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CHRISTOPHER ZHANG (OPA MASTER)
“Bass Players” | 36 x 36 in., oil

DAUD AKHRIEV (OPA MASTER)
“Almost Through” | 31.5 x 31.5 in., oil

RICK REINERT
“Courtyard Nocturne” | 48 x 36 in., oil

JOHN MICHAEL CARTER (OPA MASTER)
“Arrangement In Black & Yellow” | 60 x 36 in., oil

KIRK MCBRIDE
“Above The Dunes” | 60 x 48 in., oil

JAMES SWANSON
“Water Dog In The Lilies” | 16 x 20 in., oil

www.ReinertFineArt.com | 843.694.2445 | 179 & 181 King Street, Charleston, SC 29401
Dear Fellow Art Lover,

Part of the fun of admiring and acquiring art is visiting the wonderful places where it is made and sold. This season, as most Americans’ holidaying gets underway, we are pleased to highlight two standout art destinations: Charleston, South Carolina, and Santa Fe, New Mexico.

Both cities are among America’s oldest, yet both are experiencing thrilling new bursts of energy in every category. Their populations are growing (though not overly so), and so the range of artistic endeavors pursued there has broadened accordingly. Both offer a delightful mix of excellence, diversity, and laid-back charm. The art available ranges across periods—from the 18th century right through last week—and there is always someone interesting to chat with. Your coffee barista may be a folk musician, and the receptionist at the gallery an up-and-coming artist.

Particularly intriguing is the cheek-by-jowl flourishing of artforms drawn from different cultural legacies. In Charleston we see the legacy of the British who settled the region in the 17th century—and thus lots of colonial and colonial-revival antiques—and also that of Gullah people, descendants of the enslaved Africans who worked the British-owned plantations along the coast. With its impressive harbor, Charleston is also a major destination for sailors of various kinds, so expect to see marine art in all its forms.

Santa Fe, by contrast, features the side-by-side flourishing of the Native American, Hispanic, and “Western” legacies (the latter encompasses both European-American and the American West). It’s particularly exciting for visitors to take a side trip to a Native pueblo (e.g., Tesuque, Acoma, Taos) or a historically Hispanic town (like Madrid or Chimayo) to see where some of these artforms originated.

There’s also a level playing field among the fine and decorative arts in Santa Fe and Charleston: great jewelry, textiles, ceramics, metalwork, and ethnographic artifacts are prized just as much as paintings, sculpture, and works on paper. Practitioners in these artforms see and respect each other, and much creativity has flowed from their encounters.

In both cities, there’s a familiarity among non-experts with the great artistic talents of previous generations: in New Mexico, you’ll be struck by how many people know about the Taos Society of Artists a century ago, or in Charleston the early 20th-century leaders of the so-called Charleston Renaissance. Locals are especially familiar with more recent artistic greats and probably can tell you about the time they waited at a bus stop with one of them.

It’s a truism that art galleries like to set up shop in the same neighborhoods because their clients can stroll from one to the next and discover something new. Literally, it’s the more, the merrier. Santa Fe boasts three lively gallery districts (near the Plaza downtown, Canyon Road, and the Railyard), while Charleston’s focal points are King Street, Gallery Row on Broad Street, and the French Quarter. Exploring these enchanted places is part of the aesthetic adventure: it’s not just art on the walls, but also the evocative architecture and intriguing lifestyles all around you.

Enjoy your visits there, and please tell us what you discovered.

Peter Trippi, editor-in-chief,
Fine Art Connoisseur
ANGELA TROTTA THOMAS

BAR AND RESTAURANT SCENES IN CHARLESTON AND NYC
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ON THE COVER
Aimee Erickson
Lemons, Limes and Spider Mums (detail), oil, 18 x 24 in.
Available at Meyer Gallery, Santa Fe, NM.
Aimee Erickson is also represented by Meyer Vogl in Charleston, SC.

