fran Bragan tries out the new reception desk.

Visitors to McKissick during the fall and winter have been well aware of the sounds of hammers and saws that have become an almost continuous refrain at McKissick over the past six years. But we are now pleased to report that the final phase of a series of renovation projects for the Museum's public areas has been accomplished. The first floor lobby has a new look to accompany its new reception desk and the old Movietone News exhibit area and University Archives Searchroom have been transformed into gallery spaces that complement the previously renovated history, science and art galleries.

The new color scheme for the Museum's first floor lobby complements the galleries off to each side and the new lobby desk and its orientation facing towards the front

doors makes it easier for Museum receptionists to greet and assist visitors. The design of the new desk provides ample space to display the Museum's information brochures, catalogs and posters.

The north wing renovations of the first floor provide gallery space for topical exhibitions (the first two featuring quilts and political campaigns), the display of selected objects from the Museum's permanent collections and the history of the University since its founding in 1801. The old archives searchroom has been designed to provide space for meetings, lectures, workshops and film presentations as well as feature an exhibit on the architecture and development of the historic Horseshoe area of the Columbia campus.



## Abbeville Theater Weekend

July 24 & 25, 1992

Members will spend a fun-filled weekend in Abbeville this summer. Plans include a visit to the Burt-Stark House where Confederate President Jefferson Davis held his last war council, a guided tour of the town of Abbeville and a stop at another private home as well as the theater engagement at the Abbeville Opera House. Friday evening's entertainment is *The Mystery of Irma Vep* written by Charles Ludlam. The play, described as "frighteningly funny!" was the hilarious winner of the Drama Basic Award and the Obie Award.

Members will be treated to a specially prepared lunch served on the veranda of the Burt-Stark House which was built in 1841. Accommodations will be provided by the

Belmont Inn where members will receive a wine and cheese happy hour, dinner with cocktails and coffee and dessert after the play. After a good night's rest members will start the day with a Continental breakfast at the Inn.

The fee includes tours, accommodations, theater ticket, all listed meals and refreshments and transportation. Double occupancy is \$140.00 per person and single occupancy \$155.00 per person. Reservations must be received by June 29 for this exciting weekend trip for members.

To make reservations or find out more about these membership offerings, call Judy Kennedy at 777-7251.

TRAVEL

### Council will guide Museum into the 21st century!

An energetic first meeting of the newly formed Museum Council took place on February 13 at McKissick. Norma Palms, honorary head of this new advisory group, hosted a reception at the president's house immediately following the meeting.

Directly linked to McKissick's participation in the National Endowment for the Arts, Advancement Program, the Council will work on collections development, special public events, fund raising and the increase of public information on the Museum and its activities. This first meeting focused on providing Council members with an overview of the Museum, its staff and some of its immediate goals and objectives. Members made suggestions as to how to effectively begin work on Council activities. A guided tour of the exhibition *Before Freedom* focused on acquainting participants with the role of exhibitions at McKissick, including how they are selected and presented.

Following the meeting a nominating committee was formulated to recommend officers and a future meeting schedule.

## Santa Elena

May 18, 1992

Underneath the spreading oaks and grassy rise overlooking Port Royal Sound lies a Spanish settlement a half-century older than Plymouth, Massachusetts, and more than 100 years older than Charles Towne. Founded in 1566 by Pedro Menendez de Aviles, Santa Elena served for nearly a decade as the capital of Spanish "La Florida," a vast claim that extended from the Florida Keys to the shores of Newfoundland. With the death of Menendez, Santa Elena entered a period of decline. Conflict with local Indian populations forced temporary abandonment in 1576. Although the town was occupied until 1587, it never regained its former glory.

Today, the remains of Santa Elena are located on the fringe of a golf course on the Marine Corps Recruit Training Depot near Beaufort. Archaeologist Stanley South of the South Carolina Institute of Archaeology and Anthropology rediscovered the town and forts of Menendez' capital in 1979. On May 18 McKissick Members will have the opportunity to visit the Santa Elena site where several houses and part of one fort have been excavated and the potential for further work revealed. Participants will also tour the Parris Island Museum where gallery space is dedicated to telling the story of the early European efforts to settle the island and the Spanish Village of Santa Elena.

The \$30.00 fee includes transportation and a box lunch. Reservations must be received by May 5.





## Spring Teacher Workshop a Success!

How can teachers effectively bring multicultural education into the classroom? How can African-American history be incorporated into the general curriculum?

