

Editorial COMMENTARY

by Tom Starland, Editor and Publisher

On Our Cover

I've been keeping an eye out for artwork with a message lately. Our country is going through a highly charged political time and art should be reflecting that. This is nothing new for Alex Powers, our cover artist this month.

Powers has been a self-employed painter and teacher for many, many years in Myrtle Beach, SC. He exhibits in galleries in five states and among his many national juried exhibition awards is the Gold Medal in the 1997 *American Watercolor Society Exhibition*. He travels and teaches workshops in this country and abroad. He is the author of "Painting People in Watercolor, A Design Approach," published by Watson-Guptill, now in paperback.

Powers' painting style has evolved into personal, content-dominated imagery. Using gouache, charcoal, pastel and sometimes collage on illustration board, his loose realism combines an emphasis on drawing with an awareness of the art of our time. Often the illustration boards are connected for work up to 15 feet in length.

"I attempt to deal with issues such as human origins, religion, philosophy, racism, economic, inequality, etc.," says Powers. "These overwhelming issues are difficult to deal with, but they are what interest me. And, since I believe in the singularity of life and art, these issues are the content of my current work.

"My reasons for painting relate to content more than form. The content that interests me concerns ideas as well as emotions. Ideas questioning our life choices; an acquaintance with philosophers and writers; my selected preference from past and current thinkers.

"The form of the image is ever-present.

I prefer graphic, surface variation with large empty spaces, muted colors and people subjects, especially faces."

Powers is represented in SC by City Art in Columbia, SC. You can follow him on Facebook.

Be Careful What You Brag Of

Carolina Arts is the largest online publication covering visual art exhibitions taking place in both North and South Carolina in the Universe. That might be a true statement - one that would be hard to prove or dispute.

We could boast that claim but I see no reason to say any more than the fact that we cover the visual arts in the Carolinas. While others we deal with always seem to be in search of some claim to put them one up or above others they are competing against. The visual art business is very competitive and in some communities where there is lots of competition, the boasting can get out of control.

One of the most abused claims is, "Come see this exhibit, you'll be glad you did". How could anyone say that? Not all people like all art. I can tell you in my thirty years of doing our art publications, I have been to many exhibits that I was not glad I went to after seeing them. I'm glad I still go to exhibits not knowing what to expect, but no one can give me a guarantee that I'll be glad I did something before I do it.

So be careful what you claim to get one up on the competition, because if you can't deliver what you claim - you will pay a price for that claim. Believe me it will always catch up with you.

But then again, like we say on our cover, "*Carolina Arts* is Absolutely Free, You Can't Buy It". That's true.

College of Charleston in Charleston, SC, Features Works by Tom Stanley

The College of Charleston in Charleston, SC, is presenting *Tom Stanley: Scratching the Surface*, on view in the Halsey Institute, through July 8, 2017.

Over the past several decades, Tom Stanley has utilized sgraffito as a significant component of his abstract paintings. Popular in the Italian Renaissance of the 15th and 16th centuries, sgraffito refers to the practice of scratching a layer of paint to reveal a contrasting layer beneath it. In his geometric abstractions, the sgraffito adds an inherently expressive quality, creating a contrast between the frenzied scratching and his clinically precise lines and forms. His works also explore the history of painting techniques: beyond sgraffito, his works often contain drips of paint evoking Abstract Expressionism, and his expressive lines recall Surrealist automatic drawing.

Stanley's abstractions draw on the forms of the world around him, typically including items like boats, ladders, water towers, and houses. In his recent *Vessels* series, his canvases riff on the motif of a boat, often portraying one of more such vessels amidst a plane of harried lines and sgraffito. Such a series emphasize the duality contained within his paintings: expressive yet measured, formally-engaged yet conceptually-driven, abstract yet connected to reality.

In *Scratching the Surface*, a range of Stanley's paintings and drawings from the last decade will be on view. Stanley will also give an artist's lecture and gallery walk-through of the exhibition on June 17, 2017.

