



yellow sally



stable as change (50x50)



spottail (24x24)

Laurie McIntosh

“Environmental Abstractions”

November 16, 2017 - January 27, 2018 Opening Reception during Vista Lights, November 16, 5pm - 9pm

1224 Lincoln Street - Columbia, SC 29201 - 803.252.3613 - cityartonline.com

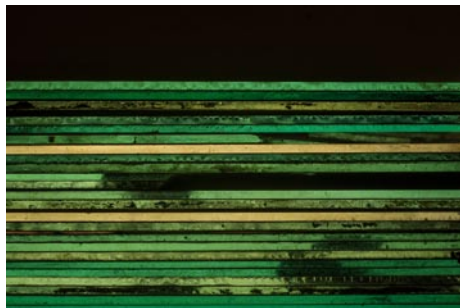
University of South Carolina

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photographs and the act of photographing as a departure point.

Gould is a graduate of the University of North Carolina at Chapel Hill, where she studied anthropology, the SALT Institute for Documentary Studies, where she studied non-fiction writing, and Speos (Paris Photographic Institute), where she finally began her studies in photography. She received her MFA in photography from the University of Massachusetts - Dartmouth. She taught at Speos (Paris Photographic Institute), Kutztown University, and Bowdoin College, and has taught at the University of New Mexico since 2012. Gould was a resident at Light Work in 2009, and her work has been featured in solo and group exhibitions throughout the United States and internationally.

Gould writes: “*The Bureau of Visual Instruction* is an ongoing, open-ended dissection of photographic vision. The material culture (and language) of photographic education began to seep directly into my studio practice a few years ago, and I find that I can no longer untangle the two. This exhibition includes photographs



Work by Meggan Gould

and unique objects, representing a long-term investigation of photographic vision, skewed towards failures, accidents, and mistakes, both deliberate and accidental. I look to examine the control that technology exerts upon us, the assumptions we make as we engage with technologies of vision. It is simultaneously a love letter to the most prosaic aspects of the medium and an obsessive, joyful critique of rules.”

For further information check our SC Institutional Gallery listings, contact Shannon Rae Lindsey, Gallery Director by e-mail at (slindsey@email.sc.edu) or call 803/777-5752.

of identity, and the relationship between scale and meaning.

“The relationship between artist and subject is an interesting one. What happens when the subject is an artist as well?” says Will South, CMA chief curator. “Beyond that, what can a face—and the interpretation of that face—reveal? Alphonse explores these questions in a manner that is both bold and nuanced.”

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Seven of the nine artists featured in the exhibition are also represented in the CMA collection: Pat Steir, Sam Gilliam, William T. Williams, Chuck Close, Kiki Smith, Elizabeth Catlett, and Ida Appelbroog (the other two artists being Molissa Fenley and Fred Wilson).

After spending time with icon and fellow Dutch artist Willem de Kooning, who impressed upon Van Woerkom the paradoxical intimacy of large-scale art, he began the grand portrait project that would become *Face Value*. The exhibition labels, written by Van Woerkom himself, are brief accounts of his experience creating the portraits, often interacting with the subjects in their own studios. This conversational narrative, providing a glimpse into the inner worlds and idiosyncrasies of some of the biggest names on the New York art scene, reinforces the intimacy of the large-scale images.

A master of the medium, Van Woerkom uses a wide variety of drawing techniques. The result is a likeness that is realistic yet full of evocative and provocative marks. Visitors will see up close the artist’s methods and how they come together to form powerful images.

“Each one of Alphonse’s portraits,” South says, “is an example of how the humble materials of pencil and paper, combined with the complexities of a human face, can be transformed into a monumental work of art.”

Face Value: Artists’ Portraits by Alphonse van Woerkom is presented through the generosity of our sponsors and grantors. Grantor: Richland County. Additional support for the CMA exhibition program is provided by Lipscomb Sponsor: Mrs. Marcia Stine.

The Columbia Museum of Art is a charitable nonprofit organization dedi-



Alphonse van Woerkom (Dutch, b. 1943), “Chuck Close”, 2010, Charcoal, pastel, and white chalk

cated to lifelong learning and community enrichment for all. Located in the heart of downtown Columbia, SC, the CMA ranks among the leading art institutions in the country and is distinguished by its innovative exhibitions and creative educational programs. At the heart of the CMA and its programs is its collection, which encompasses 7,000 works and spans 5,000 years of art history.

Established in 1950, the CMA now welcomes more than 150,000 visitors annually and is a catalyst for community creativity and education, engaging people of all ages and backgrounds. It is the recipient of a National Medal from the Institute of Museum and Library Services, a National Art Education Association award for its contributions to arts education, a National Park Foundation Award, and two Elizabeth O’Neill Verner Governor’s Awards for the Arts for outstanding contributions to the arts in South Carolina.

For further information check our SC Institutional Gallery listings or visit (www.columbiamuseum.org).

Columbia Museum of Art in Columbia, SC, Features Works by Alphonse van Woerkom

The Columbia Museum of Art in Columbia, SC, is presenting *Face Value: Artists’ Portraits by Alphonse van Woerkom*, on view through Nov. 26, 2017.

The exhibition features the titular artist’s outsized drawings of New York contemporary art luminaries. Consisting of 11 works on paper that stand at nearly eight feet tall, *Face Value* showcases the artist’s fascination with other artists, his impressive draftsmanship, the exploration

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Nov. 24th for the December 2017 issue and Dec. 24 for the January 2018 issue.

After that, it’s too late unless your exhibit runs into the next month. But don’t wait for the last minute - send your info now.

And where do you send that info?
E-mail to (info@carolinaarts.com).