

University of South Carolina

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Institute for Southern Studies will display samples of these photographs.

McKissick Museum is located on the University of South Carolina's historic Horseshoe with available parking in the garage at the corner of Pendleton and Bull

streets. All exhibits are free and open to the public.

For further information check our SC Institutional Gallery listings, call Ja-Nae Epps at 803/777-2876 or visit (<http://art-sciences.sc.edu/mckissickmuseum>).

Columbia College in Columbia, SC, Offers Works by Jane Allen Nodine

Columbia College in Columbia, SC, will present, *Thermal Response: Encaustic Works by Jane Allen Nodine*, on view in the Goodall Gallery of the Spears Center for the Arts, from Feb. 21 through Mar. 23, 2014. A reception will be held on Feb. 21, from 6-8pm.

The show will feature Nodine's current works of encaustic painting on panel and prints of encaustic monotypes that contain wax, pigment, graphite on Japanese rice paper.



Venetian Lace by Jane Allen Nodine

After many years of using acrylic based mediums Nodine became dissatisfied with the synthetic and plastic barrier quality of the material. Seeking a more satisfying solution, she came to wax for its malleability and aesthetic qualities. "I was drawn to the cerebral and physiological breadth of beeswax that has a rich history of application, symbolism, mystique and direct ties to the natural world," says Nodine, who began using the process of heated-wax, Encaustic to create work. The term Encaustic itself is derived from the Greek work, "Enkaustikos" which means "to heat" or "to burn." The medium consists of beeswax mixed with resin to impart hardness, which can embed various marks, materials, textures and pigments. Encaustic paint can cool in minutes allowing additional layers to be added quickly, building low or high surfaces that can be carved, molded or shaped.

Nodine's current work uses the encaus-



Apparitions 2 by Jane Allen Nodine

tic medium to "take a magnified look at surfaces and patterns that develop in nature, particularly in thick liquids. Viscid, having an adhesive and sticky quality, is central to many of the pooling patterns cast in molten hot wax and cooled into rigid layers. Colors reflect elements of the natural world and the transformation of aging," says Nodine.

Additionally, Nodine works with the central theme of Memory, "as related to record, trace elements, or the vestige of some past... [resulting] in various forms that may be objective or non-objective." Through the process of the encaustic, the building and unfolding of the work is all in the details. "Attention to surface with detailed foundation layers places an emphasis on the appearance of work... [to] reveal ideas and images that emerge in both anticipated and unexpected ways, but destination is never the same twice. There is no map, no definitive ending or preconceived plan of travel, only a sense that something waits to be revealed," says Nodine.

For further information check our SC Institutional Gallery listings, call Jackie Adams at 803/786-3899 or visit (www.columbiasc.edu/goodallgallery).

Columbia Museum of Art in Columbia, SC, Features Works by Floyd Gordon

The Columbia Museum of Art, in Columbia, SC, and the Friends of African American Art and Culture (FAAAC) are presenting, *Reflections: People and Places-The Art of Floyd Gordon*, an installation of 10 works by the critically acclaimed artist on view through Feb. 9, 2014, in the Museum's Community Gallery.



Columbia Inside Out, by Floyd Gordon, 57" x 79"

For six decades, Gordon has captured the customs, culture, history, and traditions of people largely of the South. While he pays homage to farmers and crop growers in many of his works, Gordon equally lifts up musicians and performing artists in his jazz series.

Gordon, the son of a sharecropper and one of 13 children, is hailed as one of South

Carolina's treasures. His vivid, dazzling watercolors and potent acrylics, produced in his Unique Gallery and Frame Shop in Orangeburg, SC, unfold like a history lesson and reveal the personalities of his subjects. "I want my paintings to have meaning to all people who see them and enjoy them," says Gordon. "I think you will agree that my art celebrates the unforgettable heritage, history, and culture that we have all experienced."

His gallery is as much a museum of Southern culture as it is a building that houses Gordon's paintings. Among his current works is a large canvas filled with brilliant reds and oranges. At first glance, it appears to be a young woman hanging out laundry and dreaming of her life. However, a closer inspection reveals that the young woman is admiring two quilts that tell a detailed story of changes in the rural South.

"We are very excited to present the work of this artist in 2014," says Luther J. Baptiste III, CMA board president. "Gordon's paintings bring to life the story of the South through color and a keen vision. His ability to capture the feeling and life of his subject matter is remarkable. The CMA is proud to honor his lengthy career with this show."

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