Born in Fort Hood, TX, Stanley grew up in Concord, NC, and attended Belmont Abbey and Sacred Heart colleges in Belmont, NC. He received a MA in Applied Art History and a MFA in Painting from the University of South Carolina in 1980. Since then, Stanley has served on the faculty at a number of institutions including Arkansas College (now Lyon College) in Batesville, Page 4 - Carolina Arts, June 2017



Work by Tom Stanley

AR; Barry University in Miami, FL; and as the director of the Waterworks Visual Arts Center in Salisbury, NC. Currently the Chair of Fine Arts at Winthrop University in Rock Hill, SC, he was also the first director of the Winthrop University Galleries from 1990-2007.

Stanley's work has been featured at SECCA, Winston-Salem; gallery twenty-four, Berlin; Hampton III Gallery, Greenville, SC; the George Gallery, Charleston; and if ART, Columbia, among others. His curatorial projects include *Worth Keeping: Found Artists of the Carolinas* for the Columbia Museum of Art; *New South Old South Somewhere In Between* for Winthrop and the Levine Museum of the New South; and *Still Worth Keeping: Communities, Preservation and Self-Taught Artists* in collaboration with the South Carolina State Museum, and many more. His public art endeavors include *Balancing Act* in Simpsonville, SC, *Journey* in Raleigh, NC, and the *Winthrop Monolith* in Rock Hill, SC. He has also been commissioned by the Charlotte Area Transit to create a public installation at the Tom Hunter Station on North Tryon Street in Charlotte, NC.

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

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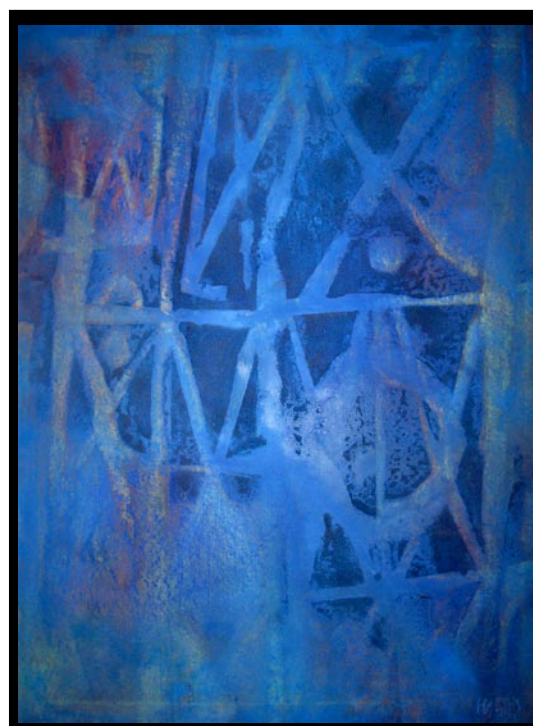
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William Halsey

Anglin Smith Fine Art in Charleston, SC, Offers Works by Betty Anglin Smith

Anglin Smith Fine Art in Charleston, SC, will presents a selection of new paintings by Betty Anglin Smith in an exhibition entitled *Abstracts - Botanical Series*, on view from June 2 - 16, 2017. A reception will be held on June 2, from 5-8pm.

Betty Anglin Smith has been creating art in Charleston for more than 40 years and has managed her family-owned art gallery on Queen Street for more than 16 years. Her new exhibition of abstract art is just the latest iteration of her monumental talent and willingness to evolve and reinvent her style.

Sophisticated, vibrant, layered, and yes, abstract are only a few descriptive adjectives used to characterize her contemporary art. Best known for her vivid marsh skies, waters, grasses and trees, she has adapted her creative talents to fill large canvas' with a myriad of brush strokes, colors and



Work by Betty Anglin Smith

contours which evoke a mood and express an energy - all conveyed through her unique palette and design. Her mediums have changed from watercolor to oil, and her style has evolved from colorist landscape to abstract, but her work remains unmistakably identifiable.

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