

The Calligraphic Gesture

Tao Water Art Gallery

May 31 – June 8, 2013

The Calligraphic Gesture

Exhibition Organizer: Jane Allen Nodine
Catalog Layout & Design: Sarah E. Rehmer

Tao Water Art Gallery

352 Commercial Street, Provincetown, MA 02657
Dian Tong, Owner/Director

The Writing on the Wall © 2013, Joanne Mattera

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The calligraphic gesture, shapes and arrangements, resonate across centuries and cultures. In this exhibit seven contemporary artists, all of whom use the encaustic medium, harness their unique, unrepeatable marks with the calligraphic gesture's long history of thought and expression.



The Writing on the Wall

I feel particularly close to The Calligraphic Gesture because it developed from an idea I had while visiting the Tao Water Gallery in Provincetown. The scrolls, fans and scholar's rocks on exhibition from the gallery's roster of contemporary Chinese artists spawned a "what if" thought: What if the gallery were to mount a related exhibition of contemporary American artists involved with text and scrolls, perhaps even with calligraphy itself?

Dian Tong, one of the gallery's founders and an authority on contemporary Chinese art, had expressed interest in working with The International Encaustic Conference during our week in Provincetown, but it was not until Jane Allen Nodine agreed to organize the exhibition that this particular meeting of East and West would take place. My modest idea became a fully conceptualized exhibition under Nodine's direction with seven artists — each internationally exhibited and involved with the Conference as a presenter or exhibiting artist.

Encaustic — which is wax paint — can be integrated into many forms: painting, printmaking, drawing, sculpture. The fluid quality of pigmented wax, which must be molten to be workable, has a relationship to the flow of ink from a brush and the cursive elegance of calligraphy. Here they merge in diverse expressions of medium and concept: the gesture writ large in wax.

The Calligraphic Gesture is a project of the International Encaustic Conference, which takes place each year in Provincetown the first weekend in June. Through our Conference Curatorial Program we encourage artists to conceive and mount an exhibition that reflects their own aesthetic while engaging other artists and the art-viewing community in a visual conversation. Largely through Conference co-producer Cherie Mittenthal, who is an integral member of the creative community at the tip of the Cape, we are able to pair each selected curator with a gallery that responds to the curatorial theme.

Sincere thanks to Tao Water Gallery and Dian Tong, and congratulations to Jane Nodine and all the exhibiting artists — Pamela Blum, Diana González Gandolfi, Jane Guthridge, Deborah Kapoor, Patricia Spainhour, Sarah E. Rehmer and Nodine herself — for a superbly scripted visual narrative.

— Joanne Mattera, Founder/Director, The International Encaustic Conference

Pamela Blum

These organic sculptures are, singly and together, calligraphic gesture(s). Their components can be assembled multiple ways to prompt viewers, including myself, towards reinterpretation. The sculptures are based on natural forms and forces, and artwork from Paleolithic times to the present.

Two quotations from Barbara Kingsolver's *Poisonwood Bible* fuel my work:

