

VillaVoice

A newsletter for members and friends of the Franklin G. Burroughs - Simeon B. Chapin Art Museum



James Denmark, *Jumpin' and Jivin'*, 2005

Commemorating a Most Memorable Gift

A Word from Our Executive Director

In this newsletter we commemorate a very special occasion: our receipt of the *Barbara Burgess-John Dinkelspiel Collection of Southern Art*.

Even simply writing about the Collection is exciting. It contains 53 works, 47 of which have already arrived with the remaining six coming to us in 2010. It comprises a wide variety of styles, subjects and media. And it features 19 pieces by renowned South Carolina artist and the Museum's good friend, Jonathan Green.

My personal joy, however, goes beyond knowing the Collection will be here for all to see; that two individuals thought enough of our Museum's accomplishments and reputation to give us such an amazing gift fills my heart with gratitude and pride.

I first met Barbara and John in 2003 during the Art Museum's presentation of its first Jonathan Green exhibit when, as his good friends, they attended the opening reception.

Five years went by before our paths crossed again. The Museum was planning its 2008 summer exhibition, *Jonathan Green: The Artist & The Collector*, when we learned about Jonathan Green Week taking place in Charleston in early March.



Jonathan Green, *Beach Ball*, 2003

We recognized that celebration as a perfect opportunity to announce our own upcoming exhibit to Jonathan Green admirers across the Lowcountry.

I discovered that John was a major participant and called to ask if we might display our materials at the events. He graciously said yes, and then said, "Oh, by the way, Barbara and I have several works by Jonathan Green; would you want to include them in your exhibit?" That's the kind of "oh-by-the way" question museum directors live for! Barbara and John loaned us three pieces for *The Artist & The Collector*, and we ultimately selected *African Memories* for the cover of our catalogue.

A very special friendship was beginning.

Barbara and John were unable to attend our June opening, but we arranged for a later visit. Meanwhile, we sent them

copies of catalogues, shared images over the Internet and kept them up to date regarding program details.

On a lovely Saturday afternoon in July, Barbara and John visited our Art Museum. I enjoyed watching them experience the exhibit, meet our gallery attendants, interact with visitors and spend time with Museum staff members Karen Olson, Special

continued on page 2

Our Wishes for the Collection

A Message from the Donors



Since we moved to South Carolina from Boston in 1996, we have come to appreciate the marvelous qualities of art in the Lowcountry. Over these years, and through the example and good advice of a close friend who is a major collector of Southern art, we became good friends with the artist, Jonathan Green. And through these friendships, and while working with Jonathan on several projects, we were presented with opportunities to become associated with a delicious array of painters, musicians, photographers, poets and other artists throughout the Lowcountry.

All this has been a quite unanticipated and wholly wonderful experience for us, and has enriched and broadened our lives in so many ways that would never have otherwise occurred.

One of these experiences has been the opportunity of assembling a modest collection of works by several southern artists, particularly those of Jonathan Green. We wanted very much to see this collection remain intact into the future, and in particular to see it used to expose children and young people to the marvelous worlds of imagination, color and cultural

heritage so richly displayed in this art of the South.

When the opportunity presented itself for these wishes to become real by placing our collection in the care of the Franklin G. Burroughs-Simeon B. Chapin Art Museum, we were astonished and thrilled — and we jumped at it.

The works of Jonathan Green — a central part of this collection — are a vital means of expressing, interpreting and passing along the Gullah heritage of the Lowcountry; indeed, his art has become the visible “brand” of what Gullah is. But beyond that, Jonathan’s art has been the inspiration for dance creations, multi-arts festivals, poetry, musical compositions, learned symposia, children’s books, decorative clothing, many interpretive exhibitions

around the Southeast, and numerous other activities inspired by his art and humanity. We hope the Museum’s stewardship of this collection will instigate an even wider range of artistic and cultural expression.

So, believing wholly in the Museum’s dedication to openness to the entire community and especially in its devotion to encouraging children to learn about and experience art, our wishes regarding the museum’s stewardship of this collection are only two:

- That it be hung in the Museum’s galleries on a rotating basis deemed appropriate by the Museum’s Executive Director and Curator;
- And that it be used as the focal point of an extensive program to expose, involve, and give inspiration to children and young people about the arts in all their forms. Through the Museum’s educational programs, we would like the paintings to help open the minds of young people to many forms of artistic expression and to the central role art plays in shaping and passing on their own cultural heritage.

Barbara Burgess and John Dinkelspiel
Seabrook Island, South Carolina

continued from Commemorating, page 1

Projects Coordinator and Lori Seckinger, Education Coordinator. Lori shared with them her ongoing KidsArt workshop themes and some of the results. We even discussed the possibility of exhibiting Jonathan’s painting *Seeking* at some point in the future. It was a truly delightful day.

