

# THE KELLY *Canvas*

Quarterly 2018 Summer

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NOW THROUGH AUGUST 28TH  
COLLECTORS &  
COLLECTIONS

Exhibit No. 2





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This issue of *The Kelly Canvas* – our second – has been a joy to work on. So much to celebrate: the success of *Tulotoma Art Trail*, opening of *Collectors & Collections Summer Exhibit* and growing popularity of *Tuesdays with Kelly*.

Thanks to the many contributors who provided an 'embarrassment of riches' including terrific articles and photographs. We received over 400 photos from the Art Trail alone:

**Contributing writers:** Libby J. Christensen, June Carpenter, and C C Luck

**Contributing photographers:** Mitford A. Fontaine, Janice Howell, Sue Mehearg, Karen Bohman, Cookie Knot, Suzannah Wilson, Carla Luck, and Ildiko Andrews

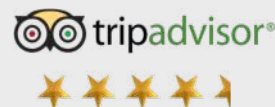
Special thanks to Hope Brannon, who has all the answers. – David Luck, Editor

*The Kelly Canvas* is a quarterly newsletter of the Kelly Fitzpatrick Memorial Gallery – Carol Hickman, President



The Kelly Fitzpatrick Memorial Gallery  
Second Floor - City of Wetumpka  
Administrative Building  
408 S. Main Street

334-567-5147  
Open M-F / 8am - 4pm.  
You're invited. Please join us.  
Admission Free. Elevator accessible.







Artist. Clark Walker

## ANYONE FOR “SECONDS”?

What is better than getting to drink in a fabulous collection of art? How about getting another opportunity to view a new smorgasbord of 33 private collections? When the Kelly Exhibition Committee called for collectors to share their art, they were absolutely “overwhelmed by the response,” says committee member Shellie Whitfield. As large as The Kelly space is, it wasn’t large enough. In fact, “We had to divide the submissions into three groups,” she explains.

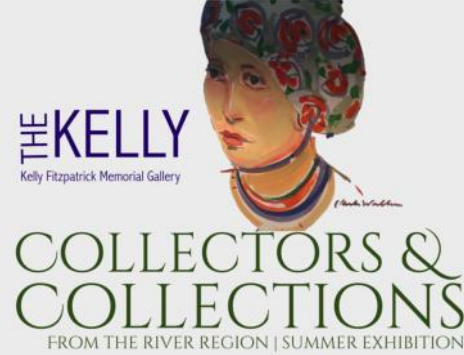
The first group already delighted the viewers this spring. On June 8, the second group, “Collectors & Collections from the River Region: Summer Exhibition” began upstairs in the Wetumpka Administration Building. Can you imagine so many people offering artwork of this high caliber for The Kelly to display, leaving “big gaps,” she adds, “on their walls for months?” New to Wetumpka, Shellie, an artist herself, is amazed with the warmth and generosity of our members, donors, patrons, and collectors and calls this second group of collections “phenomenal.”

Whitfield, together with committee member René Thompson, and KFMG Curator Hope Brannon, waded through the piles of submissions. She explains that it was quite a jigsaw puzzle to select groups to display together, based on content and style, while including a large number of artists. “We also worked to include a variety of mediums in each display.”

The current display is certainly varied. Hope Brannon herself contributed some surprises—one is a quirky puppet by Butch Anthony of mixed media with a computer keyboard as one element. Hope is one of the “collected” as well; Phyllis and Crawford Kennedy offered her “Encaustic,” one of her Southern Flowers Series.

This interwoven relationship between artist and collector is seen again and again. One of the most unusual pieces is an original of the “Great Seal of Kansas.” Genie Kline explains that this is “one of just three” from the 1800s that came into her family via an ancestor who worked for the Pony Express. Like Hope, Genie, who has only been painting a couple years, has not only won ribbons, but she, too, was represented in a collection of Cindy Beumer with her abstract acrylic called “Tribe I.”

