

# Editorial COMMENTARY

by Tom Starland, Editor and Publisher

## On Our Cover This Month

On our cover this month is a work by Scott Eagle, who is being featured at the Maria V. Howard Arts Center, at the Imperial Centre for the Arts and Sciences, in Rocky Mount, NC. It is part of the exhibition, "Beyond the Liminal Rift," which features a large body of works by Eagle, on view through Dec. 31, 2024. Eagle is a professional artist as well as an associate professor and serves as Area Coordinator for the Drawing and Painting Department at the School of Art and Design at East Carolina University in Greenville, NC. Read about it on Page 41.

## Editorial Re-Wright at the Last Minute

Well, while finishing this issue, the Carolinas has been turned upside down by Hurricane Helene. This has happened to us before. Our Oct. 1989 issue was destroyed while sitting at the printer when Hurricane Hugo ripped the roof off of the building. That was when the art community in Charleston, SC, suffered a year's worth of damage. First from the storm, then from the media coverage making it seem like Charleston was washed off the map of America, and then by the long recovery. Hotels were not full of tourists, they were full of insurance people, FEMA people, reporters, and people whose homes were destroyed. Many of the art galleries were ready for business within months, but no one was coming to Charleston to relax and spend some cash. That shut *Charleston Arts*, our publication at the time, down for months.

Now, Helene has done a job on many areas of the Carolinas, but especially in Upstate SC and Western NC. The Governor of NC has stated that "All roads in WNC should be considered closed!" Some

communities have been washed away by the overflowing rivers. And that rain water will be heading to the coast to do even more damage. And more hurricanes are on the way. I hate to wish them on someone else, but they could go somewhere else or better yet - out to sea.

And, here is the good news/bad news of it all. This issue is our biggest issue in 37 years (84 Pages). But, most of the events and exhibits mentioned in it "might" not happen. I say "might" because I learned from Hurricane Hugo - everyone recovers at different rates. Some folks might not have suffered so much damage, while others were hit very badly. So my word to the wise is, call or e-mail to see how things are going, once phone service and Internet service is restored. Don't write everyone off! Plus, a lot of business can be done these days online. Maybe you can't get to Asheville, Tryon, Spartanburg or Greenville, to see an exhibit, but you might be able to see it online. And, now would be a great time to make a purchase online to help out an artists or an art venue. But, don't write our art community off. They need your support now more than ever - both the commercial folks and non-profit folks.

Unfortunately, there will be government funding to help the non-profits and none for the commercial folks. It's not fair, but then what is in the art world.

Because we're online now, we can go on as long as there is Internet service, at both ends, and we will be here to help publicize fundraisers to help the visual art community recover. Artists and art organizations will need help all over the Carolinas, so if you can - help out! And, let's hope Mother Nature gives us a break and doesn't pile on.

If you don't think climate change is real - Mama Nature is showing you she's real! And, don't mess with Mother nature.

## Gibbes Museum of Art

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Winners of the 1858 Prize for Contemporary Southern Art

numerous prestigious collections, including the Smithsonian Museum of American Art, and she has received multiple awards, including a United States Artist Fellowship, an Anonymous Was a Woman Award and a Rappaport Prize, among others.

The 2015 winner Deborah Luster's work has been featured in groundbreaking photography exhibitions such as *A Long Arc: Photography and the American South*, High Museum of Art (2023), *Southbound: Photographs of and about the New South*, Halsey Institute (traveling, 2018-2022) and *Prison Nation*, Aperture Foundation New York (traveling, 2018-2022). She has also been recognized as a Ford Foundation Fellow, National Academy of Design Fellow and an artist in residence at both the Robert Rauschenberg Foundation (2016) and the Joan Mitchell Foundation (2020).

The 2017 Prize winner Bo Bartlett opened the Bo Bartlett Center at Columbus State University shortly after receiving the award. Based on the belief that art can change lives, the center focuses on community outreach programs that help foster inclusivity by encouraging participation

from diverse voices, as well as partnering with other institutions to provide innovative exhibitions that deepen the public's understanding of art.

The 2022 Prize winner Raheleh Filsoofi, now a 2023 Joan Mitchell Fellow, will be recognized in the Gibbes Museum of Art's permanent collection with an installation created specifically for Charleston. Her ongoing project, *Imagined Boundaries: Through the Eyes of the Past and Present*, explores the existing boundaries in our world, both local and global, and features videos of over 200 participants who have a strong connection to Charleston or call the city home.

The 1858 Prize for Contemporary Southern Art is presented by Society 1858, a member auxiliary group of the Gibbes Museum of Art. This group of dynamic young professionals supports the Gibbes Museum with social and educational programs tailored for up-and-coming art patrons, and its fundraising efforts are focused on underwriting the 1858 Prize for Contemporary Southern Art.

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"Fish at Sunset"

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