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M.Ed., P.A.

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Art Books We Have Received

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Carolina Press - *Working South: Paintings and Sketches by Mary Whyte and Down Bohicket Road: An Artist's Journey*. She is also the author of *Alfreda's World, Painting Portraits and Figures in Watercolor, An Artist's Way of Seeing, and Watercolor for the Serious Beginner*. Whyte's work can be found at Coleman Fine Art in Charleston. In 2013 Whyte was awarded the Elizabeth O'Neill Verner Award, South Carolina's highest award in the arts.

Martha R. Severens, an art historian, served as curator of the Gibbes Museum of Art in Charleston, South Carolina, the Portland Museum of Art in Maine, and the Greenville County Museum of Art in South Carolina. She has published studies of Charles Fraser, Alice Ravenel Huger Smith, Andrew Wyeth, Greenville's Southern Collection, and the Charleston Renaissance.

For more info contact the USC Press at (<http://www.sc.edu/uscpres/>). To order directly from the University of South Carolina Press, call toll-free at 800/768-2500 or, to order by mail or fax, download an order form at (<http://www.sc.edu/uscpres/order-form.pdf>).

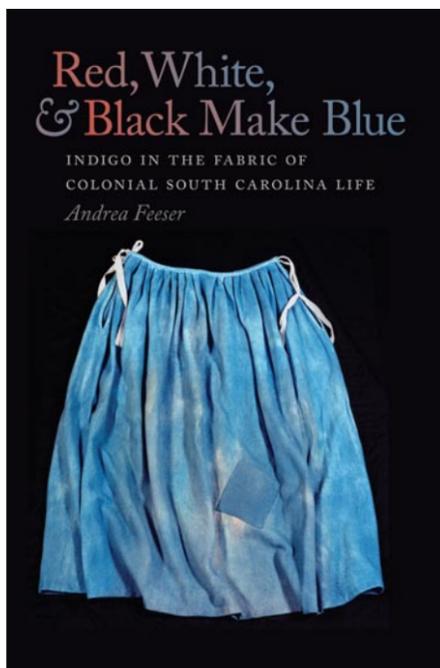
Red, White, and Black Make Blue: Indigo in the Fabric of Colonial South Carolina Life

by Andrea Feeser

Published by the University of Georgia Press

(2013), 6" x 9". 168pages, 10 color illustrations, 1 map
ISBN 978-0-8203-4553-6
paper, \$24.95

Like cotton, indigo has defied its humble origins. Left alone it might have been a regional plant with minimal reach, a localized way of dyeing textiles, paper, and other goods with a bit of blue. But when blue became the most popular color for the textiles that Britain turned out in large quantities in



the eighteenth century, the South Carolina indigo that colored most of this cloth became a major component in transatlantic commodity chains. In *Red, White, and Black Make Blue*, Andrea Feeser tells the stories of all the peoples who made indigo a key part of the colonial South Carolina experience as she explores indigo's relationships to land use, slave labor, textile production and use, sartorial expression, and fortune building.

In the eighteenth century, indigo played a central role in the development of South Carolina. The popularity of the color blue among the upper and lower classes ensured a high demand for indigo, and the climate in the region proved sound for its cultivation. Cheap labor by slaves - both black and Native American - made commoditization of indigo possible. And due to land grabs by colonists from the enslaved or expelled indigenous peoples, the expansion into the backcountry made plenty of land available

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on which to cultivate the crop. Feeser recounts specific histories - uncovered for the first time during her research - of how the Native Americans and African slaves made the success of indigo in South Carolina possible. She also emphasizes the material culture around particular objects, including maps, prints, paintings, and clothing. *Red, White, and Black Make Blue* is a fraught and compelling history of both exploitation and empowerment, revealing the legacy of a modest plant with an outsized impact.

Andrea Feeser is an associate professor of art and architectural history at Clemson University. She is also the author of *Waikiki: A History of Forgetting & Remembering*.

For further information contact Amanda E. Sharp, Publicity Manager, University of Georgia Press, by calling 706/542-4145 or visit (www.ugapress.org). For info about purchasing the book visit (http://www.ugapress.org/index.php/books/red_white_and_black_make_blue).

The Wells Gallery at The Sanctuary on Kiawah Island, SC, Features Works by Gary Gowans and Annual Juried Show

The Wells Gallery at The Sanctuary on Kiawah Island, will feature new works by Gary Gowans, on view from Jan. 10 - 31, 2014, and the *Fifth Annual Juried Art Show* for local Kiawah and Seabrook Island artists, on view from Jan. 17 - 26, 2014. A reception will be held on Jan. 17, from 5-8pm.

Gowans began his formal art training after serving as an Air Force pilot during the Vietnam War. Following graduation from Art Center College of Design in Los Angeles, Gowans did a quick tour of Europe on an old BMW motorcycle. After living in the Charleston area for fifteen years, Gowans currently resides in New Bern, NC.

When speaking about his painting, the artist mentions his varied choice of both subject matter and style, explaining, "I find a subject that's interesting, select my viewpoint, and paint it in a technique appropriate to the subject." The high realism in many of Gowans' works is attention grabbing in its detail, while other pieces are more expressionistic, and full of energy. This alternation of both style and subject is what keeps



Work by Gary Gowans

his work fresh and always new. Gowans continues, "I make an effort never to copy myself," stating that each piece is a learning experience.

The *5th Annual Juried Art Show*, features the works of local Kiawah and Seabrook Island amateur artists and ranges from oil painting to photography and jewelry.

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

Many artists probably don't read anything in these space fillers, but they might wish they had this month. We're looking for images of Spring for our March 2014 cover. Two-D or Three-D, it doesn't matter, as long as the subject reflects something about Spring in the Carolinas. We need images that are at least 4" x 5" or larger at 300dpi and sent to us before Feb. 24, 2014. Don't wait till that deadline if you want a chance to be included. E-mail to (info@carolinaarts.com).