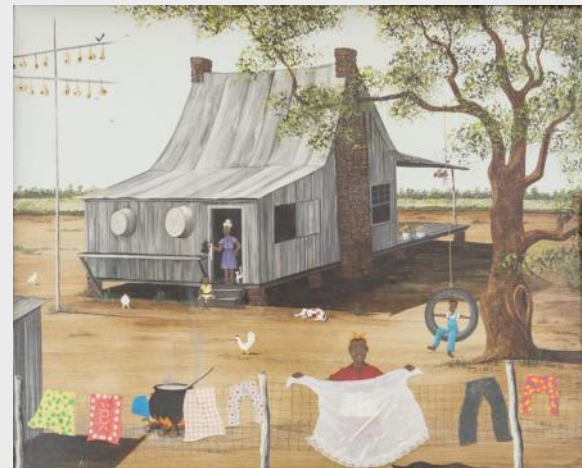
Another unusual medium is the carved wood: “Old Man and the Sea” by an unknown artist and Mike Young’s “Knotted Bowl” were brought in by Carol and Lewis Hickman. Yet again, Carol herself had her own oil, “Narcissus,” show up in the Kennedys’ collection.



*[The] interwoven relationship between artist and collector is seen again and again*



Barbara Gallagher, Artist



Jean Lake’s “Monday Morning”



Randy Schultz, Artist

## *Around every corner is a new delight*

The different mediums, sizes, and content are definitely noteworthy. While there are many oils, few have the folksy aspect of Jean Lake's "Monday Morning," of a woman doing her laundry, collected by Chick and Sylvia McConnell. They also are showing their "cartoon cells on gel" of "Woody Woodpecker" and "Minnie and Mickey" from the Disney Studios. Just as unexpected is a metal sculpture of

"Samurai" by Ronald Goodwin from the collection of Ann and Ron Drinkard. Mike Young's "Knotted Bowl"

The largest piece is a stunning portrait of "Bob Dylan" by Phil Kutmo on loan from Todd and Tonia Ayers, and the brightest works are the vivid primitive paintings collected by Roosevelt Lewis.



Betty Sue Matthews, Artist

Some of the artists are not well known, but others, such as Clark Walker, Barbara Gallagher, and Marguerite Edwards, have been quite renowned in the Montgomery area as is Elmore County's own Bobby Carr. There is at least one etching as well as watercolors and pastels. Around every corner is a new delight and something to appeal to many different tastes. If you haven't seen the exhibit, it'll be on display through the end of August. If you have, it is well worth returning to the smorgasbord for "seconds." Just a peek preview—the third collection is slated for the new year meaning more delights are in store for the dessert course.

--Libby J. Christensen



Randy Shoults  
Artist

Thanks to our artists, volunteers and sponsors:



"We couldn't do it without you!"

[Click to view online catalog](#).

### Up Front



"Contemplating Dylan"

#### Cover Elements

"Contemplating Dylan" by Mitford A. Fontaine

"Magus the Magician" sculpture by Ronald Godwin  
photo by 'unkown'

Graphic rendering of Clark Walker painting by Hope Brannon



[Click to view slideshow](#).



# Portrait of a Collector

## Early Inspiration

As a high school and college student in Montgomery, Alabama, Roosevelt Lewis was a frequent patron of the Montgomery Public Library on Lawrence Street. The library shared the same split-level building as the Museum of Art, with its main entrance on McDonough Street. Visitors to the library could go upstairs directly into the museum.



*Old Boat* by Randy Johnson (acrylic)

Roosevelt was inspired by the impressive collections of clocks, porcelain, and glass, some of which were on loan by local patrons, in addition to other museums. On one particular visit, there was a large colorful exhibition on display. He later learned it was on loan from the Whitney Museum in New York City. The exhibition captured his interest and, as time passed, he became fascinated with art.

Later, the Montgomery Museum moved to its current location in Blount Cultural Park. Mr. Lewis began visiting frequently, becoming more captivated as he viewed the various pieces on exhibit.

Every excursion provided food for thought: What made each artwork special, valuable, isolated and positioned in a place of prominence in the museum? The works were unique and the artists were different. The pieces “were from an earlier era and they were brilliantly



## Roosevelt Lewis

A collector for about 30 years, it is difficult for Mr. Lewis to pinpoint a favorite type of art because his appreciation and collection encompasses a wide variety of styles. If forced to choose, impressionists spur his interest more than others.

**“What inspires me is the person who painted the piece.”**

“Sometimes it is tricky, because the genre of the art varies and the subject matter might dictate the depth of the artist’s brush strokes. Some of the works might have a quality of softness, utilizing soothing colors while other works may have deep vibrant colors, complimented with very thick brush strokes or the use of a palette knife that can be awesome to view.