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First Snow of October, 24 x 30, Oil on Belgian Linen

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Toward The Rim, 12 x 24 in., oil on board

Storm Light, 14 x 16 in., oil on board

A new expression of the Southeastern Wildlife Exposition’s passion for the great outdoors, Gallery by Southeastern Wildlife Exposition (Gallery by SEWE) is an art gallery and studio space showcasing some of the country’s finest wildlife art and artists. Nestled in The Shops at The Charleston Place in downtown Charleston, Gallery by SEWE celebrates the artwork and sculpture of an evolving collection of wildlife artists.

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SANTA FE: INSPIRING BEAUTY, INDOORS AND OUT

In a world where we must usually choose between destinations of natural beauty or cultural riches, the city of Santa Fe in northern New Mexico offers that rarest of luxuries—having it both ways.

Located 7,200 feet above sea level, this community of 88,000 residents is set in a high desert landscape of wildflowers, sagebrush, and juniper pine. Driving northward out of Santa Fe through canyons and mesas, or hiking in nearby foothills and mountains, visitors are virtually guaranteed a dose of clear, intense light and vast blue sky with scudding white clouds, punctuated by the occasional sharp, short thunderstorm. Dotting the surrounding landscape are imposing Indian pueblos and tawny adobe churches that have long withstood the climate’s extreme heat and cold.

Settled by Native Americans long ago, the region was colonized—barely—by Spaniards venturing northward from Mexico City in the early 1600s. The flag of newly independent Mexico was raised here in 1821 but replaced by Old Glory in 1848, and New Mexico did not achieve U.S. statehood until 1912. Thus the city is adorned with handsome buildings that reflect its multicultural history, including some grander “Pueblo Revival” buildings erected by the beloved local architect John Gaw Meem (1894–1983).

Even a quick drive around Santa Fe suggests why its motto is “The City Different,” and why UNESCO added it to the relatively small Creative Cities Network. Beyond the counterculture legacy it cherishes, Santa Fe is highly focused on arts and culture, with more artists, performers, and writers per capita than any other U.S. city. Every season features festivals celebrating various aspects of the visual and performing arts, and the city remains one of America’s largest markets for fine art.

Although most artists’ studios are off-limits, you can be sure artists are all around you, absorbing the city’s funky vibes and channeling it into their own creations.

Few visitors have enough energy to hit all of Santa Fe’s hundreds of commercial galleries. Planning your itinerary is aided by visiting the website of the Santa Fe Gallery Association (santafegalleryassociation.org), which on July 11 will kick off the city’s popular ArtWeek with a festive party. (Watch its website for details.)

ABOVE: Sagebrush and billowing clouds can be found all around Santa Fe

RIGHT: A quintessential scene in Santa Fe
DOWNTOWN

Summer is when the city really hops artistically. Its biggest event is the renowned Indian Market, organized by the Southwestern Association for Indian Arts (swaia.org), which will take over the main plaza again August 17–18. Participating this year will be more than 1,200 artists representing 100 tribal nations selling their work directly to an estimated 100,000 visitors. Smaller but also intriguing is the Atrisco Heritage Foundation’s annual Traditional Spanish Market, to be held on the plaza July 27–28. The city capitalizes on its handsome convention center downtown, where the flagship fair ART Santa Fe (artsantafe.com) will occur July 12–14. And on most days, visitors get an enticing glimpse of local entrepreneurship by strolling past the blankets laid out by Indian artisans under the Portal of the Palace of the Governors, which faces the plaza.