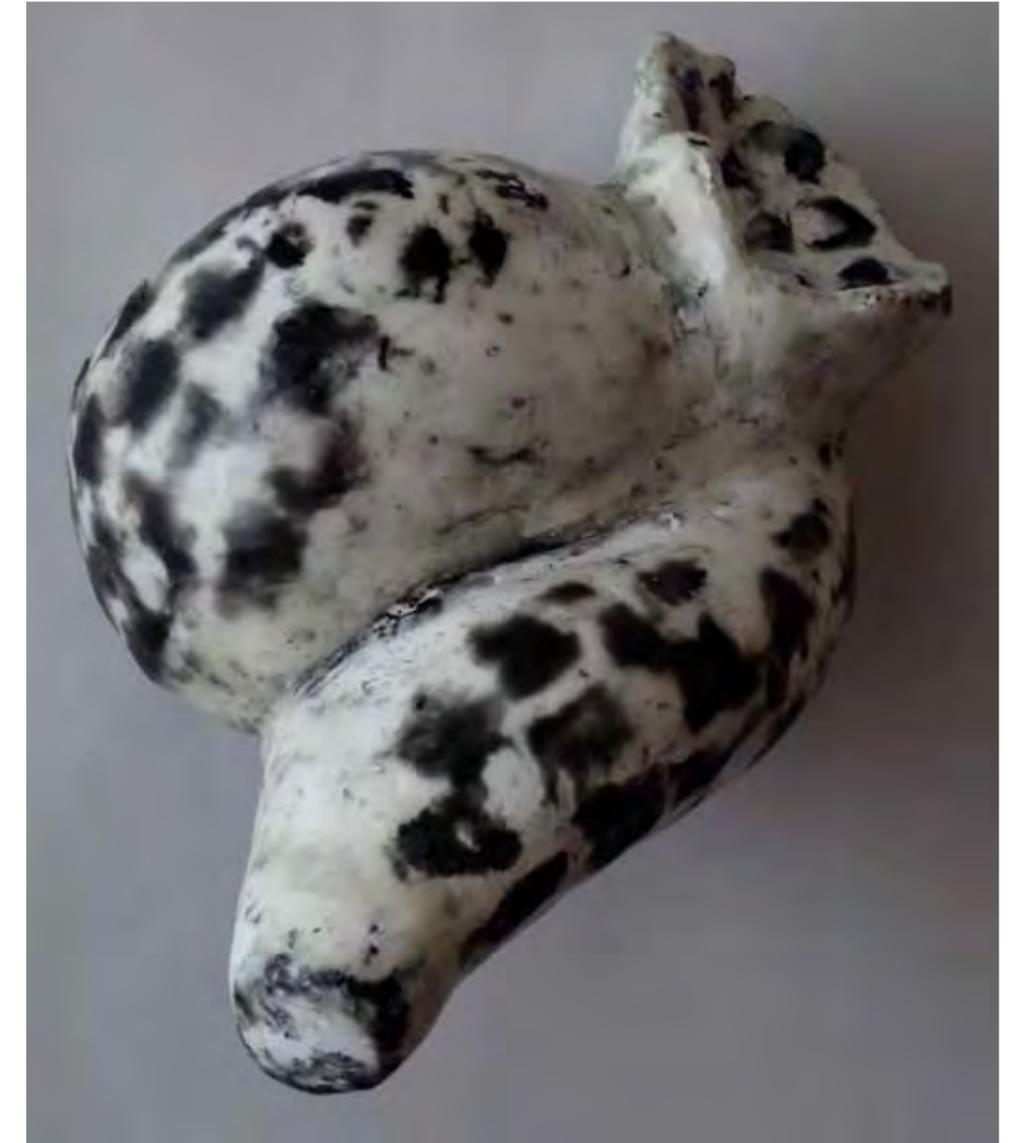
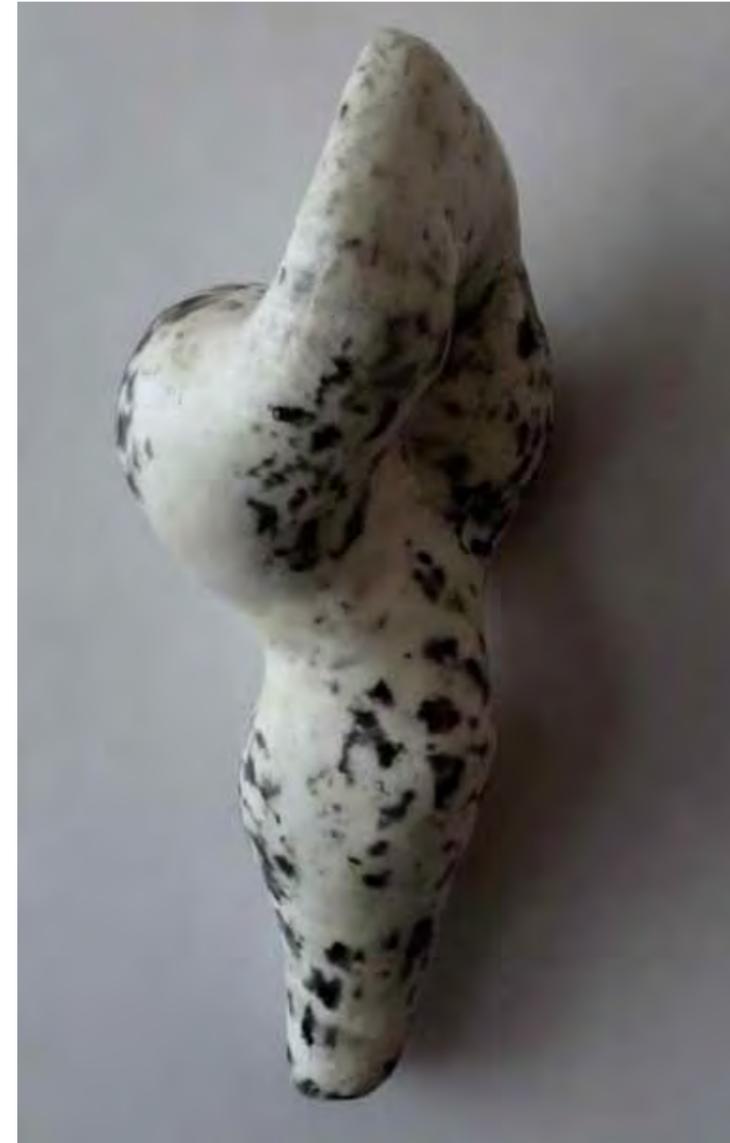
"My life: What I stole from history and how I live with it."

