

Editorial Commentary

continued from Page 4

Jarrard-Dimond.

I never did hear a thing from the Anderson Arts Center, but I know the two artists were happy with our coverage and so were we.

Something worse happened a few weeks ago when Linda and I were in Columbia, SC, to do some shopping and coverage of One Eared Cow Glass. We went to make a quick trip of Christmas shopping and then head home, but Tom Lockart wanted to give us a tour of the new Stormwater Studios located behind their location. During this tour I saw some info about a show at Columbia College of works by Edmund Yaghjian on the door of David Yaghjian's studio at Stormwater Studios. I think I had seen something about a show on Facebook, but as usual, there wasn't complete info about the show. I don't know why people don't include more info when they make posts on Facebook - it's one of the reasons I won't accept notices on Facebook as official notice of shows - too little info. The bad thing here is the show had already started and wouldn't be up much longer, but after beating some bushes I got info and you'll find a press release about the exhibit in this issue on Page 14.

This happens way too many times and often too late for me to do anything about it.

After our Nov. 2018 issue was launched I received an e-mail from NC artist, Herb Jackson, who taught at Davidson College for many years about an exhibit showing works from a 40 year time period at Hidell Brooks Gallery in Charlotte, NC, on view through Dec. 20, 2018. Check it out at (www.hidellbrooks.com). He sends me an e-mail when he's having a show somewhere in the Carolinas. I've never met him, but I know his work and he taught the son of family friends, but I knew his works from exhibits we covered in *Carolina Arts*. I keep an eye out for these older artists.

So spread the word - older artists - you have a friend at *Carolina Arts*. Now, I don't want to hear from every artist over the age of 65 who may have just started creating art after a career in advertising, marketing, or even in the stock market. I think you know the caliber of artists I'm talking about (if not see list below as an example) - artists who have been contributing to the Carolina visual art community for 40-50 years, but now kind of find themselves on the forgotten side of things, while everyone's paying attention to those new kids in town. Some facilities in the Carolinas do a better job of promoting all their exhibits, but so many don't. Let us know when you're having exhibitions - the sooner the better.

If you are an artist working in the Carolinas and you don't know this incomplete list of just some of the Carolinas' famous

artists - shame on you and check them out: Sigmund Abeles, Josef Albers, J. Bardin, Romare Bearden, John T. Biggers, George Bireline, Elizabeth Catlett, August Cook, Robert Courtright, Elliott Daingerfield, Minnie Evans, Maud Gatewood, William Halsey, Willard Hirsch, Claude Howell, Edmund Lewandowski, Corrie McCallum, Elsie Dinsmore Popkin, Francis Speight, Will Henry Stevens, Arthur Rose, Boyd Saunders, Merton Simpson, and Edmund Yaghjian.

These artists, make up just a few of the living/working artists in the Carolinas who are getting near the forgotten stage of living too long, they include: John T. Acorn, Sydney A. Cross, Tom W. Dimond, Robert C. Doster, Patrick Dougherty, Thomas E. Flowers, Tyrone Geter, Terry Jarrard-Dimond, Herb Jackson, Juan Logan, Ben Long, Beverly McIver, Marge Moody, Philip J. Moody, Alice Ballard Munn, Stephen Nevitt, Jane Allen Nodine, Herb Parker, Alex Powers, Edward Rice, Marvin Saltzman, Thomas Sayre, Bob Trotman, Randy Shull, Sam Wang, and Winston A. Wingo. They're still producing, they're not forgotten yet, but some would say it's time for them to move over and make room for new, younger artists.

I say listen to Dylan Thomas, "Do not go gentle into that good night." And, make sure you contact us well ahead of time when you're going to have an exhibit somewhere in the Carolinas, so we can make sure you get the notice you deserve.

Don't Forget to Buy Art for the Holidays

If you want to give someone the best gift during the upcoming holidays, whether it be Christmas, Boxing Day, Hanukkah, Kwanzaa or any other holiday - give the gift of art. And, there are so many ways to do it; you can give an original work of art (painting, sculpture, photograph, craft object, or wearable art), art supplies for the artists you know, art lessons for those who want to become artists, memberships at an art museum, or even make a donation to an art organization in the name of a friend or loved one.

With a gift of art you can not only make the receiver happy, but many others at the same time. The artist who made the art will be happy, the gallery owner or organization you purchased the art from will be happy, and you'll also be helping a host of support groups: art supply stores, framers, and publications that promote places you can buy art. We all benefit when you decide to give the gift of art.

And, don't forget if you've been a good camper all this year, you can give yourself the gift of art - you deserve it - go ahead and do it. You'll be glad you did.

Redux Contemporary Art Center in Charleston, SC, Offers Work by Camela Guevara

Redux Contemporary Art Center in Charleston, SC, is presenting *Care Work*, a solo show featuring the work of Charleston based artist, Camela Guevara, on view through Jan. 11, 2019.

Redux's solo exhibitions strive to introduce the community to a comprehensive look into the practice of an emerging, contemporary artist while providing the artist with an opportunity to explore their aesthetic in a limitless gallery setting.

The exhibition is a continuation of Guevara's exploration of objects in the home. Pool noodles, shaker lids, and sponges are activated with fiber art in Guevara's signature bright colors and embroidered and painted surfaces. She explores our connection to sewing as unpaid labor in the home, in the form of mending or sewing by a care giver contrasted with mass-produced quotidian objects. She envisions a future where all labor is honored and people are compensated fairly for their work.

Guevara is a fiber artist and painter focused on materials and traditional sewing



Work by Camela Guevara

techniques. She honors invisible economies of low-wage work and homemaking, crafting handheld monuments to unsung labor. Her work results from a desire to record moments of introspection in embellished surfaces and soft sculpture that reference couture sewing, as well as abstraction in gouache featuring layered colors with delicate brush work.

Guevara received a BA in Studio Art with a concentration in sculpture, printmaking, and painting from the College of

continued on Page 6

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