

KATRINA ANDRY: Over There and Here is Me and Me

August 23 - December 7, 2019

The work of Katrina Andry probes the power structures of race-based stereotypes. Using printmaking and installation, she creates visceral images that beckon viewers to examine their own preconceived notions of society. Andry's work explores the negative effects of stereotypes on the lives of Black people and how these stereotypes give rise to biased laws and ideologies in our society.

For her exhibition at the Halsey Institute, Andry will explore the stereotypes that engender gentrification through a new body of prints, and an installation. As Charleston's neighborhoods are rapidly changing in multifarious ways, this exhibition will provide a springboard for community-wide conversations about gentrification.

Katrina Andry, *Mammy Complex: Unfit Mommies Make for Fit Nannies*
2011, Color reduction woodcut, archival digital background



H HALSEY INSTITUTE
OF CONTEMPORARY ART
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College of Charleston Halsey Institute

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ed today.

In his latest series, called *Linked*, Quashie juxtaposes images of well-known Black figures with other representations of artifacts to comment on stereotypes as they exist today. In *Gabriel*, Quashie tweaks an image of Louie Armstrong, updating his signature trumpet with a set of slave shackles. Similarly, in *Rose Colored*, he creates an image of Harriet Tubman donning a pair of rose-colored glasses, referencing the abolitionist's view of slaveholders, for whom she still held a level of empathy. With these works, Quashie teases out underlying stereotypes, exposing them for all to see more plainly.



"Rose Colored" by Colin Quashie

Frustrated with the art world, he abandoned art, moved West and landed a job as a comedy sketch writer on MADtv. His love for art re-emerged two years later and since then, in between writing gigs (he has written for six comedy series, associate produced an independent feature film, and in 2001 received an Emmy Award for documentary writing), he continues to produce his unique brand of art. He lives in Charleston where he paints while developing work for television and freelancing as a graphic artist.

A number of related events are planned in conjunction with these two exhibitions. More information about these events can be found on the Halsey Institute's Events page at (<http://halsey.cofc.edu/events/upcoming/>).

There are free guided tours of the exhibition at the Halsey Institute galleries every Saturday during exhibitions at 2pm unless superseded by a public program.

The Halsey Institute of Contemporary Art at the College of Charleston provides a multidisciplinary laboratory for the production, presentation, interpretation, and dissemination of ideas by innovative visual artists from around the world. As a non-

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collecting museum, we create meaningful interactions between adventurous artists and diverse communities within a context that emphasizes the historical, social, and

cultural importance of the art of our time. For further information check our SC Institutional Gallery listings, call the Institute at 843/953-4422 or visit (halsey.cofc.edu).

Art League of Hilton Head on Hilton Head Island, SC, Features Works by Prison Inmates

The Art League of Hilton Head on Hilton Head Island, SC, is presenting *Transcendence*, featuring works of eight artists, on view through Aug. 24, 2019. The featured artists will not be present at the exhibit's reception on Aug. 7, from 5-7pm, because they are incarcerated at Allendale Correctional Institution in Fairfax, SC. However, Delane Marynowski of Hilton Head Island, a volunteer and facilitator for the Advanced Artists of Allendale, will be there to represent the men.

Transcendence was selected as the title of the exhibit because that is exactly how the artists feel about finding a creative outlet for personal expression. They have experienced the transformative power of art to transcend the limitations of their physical location and the stereotypes of their situation.

The works include subject matter such as wildlife, seascapes and landscapes, along with 3D ceramic pieces. Visitors will see oil paintings among the pastels and pen and ink drawings. Clay artists have created some of their best work for this show.

These are serious artists, and they are all self-taught. Bryan holds a BFA in computer animation, but had never painted until he joined this class. Mosi said he doesn't remember a time when he didn't have a pencil or pen in his hand.

Terry loved comic books in his childhood, and used whatever materials he could find, "such as candy and coffee," to create art after he was incarcerated. James said he has had art in his heart for as long as he can remember, "and it's still there, struggling to get out."



Work by Mosi

Marynowski has spent nearly every Thursday for almost two years working with the inmates in the medium-security prison. She helped two of the inmate leaders, Terry and Ken, create the program outline, mission statement and course of story about 18 months ago through the Character Restoration Initiative (CRI), a nonprofit organization based in Allendale.

CRI helps fund many programs at the prison - programs led by inmates and facilitated by volunteers. The Advanced

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"Servant" by Colin Quashie

1963 and raised in the West Indies. At age six, his parents immigrated to the United States and settled in Daytona Beach. The artist briefly attended the University of Florida on a full academic scholarship, but felt ill at ease in academia and left, eventually joining the Navy as a submarine Sonarman. It was there that his lifelong love for art re-emerged. After his discharge in 1987, he made the decision to pursue an art career. Showing steady growth, his art career ended abruptly in 1995 after an exhibition was censored.