

Editorial COMMENTARY

by Tom Starland, Editor and Publisher

And Just Like That It's Fall

Well, my calendar reads that Fall begins on Sept. 23, but I don't think we'll be feeling a nip in the air unless after a very hot Summer, temps in the mid 80s seem cool. It's all in your head anyway. The minute I have to rake one leaf - it's Fall to me, even if that leaf died due to a lack of rain and months of 90+ degree temps. It didn't so much as fall, as it shriveled up and choked to death. But the Summer season is over as everyone has returned to school, college, university or work. And, football games are being played - that's American football I'm talking about, when we can all dream that our teams will be the champs at the end of the season. At least until that first loss, which hopefully will come somewhere near the end of the season instead of at the beginning and several times after that, but not my team - they're going to win it all this year. Panthers forever!

But this is an art publication - who cares about the weather or scoring? Everyone! We all know what could be lurking out there in the Atlantic this time of the year, and whether it comes straight at us or sneaks up from behind through the Gulf - Mother Nature can deliver a humbling blow to many an art community in the Carolinas. But, we'll have none of that this year. And, what artist or art gallery doesn't want to make that big score from that customer from heaven. Or, what art museum or art organization that doesn't want that big donation - the kind you name a room or center after that person who gives you all that wonderful money. Money - the Mother's milk of the arts. Admit it - we're all in it for the money. We have to be, as none of this happens without money.

Sure, we all may have started out believing that we were doing this for the aesthetics of the arts, but soon enough we learned, mostly the hard way, that it's all about

making money. We're all judged not by how talented we are but how much money we make at what we do. I myself am not much of a success when it comes to that but if you told me tomorrow I'd have to do it for free - I'd be out of here in a Carolina minute. Now, I'm not saying you can't strike a balance between the two. But some people don't. To some, it's all about the money and to others it's all about the aesthetics. You know who the artists are who are chasing the bucks, but you may not remember those who would only create for the aesthetics. They come and go - many like a passing ship in the dark. There are plenty of artists who were full of talent, but their pride kept them from doing what it takes to make it in this art world. And, what it takes at times is despicable and down right degrading, but sometimes necessary to just survive. And if you can't do what it takes, most likely you won't survive. The trick is in the balance.

Some come to terms with that balancing act and others never get over the fact that they are forced to walk that line. I once heard an artist say that if they didn't receive a certain award before they died their whole career would be a waste. Wow! I mean, what a shame, but that's how they measured their life, based on an award. And, this was an extremely talented and accomplished artist, but they wanted the one thing other artists had and they didn't. I know I couldn't live under that concept. I've got goals but they're realistic and something I can reach - as long as I walk that line. I might fall a few times along the way and even jump off if I feel the need to, but I'm going to make it across - because I want to. I don't need to - everything isn't riding on it.

I've found my balance. And, I hope you've found yours or are working at finding your balance in this life. Don't be someone who

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reaches too high for something not worth it.

What's With All the Quilts

Midway through August as I was working on this September issue I noticed that we were receiving a lot of info on quilt shows or quilt events. And, I thought to myself, "Is September Quilt Month or something and I just don't know it?" Well, I looked that up on Google and found that National Quilting Day is observed annually on the third Saturday in March, which I guess makes March Quilt month.

First up is the *2019 Wilkes County Quilt Show: Love, Laugh, Quilt*, hosted by the members of the Wilkes County Quilt Guild, Inc., which will be held Sept. 6 and 7, 2019. It will be held at The Stone Center, located at 613 Cherry Street in North Wilkesboro, NC. Admission \$5 (12 and under free). For further info visit (www.wilkesquilters.org).

The American Quilter's Society, the largest quilting membership organization in the world, is having a major show on Sept. 25-27, 2019, at the Charleston Area Convention Center in North Charleston, SC. Find out more about this organization and show at (www.americanquilter.com).

The Coastal Discovery Museum on Hilton Head Island, SC, will present *Inspired Threads*, featuring works by members of the Art Quilters of the Low Country, on view from Sept. 23 through Dec. 2, 2019. You can learn more about this show by calling Robin Swift at 843/689-6767 ext. 224.