Many visitors begin their artistic adventures downtown near the plaza. Often their first destination is the New Mexico Museum of Art (nmartmuseum.org), which has two buildings of rotating exhibitions and fascinating displays that blend Native, Hispanic, and European-American works from the collection to provide an intercultural history of the state. The Georgia O’Keeffe Museum (okeeffemuseum.org) nearby is very popular, so consider booking your tickets in advance. On Canyon Road, Santa Fe’s largest hub for art remains Canyon Road, which winds along an old Indian trail and is lined with an array of handsome adobe houses, some dating back to the 18th century. The best introduction is attending its festive open houses, scheduled every Friday evening after work during all but the coldest months. On those evenings, Canyon Road is filled with art lovers strolling in and out of the latest exhibitions and deciding which of Santa Fe’s excellent restaurants to visit later. Scheduled for May is the annual Canyon Road Spring Art Festival (visitcanyonroad.com), showcasing dozens of artists demonstrating their techniques and answering onlookers’ questions. Among the standouts here handling both contemporary and historical art are Gerald Peters Gallery (gpgallery.com), which is showing recent paintings by Logan Maxwell Hagege (through May 23); and Nedra Matteucci Fine Art (matteucci.com) with its atmospheric gallery building and lush sculpture garden. Among its

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finest living artists are William Acheff, Michael Coleman, Terri Kelly Moyers, and Jill Soukup. Historical New Mexico masterworks are available nearby at Zaplin Lampert Gallery (zaplinlampert.com) and Matthews Gallery (thematthewsgallery.com), while superb contemporary art is found at Meyer Gallery (meyergalleries.com), where painter Ken Daggett kicks off the busy season with a show of *Desert Impressions* (May 10–30). At McLarry Fine Art (mclarryfineart.com), painter Kenny McKenna is presenting his *Santa Fe and Beyond* show May 29–June 12.

Other Canyon Road venues to visit are Acosta-Strong Fine Art (acostastrong.com, with Evelyne Boren and Gregory Frank Harris), Aurelia Gallery (aureliagallery.com, which has comparatively cutting-edge works by such talents as Daniel Blagg), Canyon Road Contemporary Art (canyoncontemporary.com, with Jeff Faust and Ed Sandoval), Giacobbe-Fritz Fine Art (giacobbefritz.com, with Bruce Cascia, Gail Haire, and Albert Schaar). Globe Fine Art (globefineart.com, with Karen Haynes and Reid Richardson), Legacy Gallery (legacygallery.com, with Russell Case, John Coleman, and Don Oelze), New Concept Gallery (newconceptgallery.com, with Calvin Liang, Zhaoming Wu, and Marilyn Yates), TurnerCarroll (turnercarrollgallery.com, with Calyxte Campe, Davin Linn, and Igor Melnikov), Underwood Gallery (underwoodgallerynm.com, with D. Nelson Barnhill and Lisa Marie Kindley), Ventana Fine Art (ventanafineart.com, with Doug Dawson and Natasha Irenhour), and Winterowd Fine Art (fineartsantafe.com, with Charlie Burk and Jamie Kirkland).

**RAILYARD DISTRICT & MUSEUM HILL**

Once sleepy and run down, the Railyard District has — over the past decade — taken on a hip, post-industrial vibe thanks to the influx of galleries and other artistic enterprises. At its heart is the cutting-edge, nonprofit venue SITE Santa Fe (sitesantafe.org) and — as of last year — the Vladem Contemporary, one of the New Mexico Museum of Art’s two facilities. On view at the Vladem from June 8 is the intriguing exhibition *Off-Center: New Mexico Art, 1970–2000*, which explores Ken Daggett (b. 1953), *Autumn Dream (Diptych)*, 2020, oil on canvas, 60 x 80 in., Meyer Gallery

the arrival of artists from across America in such smaller towns as Galisteo, Gallup, Las Cruces, and Roswell. More than 125 artists will be featured during the show’s 11-month run. While in the district, visitors should also check out El Museo Cultural de Santa Fe (elmuseocultural.org), which focuses on Hispanic artforms. Located in the Railyard area are several top-quality venues to see art, including Blue Rain Gallery (blueraingallery.com, with Deladier Almeida, Hyrum Joe, and Mark Pugh), Charlotte Jackson Fine Art (charlottejackson.com, which offers superb abstract works), EVOKE Contemporary (evokecontemporary.com, with Lynn Boggess, Francis Di Fronzo, and Kristine Poole), LewAllen Galleries (lewallencontemporary.com, showing paintings by the late Ethel Fisher through May 25), and Zane Bennett Contemporary Art (zanebennettgallery.com, with Jim Dine and Carol Mortner). If you have extra time, spend a day further out of town on Museum Hill, a cultural complex that is home to the Museum of Spanish Colonial Art, Museum of Indian Arts & Culture, Wheelwright Museum of the American Indian, and Museum of International Folk Art. On May 4, the latter will host its Folk Art Flea, where bargains are usually found.