Forty teachers from many areas of South Carolina convened at McKissick Museum on January 25 to explore these issues. Held in conjunction with the exhibit *Before Freedom Came*, the "Cultural Survival in the Antebellum South" teacher workshop was a success for both workshop leaders and participants. The workshop was led by two outstanding leaders in African-American education, Dr. Burnett Gallman and Dr. Terita Gusby. McKissick was fortunate to have Richland School District One Media Services video tape the workshop for teachers who were unable to attend.

Dr. Gallman currently serves as a member on the South Carolina Department of Education's Advisory Committee for African-American Curriculum. His segment

of the workshop dealt with sharing new perspectives on African and African-American history as well as the role of the State Department of Education in developing an African-American curriculum.

Dr. Gusby is Assistant Professor of Education at USC Coastal Carolina College. She has been involved with urban and at-risk education for many years. Dr. Gusby led a two-hour workshop on racial perceptions, reaching at-risk youth and presenting minority history to minority classrooms. Her inspirational workshop was definitely the highlight of the afternoon!

The next teacher workshop, "Our Material World," will be held at McKissick June 13 from 10:00 am to 1:00 pm. Curator of Community Services Deanna Kerrigan will lead the workshop which will focus on using material culture and visual literacy methods in the classroom. For more information contact Deanna Kerrigan at 777-7251.

## COMMUNITY SERVICES

## "Altogether an extraordinary conference..."

McKissick staff are still receiving warm compliments for a job well done on "Cultural Survival in the Antebellum South: A Community Conference." The two-day conference held on February 7 and 8 attracted over 270 people from around South Carolina and as far away as Louisiana. Participants heard lectures and presentations on a variety of topics related to African-American history including religion, architecture, family history, material culture and presenting and understanding minority history. Many participants also brought their children for a special day program on February 8 which was led by two USC education students.

Held in conjunction with the exhibit *Before Freedom Came* (on display at McKissick through April 5), the conference brought together scholars, the general public, students, educators, scholars and museum professionals in an effort to further understanding and appreciation for the many facets of African-American history in the antebellum era. We were pleased to see that many of our members and volunteers took advantage of this wonderful opportunity.

McKissick Museum was fortunate to have funds from the South Carolina Humanities Council for this program as well as video services from Richland One School District to videotape the entire conference. Copies of the tape are available through Richland One Media Services. Designed to assist Columbia-area educators who could not attend the conference, the tapes will increase the influence of this program to educators around South Carolina.

While the conference was moderated and developed by Curator of Community Services Deanna Kerrigan, it was made possible due to the exhausting efforts of McKissick's staff and students. They assisted with everything from compiling registration packets and making nametags to organizing a beautiful reception and selling catalogs. They all deserve many thanks.

McKissick hopes to offer similar programs in 1993 when the Museum opens a new exhibit on African-American celebrations. Evaluations and suggestions are being used to provide more quality programs for the Columbia community in the future.

## McKissick Mornings '92 is Coming!

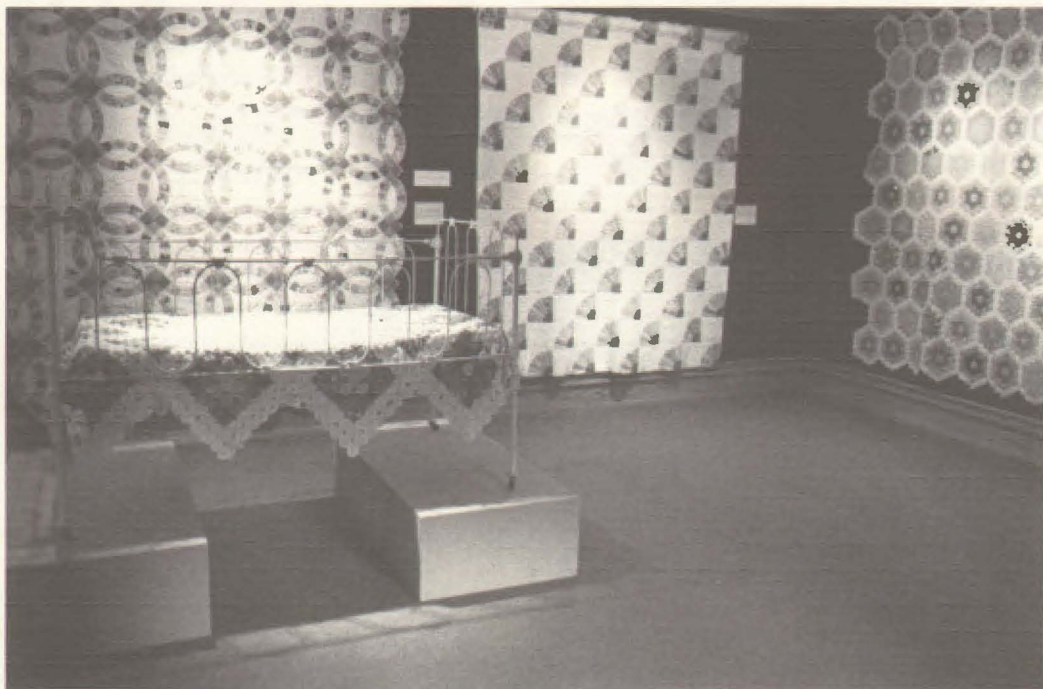
Summer is just a few weeks away and McKissick is making final arrangements for our 1992 summer programs for children. In response to last year's suggestions, we have added more art and social studies-related programs. This is our final schedule of programs for this summer.

