

# The Fine Arts Center of Kershaw County in Camden, SC, Features Two Group Shows

The Fine Arts Center of Kershaw County in Camden, SC, is presenting *Camden ART's Spring Honors Show* and *Black Birds, Ravens & Crows*, featuring works by members of Camden ART, on view in the Bassett Gallery through June 21, 2013.

The *Camden ART's Spring Honors Show* presents an opportunity to view more works of the winners of the *Annual Fall Show*. This show promises to be a splendid exhibition of creativity in a variety of styles and mediums. The winners that will be represented are: Margaret Bass, Fletcher Bass, Dot Goodwin and Pearl Nester, in order of First, Second, Third and People's Choice Awards.

In addition, this year Camden ART will show *Black Birds, Ravens & Crows* – a challenge exhibit created by all the members of Camden ART. The artists have created their unique perception of these

magnificent birds of mystery and lore. Interpreted in paint, sculpture, gourds, pottery, jewelry and more, these art pieces promise to be not only black, but also colorful and imaginative in concept. Various pieces will be available for purchase throughout the exhibit.

The Fine Arts Center is funded in part by the Frederick S. Upton Foundation and the South Carolina Arts Commission, which receives support from the National Endowment for the Arts. Additional funding provided by the City of Camden, Kershaw County, and BlueCross BlueShield of South Carolina along with donations from businesses and individuals.

For further information check our SC Institutional Gallery listings, call the Center at 803/425-7676, extension 300, or visit ([www.fineartscenter.org](http://www.fineartscenter.org)).

# Aiken Center for the Arts in Aiken, SC, Offers Works by Gwen Power

The Aiken Center for the Arts in Aiken, SC, will present an exhibit of works by Gwen Power, on view at the Aiken Artist Guild Gallery, from June 1 - 30, 2013. A reception will be held on June 13, from 6-8pm.

Power is an accomplished watercolorist whose favorite subject matter is the nature and wildlife found especially in Aiken County.

Power has previously exhibited at the Hitchcock Center, the Aiken Family Y, the Art Center of Ridge Spring (where she teaches watercolor painting), and Juniper Restaurant in Ridge Spring, SC, as well as the AAG Gallery in the Aiken Center for the Arts.

Power is represented by Xanadu Gal-



Work by Gwen Power

lery in Scottsdale, AZ.

For Further information check our SC Institutional Gallery listings, call the Guild at 803/641-9094 or visit ([www.aikenartistguild.org](http://www.aikenartistguild.org)).

# Lancaster County Council of the Arts in Lancaster, SC, Offers Ag+Art Tour - June 22 & 23, 2013

Do you love fresh produce, artisan creations, and new experiences with friends and family? You are invited to visit Lancaster County's agricultural and cultural sites for the first Ag+Art Tour of Lancaster County on June 22 & 23, 2013. A partnership of Clemson Extension, Olde English District Tourism Commission, Lancaster Agribusiness Center, Lancaster County Council of the Arts, and See Lancaster SC, the two-day tour promises a peek into farm life, a walk in the past, and arts galore!

Save the dates of June 22, from 9am-5pm and June 23, from 1-5pm and pick up free passports at The Springs House, located at 201 West Gay Street in Lancaster, SC, to map your tour of twenty three sites, with restaurants along the way preparing locally-grown products. Schedules will also be provided to include times for special activities such as home tours and artist demonstrations at each location.

Art lovers will not want to miss either day of the tour with county-wide demonstrations, exhibits, and tours of working studios! Here's a sampling of what you will find! Bailey's Pottery Studio features works by folk artist Marvin Bailey while just across the road Elginwood Farms will host an "artisan market" with woodcraft, mixed media designs, photography, jewelry, floral design, pine straw baskets, handmade soaps amidst a myriad of down-on-the farm demonstrations.

Chastain's Studio Lofts features original art by local and regional artists: painting, pottery, jewelry, sculpture, wood turnings, fiber arts, and painting and pottery demos. Bob Doster's Backstreet Studio will have collected works on exhibit which includes local to national artists

with featured exhibits by nature photographer/ALS advocate Angelo Sciulli and folk art carved walking sticks by Arnette Majied, along with demonstrations by potters, black smith, and metal sculpting.

Gallery 102, Lancaster's newest gallery features local and regional works from folk to fine art and will have painting, lapidary, and crochet demonstrations. Mahaffee's Pottery Studio will have students working on their projects, raku and pottery wheel demos. #9 Lumber & Crafts, with a working sawmill features wood crafts and locally made crafts and products. Picture Perfect's small gallery is large on talent with local artists work on exhibit and look for more artisans displaying and selling their wares at many sites along the tour!



USCL Native American Studies Center

Celebrate the past at stops like The Springs House - featuring the *Red Rose Photography Exhibit*, a local artists gift gallery, live music, and Benford Brewing beer & food pairings! Cultural Arts Center at the Olde Lancaster Presbyterian Church will have quilting guilds exhibit & demos, cemetery tours, and a hammered dulcimer player. The Ivey Place, Kilburnie, the Inn at Craig Farm & Historic Craig House boast beautiful gardens, historic homes & buildings, hiking trails, and impressive art

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collections. Wade-Beckham House will have artisans on hand with everything from jewelry to photography.

