

Editorial COMMENTARY

by Tom Starland, Editor and Publisher

Let's Not Forget Our Elder Artists - Dead or Living - Just Yet

I'm sure I've told this story several times before, but here it is again. When I first met William Halsey at a reception for an exhibition he was having at the College of Charleston, in the old Halsey Gallery, before the Institute came along, I told him I was glad to meet him as I thought he was dead. I'll never forget the look he had on his face, but I quickly explained that I knew he wasn't dead, besides the fact that he was standing in front of me, but I said that because everyone in South Carolina's visual art community talked about him in the past-tense. Then he smiled, understanding what I meant and said, "You see an artist can live too long in South Carolina and the people in charge are only interested in the new young artist - the new kid in town."

The exhibit Halsey was having wasn't another retrospective, it was a showing of all new works - great works. You see, he and his wife Corrie McCallum, got up every day and produced art and that's what they continued to do as long as they could. They had to - they were artists.

I explained that I was the editor and publisher of a visual arts publication and that I was never going to let my readers forget about him, which was easy as I loved his and Corrie's work. And from then on I wouldn't say we became friends, but I became one of their biggest fans and a cheerleader. They were both too high up on a pedestal for me to be a friend. But they also became a great source for a view into SC's visual art history. I do consider myself a friend of their son David Halsey.

I enjoyed the time I got to spend with both of them and miss them a lot. I was also lucky to get to know Willard Hirsh, one of SC's most famous sculptors. So

I've developed a special bond with some of SC's famous, but sometimes forgotten artists - whether I've met them or not - dead or alive.

Earlier this Summer I got an e-mail from Tom Dimond, an artist I've never met, but knew his work. He and his wife Terry Jar-rard-Dimond were going to have a show at the Anderson Arts Center in Anderson, SC, a facility I don't hear much from about the exhibits they present and if Tom Dimond hadn't sent me that e-mail I might never have known about their exhibit, covering a period of 50 years with 150 works. His e-mail included a press release of, I swear, 3 or 4 paragraphs about an exhibit by two artists spanning 50 years, that I think he wrote himself.

This was ridiculous, why wasn't the Arts Center sending me a press release and photos of works in what was going to be a major show for these two artists? Of course, I knew why and expected nothing better from them than nothing. I don't know if Dimond was surprised by my response of wondering if he thought those 3 or 4 paragraphs was going to cover those 50 years? I asked that he try again considering there was no word count or limit and I'd like to see several high res images of works by both of them. He had reached out to me with plenty of time for us all to do a better job and make sure this show got the proper coverage.

Unfortunately, I think he was already used to the fact that in SC, if you don't blow your own horn, those who should be won't follow through. What he eventually sent me was much more telling of their 50 year careers which almost took up a full page and we offered our readers our first dual cover publication with the first and last pages of our September 2018 issue with a single work by both Tom Dimond and Terry

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Corrigan Gallery in Charleston, SC, Features Works by Case Jernigan

Corrigan Gallery in Charleston, SC, will present *Lightboxes*, featuring works by Case Jernigan, on view from Dec. 5 - 31, 2018. A reception will be held on Dec. 7, from 5-8pm.

Light bleeding though cutouts and drawings will make up this show from this Charleston raised and New York succeeded artist.

Growing up in Charleston drawing flying heroes and hairy monsters on his notebooks, Jernigan unknowingly established a serious art practice. Studying classical history and painting at William & Mary and The New York Studio School then in Italy, he fell for the works of Piero della Francesca, Giotto and Brunelleschi. Playing with paper and ink, his early drawings reemerged and through ink drawings and cutouts he began making stop-motion animations, drawings and paper cut lightboxes about "nostalgia, politics, sports and memory."

His client list has grown quickly over the last few years as he has been commissioned by *The New York Times*, *The Guardian*, Adidas, NIKE, Electronic Arts FIFA, Chelsea Football Club, Major League Soccer, Amtrak, Kate Spade New York, The Fader and Oxford University Press.

This past year Jernigan has shown in Santa Fe in an exhibition called *Inner Orbit* about views of outer space and had a solo show in Brooklyn with a collection of lightboxes, drawings, animations and handmade books inspired by the World Cup. And in August 2018 he attended a Saltonstall Foundation Residency to create new work.

In an interview with Johnny F. Kim for *The Hundreds*, Jernigan said, "Drawing generates momentum and fleshes out ideas. Drawing can be a focus or preparatory exercise, or a means of art making in itself. Paper cutting and animating often feel like craft to me, whilst painting feels the most poetic. But that poetry can often become self-indulgent in my hands. Drawing always

feels right and good, and often I take what I've drawn and convert it into something else—be it a cutout, a series of quick shot animations that I can loop, or a backspace to overlay animation on top."

"It's such a core part of human nature to desire a legacy. When we die and the world turns, what do we leave behind? When I'm approaching the end, I hope I can say that my work touched or affected people. Athletes have the opportunity to do this on a regular basis and on an unprecedented scale," adds Jernigan.

When "global politics created a dark space and I start making light box cities" says the artist. And, "In many ways, all of my work relates to childhood. ... I still like all of the same things. I draw, play sports, play video games, and read comic books. This was the exact structure of my youth." Jernigan brings us light, childhood, sports and art history all wrapped up in a presentation to please the eye. Do come see and enjoy this up and coming young artist's homecoming!

Corrigan Gallery is in its 14th year representing local, accomplished artists including Manning Williams, Corrie McCallum, John Hull, Mary Walker, Kristi Ryba, Daphne vom Baur, Nancy Langston, Max Miller, Karin Olah, John Moore, Gordon Nicholson, Paul Mardikian, Susan Perkins, Lese Corrigan, Midge Peery, Arthur McDonald, Sue Simons Wallace, Bill Buggel, William Meisburger, Valerie Isaacs, Estates of Elizabeth O'Neill Verner and Alfred Hutton, second market pieces of artists such as Matisse, Wolf Kahn and William Halsey. There is always a sampling of works on the website and Instagram. Art is better seen in person whenever possible.

For further information check our SC Commercial Gallery listings, call the gallery at 843/722-9868 or e-mail to art@lesecorrigan.com.

Nance Lee Sneddon Wet Sand Patterns



Piscean Dream Mixed Medium on Canvas 37 x 37 inches



White Sand Beach Mixed Medium on Canvas 50 x 50 inches

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