"Misunderstanding... is the cornerstone... of civilization."

Pamela Blum makes artwork with encaustic surfaces. She has a diverse visual background including drawing, painting, sculptural installation, performance art, architecture, physical planning, graphic design, and art history. She specializes in teaching and directing visual arts foundations programs. She has exhibited her work throughout the United States and in France. Ms. Blum has a BA in studio art and art history from the University of Pennsylvania and an MFA in sculptural installation from the Massachusetts College of Art and Design.

Gesture #1, encaustic paint over paper maché, plaster gauze and aluminum mesh, 11" x 5" x 5"(variable), 2013

Gesture #2, encaustic paint over paper maché, plaster gauze and aluminum mesh, 8" x 5" x 3.25" (variable), 2013



Diana González Gandolfi

www.dianagonzalezgandolfi.com

Symbolic in nature and abstract in style, this group of encaustic monotypes is part of a new series titled Veins of Time – paintings and prints I have been developing over the past year as a tribute to my mother.

The repetitive linear imagery in these works mirrors thoughts and patterns of a disengaging mind in disarray. Gestural and calligraphic, the marks in these prints create a visual weaving of emotions where knots, tangles and circular imagery break away, disintegrate, re-connect and dissolve. Metaphorically, this series depicts the vulnerability and fragility of our existence.

Printing with molten wax is a very intuitive and unpredictable process. It lends itself to free association where the unconscious mind plays a role in the development of the image. A variety of strings and yarns I inherited from my mother were used to print the linear textural patterns in this series adding another layer of symbolism to the work.

A native of Buenos Aires, Argentina, Diana González Gandolfi has been living and working in the US since 1965. A painter, printmaker, and teacher, her work has been exhibited widely and is held in the collections of the New Jersey State Museum, Hunterdon Art Museum, The Noyes Museum, Montclair Art Museum, Zimmerli Art Museum and the Brevard Museum of Art, among others. She has been awarded grants and fellowships from the New Jersey State Council on the Arts, the Mid-Atlantic Arts Foundation, the Geraldine R. Dodge Foundation, the Center for Innovative Print and Paper at Rutgers University and the Printmaking Center of New Jersey. A graduate of Tufts University, the Boston Museum School, and The Institute for the Arts and Human Development at Lesley University, she is represented in New Jersey by Morpeth Contemporary Gallery in Hopewell.

