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High-res images available [here](#).

**THE HALSEY INSTITUTE OF CONTEMPORARY ART
PRESENTS TWO EXHIBITIONS TO OPEN 2019-2020 SEASON:
KATRINA ANDRY AND COLIN QUASHIE**

On view: August 23 – December 7, 2019

CHARLESTON, SC – The [Halsey Institute of Contemporary Art](#) at the College of Charleston presents two exhibitions at the start of their 2019-2020 season: *Katrina Andry: Over There and Here is Me and Me* and *Colin Quashie: Linked*. The exhibitions are on view from August 23 to December 7, 2019 at the Halsey Institute of Contemporary Art. The Halsey Institute's gallery hours are Monday – Saturday, 11:00AM to 4:00PM, and 11:00AM to 7:00PM on Thursdays, closed on Sundays. The Halsey Institute's galleries are open to the public and admission is free.

ABOUT THE EXHIBITION *OVER THERE AND HERE IS ME AND ME*

The work of Katrina Andry probes the power structures of race-based stereotypes. For her exhibition at the Halsey Institute, Andry will explore the stereotypes that engender gentrification. Using printmaking and installation, she creates visceral images that beckon viewers to examine their own preconceived notions of society. As Charleston's neighborhoods are rapidly changing in multifarious ways, this exhibition will provide a springboard for community-wide conversations on gentrification.

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. Her large-scale prints confront the viewer with these derogatory cultural clichés. The figures in the prints represent those who are targeted by racist characterizations. However, Andry specifically uses non-minority figures in this role to illustrate the fact that stereotypes are unjustly perpetuated. Stereotypes are neither based in truth nor innate characteristics of a specific person, instead they are ideas forced onto a group of people as a whole. Portraying entire populations in a negative light, stereotypes confer on the perpetrator an impression of superiority and a greater sense of normalcy.

For her exhibition at the Halsey Institute, Andry has created a new body of prints, as well as a new wallpaper installation. *Katrina Andry: Over There and Here is Me and Me* is supported in part by [SC Humanities](#), the [Quality Enhancement Plan](#) at the College of Charleston, and [The Henry and Sylvia Yaschik Foundation](#). *Katrina Andry: Over There and Here is Me and Me* is an official visual arts event of the City of Charleston's [MOJA Arts Festival 2019](#), A Celebration of African-American and Caribbean Arts, September 19–October 6, 2019.

ABOUT KATRINA ANDRY

A native of New Orleans, LA, Katrina Andry received an M.F.A in printmaking in 2010. She currently lives and works in New Orleans where she maintains a studio. Andry was listed in the September 2012 *Art in Print* magazine as one of the top 50 printmakers. She has recently shown at the Hammonds House Museum (solo), the Pensacola Museum of Art (solo), the Louisiana State University Museum of Art, Baton Rouge, LA (solo), and the New Orleans Museum of Art. She has also been an artist-in-residence at Anchor Graphics in Chicago, Kala Art Institute in Berkeley, CA, and the Joan Mitchell Center in New Orleans.

Katrina Andry's website is <https://www.katrina-andry.com/>

ABOUT THE EXHIBITION *LINKED*

Colin Quashie creates images that comment on contemporary racial stereotypes. Combining historical relics and artifacts with icons from past and present popular culture, Quashie sharply critiques the way people of color are portrayed in modern visual culture. Using his signature caustic wit, he blends images to allow viewers to more fully explore how images of African Americans and Black culture are constructed 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.

Using witty, scathing sarcasm intended to spark popular debate and discussion among his viewing audience, Quashie's art faces off against hard issues of culture, politics and race with a self-conscious awareness that often offends (or disturbs) black, white and other; he discriminates with equality and equanimity. Quashie is equal to the hard questions he raises, but often the issues are camouflaged in pop-culture imagery that confounds as well as derides the spectator. Quashie uses media-based methods to dissect and deconstruct stereotypical views of cultural relationships. This is precisely what makes his work so challenging not only to the average viewer, but to many art insiders as well. The imagery is very accessible, luring the viewer into a dialogue that then turns their preconceptions upside down.

Operating in the tradition of the French avant-garde artists, Quashie challenges the *status quo* mentality and functioning on frustration with the vision of the masses; a vision that he hopes to help shape and determine by raising questions that the audience might prefer to avoid. His work encompasses a conceptual element which shapes its meaning and underscores the use of art as didactic tools for society. Through the use of 'positive' social anger, Quashie uses his art to scrutinize the power bases of our social system, forcing us to examine our collective political perceptions. His point of view makes its mark by challenging us to be more thoughtful, expressive and more aware. With a fearless and blatant disregard for compromise, he confronts our favorite beliefs, and forces us to think about the roles we occupy in society. Recurrently controversial, his art, "...is as current as yesterday's headlines, bold and brash like rap music...the equivalent of a three second sound byte; quick, easy and to the point." (Dr. Leo Twiggs)

Colin Quashie: Linked is an official visual arts event of the City of Charleston's [MOJA Arts Festival 2019](#), A Celebration of African-American and Caribbean Arts, September 19-October 6, 2019.

ABOUT COLIN QUASHIE

Quashie was born in London, England in 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. 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, South Carolina where he paints while developing work for television and freelancing as a graphic artist.

Colin Quashie's website is <http://www.quashie.com>

EVENTS DURING *OVER THERE AND HERE IS ME AND ME AND LINKED*

All events take place at the Halsey Institute's galleries and are free and open to the public unless otherwise noted. More information about these events can be found on the Halsey Institute's [Events page](#).

Opening Reception – Halsey Institute

Friday, August 23, 6:30 PM – 8:00 PM

Free admission for Halsey Institute members and the College of Charleston community

\$5 suggested donation for all other attendees

Artist Talk with Katrina Andry

Saturday, August 24, 2:00 PM

Colin Quashie in Conversation with Frank Martin

Thursday, September 5, 6:30 PM

Colin Quashie in Conversation with Kali Holloway of Make It Right Project

Tuesday, October 1, 6:30 PM

Family Day!

Sunday, October 13, 12:00 PM – 4:00 PM

Free admission for Halsey Institute members

Halsey Talks: Art & Activism

Guest speaker Kali Holloway

Tuesday, October 29, 6:30 PM

Curator-led tour for members

Thursday, December 5, 6:00 PM

Free admission for Halsey Institute members

There are free guided tours of the exhibition at the Halsey Institute galleries every Saturday during exhibitions at 2:00 PM unless superseded by a public program.

ABOUT THE HALSEY INSTITUTE OF CONTEMPORARY ART

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-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.

Location: The Marion and Wayland H. Cato Jr. Center for the Arts, College of Charleston

161 Calhoun Street, 1st Floor (corner of St. Philip & Calhoun Streets), Charleston, SC 29401

Parking: Available at metered spaces on surrounding streets and in the St. Philip and George Street Garages

Gallery hours: Monday – Saturday, 11:00 AM – 4:00 PM, open until 7:00 PM on Thursdays during exhibitions, or by appointment. Closed on Sundays. FREE ADMISSION and OPEN to the public.

Tours: Free guided group tours are offered through the Halsey Institute's Looking to See program.

Email HalseyTours@cofc.edu for inquiries. Free, staff-led guided tours are available at 2:00 PM every Saturday during exhibitions unless superseded by a program.

For more information, call 843.953.4422, visit halsey.cofc.edu, or e-mail halsey@cofc.edu



Social media accounts: [Instagram](#), [Facebook](#), and [Twitter](#).

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