LOCATION
The Marion and Wayland H. Cato Jr. Center for the Arts
College of Charleston
161 Calhoun Street, Charleston, SC 29401
halsey.cofc.edu

PARKING
Available in the St. Philip St. and George St. garages

GALLERY HOURS
The Halsey Institute will be open for limited hours during the COVID-19 pandemic. Open days and times are subject to change. Please check halsey.cofc.edu for the most up-to-date information.

Tuesday–Friday, 11:00 AM–4:00 PM during exhibitions

Open until 7:00 PM on Thursdays

Free admission!

CONTACT
(843) 953-4422 or halsey@cofc.edu

BLOG
Learn more about the exhibition at halsey.cofc.edu/learn

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

GET SOCIAL WITH US!
#HALSEYINSTITUTE

ABOUT LARSON SHINDELMAN
Larson Shindelman (American, established 2007) consists of Nate Larson and Marni Shindelman, who have collaborated for the last thirteen years, working over distance and through site-specific projects.

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TECHNOLOGIES OF THE EVERYDAY:
A PANEL DISCUSSION
Thursday, February 18, 7:00 PM
Free and open to the public
Cola Faculty will discuss themes from the exhibition.

CURATOR-LED TOUR FOR MEMBERS
Thursday, March 4, 7:00 PM
Free for all Halsey Institute Members
This event takes place virtually and at the Halsey Institute, subject to capacity limits.

MEMBERS PREVIEW DAY
Thursday, January 14, 11:00 AM–7:00 PM
Free for all Halsey Institute Members
Email halseyRSVP@cofc.edu to reserve a time
This event takes place at the Halsey Institute.

ARTIST TALK WITH LARSON SHINDELMAN
Thursday, January 21, 7:00 PM
Free and open to the public

MAPS, POLITICS, AND GRAPHIC DESIGN:
A LECTURE BY SCOTT REINHARD
Thursday, February 4, 7:00 PM
Free and open to the public
This event is co-sponsored by the Geography Program at CofC.

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IMAGE CREDITS:
top left: #Mobilize (Black Girls are Enough), 2018. Archival pigment print, 30 x 40 inches. Tweet: “Black girls are enough. Black girls are enough. Black girls are enough. Black girls are MORE than enough. #BlackGirlMagic”
top right: Geolocation: Worth the Wait, 2011. Archival pigment print, 20 x 24 inches. Tweet: “Tell me I’m not making a mistake. Tell me you’re worth the wait. #fb”
bottom left: Geolocation: So Proud of Me, [detail], 2012. Archival pigment print, 20 x 24 inches. Tweet: “I am doing really good! I have not chickened out on no ride! I know somebody who would be so proud of me!”

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Never Away From the Keyboard
Online and Offline Life in the Work of Larson Shindelman
by Bryan Granger

The almost ubiquitous internet acronym RIL, which stands for "in real life," suggests a bifurcation of lived experience. Denoting a fracturing of reality, it breaks life into two domains: one existing in the connections between servers on the internet, and the other in the realm of lived experience. While this fragmented reality was more conceivable in the internet's early existence, younger generations are growing up in a world where one's RIL and online selves are often indistinguishable. As Orit Gat wrote in 2016, "a word to differentiate between time spent online and offline isn’t very handy after smartphones, which all but ensure we’re never actually offline."

Today's largest social media platforms effectively obfuscate the boundary between online and offline worlds. As a high-volume service like Twitter, which boasts over 180 million average monthly users and hundreds of millions of tweets sent each day, it is particularly easy to envisage aspects of one's online and offline selves. As a microblogging service with posts limited to 280 characters, the platform encourages users to post even the most banal moments of their daily existence. In general, this has helped Twitter become a platform of the mundane, less gritty than the filtered images on Instagram and less significant than the birth announcements on Facebook.

Aware or not, each Twitter user participates in a commercial architecture built by a multibillion-dollar corporation. Mining this large volume of tweets provides targeted advertising; thus Twitter is keen to collect as much data from its users as they allow. One bit of data, which users must opt-in to provide, is location. For users that allow it, each tweet has an embedded pair of latitude and longitude coordinates, revealing the exact location from which each respective tweet emanated. This geographic data is not easily accessible through Twitter's user interface itself; rather it is freely available via an API—or application programming interface—to developers, websites, and apps.

It is with this geographic data that art duo Larson Shindelman create work from their series Geolocation and #Mobilize. Collaborators Nate Larson and Marni Shindelman search for tweets from social media that contain specific hashtags such as #blacklivesmatter, #sayhername, #takeaknee, and #metoo. Such hashtags have defined spaces within Twitter where activists can make their voices heard. At times, hashtags have played a key role in social media, and they've arguably had a mobilizing effect, in turn possibly accelerating societal change, as seen in the Arab Spring of the early 2010s and the aftermath of the murder of George Floyd by Minneapolis police officers in 2020.

Larson Shindelman’s #Mobilize series helps to conflate ideas of online versus offline activism. In many of the images presented in #Mobilize, the locations are often quiet neighborhood streets and rural grassy fields—in contrast to scenes of protests on city streets commonly shared by the media. #Mobilize (Silencing the NRA), 2018, and #Mobilize (Haunting Shadows), 2016, feature photographs of quiet, verdant locales. Commercial districts appear in others, like #Mobilize (Protesting My Heart Out), 2018, and #Mobilize (Quarantine), 2020; but, again, they are portrayed away from the densely populated city streets that are the stereotypical sites for protests.

The resulting effect shows the breadth of activism occurring outside the protests that gain notoriety in the news media. Using specific hashtags, users can connect themselves to various protest movements no matter where they are. People browsing these hashtags can access streams of tweets connected to given issues—tweets from people located all around the world, all collected in one place. Such is one of the utopian promises of the internet—the idea of a highly connected society where all are equal. The works in the #Mobilize series reinforce this idea, showing that people from all over can join in with specific protests. They, along with the Geolocation series, show that our online lives may not be so distinct from our offline lives after all.

Bryan Granger is Director of Exhibitions and Public Programs at the Halsey Institute of Contemporary Art.

NOTES
1 Dr Gat, "The Internet: Why Isn’t It More RIL," in The Internet, p. 77. MCA Chicago, Chicago, 2016. Gat is specifically referencing the term “RIL,” a word trafficked by media to denote the real, offline world.
2 In its 3rd Quarter 2020 earnings report, Twitter reported 167 million monetaiable daily average users. See https://twitter.com/MONETABLEDAU/status/1302895225254943745.
3 An API, or application programming interface, is a point of access for a service, like Twitter, where other programs, apps, or websites can get and store available data or interact with this service itself.

IMAGE CREDITS
Top left: Geolocation: Money Pigs, 2017. Archival pigment print, 20 x 24 inches. Tweet: “Cars are nothing but money pigs #ihateit #wealthsucks #mymoor.” Perhaps unsurprisingly, the photograph portrays the waiting room of an auto maintenance shop. The signage reading “parts & service” faces the harsh glow of a fluorescent parking lot lamp, while an empty lobby awaits a new day of customers, idly marking time—and dollars—as their vehicles receive their regular upkeep.

Top right: #Mobilize (Haunting Shadows), 2016. Archival pigment print, 30 x 40 inches. Tweet: “Rabbinic order that it’s not ill to live that still in a haunting shadow of history’s recent social transgressions #blacklivesmattered.”