all González Gandolfi works photographed by: Greg Leshé



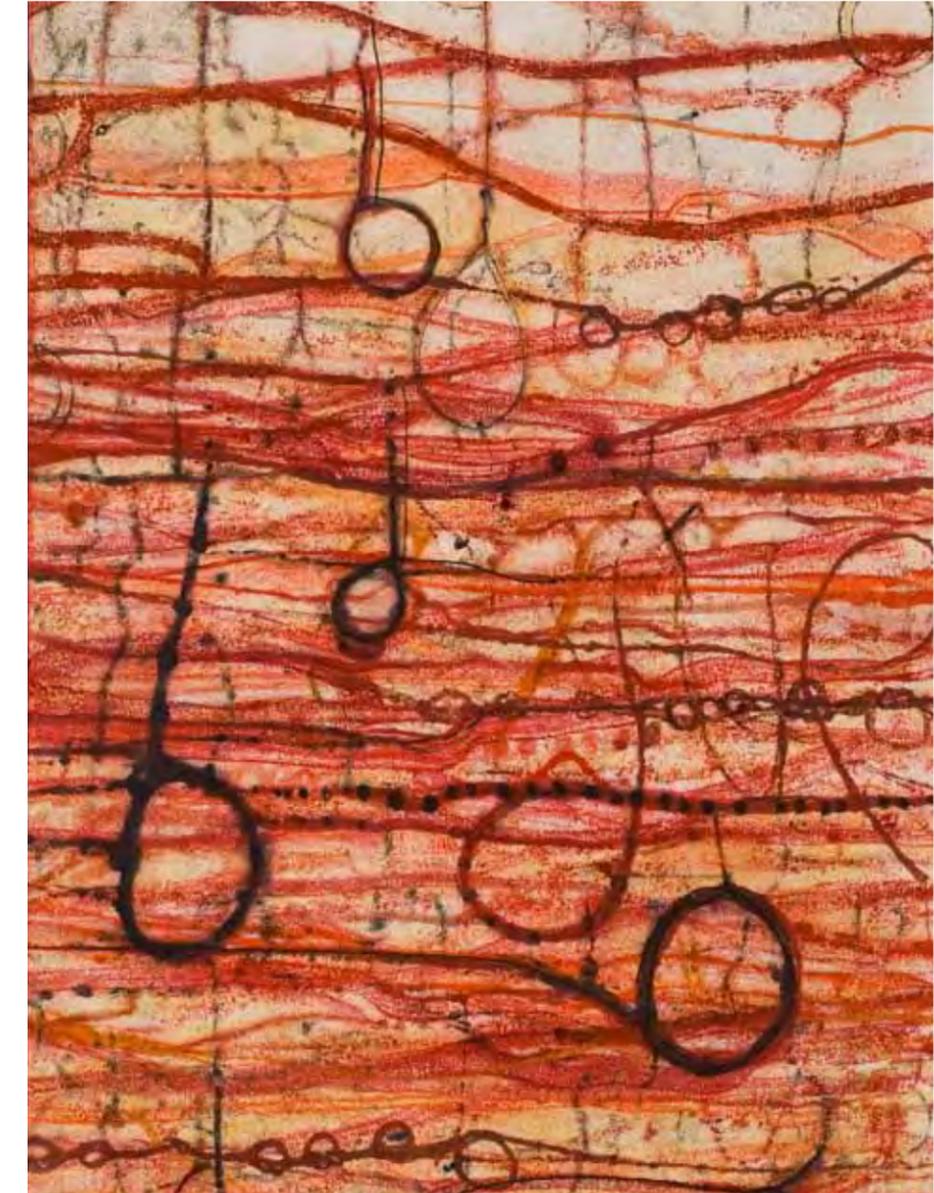
this page:

Broken Words, encaustic monotype mounted on panel, 16" x 12" x 1 3/4", 2013

opposite page:

(left) **Cyclical Passions**, encaustic monotype mounted on panel, 16" x 12" x 1 3/4", 2013

(right) **Knotted Truths**, encaustic monotype mounted on panel, 16" x 12" x 1 3/4", 2013



Jane Guthridge

www.janeguthridge.com

My work is inspired by the natural world - the rich colors of the land, the play of light on water, and the varied plantlife that surrounds us. My "In Praise of Shadows" series explores shadows of tree branches, which I consider nature's calligraphy. I create calligraphic marks that respond to the energy and movement of these shadows.