PRACTICALITIES
Getting to Santa Fe is now easier than ever, thanks to the Rail Runner Express train line running from Albuquerque’s airport northward to Santa Fe Depot. Though the city is well supplied with hotel rooms, consider organizing your trip now in order to get the best room at the best price. Visit the Tourism Santa Fe site (santafe.org) for leads on all sorts of practicalities. Then get ready to experience a unique American destination.

Peter Trippi, editor-in-chief, Fine Art Connoisseur

Visit website for gallery representation.
KyleBuckland.com • Kyle.Buckland@gmail.com • 276.608.9904
Founded in the 17th century with the support of England’s King Charles II, the picturesque seaport of Charleston, South Carolina, has long been renowned not only for well-preserved houses, churches, and cobblestone streets, but also for its cultural sophistication. Although it was even more cosmopolitan in the 18th century, when almost every British or American ship trading along the Atlantic coast put in here, today’s Charleston offers art galleries, antique shops, and boutiques well worth exploring. Its inns, bed-and-breakfasts, and cafes are admired for hospitality and quality, with most an easy stroll from the city’s many historical sites. Many of the latter are operated by the Historic Charleston Foundation, and knowledgeable guidance can always be obtained through the visitor bureau (charlestoncvb.com).

The most prestigious visual arts institution in town is the Gibbes Museum of Art, opened in 1905 and now possessing more than 10,000 works spanning 350 years, many with a connection to South Carolina or the South generally. The permanent collection is arranged to highlight significant people and themes in Charleston’s rich history, including its crucial roles in the American Revolution and Civil War.

This season the Gibbes is celebrating its recent acquisition of an important painting, The Battery, Charleston, S.C. by Edward Hopper (1882–1967). In 1929, this now-famous artist and his wife, Jo, spent three weeks in Charleston, where he completed 11 watercolors, including this one. It fits neatly into the Gibbes’s superb permanent display about 20th-century American regionalism and the Charleston Renaissance (1915–45), when artists of all kinds flocked here to admire its historic scenery and relatively bohemian atmosphere.

One leader of this “school” was Alfred Hutty (1877–1954), who had already established himself in the art colony of Woodstock, New York, when he discovered Charleston in 1920. Locals claim he wired his wife to say, “Come quickly, have found heaven.” The Huttys then split their year between the Catskills and Charleston, where the artist celebrated the city’s architecture, rural environs, and residents in various mediums. Other key figures in that period included Alice Ravenel Huger Smith, Anna Heyward Taylor, and Walter W. Thompson. Also on view at the Gibbes this season (May 24–September 15) are recent paintings and watercolors inspired by nature and daily life, created by the Cuban-born, Miami-based artist Reynier Llanes (b. 1985), who lived in Charleston for six years. Although it generally focuses on regional history and nature more than on art, the Charleston Museum mounts the occasional exhibition devoted to the latter. On view through September 15 is The Art of Abstraction: Modernism in Quilting, and you can find rotating art installations with a local flavor at the City Gallery at Joe Riley Waterfront Park, operated by the City of Charleston Office of Cultural Affairs.
THE GALLERY SCENE

Most of Charleston's art galleries are located in or near King Street, Broad Street, and the French Quarter, named for the talented Huguenot community of Protestants who fled Catholic France and contributed significantly to Charleston's prosperity. The Charleston Gallery Association (CGA) coordinates art walks on the first Friday evenings of almost every month, allowing opportunities to explore galleries after regular hours. Although they offer a range of styles and mediums, the galleries are aesthetically more traditional than the city's best-known cultural project, the Spoleto Festival USA mounted annually since 1977. (Tickets are now on sale for performances occurring May 22 through June 9.)