“What inspires me is the person who painted the piece. The artist captures a subject in time, as a photograph, but has added his own colors and personal touch with the stroke of a brush and imagination.”

inspirational,” says Roosevelt. “My desire to start my own collection became a goal: Gotcha!”

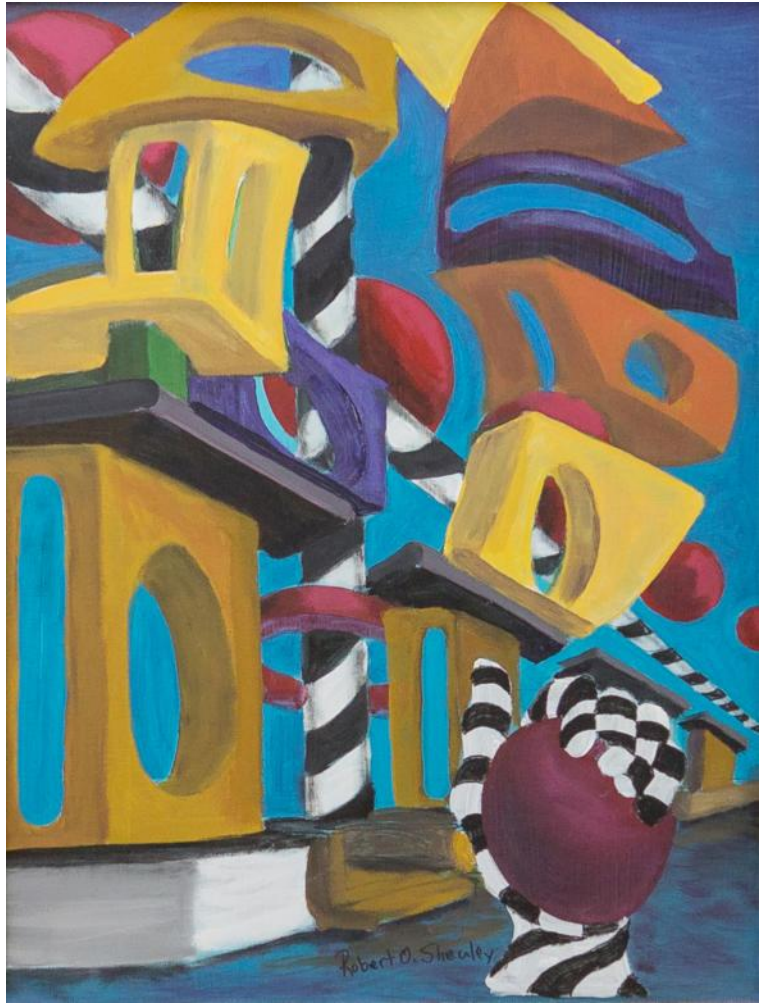
“I do not favor one artist over another. If one reviews the timeline of my art collection, it would reveal that I have a tendency to move from one artist to another according to what appeals to me at the time. My collection includes more works of some artists than others, and the reasons vary, but not based on favoritism.”

### A Lasting Impression

A Montgomery native, Mr. Lewis was educated in the Montgomery Public Schools. He completed his undergraduate degree in Drama from Huntingdon College and a Masters Degree in Management from Troy University, Montgomery.

When asked how he views the impact of his collection he replies, “In the grand scheme of life, my hope is that my collection will serve to inspire future generations of younger African-Americans and others to appreciate the visual arts.”

“ . . . my hope is that my collection will serve to inspire future generations of younger African-Americans and others to appreciate the visual arts.”



*Lesson Learned* by Robert Shealy (acrylic)  
Mr. Roosevelt Lewis Collection



*Sailing Away, 7/10/02* by Joe Law (acrylic)  
Mr. Roosevelt Lewis Collection

-- June Carpenter



Roosevelt and his sister Carrie love to share art with each other and others.



A reception celebrating the opening of the second COLLECTORS & COLLECTIONS EXHIBITION was held at The Kelly on the evening of June 8th



**The Collectors** Kelly President Carol Hickman introduces and thanks The Collectors: "We have a special collaboration and a unique exhibit, made possible by your generosity and willingness to share wonderful artworks with others."