This work is created using encaustic on mulberry paper. The paper when completely saturated with wax becomes translucent creating a luminous, ethereal quality. I enjoy working with wax because it is constantly flowing and changing, imitating nature in its operation. Many of the colors you see are the result of seeing one color through another. As the light surrounding the work changes throughout the day, the painting will change as well. I think this constant change is a beautiful metaphor for life.

Jane Guthridge's fascination with light and its transcendent qualities has shaped her art. Guthridge's work is represented by galleries around the U.S., and is contained in numerous corporate collections here and abroad. She was selected as the 2008 artist of recognition for the State of Colorado and her work was recently added to the U.S. Department of State's collection of American Artists, whose purpose is to promote cultural diplomacy. She lives and works in Denver.

In praise of shadows - triptych, encaustic and archival inkjet on mulberry paper, 37.5" x 12" each panel, 2013



Deborah Kapoor

www.deborahkapoor.com

"A gift from afar, even small, brings deep affection."

— Ouyang Xiu, 11th century calligrapher and poet of the Song Dynasty

Our stories are our gifts. Language is our tool for telling them. Language in a gestural form signifies the spoken or written word, reminding us that language is articulated through the body. In *Ginkgo Stories*, cast shadows animate the balance between form and formlessness.

Deborah earned her Master of Fine Arts degree from the University of Delaware, and her Bachelor of Fine Arts from the University of North Texas. She also studied with Paula Roland, at Ghost Ranch in Abiqui, New Mexico. Her work is featured in the forthcoming e-book, *Contemporary Paper and Encaustic* by Catherine Nash, and the Gallery of Artists section of the new book, *Wax and Paper Workshop: Techniques for Combining Encaustic Paint and Handmade Paper* by Michelle Belto. Deborah teaches encaustic workshops at The Encaustic Center in Richardson, Texas, and ArtEAST Art Center in Issaquah, Washington. She is represented by Conrad Wilde Gallery in Tucson, Arizona and ArtXchange Gallery in the Pioneer Square Arts District of Seattle, Washington.