The WNC Ag Center in Fletcher, NC, is the site of the 37th Annual Asheville Quilt Show, held in the Davis Event Center, from Sept. 27-29, 2019. You can learn more about this show by visiting (<https://www.ashevillequiltguild.org/quilt-show/>).

And I'm sure to get notification from the folks at the Upstate Heritage Quilt Trail in September of new quilt blocks they have installed somewhere in the Upstate of South Carolina. The Trail has over 240 locations throughout Anderson, Oconee, and Pickens counties, with additions being added monthly. I usually post news about those new quilt blocks at our blog *Carolina Arts News* at

(<https://carolinaartsnews.wordpress.com/>).

Just click on the category "Quilt Trail" where you'll find 48 entries or put "Quilt Trail" in the search window. I don't include this kind of news in *Carolina Arts* as it's not an exhibit - it's a tour you can take.

Some might think, "what do quilts have to do with a fine arts publication?" Well, I might have thought that 30 years ago when I was first diving into doing an art publication but a friend of Linda's from High School married a creative person who does fiber art. Unfortunately they live up in the mountains of Virginia, so I'm not allowed to brag about her talents in *Carolina Arts*, but she gave me my first exposure to fine art quilts. And, we're not talking about your Grandmother's kind of quilts, although some of them were pretty spiffy. And, nowadays major art museums present quilt exhibitions.

So, although March is the official month for highlighting the creation of quilts, this September, you'll have plenty of opportunities to view traditional and fine art quilts in the Carolinas, from the mountains to the sea. Of course that's if you read this issue and find out about those opportunities.

On Our Cover This Month

On our cover we have a work by William M. Halsey, one of my favorite artists, and one that I was lucky to get to know before his death. I struggled about this cover, but in the end I just couldn't help myself - it's a masterful work and I love just looking at it and because I got to know this man and have seen a lot of his work, it means even more to me than you can know. One of my concerns was that Halsey's wife Corrie McCallum (1914-2009) is having a show in Charleston, SC, and we have an article and ad about it in this issue. And, I can hear Corrie saying, "Not again - second fiddle to that man - again". Unfortunately, I think she was used to that. She probably wouldn't really say that but I guess it crossed her mind many a time. She raised their three children and made a home for him while trying to keep her career going. She did a great job of it, but I'm sure it wasn't easy. Sorry, Corrie.

City of Charleston, SC, Office of Cultural Affairs Presents Works by Andrew Feiler & Synthia Saint James

The City of Charleston, SC, Office of Cultural Affairs is presenting *Without Regard to Sex, Race or Color*, featuring works by Andrew Feiler and *HBCUs: Creating Power Through Education*, featuring works by Synthia SAINT JAMES, on view at City Gallery at Waterfront Park, through Oct. 6, 2019. An artist's talk with Andrew Feiler will be held on Sept., 22 at 2pm.

The two distinct shows examine race, privilege, and the power of education through photography and giclees on canvas.

Photographer Andrew Feiler is a fifth generation Georgian who was raised Jewish in Savannah. His experience as a minority in the South influences his work which has won numerous awards and been featured in museums, galleries, magazines, and newspapers, and is in a number of private and public collections. The Wharton School of the University of Pennsylvania graduate who holds a Master's in Modern History from Oxford University and a Master's in Business Administration from Stanford University, brings his upbringing to bear in *Without Regard to Sex, Race, or Color*, a photographic study of Morris Brown College.

In 2010, Dr. Stanley Pritchett, Sr. became the 18th president of Morris Brown College, a historically black college, at the height of one of the worst real estate depressions in 75 years. Faced with mounting debt, Dr. Pritchett laid out his plan: sell the property on the periphery of the campus, pay off the college's financial obligations, and reconstitute the institution in the heart of the old campus. And he did. In 2015, the school paid off its debts and emerged from bankruptcy.

Feiler's work documents this era and exposes the inequity of the fact that while roughly one hundred HBCUs that remain are a mere 3% of colleges in America, they



Work by Andrew Feiler

represent more than 10% of African Americans who go to college and more than 25% who earn degrees.