AUM  
Ayers  
Ballard  
Bannon  
Beumer  
Brannon  
Brantley  
Cottle  
Cousins  
Drinkard  
Dunn  
Edwards  
Glenn  
Gregory  
Head  
Hickman  
Jackson Thornton  
Kennedy  
Kline  
Knott  
Lewis  
McConnell  
McCulloch  
McKowen  
Pickens  
Ruffer  
Starke  
The Stowe Family  
The Kelly  
Turner  
Whetstone  
Wilson



Tallassee Sculptor Ken Lever's *Tulotoma Snail*



Janice Howell and Phyllis Watson tour the collection



Will and Dana Laman, from Millbrook, admire an artist's technique



Carly Andrews contemplating *Bob Dylan*



## The Sponsors

"We couldn't do this without you," Carol Hickman thanks show sponsors including Central Alabama Electric Corporation; First Community Bank; Merrill Lynch, Clark /Burns Team; Mortgage Corporation of the South and The City of Wetumpka.



Alex City Artist Tara Lowe's  
*Driftwood Heaven Church*



Emily Phyfer and her son, Brandon Glenn, with a painting of her grandfather, George Enslen, by Kelly Fitzpatrick.



Kelly Officer and Collector Phyllis Kennedy



Carly Andrews visits from Titus, AL



Most popular girl in the house



Betty Taylor and Collector Roosevelt Lewis



Ebba Dunn and Phyllis Watson





**On the morning of April 21st, 2018,  
the very first**

**Tulotoma Art Trail  
rolls into  
downtown  
Wetumpka**

Artists and art of every imaginable sort materialize in booths and inside businesses. Musicians make music, wafting through town. Stories entrance wee folks at the library. Quilts by Thread My Needle festoon the Black History Museum. The Alley Yard Historic Mural appears in a new park. Blossoms exchange hands though the orchestration of master gardeners. Wee folks with dragons (and sharks!) painted on their faces startle the crowd. Cookies become works of art. Festival goers travel back in time and play old-time games at the museum. Art takes shape from recycled materials in celebration of Earth Day. Galleries gleam with original art.



This was the first ever, annual Tulotoma Art Trail. Magical though it seemed, it came into being thanks to the hard work and coordination of many sponsors and volunteers. Main Street Wetumpka, The Kelly, Boy Scouts Troop #30, Rumbling Waters Art Club, Three Seasons Art Club, Wetumpka Fine Arts Club, City of Wetumpka—and others—all contributed. *Thank you!* -- C C Luck







**DONNIE TOMLIN, MUSICIAN AND BASKET WEAVER, WITH A FRIEND**



**THE ALLEY YARD HISTORIC MURAL – A WORK IN PROGRESS**



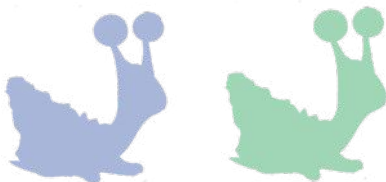
**L TO R: BILLIE RAWLS, FRANZINE TAYLOR, JACKIE LACEY – MEMBERS OF THREAD MY NEEDLE QUILTING CLUB AT THE BLACK HISTORY MUSEUM**



**GRUMPY DOG RESTAURANT AND ART DISPLAY – BUSINESSES ENJOYED A BOOM! IN THE AFTERNOON, GRUMPY DOG HAD TO CLOSE FOR 15 MINUTES TO REPLENISH FOOD THAT CUSTOMERS GOBBLED UP.**



**L TO R: AMY BROWN AND AIMEE HARBIN AT ELMORE COUNTY ART GUILD'S GALLERY**







**ENTRIES IN CHILDREN'S COLORING CONTEST DISPLAYED AT AN AREA BUSINESS**



**EARTH DAY VOLUNTEERS WITH ART FROM RECYCLED MATERIALS**



**JASMINE HILL ART STUDIO – ART ON THE SIDEWALK**



**BEST DISPLAY WINNER, BRITTON SMITH, WITH CHARLOTTE WHETSTONE. SHELLIE WHITFIELD AND CINDY BEUMER TIED FOR SECOND PLACE. WETUMPKA FINE ARTS, RUMBLING WATERS, AND THREE SEASONS CLUBS DONATED PRIZE MONEY.**



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*April 17, 2018*

**Fine Art Dealer, Broker and Appraiser**

**Kevin Belt**

When Keven Belt worked in his mother's art business during college, it was just a summer job to him, and his tastes ran toward Warhol and Rothko, and away from Kelly Fitzpatrick. Both his early apathy and his artistic preferences would change.

