

Charleston Museum in Charleston, SC, Opens Renovated Revolutionary War Exhibition

The Charleston Museum in Charleston, SC, is pleased to announce the renovation of its *Becoming Americans: Charleston in the Revolutionary War* permanent exhibit.

Charleston played a critical role in the Revolutionary War. South Carolina was the wealthiest of the thirteen rebellious colonies and Charleston was its key port to maintain its trade with the outside world. The British would make three attempts against the city during the Revolutionary War. Their defeat at the Battle of Sullivan's Island on June 28, 1776 was a crucial patriot victory, which convinced many that independence could be achieved.

The Siege of Charleston, meanwhile, was the longest siege of the Revolutionary War and the largest battle in South Carolina. These events and others are chronicled in the new exhibit, which will also feature artifacts and period images that have not been exhibited at the Museum before. Among them are the grapeshot that purportedly killed Count Casimir Pulaski, a Polish volunteer cavalryman who assisted the patriots, and watercolors of the Battle of Sullivan's Island rendered by an American officer.



The Charleston Museum, founded in 1773 and considered America's first museum, is a 501(c)(3) non-profit organization located on Meeting Street in downtown Charleston's Museum Mile. The Museum is home to the most extensive collection of South Carolina-related natural and cultural history materials known, two National Historic Landmark Houses and the Dill Sanctuary, a 580-acre wildlife preserve.

The Museum's mission is to educate Charleston area residents and visitors about the natural and cultural history of the South Carolina Lowcountry through collections, exhibitions, preservation, conservation, research and related programming. Tickets, including admission to two or more sites offered at a discount, can be purchased at the Museum, its historic houses, or online in advance.

For further information check our SC Institutional Gallery listings, call the Museum at 843/722-2996 or visit (www.charlestonmuseum.org).



The Museum is grateful to their sponsors for the exhibit, Gilchrist/Bissell Wealth Management of Raymond James and the Henry & Sylvia Yaschik Foundation.

Robert Lange Studios in Charleston, SC, Offers Works by Karin Jurick

The Robert Lange Studios in Charleston, SC, will present *The Ladies: Contemporary Paintings of Women viewing Paintings by Karin Jurick*, on view from Aug. 2 - 28, 2019. A reception will be held on Aug. 2, from 5-8pm.

Jurick, currently located in Georgia, has become recognized for her dynamic paintings of masterworks and the viewers who admire them and is enthusiastically collected throughout the United States and Europe.

Jurick builds up her compositions using oil paint in multiple layers and various thicknesses to compose unique interpretations in paint.

"I got the idea for the theme when I painted a smaller piece with Alice Neel's self-portrait as the subject. She made no excuses, no apologies for her aging body," said Jurick. "I titled the piece *To Tell the Truth* and proceeded to make notes of those paintings I've admired with women as the subject. My personal favorites like Michelle Obama's official portrait by Amy Sherald, and the self-portrait by Romaine Brooks."

The art world is often a wonderful reflection of what is happening in contemporary society. Jurick said, "The strength and diversity of women has been highlighted in the last couple of years, especially in politics. So, it's not so much women artists painting women, as it is how different women, different ages, different sizes, different races, different eras have been put on canvas."

One of the pieces in the show that Jurick enjoyed creating was of Picasso's *Les Femmes d'Alger*, which is featured in her piece *Painted Ladies*. Jurick said about the painting, "A revolutionary, scandalous event when Picasso unveiled it in 1916. Women, in a brothel, portrayed



Work by Karin Jurick as masked in the new cubism style. Such a departure from the gilded age portraits of Sargent or the soft, pastels of impressionism."

When asked about why she is a painter Jurick responded referring once again to Alice Neel's self-portrait, "It was completed in her 80s, she had been painting since her 20s and didn't receive recognition until her late 60s. Neel had a long life of lovers and husbands and children mixed with tragedy, nervous breakdowns, and travels around the globe - a full life. I admire her for painting what she desired to and that's what I strive to always do. A quote I love from Neel, 'You should keep on painting no matter how difficult it is, because this is all part of experience, and the more experience you have, the better it is... unless it kills you, and then you know you have gone too far.' I have that quote on my wall, visible as I paint."

"The portrayals of *The Ladies* are not
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