Soon after, Barbara and I talked on the phone. She asked if we’d be interested in receiving their art collection. She and John had been acquiring works by Southern artists since moving to South Carolina and meeting Jonathan Green. She told me the

number of pieces they owned and the reasons behind their acquisition. She said they wanted the works in a place where they’d not only be enjoyed but used to help introduce visitors — especially young people — to the world of art. And they were hoping to see this happen in their lifetime.

After catching my breath, I thanked her profusely and said I’d present their stunning offer to the Museum’s Board. Energized conversations with Board members and our curator, Kay Teer, resulted in a resounding “Yes!” Next came visits to Charleston to view the Collection, a second visit with Kay and Board Member

continued on page 3

The Barbara Burgess-John Dinkelspiel Collection of Southern Art

- Bruce Chandler, **Black River Baptism**, 2007, clay, H. Upmann wood cigar box, handmade print, 5.25" x 4.25" x 5.75"
- William H. Clarke, **Church Repair**, 2002, gouache on paper, 21.50" x 29.25"
- William H. Clarke, **Old Falling Barn**, 2001, acrylic on paper, 22.75" x 46.63"
- William H. Clarke, **Planting Time**, 2002, acrylic on paper, 19.50" x 15.50"
- William H. Clarke, **The Banks**, 2002, earthenware, 13.50" diameter
- James Denmark, **Jumpin' and Jivin'**, 1996, lithograph #231/150, 23.25" x 23.125"
- Patricia Frida, **Untitled**, 2006, collage on cotton canvas, 24" x 24"
- Patricia Frida, **Untitled**, 2006, collage on cotton canvas, 20" x 20"
- Patricia Frida, **Untitled**, 2006, collage on cotton canvas, 20" x 20"
- Cassandra M. Gillens, **Anna's Basket**, 2001, acrylic on canvas, 20" x 16"
- Cassandra M. Gillens, **Good Used Man**, 2001, acrylic on canvas, 20" x 16"
- Cassandra M. Gillens, **Sassy**, 2001, acrylic on canvas, 20" x 16"
- Cassandra M. Gillens, **Southern Comfort**, 2002, acrylic on canvas, 20" x 16"
- Jonathan Green, **Beach Ball**, 2003, oil on canvas, 36" x 24"
- Jonathan Green, **Festival Time**, 2000, gouache on paper, 15" x 23"
- Jonathan Green, **Sea Break**, 2000, gouache on paper, 11.50" x 15"
- Jonathan Green, **It's Delovely**, 1995, acrylic on canvas, 7" x 5"
- Jonathan Green, **First Sunday**, 1993, lithograph #13/30 AP, 18.50" x 19"
- Jonathan Green, **Bessie Mae**, 1995, lithograph/Linocut, 41" x 31"
- Jonathan Green, **The Escorting of Ruth**, 1993, lithograph on paper #27/30 AP, 27" x 36"
- Jonathan Green, **Green Parrots**, 2002, oil on canvas, 11" x 14"
- Jonathan Green, **Ambassador**, 1984, oil on panel, 48" x 24"
- Jonathan Green, **Reflections of a Shadow**, 1981, collage with tissue paper on poster board, 23.50" x 18"
- Jonathan Green, **The Storyteller**, 1987, pastel on paper, 23.63" x 17.63"
- Jonathan Green, **Chameleon 1**, 1987, pastel on paper, 19" x 11"
- Jonathan Green, **Chameleon 2**, 1987, pastel on paper, 19" x 11"
- Jonathan Green, **The Sentinel**, 1989, pastel on rice paper, 20.50" x 15"
- Jonathan Green, **The Gnostic**, 2006, oil on canvas, 9" x 12"
- Jonathan Green, **Forgotten Still**, 2003, oil on canvas, 17.75" x 23.75"
- Jonathan Green, **African Memories**, 2007, oil on canvas, 18" x 24"
- Jonathan Green, **Sharing the Chores**, 1996, lithograph on paper #21/25 AP, 20.625" x 26.125"
- Jonathan Green, **Untitled**, 2005, leather mask with enamel decorative paint, 7" x 11.50" x 3.50"
- Richard Hagerty, **Bat Kok**, 2002 oil on canvas, 24" x 24"
- Richard Hagerty, **Untitled**, found animal bone with acrylic paint, 2" x 7.88" x 4.75"
- Lynne N. Hardwick, **Autumn Caper**, 2006, saturated watercolor, 22" x 15"
- Aaron F. Henderson, **Harmonic Progression**, 2007, gouache on 300 wt. cotton rag paper, 22.75" x 30"
- Lynda R. Karl, **Strawberry Chapel**, 2002, serigraph, 5" x 7"
- Lynda R. Karl, **Cypress Gardens Ruins**, 2002, serigraph, 5" x 7"
- Lynda R. Karl, **Sullivan's Island**, 2002, serigraph, 11.50" x 10"
- Lynda R. Karl, **Keeping the Silence**, 2006, serigraph, 16" x 11.50"
- Lynda R. Karl, **Shelter Shadows**, 2004, serigraph, 6.75" x 4.75"
- Rob Mangum (Mangum Pottery), **Flounder Vase**, 2005, earthenware with glaze, 14" x 18.50"
- Corrie Parker McCallum, **Low Country Marsh**, lithograph, 16" x 22.75"
- Corrie Parker McCallum, **My View**, lithograph, 13.50" x 15"
- Corrie Parker McCallum, **Untitled**, lithograph AP, 22.88" x 17"
- Corrie Parker McCallum, **Untitled**, 1992, oil on panel, 12.25" x 5.25"
- Corrie Parker McCallum, **Untitled**, monoprint on paper, 16" x 14"
- Corrie Parker McCallum, **Untitled**, etching on paper, drypoint #2/4, 14" x 19.50"
- Corrie Parker McCallum, **Untitled**, 1985, India ink and charcoal on paper, 16.50" x 13.50"
- Chris Ritsch, **Sunflowers**, 1998, monotype, 17.50" x 17.25"
- Chris Ritsch, **Lowcountry Evening**, 2003, monotype with watercolor, 11.50" x 16"
- Chris Ritsch, **Contemplation**, 2001, oil on canvas, 48" x 60"
- Sybil West, **The Watcher**, 2005, stoneware, 21.88" x 7.13" x 4"