Several years later, from the vantage point of co-owner of Corporate Art Source and a member of the International Society of Appraisers, Keven shared his expertise and dispensed valuable advice at Tuesdays with Kelly on April 17.

Collectors, Keven said, have a variety of motivations—from loving beautiful things to investing. Most people, though, collect “for passion,” with some collecting “like drug addicts” and sneakily hiding purchases from their spouses.

Collectors should be good stewards, which he called “an obligation.” They should take care of art—stopping deterioration, framing appropriately, and considering a painting's exposure to sunlight. The difference between “pristine and good” condition can amount to as much as half the price.

Good collectors also should be administrators—purchasing insurance and keeping accurate records for heirs, who may have no idea of what they have inherited. Work that is “important but not valuable” should be left to good stewards, not necessarily heirs.

A member of the International Society of Appraisers, Keven is co-owner of Corporate Art Source ([casgallery.com](http://casgallery.com)) in midtown Montgomery.



***“Work that is ‘important but not valuable’ should be left to good stewards, not necessarily heirs.”***

Keven likens his work to “being a detective.” He starts by asking clients the purpose for the appraisal, whether for taxes or insurance, and then researches like crazy. Addressing current market trends, Keven quoted another speaker: “Millennials don’t polish silver.” That is, this generation is not buying anything old, a trend reflected in diminished prices of 19<sup>th</sup>-century art and antiques. This lamentable trend, he predicts, will last “a long time,” though it may reverse as millennials age and their tastes come to resemble their parents’.

Keven Belt’s knowledge of the business of art runs deep, as does his knowledge about artists from all around the globe. His feelings about art go even deeper. At Tuesdays With Kelly, it was clear that his youthful indifference had morphed into genuine passion for the art he chooses to collect—painters from Alabama, including Kelly Fitzpatrick.

-- *Tuesdays with Kelly* articles by C C Luck





*May 15, 2018*

**Photographer and Storyteller**

**Suzannah Solomon Wilson**

***Documentation means focusing on  
“what is there.”***



She's a photographer. No, she's a storyteller. No, she's a photographer. No, she's a storyteller. Enough already! Suzannah Solomon Wilson is both an excellent photographer and an engaging storyteller. That much was clear at Tuesdays With Kelly on May 15.

By telling stories of her childhood, Suzannah painted a vivid picture of how she became the professional photographer she is today, with a studio in Tallassee, where, for decades, she has documented multitudes of faces and events. Her desire to document began with her parents, Olivia and Jack Solomon, who were folklorists and teachers at Troy when they met. For years, Jack had been collecting ghost stories from his students, and Olivia organized the stories, as well as traditional recipes, into works worthy of publication by the University of Alabama. The result was three books: *Cracklin Bread and Asfidity*, *ZicharyZan*, and *Ghosts and Goosebumps*.

Throughout her childhood, the family travelled to old cemeteries in Alabama, collecting epitaphs.

When Suzannah was almost 15, Jack sensed that she had a latent talent for picture-making and gave her a camera. Now, on trips to graveyards, she took pictures of tombstones. Soon her interests expanded, and encouraged by teachers and the community, she flourished as a photographer. For her 4H project, she developed a portfolio of neighborhood scenes and flowers, and for a science project, she took copious photos of plants native to Tallassee.

The value of *documentation* has long guided Suzannah's work. At 16, she took a photo of a line at the grocery store, which ran in her school newspaper. From this picture of an ordinary scene, she would soon learn an important lesson about the value of documentation, whether she was photographing scores of schoolchildren or making custom portraits.



Documentation, for Suzannah, means focusing on “what is there”—what is real as opposed to the current trend of creating “a fantasy world.” She encourages her subjects to pose as their best, real selves, not as glamorous celebrities. Nor does she like making pictures of babies in a sink full of, say, strawberries.