"These photographs put into perspective Morris Brown College's great legacy and history; they give a glimpse of what once was and, more importantly, offer a vision of what can be," says Dr. Pritchett. "The photographs convey a sense of rough edges, of incompleteness, reminding me of an unpolished stone. They inspire me to want to make a difference, and I hope they will motivate others to be a part of our transformation."

On the second floor of the gallery, acclaimed artist Synthia SAINT JAMES - a Trumpet Award, Coretta Scott King Award, and History Maker Award winner, as well as Honorary Doctorate of Saint Augustine's University, and the creator of the very first United States Postal Service stamp Kwanzaa Commemorative Stamp in 1997 - presents her first 12 commissioned Historically Black Colleges and Universities (HBCU) paintings created the past eight years (2011-2019).

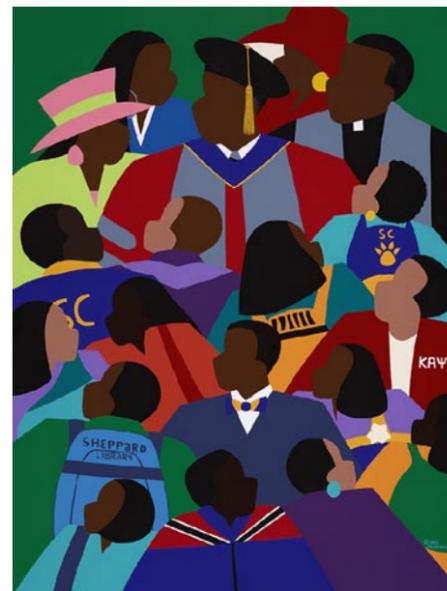
The California-born, self-taught artist draws inspiration from her African American, Native American, Haitian and German Jewish heritage in her brightly colored paintings. In *HBCUs: Creating Power*

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Through Education, she celebrates the institutes of higher learning, their historic anniversaries, and their inaugurations of presidents.

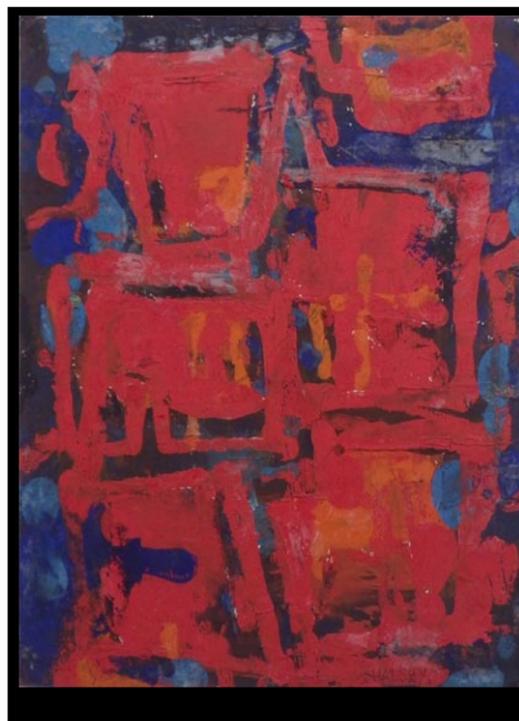
City Gallery, located at Joseph P. Riley, Jr. Waterfront Park, is owned by the City of Charleston and operated by the City of Charleston Office of Cultural Affairs, presenting an annual program of exhibitions and events featuring the finest contemporary art from local, regional, national and international artists, with a focus on the Lowcountry. City Gallery provides access to the visual arts for everyone in Charleston, visitors and residents alike, by offering exhibits that are all admission-free. City Gallery is located on Prioleau Street in downtown Charleston.

For further information check our SC Institutional Gallery listings, call the Gallery at 843-958-6484 or visit (www.charleston-sc.gov/citygallery).



Work by Synthia SAINT JAMES

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be September 24th for the October 2019 issue and Oct. 24 for the November 2019 issue. After that, it's too late unless your exhibit runs into the next month. Send your info by e-mail to (info@carolinaarts.com).



Halsey - McCallum Studio

William Halsey
& Corrie McCallum

Both recipients
of the
Elizabeth O'Neill
Verner Award

paintings • graphics • sculpture
for the discerning collector

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