

University of South Carolina in Columbia, SC, Features Works by Eloisa Guanlao

The University of South Carolina in Columbia, SC, will present *Darwin's Finches*, a solo exhibition by Eloisa Guanlao, on view at the McMaster Gallery, located in USC's School of Visual Art and Design, from Oct. 14 through Dec. 2, 2021.

Guanlao approaches art with the perspective that our cultural environment shapes our socio-economic and political history and identity. Human-made culture can be unmade and transformed for the welfare of circadian cycles and natural, biological systems.

Darwin's Finches are at once fossilized records and a critical examination of the myopia of nineteenth century positivist science that endures today. The wet collodion glass ambrotypes capture images of "stuffed" birds, sewn out of her daughters' outgrown clothes, that are endemic to the varied regions of the United States Guanlao considered home at one point. They compel deliberate meditation upon the benefits and pitfalls of technology on the circadian rhythm of living species.

The ambrotypes are housed in stylized, wooden view cameras, harkening to the early days of field photography. The ambrotypes of "stuffed" birds perch as poignant,



Work by Eloisa Guanlao

but pale souvenirs of real birds migrating over real places.

McMaster Gallery is located in the University of South Carolina's School of Visual Art and Design on Senate Street, Columbia, SC with accessible street parking on Pickens, Senate, and Henderson Streets.

For further information check our SC Institutional Gallery listings, or contact Olga Yukhno, Gallery Director, by e-mail at (yukhno@mailbox.sc.edu).

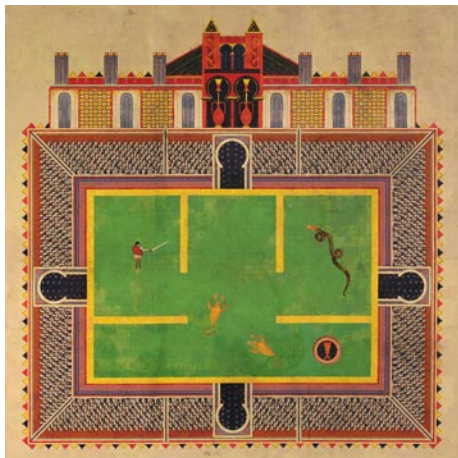
University of South Carolina in Columbia, SC, Features Works by Dan Hernandez & Arturo Rodriguez

The University of South Carolina in Columbia, SC, is presenting *Hyphenated: The Works of Dan Hernandez and Arturo Rodriguez*, on view at the McKissick Museum, on the USC Horseshoe, through Oct. 22, 2021.

The School of Visual Art and Design (SVAD) is partnering with the McKissick Museum to showcase the works of Dan Hernandez and Arturo Rodriguez at the University's museum. Both of the artists in this exhibition are identified culturally as hyphenated Americans (Rodriguez, Cuban-American and Hernandez, Mexican-American). While the exhibition does not expressly examine these identities, or the social connotations associated with being hyphenated, it does explore the concept of converging cultures more broadly.

A central aspect in both artists' work is the act of connecting disparate cultural parts. The work presented in this exhibition relies heavily on appropriation and collage/montage. Both artists work with a variety of borrowed imagery ranging from video games to pre-renaissance painting (Hernandez) and from cartoons to American home décor (Rodriguez).

In their working processes, both artists combine these source materials in different ways to create new visual forms.



Work by Dan Hernandez

Much like hyphenated words, these forms function as the product of their parts, but also suggest new meaning through their unique composition. The technical processes of both artists can also be described as "hyphenated". Hernandez's work often bridges the gap between digital and analog processes and Rodriguez's work crosses boundaries from printmaking, to painting and drawing.

For further information check our SC Institutional Gallery listings, call the Museum at 803/777-7251 or visit (<http://artsand-sciences.sc.edu/mcks/>).

Arts Center of Kershaw County in Camden, SC, Features Works by Susan Lenz

The Arts Center of Kershaw County in Camden, SC, will present *Blues Chapel*, an art installation by internationally recognized fiber artist Susan Lenz, on view at the Basset Gallery, from Oct. 7 through Nov. 12, 2021. A reception will be held on Oct. 7, from 5:30-7:30pm, as a kickoff event for the annual Carolina Downhome Blues Festival, a four-day music festival held at multiple venues throughout the city of Camden.

Early female Blues singers lived in a male dominated society, in a segregated country, and worked in an industry that took advantage of their lack of education and opportunity. Physical abuse, drug and alcohol dependence, and poverty plagued most. They struggled, made sacrifices, and sang of their woes. They helped change the world for today's young, black, female



"Beverly 'Guitar' Watkins" by Susan Lenz vocalists. *Blues Chapel* is an installation inviting visitors to reflect on the music, continued above on next column to the right

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Works by Susan Lenz

lives, and the changes brought about by these pioneering vocalists, including Beverly "Guitar" Watkins, who was an annual performer at the Carolina Downhome Blues Festival for many years.

The focal point of the installation is a unit of twenty-four portraits called *Tapestry in Blue*. Each singer is depicted with a gilded halo and most are embellished with buttons, beads, found objects, and acrylic paint. Among those pictured are Ma Rainey, Bessie Smith, Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Dinah Washington, Nina Simone, and Koko Taylor. Images include reverse glass painted names. Blues music adds atmosphere. The work can be enjoyed while sitting on a mahogany church pew and reading a faux-service bulletin or using the summer blues fans.

In keeping with *Tapestry in Blue* is Lenz's new, haloed portrait of Beverly "Guitar" Watkins. The Arts Center suggested this inclusion to honor Watkins, who passed away in 2019. Photo permission was secured from Bill Blizzard's image. The work was created on a section of an old blue-and-white needlepoint rug. Other exhibited work includes hand and machine embroidery based on Gothic and Romanesque architecture, a mixed media triptych, and other art quilts.

Susan Lenz describes herself as the daughter of German immigrants, a soul mate of a wife, a failed mother, a frustrated homeowner, an involuntary business woman, an avid traveler, a custom picture framer and taxpayer out of necessity, a

non-practicing Catholic, a member of a few non-profit organizations, a college graduate, a blogger, and the servant to an adorable cat.

Yet, she is first and foremost, an artist.

Using needle and thread for self-expression, Lenz works within the scope of an overall theme and toward a final, mixed media installation. She stitches both by hand and machine but also indulges a passion for book arts and unique, 3D found art objects. Altering found photos is an obsession. In another life, Lenz is convinced she was a kidnapper whose fixation with letters snipped from assorted, antique ephemera continued into her current life and studio practice.

Lenz's work has appeared in national publications, numerous juried exhibitions, and at fine craft shows including the Philadelphia Museum of Art Craft Show and the Smithsonian Craft Show. She has been featured on art quilting television programs and on South Carolina ETV's *Palmetto Scene*. Her work is in the permanent collection of the Textile Museum in Washington, DC, and the McKissick Museum in South Carolina. Lenz has been awarded fully funded fellowships to art residencies including The Anderson Center, PLAYA, Hot Springs National Park, the Studios of Key West, Homestead National Monument, and Great Basin National Park. Her solo installations have been mounted all over the country including the Mesa Contemporary Museum of Art and as far away as the Festival of

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