Just as Suzannah's parents valued documentation of the past in words, she prizes documentation of the present in pictures, which give future generations abundant material for family stories. After the man in the grocery store line died, she heard from his family—and learned that her picture was the last photograph they had of him. As she put it, “That really made an impression on me as to how important photographs really are.” With her stories and photographs, Suzannah Solomon Wilson certainly made a lasting impression at Tuesdays With Kelly on May 15!



*June 17, 2018*

## **“Wetumpka is a very, very special place. “**

**Humanities Champion and Art Collector**

**EDGAR WELDEN**

Retired from the real estate business, Edgar Welden trekked from Birmingham to Tuesdays With Kelly on June 17 to share memories of growing up in Wetumpka, as well as selections from his art collection. It turns out that his childhood memories and his ideas of art are intertwined.

“What all we had as children growing up in Wetumpka!” Edgar exclaimed. A block from his home on Marshall St. was the Community Center, where Edgar and his cohorts played “all kinds of games” and sports, learned how to dance, went swimming, and participated in casting contests for fishermen. Wetumpka also abounded in opportunities for music education, with a voice teacher, a piano teacher, and the director of Wetumpka High School’s award-winning band living in town. And then there were the glory days of football at the high school.

Edgar’s halcyon memories of growing up in Wetumpka are connected to his idea of what good art is: familiar scenes painted by familiar people. Kelly Fitzpatrick, who lived in a “haunted house” on Autauga, was one of those familiar people. When Fitzpatrick died in 1953, paintings from his house were auctioned at the Community Center, where Edgar’s father bought several. Edgar inherited some of these paintings and showed them to the audience, including his favorite, *When the Rains Came*.

Perhaps even more beloved to Edgar is a painting by his childhood friend, Butch Gantt, of Little Sam’s Café. Inside is a young man with a number on his back—11, the number on Edgar’s high school football jersey. Rounding out his collection of local art were paintings by Austin Martin of Edgar’s childhood home, the Wetumpka Ice House, and the bridge with the old jail.

Throughout Edgar’s remarks, the audience peppered him with questions, chuckled at his quips, and offered memories of their own. Their affection for Edgar Welden was tangible. The feeling was mutual. As he concluded, “Wetumpka is a very, very special place. I love it!”



Edgar Welden shares some his favorite artworks. Wetumpka Mayor Jerry Willis lends a hand.



Edgar Weldon’s books, *Wetumpka: The Golden Years* and *Time Out*, are popular souvenirs of the event.





For immersion in folk art and culture, come to Tuesdays With Kelly in July and August. Then, for a big picture of arts in Alabama, treat yourself to Tuesdays With Kelly in September.

## Joey Brackner – July 17

It's not everyday we get to hear in person from an appraiser on *Antiques Roadshow*. Meet Joey Brackner, director of the Alabama Center for Traditional Culture and folklorist for the Alabama State Council on the arts—and a veritable encyclopedia of folk culture in the state. He can tell you about gourd houses for martins, the history of Mobile's Mardi Gras, Sacred Harp singing, soul food, and quilting—to name a few topics. He shares his wide-ranging knowledge as host of



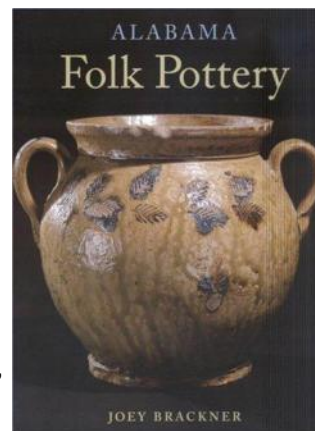
Joey and wife Eileen Knott

APT's *Journey Proud*, a documentary series about Alabama's people and traditions, and also as a frequent interviewer on the Alabama Arts Radio Series.



While Joey could be the champion of a *Jeopardy* show devoted to Alabama's folk culture as a whole, his true passion lies with Alabama pottery. *Alabama Folk Pottery*, published in 2006 by University Press of Alabama, serves as a repository of Joey's vast expertise.

Described on Amazon as "a definitive, comprehensive survey of folk potters and the folk pottery tradition in Alabama from the early historic period to the present," the book has been glowingly reviewed as highly readable scholarship. ("Bountiful," remarked one reviewer.) Joey has shared his expertise far and wide by consulting with people and organizations in other states, curating museum exhibits of Alabama pottery—and serving as an appraiser on PBS's *Antiques Roadshow*.



