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Winthrop University in Rock Hill

continued from Page 30

combining to create sculptural forms that convey larger meaning. Drawing from her African-American, Scottish and Caribbean roots, Clark takes seemingly common objects such as a piece of cloth or a strand of human hair and transforms them into visual commentary, challenging the viewer to embrace the subliminal context.

Madame CJ Walker, a woman whose wealth stemmed from the sale of hair products that "bettered" hair for African American women, is represented in a monumental portrait woven from black plastic combs, an object most African American women cannot utilize. *Flat Twist on a Remnant of Idyllic Days*, draws attention to the issues of race and class through Clarks' co-location of 18th century patterned toile cloth interwoven with black thread, "flat twist" braids.

Clark was born in Washington, DC, and has an MFA from the Cranbrook Academy of Art. She is currently a professor at the Virginia Commonwealth University in Richmond, VA, and chair of the Department of Craft/Material Studies. She serves on the Board of the American Craft Council and the Advisory Board of the Textile Museum in Washington, DC.

Clark's most recent award from the United States Artists Fellows program accompanies previous honors from the Rockefeller Foundation, the Smithsonian and the Pollock-Krasner Foundation, among others. *Material Reflex* will travel to the Craft and Folk Art Museum in Los Angeles May 2013.

A catalogue accompanies the exhibition with an essay by Lowery Stokes Sims, Curator at the Museum of Arts and Design.

Christine Kirouac's exhibition *Siren Fall* is an installation joining three sister videos; *Scuffers*, *Pink Mist* and *Engage/Disengage*. Kirouac often uses cinematic format to convey her social observations. This work captures young girls from London, Ontario, interpreting military fashion through the filters of suburbia. Militarism exists in uniformity and *Siren Fall* presents these girls and environments according to their own internalized aesthetic systems.

Kirouac received her MFA from Concordia University in Montreal in 2002, and over the past twenty years has held several studio and production residencies at the Banff Centre for the Performing Arts and the Kunst & Complex in Rotterdam, Netherlands. Her media installations, performances and videos have exhibited globally in both galleries and film festivals. In 2012, Kirouac's work was included in the inaugural exhibition of *Prime Time* at the new Asheville Art Museum Media Space in North Carolina and she opened a solo exhibition entitled *Papermen* at the Delta Arts Center in Winston-Salem, NC.

Kirouac will present an artist talk Feb. 28, at 8pm in 119 Rutledge Building.

Both exhibitions are made possible through patron support, the Edmund D. Lewandowski Endowment, the Elizabeth Dunlap Patrick Endowment and a grant from Winthrop's Global Learning Initiative.

For further information check our SC Institutional Gallery listings, call the Galleries at 803/323-2493 or e-mail to Karen Derksen, Galleries director, at (derksenk@winthrop.edu).

Clinton Junior College in Rock Hill, SC, Features Works by Arianne King Comer

Clinton Junior College in Rock Hill, SC, will present *Voices from the Water: The Indigo Batik Art of Arianne King Comer*, on view in the Harry & Becca Dalton Gallery, from Feb. 5 through May 3, 2013. A reception will be held on Apr. 18, starting at 6:30pm.

Arianne King Comer uses traditional African art forms of batik and indigo dyeing to honor the gifts of heritage and healing. In 1992, King Comer traveled to the Yoruba tribal region in West Africa where her connection to the indigo plant was kindled. She returned to the states and bought land on St. Helena Island in South Carolina to grow her own indigo, a plant that yields an inky blue dye and was once a leading cash crop cultivated in the area's coastal tidal waters.

The images in *Voices from the Water* reflect her ancestral discoveries and journey from across-the-water places in Africa to the Carolina Lowcountry. In 2007 the proclaimed "indigo child" traveled to Nairobi,



Work by Arianne King Comer

Kenya as part of The Charleston Rhizome Collective to conduct a textile workshop in batik and indigo at the World Social Forum. The fabric of her artwork and life is illuminated in the cultural legacy of Indigo Blue. Weaving together the roles of arts educator and textile artist, King Comer believes that art is a healing process that communicates peace.