Lancaster County Welcome Center & Museum has a wide range of works by local artists alongside historical exhibits that include wall drawings dating to the 1800's. Andrew Jackson State Park will have traditional artists on hand, while the Native American Studies Center at USC-Lancaster, with the worlds largest collection of Catawba Native pottery, will have dance/drumming/flute/weaving/pottery demonstrations.

Enjoy a "taste" of the farm with stops at Heath Springs Farm Stand, Lancaster Agribusiness Center and Farm Stand, Lancaster Community Garden, Benford Brewing Company, Provisions by Sandy Creek Herb Company, Coker Ranch, Lancaster Farmers and Artisans Market, and Elginwood Farms where an old-fashioned farm festival is planned for Saturday, June 22.

The June 22 and 23 tour is free and all ages are welcomed. A special ticketed opening event will be held June 21 at high noon at The Ivey Place with farm music program with Susan Vinson Sherlock, a summer picnic by Alexander & Company Catering on the grounds, and historic home and garden tour. Tickets for the June 21 event should be purchased by June 16 at the Springs House in Lancaster, by phone at 803/289-1492, or e-mail to ([cdoster@lancastercitysc.com](mailto:cdoster@lancastercitysc.com)).

Visit Ag+Art Tour of Lancaster County at ([www.AgandArtTourLC.com](http://www.AgandArtTourLC.com)) or ([www.facebook.com/agarttour](http://www.facebook.com/agarttour)) to find event and contact information. We'll be seeing you on the tour!



Work by Dianne Mahaffe

facebook.com/agarttour) to find event and contact information. We'll be seeing you on the tour!

For further info contact Cherry Doster, Marketing and Development Manager, for the City of Lancaster by calling 803/289-1492, e-mail at ([cdoster@lancastercitysc.com](mailto:cdoster@lancastercitysc.com)) or visit ([www.lancastercitysc.com](http://www.lancastercitysc.com)).



## A Few Words From Down Under

**Editor's Note:** Judith McGrath contributed her writings about exhibits and events taking place in Western Australia to *Carolina Arts* for about a decade. Although she was writing about events taking place thousands and thousands of miles away, they seemed relevant to what was going on here in the Carolinas. Her contributions were very popular when we first ran them and continue to be popular on our website's archives. We've decide to revisit them from time to time.

### A Few Words From Down Under On Marginal Spaces

by Judith McGrath, first run in our Nov. 2004 issue

Remember when we first learned to write, how each page in those little exercise books had a red line down the left hand side? That was the Margin and we were not allowed to write in the space between it and the edge of the page. In high school we used loose-leaf paper and the writing space got narrower as some teachers insisted we draw a Margin down the right side of the paper too, for "correctional annotations". At college a typewriter or computer program was used and the first thing we did when we sat down at the keyboard was to set the Margins - top, bottom and both sides. The space for the text got smaller still.

In school we were taught only the contents neatly contained by Margins was viable while anything outside these borders was, well - Marginal, insignificant. As we neatly wrote our new ideas and bold passions on the centre of the page, those with old knowledge and assumed potency wrote comments in the sidelines. The Margin was a symbol of power dividing master from apprentice; an elitist space forbidden to most of us as only the privileged few could use it. But somewhere along the way, in the art world at least, the status on either side of the line reversed. Today the Marginal space grows wider and more interesting while the space for the main text seems to shrink in significance.

This revelation came to me during the past fortnight when I viewed four exhibitions by prominent artists in three different commercial galleries, venues that guarantee their shows will get text on the pages of art magazines and newspapers, perhaps even a scripted TV spot. In that same two weeks I was invited to: 1) select the winner of a regional art society's annual display of members' works, 2) advise a private school acquisition panel on the purchase of works by artists in the area, and 3) attended the studio of a prolific painter to help him select exhibits for hanging in his third solo exhibition held in a hired hall. Of the gallery shows, I found nothing to excite the eye or engage the mind, despite their being fine exhibitions by well established artists who have presented the same stuff before, and before that, and even earlier. Meanwhile every exhibit I saw in activities 1 - 3 was a good work of art produced by a talented artist. These artists would be called Marginal because they are not represented by a major city gallery and rarely get a mention in any published journal. It was a busy time but rewarding as I rediscovered that more exciting art can be seen in the Margins than in the main.

The periphery of the art world is an expanding colourful place where people with new concepts and bold commentary find room to move. Meanwhile those few who sit stagnant in the black and white text between the Margins, the "in" space, are oblivious of the fact that their world is shrinking. Marginal artists get together, discuss their ideas and methods, listen to feedback from their peers, and generally work in a more creative atmosphere. They confidently experiment with new media and techniques, push their limits or change direction to follow where inspiration leads. They had me pitying the celebrated artist who finds every brush mark scrutinized and questioned by non-practitioners such as gallery managers and art critics. These artists are fenced in by those with vested interests in their work; agents, collectors, competition. They are condemned by the gallery if they take a lateral inspi-

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