

Editorial COMMENTARY

by Tom Starland, Editor and Publisher

One Change for the Good

In looking for some subject that could be my commentary this month I happen to go to our website at (www.carolinaarts.com) where a lot of our history is resting in cyberspace. I like to be consistent in my views and opinions on the visual arts so from time to time I'll check our archives to review what I've already said.

During this stroll down memory lane I happen to end up checking out our Jan. 2011 issue, from just nine years ago. It was our first issue online totally - not as a back up for the printed version - the one and only copy produced. That's how we operate these days, we make one master copy and everyone, including me, downloads a copy to their computer, tablet or smart phone. Some just read it on our website.

I have to admit that I thought that issue was going to be our last ever. We couldn't afford to keep printing the publication and delivering it around both North and South Carolina, although I do miss traveling around those two states. Since the crash of 2008, we had been just hanging on. Our advertising had been steadily shrinking. The whole visual art community was hurting. Printing costs were soaring, gas prices were soaring, and the cost of mailing papers was getting hard to justify. It looked like it was the end, but we had one option, which a lot of publications were faced with - going electronic.

This was going to be a big challenge for me - an old school kind of guy. I still couldn't explain to a six year old how the internet works much less an adult. To me it either works or is broken, and when it's broken it is broken, and I can't fix it. Can't give it a swift kick or smack with a hammer to get it going either. I'm an old dog who can still learn a few tricks, if shown the proper way - don't tell me how to do something - show me. And, then by repetition I learn, and by now, nine years later - I'm a wiz until something breaks or doesn't work right. In fact I think I'm faster than my old computer.

Anyway, we had 9,000 downloads that month and every month after that it kept growing. Now, we have blogs online and social media outlets like Facebook and Twitter to help spread our news to more readers. We lost some folks who just couldn't make the jump to electronic media and every once in a while I have to dig up an old printed copy of *Carolina Arts*, *South Carolina Arts*, or *Charleston Arts*. A few months ago I had to really do some digging and find the one copy of *Berkeley County Arts* (our only issue of that publication) to refresh my memory of a subject. And, I'll admit I kind of miss the printed version - then I go wash my hands of the ink that came off while holding it. But, I'll also admit that even if I won the lottery - I'd never go back to printing. I'd put more money into the electronic version.

Carolina Arts is so much better than it was, seen by more people in more places, and it costs a lot less to produce, buy ads, distribute (electronically) and corrections can be made within a day or minutes after we launch. We cover more areas of the Carolinas - at least those areas that communicate with us. And, we can have color ads and color images of art, which was a problem with the printed version. At best, we could only afford a color cover. And a major bonus for our household is that those electronic issues are easier to store than the printed copies. We still have a small room in our house filled with copies of the old printed issues - up to 2010.

So from a person who hates change, that was one change for the good. Maybe all people don't see it that way, but I do. And, I will always have that memory of driving back down the hill toward SC after delivering the paper in Asheville and having a car pass me where the passenger was reading a copy of our paper. That was a heck of a feeling I'll never forget, but for all I know they're now reading it on their iPad or whatever - I just can't see them doing it. I still don't like change, but change like that - I can get used to and live with.

College of Charleston - Halsey Institute

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by innovative visual artists from around the world. As a non-collecting museum, we create meaningful interactions between adventurous artists and diverse communities within a context that emphasizes the

historical, social, and cultural importance of the art of our time.

For further information check our SC Institutional Gallery listings, call the Institute at 843/953-4422 or visit (halsey.cofc.edu).

City of Charleston, SC, Features Works by Linda Fantuzzo

The City of Charleston Office of Cultural Affairs presents *Linda Fantuzzo: Penumbra*, a new exhibition by artist Linda Fantuzzo, on view at City Gallery, in downtown Charleston, SC, from Jan. 18 through Mar. 1, 2020. A reception will be held on Jan. 17, from 5-7pm, and an artist's talk will be held on Feb. 1 at 2pm. Both events are free and open to all.

Fantuzzo is known for capturing the mysterious qualities of light on canvas and has utilized this throughout her career to create atmosphere, mood and narrative. The landscape and interior paintings and drawings in this exhibition are rendered with a quiet, abstracted simplicity, while the inclusion of stairs, ladders, windows and doors suggest an unseen yet palpable human presence. The title *Penumbra* is a term referencing light's transitions - it is the partially shaded area of the shadow cast by an object. The artist states, "Light - bright, low, or poetic can imbue the image with a sense that something has happened or will momentarily occur." In these works Fantuzzo connects the literal transitions of light, always shifting and changing, to the metaphorical transitions and impermanence of the human experience.

Discussing the inspiration for the work in *Penumbra*, Fantuzzo conveys a connection to the current state of the world describing how, "...the news delivers information about natural disasters, unemployment, homelessness, and people migrating in



Work by Linda Fantuzzo

search of a better life. It is apparent that many people live in a state of insecurity. They might be without a job, a home, a family or friends - they might live in dangerous conditions. This is a constant of human existence, and certainly at some point we all experience this state of insecurity. I looked for ways to explore this idea in the work."

Describing the conceptual thread that runs through these pieces Fantuzzo states that what ties the work together is, "...change, how it happens, what it means and how to access it. Sites of ruined structures once vital and productive have been altered. Individuals, who may have had vital productive lives, had an experience that changed their life and altered it temporarily

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www.carolinaarts.com



You can find [past issues](#) all the way back to August 2004!

You can find [past articles](#) all the way back to June 1999

Also don't forget about our two blogs:
[Carolina Arts Unleashed](#)
[Carolina Arts News](#)

Send us your email address to be added to our list to receive notice of each monthly issue.

info@carolinaarts.com



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