Back To the Future	June 22-26	Ages 6-8	9:00-12:00
Discovery Inventing	July 6-10	Ages 8-10	All day!
Radio Days	July 13-17	Ages 8-10	9:00-12:00
Painting for Pleasure	July 20-24	Ages 9-12	9:00-12:00
Drawing with Delight	July 27-31	Ages 9-12	9:00-12:00
Cultures of Carolina	Aug. 3-7	Ages 6-8	9:00-12:00





33rd Springs Traveling Art Show, May 1-24



Quilts make up the first exhibit in the newly renovated gallery.

CALENDAR

**May**

through June 14

May 1-24

May 1-January, 1993

May 3

May 18

Sigmund Abeles Retrospective

33rd Springs Traveling Art Show

20th Century Political Campaigns

Mother and Daughter English Tea

preregistration & fee required

Members' Trip to Santa Elena

**June**

June 13

June 14-November 15

June 22-26

Teacher Workshop: "Our Material World"

pre-registration & fee required

Paper Pleasures: Five Centuries of Drawings and Watercolors

McKissick Mornings: Back To the Future

**July**

July 6-10

July 13-17

July 20-24

July 24 & 25

July 27-31

McKissick Mornings: Discovery Inventing

McKissick Mornings: Radio Days

McKissick Mornings: Painting for Pleasure

Members' Trip - Abbeville Theater

Weekend

McKissick Mornings: Drawing with Delight

**August**

August 3-7

McKissick Mornings: Cultures of Carolina

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## GENERAL INFORMATION

### Address:

McKissick Museum, The University of South Carolina, Columbia, SC 29208

### Telephone:

(803) 777-7251 - all offices; recorded general information and answering machine during non-public hours.

### Admission:

Free. Public entrance via the historic Horseshoe of the University of South Carolina, facing Sumter Street. Access for disabled visitors is the side entrance of the building via the little Horseshoe at the intersection of Pendleton & Bull Streets.

### Hours:

Monday-Friday, 9 a.m. - 4 p.m.; Saturday 10 a.m. - 5 p.m.; Sunday 1 - 5 p.m. Closed all major holidays.

### Parking:

The Museum is within walking distance of metered street parking. Metered parking is also available in the lower level of the Pendleton Street Garage, located at the corner of Pendleton and Pickens Streets.

### Talks and Tours:

Docent-conducted exhibition tours are available. To schedule a tour, please call the Community Services Department at least two weeks in advance. Gallery talks and lectures are free.

### Members Program:

Membership revenues and special fundraising activities provide essential support for Museum programs. Members receive advance announcements about exhibitions, programs, travel opportunities and special events, as well as discounts on publications. For more information, please contact the Membership Coordinator.

### Volunteers:

The Community Services Department coordinates docent training and programs. Volunteers are needed for education and other support activities. Please direct inquiries to the Docent Coordinator.

### Contributions:

Gifts or bequests to the Museum, whether works of art or money, are essential to the development of programs and collections. Contributions are tax deductible within IRS guidelines.



**McKISSICK MUSEUM**

THE UNIVERSITY OF SOUTH CAROLINA  
COLUMBIA, SOUTH CAROLINA 29208

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