



BLESSING
of the
INLET

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BELIN MEMORIAL UNITED METHODIST CHURCH
Murrells Inlet, SC

**20TH ANNUAL
BLESSING OF THE INLET**

Saturday, May 7, 2016

Belin Memorial United Methodist Church • Murrells Inlet, SC

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Seacoast Artists Gallery

**12th Annual
Fall Art Show & Sale**

Saturday through Sunday
October 3rd - 18th

Please Join us on Sunday
Awards Ceremony
October 4th 6-8^{PM}

**Come see what everyone is talking about at
Myrtle Beach's Distinctive Gallery At The Market Common**



Open Monday- Saturday 10am to 6pm
Sunday Noon to 6pm
3032 Nevers St • Myrtle Beach SC 29577
Facing Valor Park at The Market Common
seacoastartistsgallery@gmail.com
843-232-7009
www.seacoastartistsguild.com

David Clement--"FADED BEAUTY". (Rachel Jones --"SECRETS AND SEARCHING SERIES 1". Debra Poynter--"FREE AS A BIRD" (screen print/artist book 3d)
Ernie Giavedoni- "SHEDDING CARAPACE". (sculpture in ohio soapstone). Rebecca Zdybel--"OUT OF THE SHADOWS" (mixed media)

Franklin G. Burroughs-Simeon B. Chapin Art Museum Offers Three Exhibits Focused on Carolina Cash Crops

Franklin G. Burroughs-Simeon B. Chapin Art Museum in Myrtle Beach, SC, is presenting three new exhibits including: *Remnants of the Rice Culture: Photography by David Shriver Soliday*; *Rice: Paintings by Jonathan Green*; and *Indigo: Works in Denim by Jim Arendt*, all on view through Jan. 7, 2016. A reception for Jim Arendt will be held on Oct. 8, from 5:30-7:30pm and a free workshop on Oct. 28, from 2-4pm (reservations required). On Oct. 25, from 2-3:30pm enjoy an afternoon with David Shriver Soliday.



"Peninsula" by David Shriver Soliday, 1990, photograph, 24" x 36".

Remnants of the Rice Culture features aerial photography of retired by still extant tideland rice fields in the South Carolina Lowcountry by David Shriver Soliday. Soliday of Charleston, SC, whose work has been featured in such major publications as *National Geographic*, *National Wildlife* and *Smithsonian*, began photographing Lowcountry rice culture in 1977. His beautiful sharp and graphic-looking images are printed on infused aluminum sheet metal, a sleek and contemporary look that juxtaposes wonderfully with the sweeping views of South Carolina's colonial past.

These photographs, aside from the awe and understanding the incredible skill and expertise it took to construct the highly intelligent hydraulic systems of dikes and canals that connected plantation rice fields

to one another as well as the vast amount of land that was cultivated by hundreds and thousands of enslaved Africans. From an aerial perspective, Soliday presents us with a unique way of looking at tideland rice culture. We get a visualization of how the various tasks on the ground, or in the fields, coalesced into the entire, complex rice plantation system.

Soliday spent most of his youth in the Litchfield Hills of Connecticut, where early on he developed an interest in birds and photography. His interest in photography became more serious while he was working as an expedition mechanic for Land Rover in Nepal, Africa and Iceland. Developing an interest in world cultures, he earned a degree in cultural anthropology from Amherst College in Amherst, Massachusetts, in 1976.

The following year, Soliday moved to the Lowcountry and lived beside the rice lands for the next 25 years. Since 2007, he has actively studied the South Carolina rice culture while photographing the rice landscape. Soliday's aerial perspective distinguishes the subtle fading imprints of rice production and frames the monumental scale of the precisely constructed fields, dikes and canals in ways otherwise difficult to comprehend.

South Carolina artist Jonathan Green presents us with a collection of drawings and paintings representative of the Lowcountry rice culture. The works were created as a proud example of America's African descendants, whose agricultural knowledge and skill propelled South Carolina's colonial plantation economy into one dominantly sustained by rice production. With bright, bold colors and patterns, sweeping landscapes, billowing clothing and joyful figures toiling in Lowcountry rice fields, Green's perspective of the historical past poses the question: "What if

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African people came here like everyone else - unchained, unenslaved?" Rice will bring to life the pride Green feels for his Gullah ancestors, who despite the tough work and often perilous conditions of tideland rice cultivation, survived, thrived and created the rich and vibrant Gullah culture unique to our coast.

On display will be 18 works from Green's Rice series in addition to a variety of paintings inspired by the artist's Gullah ancestry and culture as they relate to South Carolina rice cultivation, six in-depth descriptive text panels and a small collection of Lowcountry rice culture historical artifacts.



"Loaded Rice Barge" by Jonathan Green, 2013, acrylic, 11 x 14 inches, from the collection of Johnny and Kaye Wallace.

"Every time I approach the canvas to express my respect for my heritage and culture, I strive to capture the magnificent legacy my ancestors left my family and me despite their enslavement, oppression and horrific challenges they faced on a daily basis even after the Civil War and the Emancipation Proclamation," says Green. "I marvel how under such conditions they were able to share such incredible love with one another, maintain a sense of community, create an atmosphere of belonging and instill in their children a sense of purpose and meaning in life."

Representing the legacy of indigo are *Works in Denim* by Jim Arendt, Coastal Carolina University's Rebecca Randall Bryan Gallery director and recipient of the 2013 ArtFields© inaugural Grand Prize.

"Our region of South Carolina was shaped by the back-breaking work of



"Ellie" by Jim Arendt, 2012, denim applique, 67 x 70 inches.

African American slaves who produced the valuable blue dye of indigo," says Arendt. "The work of these enslaved Africans is on display in the shape of our landscape. The blue dye of indigo, grown here in the heat of the summer sun and used to make the blue in jeans, is tinged with the bitterness of that work. I want people to think about our relationship with work and labor, so I use denim and the people I know to point at what work means, who does it and how it shapes their lives."

Arendt's denim pieces are life-sized portrayals of close friends and family members - Arendt is careful not to call them portraits, as they are more likenesses of how he perceives their characters. Arendt grew up on a farm in Flint, MI, where he developed an appreciation for the manual labor contributed by his family members. To Arendt, their labor is representative of the hopes and dreams of their future, and it is his respect for such that drives his motivation to create. Moreover, his use of denim as a primary medium celebrates the tenacity and resilience of the rural people with whom Arendt grew up, as well as their values of thrift and "make-do."

As well as art exhibitions for the public, *continued on Page 44*