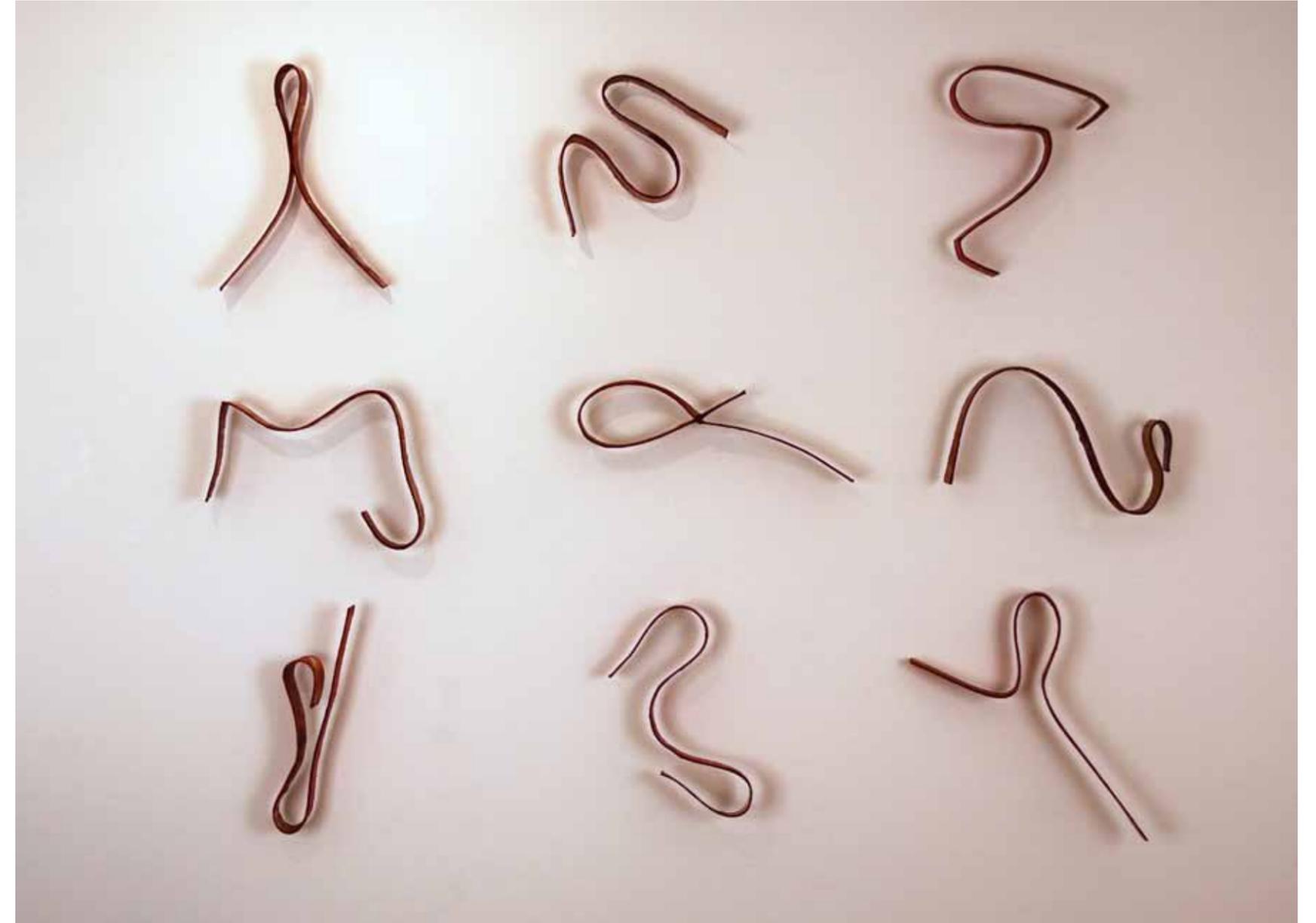


this page:

Ginkgo Stories, detail

opposite page:

Ginkgo Stories, Encaustic, Paper, Copper Leaf
30" x 36" x 1", 2013



Jane Allen Nodine

www.janenodine.com

1. Calligraphy: mark or trace on a surface.

2. Automatism: form of automatic writing or drawing attributed to spirits and the divine. In ancient times it was considered inspired activity, a gift of the gods. The prevailing contemporary view is that automatism is the product of secondary personalities who produce knowledge or information a person has learned and repressed or forgotten.

Jane Allen Nodine is Professor of Art and director of the Curtis R. Harley Gallery at the University of South Carolina Upstate. Prior to joining the University Jane owned and operated Jane Nodine Hardware, a full-service jewelry design and manufacturing company. Jane has worked in a variety of media during her career, and exhibits widely in the US and Europe. Recognized with numerous awards Jane received an NEA/SECCA Southeastern Seven IV Fellowship from the Southeastern Center for Contemporary Art and two South Carolina Arts Commission Artist Fellowships. In 2002 she was awarded a Belle W. Baruch Visiting Scholar Fellowship to Hobcaw Barony Plantation in Georgetown, South Carolina. Her work is included in numerous collections including the Medical University of South Carolina, Equitable Life Assurance Society, Stadtparkasse Bank, Germany and the South Carolina State Art Collection. In 1999 Jane was selected by the South Carolina State Museum and the South Carolina Arts Commission as one of the One Hundred Most Significant Artists in South Carolina During the 20th Century.



Channeling André Masson; Ode to Automatism, encaustic pigment & walnut ink wax resist, on rice paper & panel
Dimensions: Variable installation, each unit 13" x 9", 2013

Sarah E. Rehmer

www.anthemsofempty.com

Gesture is defined in two ways- the actual physical movements we make, and the way we interact with others. My background in photography has made me especially observant of both large and small human gestures. Even slight movements can be very telling. The way someone stands or their gestures as they engage in conversations with others can speak volumes, sometimes even more so than larger intentionally expressive gestures of formality and expected social behavior.