continued from **Commemorating**, page 2

Emeritus Carolyn Burroughs for decision-making, appraisals and legal paperwork, and finally packing and receiving the Collection at our Museum.

Passionate Collectors (April 7-26, 2009) is but the first opportunity we'll have to welcome the *Barbara Burgess-John Dinkelspiel Collection of Southern Art*. Beginning in September, two second-floor galleries will be its home. Pieces will be rotated within the galleries based on specifically-designed educational programs, our annual exhibition schedule and other exhibition criteria.

I hope you got a smile or two reading how the Collection came to us. Providing myriad opportunities for education and outreach, the *Barbara Burgess-John Dinkelspiel Collection of Southern Art* will clearly play an important role in the future of the Art Museum as the Museum continues to play an important role in our community.

Sincerely,

Patricia Goodwin
Executive Director

Our Big Little Museum Gets a Big New Gift

As curator for the Art Museum for the past 11 years, it's been my job – and my pleasure – to seek out, care for, exhibit and interpret collections of art in order to inform, educate and delight our visitors. But my quest for new and exciting collections is sometimes challenged by the fact that we are a small museum in competition with many larger, older, better-known and better-endowed institutions for those same exhibits.

Imagine my excitement on learning that two extremely generous donors – transplanted Bostonians who have now made South Carolina their home – had chosen our Museum to receive their extensive collection of Southern art. Donors Barbara Burgess and John Dinkelspiel – a former attorney-lobbyist and management consultant, respectively – settled more than a decade ago in the Lowcountry and fell in love with its art and culture. Their retirement from the business world afforded them the opportunity to become actively involved in the arts and, for the first time, to become art collectors. Their art adventure began with a friend's introduction to the work of Jonathan Green, the popular South Carolina native known for his prolific portrayals of Southern and Gullah family life. As many of you know, our Museum has had a warm relationship with Mr. Green since his first exhibition in our galleries in 2003. This connection would be the catalyst that brought Ms. Burgess and Mr. Dinkelspiel (and their collection) to us, in mid-2008 – and the rest, as they say, is history.

Along with our gratitude for the gift of this collection, we are particularly delighted to have received such an extensive cross-section of Southern artists. The collection, more than 50 works in all, encompasses not only 19 works by Mr. Green, but also nearly a dozen other Southern artists: such notables as William Clarke, James Denmark, Aaron Henderson and Corrie McCallum. Among the works in the collection are paintings, pastels, photographs, prints and lithographs, sculpture, stoneware and collage.

The path of Ms. Burgess' and Mr. Dinkelspiel's collection to our Museum had its roots in the couple's role as not only collectors



William H. Clarke, *Planting Time*, 2002

but advocates for Southern art and artists. The couple has been instrumental in creating outreach programs combining the visual arts with performance arts, including music and dance. As lifelong supporters of art in education, they have taken a special interest in creating such programs for schoolchildren.

Through Mr. Green, the couple was introduced to the many outreach projects of our Art Museum, in particular, its work with children and school groups. They were particularly excited to have their collection become the basis of a host of activities that would enlighten and inspire future generations of art lovers and artists.

We couldn't agree more – and we hope you will take the opportunity to enjoy this wonderful gift to our Museum!

Kay Teer
Curator

Franklin G. Burroughs - Simeon B. Chapin Art Museum
3100 South Ocean Boulevard
Myrtle Beach, South Carolina 29577

NonProfit Org.
U.S. Postage
PAID
Myrtle Beach, SC 29577
Permit No. 58