

Exquisite handblown glass gallery and studio in the historic downtown vista arts district. Open to the public Mon. thru Sat. Offering unique and affordable blown glass vases, bowls, flowers, indoor and outdoor lighting, zipper perfume bottles, ringholders, sculpture, ornaments and much, much more. Providing quality, uniqueness, and affordability for 20 years!

Ask about our classes!!




ONE EARED COW GLASS

One Eared Cow Glass, Inc.
1001 Huger St. Columbia, SC
803-254-2444 www.oneearedcow.com

CITYART

Adrian Rhodes



April 16 - May 16, 2015

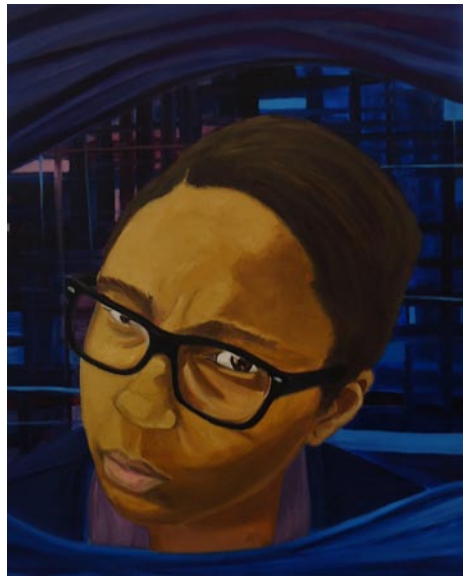
Opening reception Thursday April 23rd
Artista Vista 5 - 9pm

1224 Lincoln Street - Columbia, SC 29201 - 803.252.3613 - cityartonline.com

Columbia College Art Seniors

continued from Page 16

you find personality traits as well as their unique stories. Diversity is not only about embracing different groups of people but it is about embracing the unique qualities of a person." As part of her visual conversation Hines' second series links the beauty of jewelry with craftsmanship of printmaking: "My collagraphs display various textures that are often used for jewelry design. I have also created a series of miniature collagraphs that are displayed as the focal point of pendants to highlight its textural quality."



"Diversity Series, #1," by Khephra Hines, 2014, Oil on canvas

The process of creating, for most artists, is not as simple as it may seem. Changing its color and texture, the visual conversation crosses into Murphie Magee's printmaking series: "This collagraph series showcases the potentially painful process of creating art, and the fresh, raw ideas that are produced along the way through the ritualistic nature of an artist's endeavors, [where] creating artwork, whether it is written word or as print, can be an euphoric and eye opening process," says Magee.



"Bees," by Kate Bowie, 2015, Digital photo print on fabric

The pattern has been laid and the conversation now transcends from one culture into another – Faith Mathis introduces "the societal transition from tradition to modernity, and the process of assessing identity in culture," through a series of paintings. After a semester in South Korea, Mathis has a unique perspective on the culture and its art: "My series is about the societal transition.... not only in terms of the new generation of South Koreans, but also for people like myself, who upon interacting with other cultures, are consequently changed. The intention is to rouse thinking of the relationship between birth culture and social identity."

In Cathey Wright's drawing series the threads that bind the concept of family celebrate its beauty by expressing "the innocence found on the face of a child; to reflect the beauty of a smile and/or bright-

continued above on next column to the right

ness in their eyes. Children are God's gift to all that come in contact with them; they are in my heart. Not having had any children, I am blessed with many."

For further information check our SC

Institutional Gallery listings, contact Jackie Adams, Gallery Coordinator at 803/786-3899 or visit (columbiasc.edu/goodallgallery).

701 Center for Contemporary Art in Columbia Offers Work by Eto Otitigbe

701 Center for Contemporary Art in Columbia, SC, is presenting *Eto Otitigbe: Ruptured Silence*, by New York resident Eto Otitigbe, on view through Apr.19, 2015.

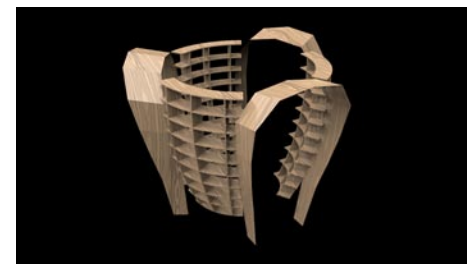
Ruptured Silence is the title of a performance originally conceived by Wideman/Davis Dance that examined contemporary perspectives about the confederate flag, a bygone symbol, and its usage as an intimidation tool. Otitigbe chose to adopt *Ruptured Silence* as the title of his solo exhibition at 701 CCA. The exhibition includes a series of sculptures, video experimental drawings that are alternative representations of familiar themes and objects.



"Spray," by Eto Otitigbe

Eto Otitigbe is a polymedia artist whose practice investigates issues of race, technology, politics, and shared experiences. He creates opportunities for people to reflect and socialize; his projects can be experienced as a creative protest, a cultural artifact, or sculptural intervention. Otitigbe uses his creative practice to construct knowledge constellations that chart his identity and experiences as a Nigerian-American-Artist-Engineer-DJ, to suggest a few.

Otitigbe studied Mechanical Engineering at MIT, Cambridge, MA (BS, 1999)



"Passing Point," by Eto Otitigbe and Stanford University, Palo Alto, CA (MS, 2003). He earned an MFA in Creative Practice from the Transart Institute, Berlin & New York (2012).

While in residence at 701 CCA, Otitigbe collaborated with Wideman/Davis Dance to develop *Ruptured Silence: Racist Symbols and Signs*, a new media and dance performance installation that explores the deconstruction of a southern civil rights memento, the confederate flag. *Ruptured Silence: Racist Symbols and Signs* was performed Mar. 27 and 28 at 701 Center for Contemporary Art.

During his residency, Otitigbe created a temporary public sculpture, *Passing Point*, for outside on the Wayne St. side of 701 Whaley. *Passing Point*, which is inspired by elephant ear woven baskets from the Gullah people, creates a dialogue between mathematics, experimental architecture, and cultural traditions that are underrepresented in much of South Carolina's public art. The piece, which includes multiple points of entry, allows visitors to insert themselves into a shared experience.

For further information check our SC Institutional Gallery listings, call the Center at 803/319-9949 or visit (www.701cca.org).