

Picture This Gallery on HHI, SC

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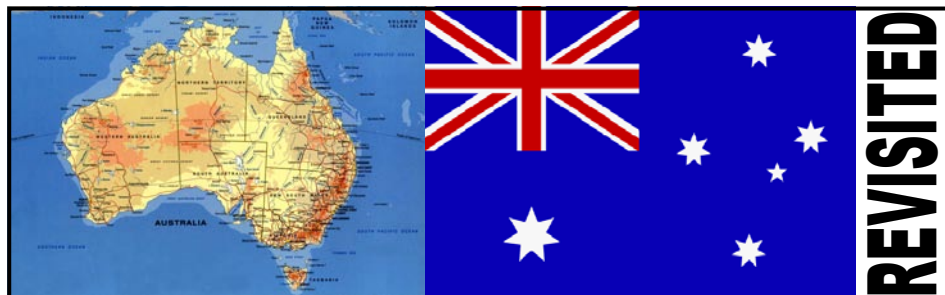
To celebrate the 12th annual Festival, the winning poster will be available as a signed and numbered limited edition of 25 framed giclees. The additional SCAD (Savannah College of Art & Design) entries to the design competition will be on display and for sale. You may also visit Picture This Gallery's website (www.picturethishiltonhead.com) to purchase the 2011/2012 entries.

The sale of all SCAD entries benefit the Motoring Festival's Driving Young

America Charitable Fund. Join us for a delightful evening surrounded by the poster entries created by SCAD students.

Picture This Gallery is proud to partner with "Roy's Place Cafe & Catering". They will delight everyone with fabulous food specially prepared for this event.

For further information check our SC Commercial Gallery listings, call the gallery at 843/842-5299 or visit (www.picturethishiltonhead.com).



A Few Words From Down Under

Editor's Note: Judith McGrath contributed her writings about exhibits and events taking place in Western Australia to *Carolina Arts* for about a decade. Although she was writing about events taking place thousands and thousands of miles away, they seemed relevant to what was going on here in the Carolinas. Her contributions were very popular when we first ran them and continue to be popular on our website's archives. We've decided to revisit them from time to time.

A Few Words From Down Under on Cultural Heritage

by Judith McGrath, first run in our June 2005 issue

For a long time now I've been wondering about the why and how of State Galleries. Somewhere along the line I was taught, or perhaps I only assumed, their function was to: A) record the cultural heritage of the state and locate it in the broader national/international spectrum, B) educate members of the public by introducing them to a variety of art related experiences, and C) acquire art works that will prove to be an asset for the common good. Please feel free to add what you will, I'm still learning.

I found myself pondering the above anew last week after viewing two very interesting art events. The first was the opening of *Sculpture by the Sea* where local and interstate artists created a variety of monumental, site specific art works for display on the white sands and terraced lawns of a public beach. It was amazing to view the work in the bright sunlight with the Indian Ocean as a backdrop, and even more fantastic to watch beach goers interacting with and enjoying the art. The other event also involved larger than life statues. It was a "welcome" for the State Gallery's latest acquisitions for a yet to be constructed sculpture garden. Four excellent bronze works by a South African artist (prominent in his country) stood in a windowless and otherwise empty side gallery while a curator gave an informative talk on who the artist is, what the works are about, and why the gallery commissioned them. We were told the acquisition would bring much prestige to the state's collection and though it wasn't said, we knew enough not to touch.

My pondering about the state of the State Gallery grew to worry as I felt B) and C) of my assumed functions were being reasonably acquitted while A) seemed to have been forgotten. So, in an effort to allay my anxiety I set out to learn the aims and objectives of my public gallery. I found their "aims" in a Vision Statement that reads: To be a centre of excellence in the visual arts that contributes regionally and internationally to a living culture in this state. This seems OK although "centre of excellence" is an exaggeration and a different arm of the government's art ministry regulates regional art experi-

ences. And quite frankly I'm not sure how contributing internationally keeps culture alive at home. Unless they mean, "purchase art from overseas and bring it here to breathe life into the culture of this town". Aside from the insult, the only other thing I see in this vision is that the words sound great but the sentence makes no sense.

On to the Mission statement, which lists the gallery's objectives. It reads: To increase the knowledge and appreciation of the art of the world for the enjoyment and cultural enrichment of the people of this state, and to develop and present the best public art collection in the state and the pre-eminent collection of this state's art. Sounds impressive enough. It's good to increase knowledge and appreciation of art from around the world, and to enrich the public's cultural experiences but if the last phrase relates to function A) I'm really worried. The word "pre-eminent" used in conjunction with "collection of this state's art" doesn't fit. My dictionary tells me pre-eminent equates to 'supreme or having paramount importance' while my experience of the gallery's collection of work by this state's artists tells me they have completely missed the mark.

For too many years, the directors of our State Gallery have been brought in from beyond our borders. Intelligent and well schooled in the Fine Arts, they bring fresh ideas and new schemes to the institution. Unfortunately their good intentions are dropped as they trip over the low budget threshold on arrival. It's a hard job for these well-meaning folk who live in hope that their dreams will be realized, and I applaud their efforts. My problem is that their dreams may not coincide with those of the inhabitants of this town and that they do not weigh the local talent with the same scale used for art created elsewhere. Now that's the real insult.

