



Laurie McIntosh and Lynn Parrott  
An Exhibition of New Work

**Gallery 80808**  
Columbia, SC  
March 24-29

**Opening Reception**  
Thursday, March 24 • 6-9

For more information  
call 803-319-2223

**Camellia Art Gallery**  
Hilton Head Island, SC  
April 1-22

**Opening Reception**  
Friday, April 1 • 5:30 - 8

Please come by and visit  
the show during Heritage Week

## Penn Center on St. Helena Island, SC

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facing possible destruction along the coastal Gullah/Geechee Cultural Heritage Corridor. Soliday is hoping to bring national attention to these ancient ruins of a disappearing rice empire and a cultural heritage that is quickly being reclaimed by nature and displaced by economic development.

yards of spliced cypress logs, upright pilings, partially submerged flat boats - long sunk and forgotten. Being aware that all this craftsmanship was before the age of machinery, I paused to give thought to the human toil and to the eight generations of enslaved souls that created them."

The Penn Center believes that

Soliday's collection represents one of the most tangible examples of the contributions made by eight generations of enslaved African Americans to American society. The physical monuments of these rice fields are like the Egyptian pyramids, which symbolize the physical heritage of a nation's history, and are a testament to the survivability of an

enslaved people. Soliday's exhibit is only part one of his ultimate quest. The International African American Museum will serve as the fiscal agency for his project



Soliday is a free-lance photographer whose editorial credits include the *National Geographic*, *National Wildlife* and *The Smithsonian*. His inspiration for this photography project was fostered when he lived for twenty-five years in a remote cabin built on the foundation of a former slave cabin located near thousands of acres of abandoned rice fields in South Carolina.

In his soon-to-be-published book, *Pride from Bondage - The Story of African Americans Building a Rice Empire*, Soliday

writes: "The one hundred and twenty-five years of neglect, currents and storms have exposed the underpinnings of once daunting man-made structures - massive



on "A Comparative Study of American and West African Rice Fields."

Several years ago while studying satellite

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lite images of rice fields in West Africa, Soliday found overwhelming evidence that visually illustrated that African technology was the source of colonial rice fields in America. A curator of The Smithsonian called his work "monumental and groundbreaking" research. Soliday is hoping to fund his travels to West Africa

to begin an aerial photography study of identifying and mapping rice fields and landforms in Africa similar to those in the Southern United States.

For further information check our SC Institutional Gallery listings or call the Center at 843/838-2474.

## Morris Whiteside Galleries on Hilton Head Island, SC, Features Works by Joe Bowler

Morris Whiteside Galleries on Hilton Head Island, SC, will open a one man show of works by Joe Bowler on Mar. 11, 2011.

Bowler has described himself as a "narrative painter of human form" and it is his understanding of the structure and language of the human body in concert with a natural setting that sets his work apart from other artists, especially the female nudes for which he has become so well known.

Bowler began his career as a professional artist at the age of 18. His mentors at Charles E. Cooper Studios included Coby Whitmore, Bernard D'Andrea and Joe DeMers and his first story illustration was published in *Cosmopolitan* in 1949.

The great museums of New York afforded the young artist opportunities to see original paintings by the great masters of art history. Bowler was particularly drawn to those who worked in the late nineteenth century. The draftsmanship, compositions and colors of Sargent, Sorolla and Zorn became his major influences and he began to work in oil, "the painters' medium".

It is noteworthy that in 1972, when Bowler left the field of illustration in New York and moved to Hilton Head Island, he effectively retired from the demands of art directors to pursue a passion for portraiture. It was a natural evolution

because much of his work had been magazine cover illustrations for *McCalls*, *Ladies Home Journal*, *Redbook*, *Collier's*, *Saturday Evening Post*, *Woman's Home Companion* and *Good Housekeeping* as



well as on *Time* covers from 1948 into the 1970s.

Elected to the Society of Illustrators Hall of Fame in 1992, Bowler remains modest about his achievements. "All my life," he said recently, "I've been trying to get it right. With each painting the journey becomes more exciting, the destination still a bit out of reach." Collectors, however, find it difficult to imagine what could be out of the reach of Bowler's considerable talent. His is a classical taste carefully expressed through a highly sophisticated grasp of light, color and composition.

For further information check our SC Commercial Gallery listings, call the gallery at 843/842-4433 or visit

([www.morris-whiteside.com](http://www.morris-whiteside.com)).