



Halsey - McCallum Studio

William Halsey
& Corrie McCallum

Both recipients
of the
Elizabeth O'Neill
Verner Award

paintings • graphics • sculpture
for the discerning collector

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Duo by William Halsey, oil on paper, 11 x 15 inches

Wells Gallery at Kiawah Island

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act prohibited further importation of slaves into the state and required that slave owners register their slaves annually, but it also respected the 'property rights' of Pennsylvania slaveholders by not freeing slaves already in the state (although all children born in Pennsylvania as of March 1780 were considered free persons regardless of the condition or race of their parents). Slaveholders who failed to register their slaves annually lost their slaves to manumission. It also allowed non-resident slaveholders visiting Pennsylvania to hold slaves in the state for up to six months. This created a loophole in that a slaveholder could not take-up official residency, and then take his slaves out of Pennsylvania for 24 hours before the 6 month deadline and it would void his slave's residency thus allowing the slaveholder to keep his slaves indefinitely without having to register or follow the gradual abolition laws. Philadelphia became the temporary national capital for a ten year period in 1790. The Attorney General, Edmund Randolph, advised George Washington to use this loophole. It was thought that he followed this advice by rotating the enslaved Africans in his presidential household in and out of Pennsylvania.

At the time, the location of the permanent Capital was in discussion, and The Residence Act of 1790 was passed. It is the federal law that settled the question of locating the Capital of the United States, selecting a site along the Potomac River. The Secretary of the Treasury, Alexander Hamilton, was pushing for Congress to pass a financial plan in which the Federal government would assume the states' debts incurred during the American Revolutionary War. Northern states had the most amount of debt and were in need of help. The Southern states, whose citizens would effectively be forced to pay a portion of this debt, were unhappy with this proposal. Some states, including Virginia, had paid almost half of their debts, and felt that their taxpayers should not have the extra burden. A compromise was reached stating that the

Southern states would agree to the financial plan if the location for the Capital was moved from Philadelphia (the proposed location) to a more Southerly spot without the strict abolition laws of Pennsylvania.

Congress agreed to the compromise, which narrowly passed as the Residence Act. The Act specified that the laws of the state from which the area was ceded would apply in the federal district, meaning Virginia laws applied in the District of Columbia until the government officially took residence. This allowed for the use of slave labor in the construction of The White House. Slaves were rented from slaveholders in Virginia by the commissioners appointed by Washington to oversee the building of the District of Columbia. Records show 385 payments between 1795 and 1801 for "Negro hire", a euphemism for the yearly rental of slaves. Slaves also worked sunrise to sunset at the marble and stone quarries that provided the stone to face the structures. Almost every aspect of the construction was augmented by slave labor. The Potomac region was home to about half of the 750,000 African-Americans living in the United States.

Though it is no secret that slave labor was used to build the foundation of our Nation's Capital, it is also not widely known and is not depicted in art. Lewis created this piece in an effort to bring this history to light, and to give many African-Americans a sense of pride. He feels that many African-Americans still feel like outsiders in our country and he wants to impart on them the feeling that they do belong and that they are an integral part of the greatness of the country. The history should be seen and understood by all to get a true sense of the role slaves played in making the Capital and how it could not have been achieved without them.

For further information check our SC Commercial Gallery listing, call the gallery at 843/576-1290 or visit (www.wellsgallery.com).

Ella Walton Richardson Fine Art in Charleston, SC, Features Works by Lindsay Goodwin

Ella Walton Richardson | Fine Art in Charleston, SC, will present *Lindsay Goodwin: Meet Me in Paris*, on view from Nov. 6 - 30, 2015. A reception will be held on Nov. 6, from 5-8pm.

They say there is no city more romantic than Paris in the fall. The leaves gently falling in the Tuileries, lovers holding hands on the Pont de Neuf bridge, the cups of hot wine warming visitors on the steps of Sacré-Coeur... How we all wish we could take a vacation to the City of Light right now. Fortunately, we do not have to travel to get our fix of that "je ne sais quoi," Lindsay Goodwin brings it right to Charleston with her French interior scenes. Ella W. Richardson Fine Art is pleased to present *Meet Me in Paris*, a new exhibition that will have



Work by Lindsay Goodwin

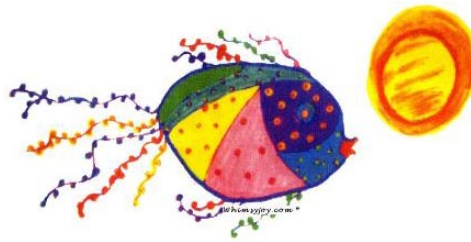
ardson Fine Art is pleased to present *Meet Me in Paris*, a new exhibition that will have

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Whimsy Joy© by Roz

Now on display and for sale at Roadside Seafood
807 Folly Road on James Island • Charleston, SC

Fish & Sun



"I am the Sun, High in the Sky. I move along really High"...

"The Fish is Swimming Fast After Me. Everyone watches as He tries to Catch Me. But I am Fast and then I set. He keeps trying but we never Met."

Check my website for new whimsies!

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I am gorgeous...
Can't you see I'm really cute!
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mousepad for \$12.00



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Internationally acclaimed, Goodwin was born and raised in Topanga, CA, and began studying classical methods of painting at O'Neill's Fine Art Studio in Malibu. She attended the Academy of Art University in San Francisco, where she became a student of Craig Nelson, another artist Richardson represents. Painting alla prima, or wet-on-wet, Goodwin has a tight deadline to finish works.

"I tend to over-explain things in my life, but never in my paintings. That time limit gives me more confidence in my work, and I make every move count," Goodwin explains. Named as one of the "Top 21 Artists under 31" by *Southwest Art* magazine, Goodwin has been featured in *Plein Air* magazine, the *San Francisco Chronicle*, and most recently in *American Art Collector's* May 2015 issue.

Images for Goodwin's detailed paintings are sourced from throughout France, but Paris is fresh on her mind. On her most recent trip abroad, she lived just a few blocks from the Champs-Élysées for four months, gleaming enough inspiration to last until her return. Goodwin's new works show some of her favorite Parisian destinations, from cozy



Work by Lindsay Goodwin

cafés to dazzling ballrooms. What sets her work apart is not her eye for decadence, but her ability to always make a pristine setting inviting.

For further information check our SC Commercial Gallery listings, call the gallery at 843/722-3660 or visit (www.ellarichardson.com).

Robert Lange Studios in Charleston, SC, Features Works by Matthew Bober

Robert Lange Studios in Charleston, SC, will present *Serenade*, featuring contemporary still lifes by Matthew Bober, on view from Nov. 6 - 27, 2015. A reception will be held on Nov. 6, from 5-8pm.

Serenade, as its melodious title suggests, is an entertaining collection of macabre still life paintings presented in juxtaposition against vibrant backgrounds.

Bober, currently located in New York, has been working for well-known artist Jeff Koons for the past eight years as an instrumental part of Koons' painting guild. Under Koons, Bober realized his own unique style and over the past two years has been building a body of work, which will be presented

in his first solo show this November.

Bober says, "For most of the last decade I've painted many of his most important and high profile paintings as well as functioning as the night manager of the painting studio. While honored to have a position at the highest level of the contemporary art world I've recently taken a leave to concentrate on my own work. I have shown sporadically over the years yet have never quite found a gallery home, selling paintings through my own networking."

Bober's realist, bordering on hyper-realist, style gives his still lifes a strong vibrancy but it is not the technique, as much as the

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