Because so many galleries in Charleston offer wonderful artworks, it seems only fair to cite them in alphabetical order rather than pretending to “rank” them. Anglin Smith Fine Art features the vibrant paintings of founder Betty Anglin Smith and of Kim English, the observant animal sculptures of Darrell Davis, and the black-and-white photographs of Tripp Smith, who deftly captures the flat, marshy “Lowcountry” along the coast near Charleston. On view May 3–20 are recent coastal scenes painted by Shannon Smith Hughes.

Ann Long Fine Art represents the classical realist masters Charles Cecil, Daniel Graves, and Ben Long, as well as younger talents like Jura Bedic, Paul Brown, Kamille Corry, Marc Dalessio, Louise Fenne, Jill Hooper, Elizabeth Leary, Leo Mancini-Hresco, Mario Robinson, Paula Rubino, Jordan Sokol, and Frank Strazzulla. Long also handles superb sculptures by Robert Bodem, as well as the estate of the aforementioned Alfred Hutty.

Corrigan Gallery features such local standouts as Valerie Isaacs, Gordon Nicholson, Kristi Ryba, and Sue Simonis Wallace. On view there May 3–31 will be Tales from the Butcher Shop, a show of John Hull’s new paintings of professional wrestlers in the gym. (Hull is already known for his scenes of baseball teams and traveling carnivals, so this is not too surprising a direction for him.)

Dare Gallery handles the art of such talents as Allison Chambers, Trent Gudmundsen, and Douglas Grier. Its current show (May 3–28) is Flow: Sea and Sky, which painter Jeanne Rosier Smith describes as her “love song to the coast — paintings that hold moments of awe.” On May 3 she will demonstrate her impressive skill with pastels at the gallery.

Ella Walton Richardson Fine Art features painters like Lindsay Goodwin, Craig Nelson, Aleksander and Lyuba Titovets, and John C. Traynor. Scenes of South Carolina’s natural beauty are made by West Fraser, who is represented by Helena Fox Fine Art. Fox also champions such nationally prominent figures as Sarah Amos, Patt Baldino, Christopher Blossom, John Budicin, John Cosby, William R. Davis, Donald Demers, Kathleen Dunphy, Billy O’Donnell, Scott W. Prior, and Kent Ullberg.

At Hagan Fine Art, you’ll find top works by Mary Garrish, Ulrich Gleiter, Joe Gyurcsak, Kevin Macpherson, and Daniil Volkov, as well as founder Karen Hewitt Hagan. Horton Hayes Fine Art has impressive paintings by Kathy Anderson, Larry Moore, and Elizabeth Pollie, while LePrince Fine Art features Marc Anderson, Mark Bailey, Jacob Dhein, Ignat Ignatov, Kevin LePrince, and Aaron Westerberg.

As its name suggests, Lowcountry Artists Gallery focuses primarily on landscapes, including scenes created by its owners Kellie Jacobs and Lisa Wiltits. Mary Martin Galleries of Fine Art, which has two spaces downtown, offers not only paintings and sculptures, but also a wide range of decorative arts, and even a roster of gifted muralists who can be commissioned. Meyer Vogl Gallery (located downtown and also on Daniel Island nearby) displays the paintings of its namesake Marissa Vogl and Laurie Meyer, as well as works by Anne Blair Brown, Marc Hanson, Quang Ho, Lori Putnam, and Christopher St. Leger. Its current show is devoted to recent paintings by Carlos San Millán (May 1–29); up next is a group exhibition featuring works using the color yellow (June 7–28).