## Marcia Weber – August 21

While Joey Brackner can tell us all about Alabama pottery, Marcia Weber can tell us all about self-taught, contemporary folk, and outsider art. She can show it to us, too, at Marcia Weber Art Objects, now in its 26<sup>th</sup> year and recently moved from Montgomery to 118 E. Bridge St. in downtown Wetumpka. It wasn't always that way.



Back in the '80s, Marcia was working at the Montgomery Museum of Fine Arts. Having earned a degree in painting from Birmingham Southern, her "fine art glasses," as she puts it, were firmly affixed to her head. At the same time, Mose T(olliver)'s work was proving to be wildly popular with the Corcoran Gallery's touring exhibit, *Black Folk Art in America*, out of Washington, D.C. Curators, who had come to Montgomery to consult with Mose T and were not conversant in Southern dialect, implored Marcia to accompany them to assist with communication. Very reluctant—because of those "fine art glasses"—she went with them anyway.

And so began an amazing transformation. She and Mose T became close friends, and she helped him with mountains of administrative tasks. A whole new world opened to her. She



Mose T

has since been enchanted by and promoted scores of self-taught artists, with her gallery having sent 100,000 artworks to all 50 states and several countries. Her website ([marciaweberartobjects.com](http://marciaweberartobjects.com)) describes these artists: “Inspired by their unique life experiences, and at times rural environments, they share memories, dreams and visions in their art.”

It sounds like Marcia Weber’s “fine art glasses” are gathering dust somewhere. Who knows where? Once your eyes feast upon the self-taught art at Marcia’s gallery and website, you won’t much care.

## Elliot Knight – September 18



After immersing ourselves in the worlds of Alabama pottery and self-taught art, we can take a step back and look at the big picture of arts in Alabama with Dr. Elliott Knight, the brand new deputy director of the Alabama State Council on the Arts. The organization’s mission is “to enhance the quality of life and economic vitality of all Alabamians by providing support for the state’s diverse and rich artistic resources.” In fulfilling its mission, ASCA administers a plethora of awards and grants to support art programs and organizations, as well as individual artists, in virtually every artistic arena imaginable. It would be hard to find a person better equipped than Elliott to help realize ASCA’s mission.

In 2012, Elliott earned a Ph.D. in Interdisciplinary Studies at the University of Alabama. While still a graduate student, he cofounded and codirected an innovative program, *Black Belt 100 Lenses*, in which he combined his particular areas of expertise, photography and teaching, to inspire teenagers in documenting their own lived experiences in the Black Belt. Previously, he was director of the Georgine Clarke Alabama Artists Gallery in Montgomery. Currently, he serves on the boards of several organizations, including the Montgomery Public Art Commission and the Montgomery Art Guild. And he often interviews artists from around the state on the Alabama Arts Radio Series.



Come round out the next three months of Tuesdays With Kelly by discovering what Dr. Elliott Knight envisions for the arts in Alabama!



The Kelly is located on the second floor,  
City of Wetumpka Administrative Building,  
408 S. Main Street.

You're invited. Please join us.

Admission Free. Elevator accessible.

### Lunch & Learn

Bring a bag lunch

We've got drinks and treats

Noon to 1 pm

Every third Tuesday of the month,  
except December

**Open to the Public**





Inspired by Impressionist and Post-Impressionist painters like Paul Cézanne, Vincent Van Gogh and Henri Matisse, painter John Kelly Fitzpatrick (1888-1953) depicted rural Alabama's landscapes and way-of-life during the early 20th century. His subjects bask in the idyllic light of Regionalism and populism which he promoted as a mentor and teacher. Beloved throughout the South, and admired worldwide, his legacy and paintings continue to inspire a burgeoning art scene in Alabama and beyond.

## KELLY FITZPATRICK connections

### What Is A Prophet Worth?

A 1935 *Montgomery Advertiser* article about Kelly observed: "A prophet is not without honor, save in his own country." This quote rings true in childhood recollections Dr. Winston (Wink) Edwards shared with his wife, acclaimed portrait artist Marguerite Edwards. Marguerite shares them with us.

