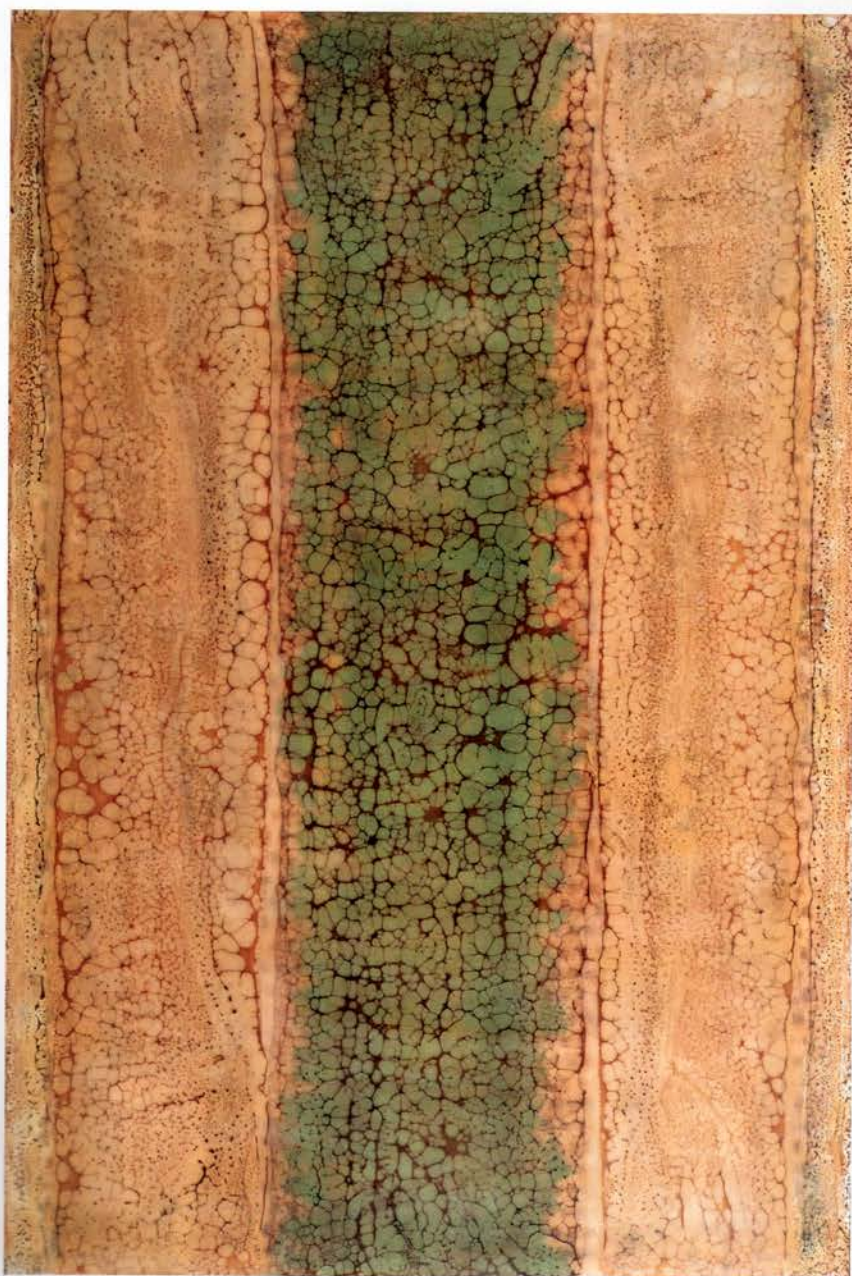


Jane Allen Nodine

Spartanburg, South Carolina

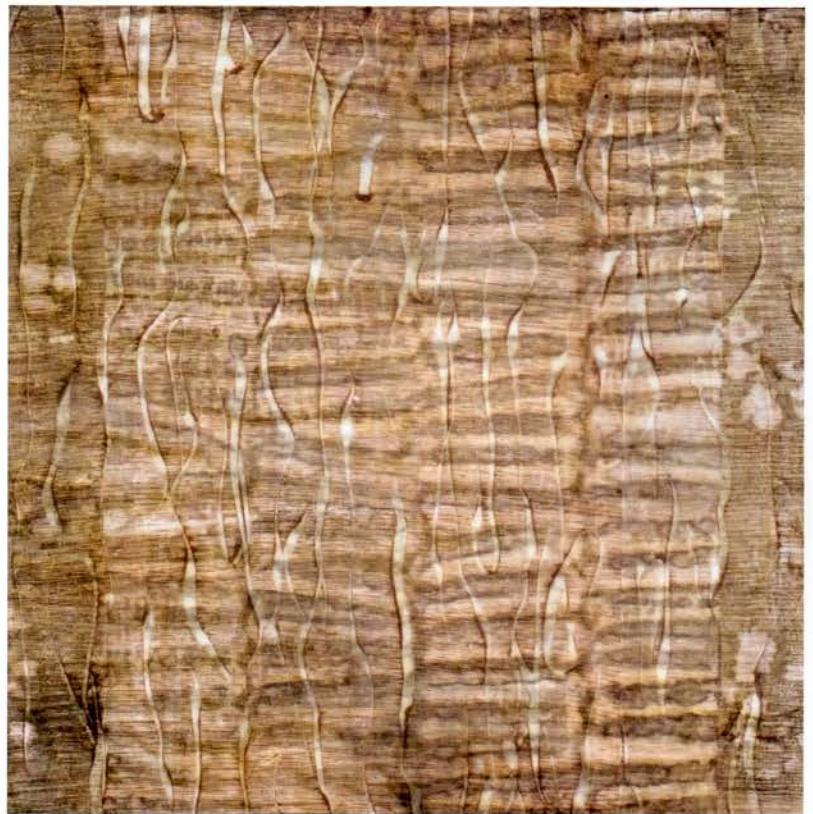
Growing up, I watched my father drafting architectural plans for his construction business; consequently, making marks and building are embedded in my psyche. A respect and joy of the natural world influence my journey as an artist and include delightful memories of my maternal grandmother, whose textile arts were rivaled only by her green thumb. In my work, I pay attention to both the surface and foundation layers. Records from impressions, trace marks, and vestiges of past activity are all central to my art. I think of my approach to art-making as a form of excavation, where layers cover and obscure, or peel back and reveal. My response to materials and processes triggers ideas that emerge in anticipated and unexpected ways, but my destination is never the same. There is no map, no definitive ending, or preconceived plan of travel, only a sense that something waits to be revealed.



Venetian Lace.8. Encaustic wax, oil pigment, resin, and iron oxidation on panel. 30" x 20". ©2011.



Terra Ignota.4. Encaustic wax, graphite, resin, and oil pigment. 30" × 20". ©2012.



Terra Madre.13. Encaustic wax, graphite, pigment, and washi paper on panel. 24" × 4". ©2014.



Venetian Lace.17. Encaustic wax, iron oxidation, and resin on panel. 24" × 24". ©2011.



Viscid.7. Encaustic wax, pigment, and resin on panel. 24" × 20". ©2012.