

Editorial COMMENTARY

by Tom Starland, Editor and Publisher

On Our Cover This Month

On our cover this month is a work by Susan Lenz, who will be taking part in the fourth annual Cottontown Art Crawl, with 114 other artists (115 in total) to show and sell their original work in the downtown Columbia, SC, neighborhood. The event will be held on Saturday, Mar. 12, 2022, from 10am to 3pm with more art, more artists, more food and more fun for visitors. The event brings artists and entertainment to front porches and lawns in a historic downtown neighborhood.

Lenz has become the most mentioned SC artist having exhibits all over North and South Carolina, as well as all over this country during the last few years. So, of course she will be taking part in this event in her own backyard in Columbia.

I've never heard of Cottontown before, but then a few gallery owners and yours truly invented a section of downtown Charleston and called it the French Quarter.

Tired of the Old Photos

When working this month on our massive Calender listings I just threw my hands up and said, "Enough, is enough!", meaning I was tired of using the same old photos to make the 29 1/2 pages of galleries showing art a little more interesting than just words on a page. There is nothing worse in my book than looking at a page full of text with no images.

I save every photo that is sent to us every month and use them, when I can, to make the pages look a little better - easier on the eyes. But, this month I just got tired of using some of those same old photos, some I've used, maybe 5 - 10 times or more. I use the ones that pertain to current exhibits when I can - depending on how

the listing falls on the page. You have to have room to put the photo in and the gallery listing after it, so there has to be room. Sometimes I have a great photo to use, but the spacing isn't right. I hate it when that happens. But on many of those pages I've had to use photos from a stock pool of photos I've used over and over.

So, if you are tired of seeing those same photos as much as I am - send us new ones. I don't want to use those old images any more. I'm glad I had them and they represent some great works of art, but they should be in history books or a book on the history of *Carolina Arts* - which I might stop doing all this and write one day, but not now. Some are hoping I die before I get the chance to tell that story, but we'll see what happens.

So here's the deal. First, if you're having an exhibit - at any venue in North or South Carolina - in the next month or so, send us a press release about it and a few high res images of art from that exhibit. If more than one artist is involved, identify the artwork. If you are represented by a gallery that is included in our Gallery listings, get the owner to send us some photos of artworks on display (identified). If your gallery or venue is not included, get someone to send us the info, you can find what info we need on our website at (www.carolinaarts.com) under the heading of "How the Paper Works".

What's a high res image? Well, it can be a Tiff or Jpeg, which is at least 3" wide by 300ppi. If you don't know what ppi means - look it up or just send a Jpeg that is at least 11" x 14" in size at 72ppi (the norm) and I can make it the right size and ppi.

Do not send images of yourself or you standing in front of your artwork, we are not *People* magazine - we won't use it. Do

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College of Charleston

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Dyani White Hawk, "I Am Your Relative (back)"

art along with the visual languages and traditions of Native people. In doing so, her work spotlights Native women, whose strength and fortitude over centuries have helped their peoples' languages and cultures to survive.

On view in *Hear Her*, White Hawk's video installation *LISTEN* presents a series of Native women speaking the language of their people. Each film takes place on the land of each participant's nation, and viewers hear the respective languages without translation. As such, White Hawk puts a focus not only on the resonance of each speaker, but she also reveals society's collective ignorance of the people, culture, and language of those native to the land on which we live.

White Hawk's photography installation *I Am Your Relative* confronts the gross stereotypes and distorted caricatures that dehumanize and commodify Native women. The exhibition serves as a true locus for the convergence of multiple Humanities including the visual arts, language, human geography, and history, all working in sync to give visibility to the invisible and fill a vital gap in our collective knowledge.

Dyani White Hawk (Sičąŋǵu Lakota) is a visual artist and independent curator based in Minneapolis, MN. White Hawk earned an MFA from the University of Wisconsin-Madison (2011) and BFA from the Institute of American Indian Arts in Page 4 - Carolina Arts, February 2022

Santa Fe, NM, (2008). She served as Gallery Director and Curator for the All My Relations Gallery in Minneapolis from 2011-2015.

Support for White Hawk's work has included a 2021 Anonymos Was A Woman Award, 2020 Carolyn Glasoe Bailey Foundation Minnesota Art Prize, 2019 United States Artists Fellowship in Visual Art, 2019 Eiteljorg Contemporary Art Fellowship, 2019 Jerome Hill Artist Fellowship, 2019 Forecast Public Art Mid-Career Professional Development grant, 2018 Nancy Graves Grant for Visual Artists, 2017 and 2015 Native Arts and Cultures Foundation Artist Fellowships, and 2014 Joan Mitchell Foundation Painters and Sculptors Grant.

White Hawk has participated in residencies in Australia, Russia, and Germany. Her work is in the collections of the Museum of Modern Art, Walker Art Center, Crystal Bridges Museum of American Art, Pennsylvania Academy of the Fine Arts, Denver Art Museum, Minneapolis Institute of Art, The Smithsonian's National Museum of the American Indian, Tweed Museum of Art, IAIA Museum of Contemporary Native Arts, and Akta Lakota Museum and Cultural Center among other public and private collections. She is represented by Bockley Gallery in Minneapolis.

The exhibition is sponsored in part [continued on Page 5](#)

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