I'm sure we'd all agree that an art expert, in tandem with the obligatory accountant, should oversee acquisitions for a public collection. Curators with specialist knowledge of specific styles or eras should decide acquisitions for areas such as Fifteenth Century Italian Painting or Japanese Edo Period Wood Block Prints or Tiwi Island Funereal Poles, right? Then why aren't those who select acquisitions for the Contemporary Art Collection experts in the art produced in their own time and place? Each new director or curator comes in, checks out the local art scene, makes contacts with all the right people in this town then enhances the Contemporary Art Collection by acquiring works produced by artists from somewhere else.

I worry that artists, like the proverbial prophet, are overlooked in their own land. Parochialism aside, I firmly believe the priority of any state's Contemporary Art collection should be to record their state's cultural heritage by acquiring works produced by the best local practitioners. Yes it's important to have representation

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from other cultures in a contemporary collection but not at the expense of the local talent. When acquisition budgets are tight, why send tens of thousands of public funds out of the state to secure artwork that has no connection with the people whose taxes paid for it? Would the State Gallery of North or South Carolina bypass one of their own fine artists to acquire a work by an Australian sculptor unknown to a large part of the population because the art experts and obligatory accountants say it's a good investment? For that matter, are they talking about financial or cultural enrichment?

But for the rest of this week, I won't worry about my town's cultural heritage because I know where to find it. The art that reflects our here and now is at the beach not in the Gallery. If the experts and accountants would vacate their air-conditioned offices in the city's "cultural centre" come to the edge of the continent,

kick off their shoes and join their contemporaries actively enjoying sculpture on the sand in the sun, they'd understand just what cultural enrichment is all about. It will be a learning curve and if they don't have the funds to acquire one of our own artist's works for posterity, I hope they take a picture, for the record.

Judith McGrath lives in Kalamunda, Western Australia, 25 minutes east of Perth. She received a BA in Fine Art and History from the University of Western Australia. McGrath lectured in Art History and Visual Literacy at various colleges around the Perth area, and was an art reviewer for *The Sunday Times* and *The Western Review* both published in the Perth area. McGrath was also a freelance writer and reviewer for various art magazines in Australia. She also co-ordinated the web site *Art Seen in Western Australia* found at (<http://www.artseeninwa.com>). McGrath is currently enjoying retirement.

Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.



Heron Silhouette by Larry Heath

The Hickory Museum of Art in Hickory, NC, is presenting a new exhibition this summer featuring folk art by former Hickory resident Larry Heath. *Cutting Tin & Cake* will be on view through Oct. 8, 2013, in the Museum's Gifford, Regal and Windows Galleries. HMA acquired ten major sculptures by Larry Heath in 2012. Added to two pieces previously donated by the artist, the Museum now has the opportunity to showcase and to frame the needed discussion about the work of this little known, but amazing artist. Heath created masterful sculptures from a single piece of flattened metal. For further information check our NC Institutional Gallery listings, call the Museum at 828/327-8576 or visit (www.hickoryart.org).



Work by Rosie Midyette

The ARTS Center in Clemson, SC, is presenting *Clay Different Ways*, on view through Oct. 18, 2013. This year's theme is "Emerging Artists" curated by Megan Wolfe of Asheville, NC. Two artists from the Ceramic program at UNC-Asheville and two artists from Clemson University's Ceramics/Sculpture programs are being featured. The artists from UNC-A are Emily Ellison and Rosalie Midyette and from CU are Nina Kawar and En Iwamura. For further information check our SC Institutional Gallery listings, call the Center at 864/633-5051 or visit (www.explorearts.org).

Foodwares: Pottery for Storage and Preparation of Food, curated by Mary Far-



Works from Cady Clay Works

rell. is still on exhibit at the North Carolina Pottery Center in Seagrove, NC. This exhibition is on view through Oct. 26, 2013. The combination of pottery and food is a natural! Foodwares will explore the changes over time in North Carolina-made pottery used for food storage and for preparation and cooking of food. Half of the wares displayed are historical and the rest are from potters working in our state today. Pottery used with food is a common example of art in use in everyday life. For further information check our NC Institutional Gallery listings, call NCPC at 336/873-8430, visit (www.ncpotterycenter.com).



HBO "Treme" costume by Alonzo Wilson

The Louise Wells Cameron Art Museum in Wilmington, NC, is presenting *Well Suited: The Costumes of Alonzo Wilson*, on view through Nov. 3, 2013. Fine, hand-sewn beadwork, archival-quality costume technique and brilliantly colored feathers; what do these features have in common with the current HBO (Home Box Office) series "Treme" set in post-Katrina New Orleans? Wilmington native Alonzo Wilson, costume designer for the series is the common thread. The exhibition includes exquisitely crafted Mardi Gras Indian suits specially made for "Treme". Additionally, Mardi Gras costumes from select characters, as well as design sketches will be on view. This exhibition originally organized by the Ogden Museum of Southern Art, New Orleans, LA. For further information check our NC Institutional Gallery listings, call the Museum at 910/395-5999 or visit (www.cameronartmuseum.com).

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