Neema Fine Art Gallery focuses on national as well as international artists and is represented by diverse talents including Sandra Blow, Doris Bryman, Marie Galanter, Peter Hujar, and David Hammons. Neema also features such internationally renowned talents as Andy Warhol, Yves Klein, and Picasso. Neema Fine Art Gallery focuses on national as well as international artists and is represented by diverse talents including Sandra Blow, Doris Bryman, Marie Galanter, Peter Hujar, and David Hammons. Neema also features such internationally renowned talents as Andy Warhol, Yves Klein, and Picasso. Neema Fine Art Gallery focuses on national as well as international artists and is represented by diverse talents including Sandra Blow, Doris Bryman, Marie Galanter, Peter Hujar, and David Hammons. Neema also features such internationally renowned talents as Andy Warhol, Yves Klein, and Picasso.
Carlos San Millán (b. 1969), *Electric Light (Interior #200)*, 2024, oil on panel, 21 3/4 x 18 in., Meyer Vogl Gallery

only on African American artists such as Noland Anderson and Otto Neals, while Principle Gallery offers leading realists like Anthony Ackrill, Lynn Boggess, Paige Bradley, Greg Gandy, Gavin Glakas, Christine Lashley, Robert Liberace, Jeremy Mann, Joseph McGurl, Sara Linda Poly, and Sergio Roffo. Its May show highlights recent still life paintings by Elizabeth Floyd.

Reinert Fine Art represents numerous talents including Lee Alban, Heather Arenas, Jill Basham, Calvin Liang, Neil Patterson, and William Schneider. This season it is presenting a show dedicated to Leonard Mizerek, who is highly regarded in the field of marine art. Robert Lange Studios offers work by its namesake, plus such colleagues as Timur Akhriev, Mia Bergeron, and Brett Scheifflee.

Several galleries in Charleston have tightly focused specializations. Particularly intriguing is Gallery Chuma, which features colorful artworks reflecting the Gullah culture that arose in the 19th century when African Americans settled in the isolated islands and marshlands stretching from Jacksonville, Florida, north to Wilmington, North Carolina.

Dog & Horse Fine Art & Portraiture has everything for devotees of the hunt and kennel, including works by Roger Henry, Ian Mason, Nancy Pellatt, and Stone Roberts. Their rival nearby is The Sportsman’s Gallery and Paderewski Fine Art, which handles works by Douglas Aagard, Nelson Boren, Rick Dellinger, Eldridge Hardie, Ralph Oberg, and Kyle Sims. And two galleries work exclusively with local artists: Charleston Artist Guild Gallery is a nonprofit with more than 600 members and 70 regular exhibitors, while Studio 151 Fine Arts also offers jewelry, wearable art, and wildlife photography.

**A LIVELY CALENDAR**

*Every February, at least 40,000 people participate in the annual Southeastern Wildlife Exposition, the largest event of its kind in America. And every March comes a wave of activities that kick off Historic Charleston Foundation’s month-long Charleston Festival, during which more than 150 private homes in Charleston’s oldest neighborhoods open their doors to visitors. To get a sense of the plantation culture that buoyed those neighborhoods via the hard work of enslaved people brought from Africa, visit Drayton Hall, a magnificent Palladian-style house from the 18th century located in the Lowcountry, roughly 15 miles northwest of Charleston.*
Also on deck every March is the city’s major art fair, the annual Charleston Show featuring more than 30 dealers. And if you are seeking bargains, keep an eye on the sale schedules of Charleston Estate Auctions, where intriguing antiques and fine art can surface.

Whenever you visit Charleston, there is bound to be a cultural happening on the docket. Just be sure to leave enough time to wander the city’s atmospheric streets and shoreline: Losing track of time is a key reason to visit this seemingly timeless place.

Leonard Mizerek (b. 1947), St. Tropez Twilight, 2024, oil on linen panel, 16 x 12 in., Reinert Fine Art

Peter Trippi, editor-in-chief, Fine Art Connoisseur
JOHN HULL
MAY 2024

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Kenny McKenna

Santa Fe and Beyond

Opening Reception • Friday, May 31, 2024 • 4 to 6 pm

Clockwise: “October Sunlight” • 48”x 48” • Oil, “At Don Gaspar & Water Street” • 16”x 20” • Oil, “Pedernal Creek Autumn” • 40”x 36” • Oil, “Pedernal Autumn Afternoon” • 44”x 80” • Oil