"Wink and his cousin David Law lived on Tuskeena Street in Wetumpka, a few houses down from Kelly Fitzpatrick, whose home was on Autauga Street.

"When Kelly died, David was 10 years old, and his mother took him to the community house in Wetumpka's Memorial Park where Austin Martin was auctioning off Kelly's paintings at 50 cent increments. Austin had told his friends about the auction the day before, which, I believe now, is against the law. Eugenia Law bought several paintings.



Image from "Kelly Resting at The Dixie Colony, 1941"  
Watercolor by Mildred Nungaster Wolfe / KFMG Permanent Collection

The next day, Austin announced the price per painting would have to increase from 50 cents. "Oh, how I wish Wink's mother had gone with David's mother," says Marguerite. "She lived only four houses down!"

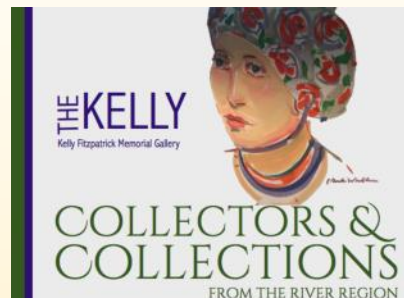
Another story Wink told Marguerite was that, after Kelly died, he and David went to Fitzpatrick's house to snoop around. "Being curious, adventurous kids, they found a way in. There they discovered a bunch of postcards of nudes Kelly brought back from France and art magazines with nude women. David said he was tempted to snitch one, but decided against it after considering how big a switch his mother would pick if she found out.

"But now I can only imagine what those postcards and magazines would have been worth for posterity if he had. 'What is a prophet worth in his own town?'"

-- June Carpenter  
~ 17 ~

# Canvas

## 2018 Summer Quarterly Calendar



Now Showing

JULY

Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	Central Alabama Showcase August 6 - Digital Submissions Due			

Board Meeting  
July 10th / 1:30pm-2:30pm  
Civic Center Board Room



**Joey Brackner - July 17**  
11:30 am - 1:00

AUGUST

			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	



**Marcia Weber - August 21**  
11:30 am - 1:00

Board Meeting  
August 14th / 1:30pm-2:30pm



Advisory Board Meeting  
August 16th / 1:30pm-2:30pm



Summer Exhibit Ends  
August 28th

Collectors & Collections Exhibit Removal / Collectors Pick Up Art  
August 29 / 10:00am-1:00pm

SEPTEMBER

Central Alabama Showcase August 29 -- Artwork delivered to Kelly 10:30am-1:00pm						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	30
31						

**Central Alabama Showcase**  
September 10 - Showcase OPENS

Board Meeting  
Sept. 11th / 1:30pm-2:30pm



**Elliot Knight - September 18**  
11:30 am - 1:00

**Showcase Reception**  
September 18 -- 5:30 - 7pm





September 10, 2018 – January 3, 2019

## Calling all ARTIST guilds, groups, councils, galleries and organizations from central Alabama!

You are invited to submit up to 35 works for our showcase. Fees are \$15 per work submitted. Artists must be at least 18-years old to enter. Here's how it works:

1. [Click here](#) to obtain entry form(s) online.
2. Jury art from your group and select up to 35 works.
3. **On or before August 6, 2018:**
  - a. **Transfer digital images of your entries** onto a single thumb drive or CD. Each image must be identified by: group name\_last name\_first name, title, and medium.
  - b. **Submit your digital entries with your entry fees and entry forms.**
4. **The Kelly will adjudicate all submitted entries**, make final selections and notify the guild, group, council, gallery or organization as well as each accepted artist. **Accepted work is due at the Kelly on August 29.** Work must remain in place until the close of the exhibition.
5. **Work may be for sale.** A 20% commission will be charged for works sold. (Please price your work accordingly.)
6. **On September 18, 2018** winners will be announced and awards presented at a special reception:

### Group Award & Prize

1<sup>st</sup> Place    \$200  
+ Bragging Rights!

### Artist's Awards & Prizes

1<sup>st</sup> Place    \$700  
2<sup>nd</sup> Place    \$250  
3<sup>rd</sup> Place    \$100

7. **Work must be picked up on January 7, 2019** from 11:30 – 1pm.