In my current works with paper as demonstrated in a greater series I am calling "upheavals and outbursts," I continue to explore the idea of misplaced memories while also considering what happens to these memories and feelings we purposely bury. And perhaps even more importantly, what happens when they rise to the surface.

In these particular works, *emotional latitudes* and *emotional longitudes*, I am questioning what happens when our buried thoughts and emotions start rising to the surface and breaking through. Our backgrounds and personal stories dictate how we interact with people and react to situations as they occur. The hand-painted edges of the paper are paths to follow along as we navigate toward personal gestures both small and grand.

Sarah Rehmer was born and raised in the western suburbs of Chicago, where she still resides. In 2003 Rehmer earned her BA in Graphic Design and Photography from Dominican University in River Forest, IL. She found her love for working with pages from old books while auditing a class post-graduation at the university. Rehmer is a FY2012 Illinois Arts Council - Professional Development Grant recipient and her work is held in private collections in Illinois, New York and Norway, as well as Institutional and Corporate collections in Illinois and New York. Rehmer teaches classes and workshops around the Midwest at venues such as The John Michael Kohler Arts Center (WI), The Peninsula School of Art (WI) and The Figge Art Museum (IA) and is also a regional workshop instructor for R&F Handmade Paints.



this page:

emotional longitudes, detail

opposite page:

(top) **emotional latitudes**, encaustic , antique book pages and oil on panel, 24" x 12" x 4", 2013

(bottom) **emotional longitudes**, encaustic , antique book pages and oil on panel, 24" x 12" x 4", 2013



Pat Spainhour

www.patspainhour.com

As an art history teacher, I have an affinity for Asian art. I have studied Chinese scrolls, especially regarding the imagined or suggestive landscape. The ancient scrolls were of course done with brush and ink; however, I have tried to interpret the concepts of positive and negative space through brush and encaustic paint.

Inspiration, for me, can be found in the work of Vassily Kandinsky. Many of his abstract paintings were called Improvisations, which is what I do initially in preparing an encaustic monotype. Kandinsky also worked in Compositions, in which he used intense planning in placement of shapes. I study my monotypes for hours, trying to create an organic flow of curved planes and contours by painting into the image with encaustic paint. I concentrate on contrast, movement, and use of space, while searching for balance within the finished artwork.

Pat Spainhour is a contemporary painter-printmaker with thirty years of teaching experience; currently, teaching art history at the University of North Carolina School of the Arts, in Winston-Salem, NC. Pat has a Bachelor of Fine Arts degree, with concentrations in design and art education from the University of North Carolina at Greensboro. She developed an interest in encaustic painting at the Penland School of Crafts, studying under Tremain Smith in 2006. Pat was awarded the 2009 North Carolina Arts Council Regional Artist Grant, which she used to attend Paula Roland's Advanced Encaustic Workshop in Santa Fe, NM. The artist will give a demonstration, "Scrollworks", at the Seventh International Encaustic Conference in Provincetown, MA, June 2013. Pat Spainhour has exhibited internationally, her work is held in numerous corporate collections, and she is represented by Hampton House Gallery in Winston Salem, NC.



this page:

Mobius, encaustic on paper, iron
17" x 12" x 6" 2013

opposite page:

(left) **Gamut**, encaustic on paper
40" x 26", 2013

(right) **Range**, encaustic on paper
40" x 26", 2013



Images, front cover:

left: Pamela Blum, *Gesture #1*

center: Pat Spainhour, *Gamut*

right: Diana González Gandolfi, *Crumbling Threads*

Images, back cover:

top left: Deborah Kapoor, *Ginkgo Stories*

top right: Jane Guthridge *In Praise of Shadows*

bottom left: Jane Allen Nodine, *Channeling André Masson; Ode to Automatism*

bottom right: Sarah Rehmer, *emotional latitudes*