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Upon returning to Rock Hill, where she has previously shared her artistic skills through the South Carolina Arts Commission's arts-in-education program, King Comer expresses "I have been reflecting lately how exciting it is for me to return to one of my favorite stompin' grounds, with so many creative people I so admire...and to return through *Voices from the Water* in the New Year at CJC's Dalton Gallery, gives me the opportunity to share my journey of almost two decades in SC...who would have thought?"

Support for this project is provided by the Arts Council of York County Small Grants Program, which receives funding from the

Rock Hill A-Tax/Tourism Commission, the John and Susan Bennett Memorial Arts Fund of the Coastal Community Foundation of SC, the SC Arts Commission, and the National Endowment for the Arts.

Clinton Junior College's Dalton Gallery is located in the foyer of the library in the back of the campus in Rock Hill. The campus will be closed during Spring Break from Mar. 10 - 17, 2013.

For further information check our SC Institutional Gallery listings, call 803/327-7402 x221 or contact Marie Cheek, Director of CJC's Dalton Gallery by e-mail at (del-lamariecheek@gmail.com).

Mint Museum Uptown in Charlotte, NC, Features Works by Débora Arango

The Mint Museum Uptown in Charlotte, NC, will present *Sociales: Débora Arango Arrives Today*, on view from Feb. 23 through June 16, 2013.

The Medellín-born painter Débora Arango, who died in 2005 at the age of 98, was one of the pioneers of modern Colombian art. She is considered one of the most important and controversial modern artists of her time. Although her work is well regarded today in her native country, Arango had to fight against the conservative elite's prejudice throughout her life due to the political and social context of her paintings about the non-official civil war of the 1940s and 1950s, la época de La Violencia (1946-1963). Today, these paintings constitute an important site of collective memory.

Arango's work displays a sharp, perceptive, and courageous attitude, as she presented any political event in Latin America as if they were sociales (society columns). Her work clearly does not make use of "political correctness" as a strategy of dissemination and permanence.

This is the first show by Arango in the United States. She did not consider herself liberal or revolutionary, but she was critical of the society of her time and believed that art should be involved with the real world. Arango referred to herself as an "expressionist" to describe her strong desire to interpret reality through her own uncensored personal sensitivity and sensibility. At the beginning of the 1940s, Arango started to produce works about social concerns exploring themes such as prostitution, poverty, women's issues,



Work by Débora Arango

historical events, violence, and injustice, for which she is also known today.

This exhibition includes the most emblematic works from every stage of her career and is accompanied by a scholarly bilingual catalogue with color illustrations. It is curated by Oscar Roldán, Chief Curator at Museo de Arte de Medellín, Colombia. *Sociales: Débora Arango Arrives Today* was organized by Museo de Arte de Medellín (MAMM), Colombia, in collaboration with the Museum of Latin American Art (MOLAA), Long Beach, CA, for its US tour.

Learning and engagement programming for *Sociales: Débora Arango llega hoy / Sociales: Débora Arango Arrives Today* is generously underwritten by the Mint Museum Auxiliary.

For further information check our NC Institutional Gallery listings, call the Museum at 704/337-2000 or visit (www.mintmuseum.org).

McColl Center for Visual Art in Charlotte, NC, Offers New Exhibits

McColl Center for Visual Art in Charlotte, NC, is presenting two new exhibits including: *All the Time in the World*, featuring works by Gail Wight and Mary Tsiongas, curated by Arif Khan, on view through Mar. 23, 2013, and *Winter 2013 Artists-in-Residence*, featuring works by Katherine Allen, Carolyn Braaksma,

Andrea Chung, Elizabeth Connor, Brian Knep & Natalie Andrew, Joyce Scott, Erin V. Sotak, and Mel Chin, on view through Mar. 23, 2013.

"Have the time of your life," "losing track of time," "on the company's time," and "ahead of their time," are all common

continued on Page 32