

College of Charleston in Charleston, SC, Features Works by Larson Shindelman

The Halsey Institute of Contemporary Art at the College of Charleston in Charleston, SC, is presenting the exhibition *Larson Shindelman: Geolocation*, curated by Bryan Granger on view through Mar. 5, 2021.

Geolocation presents two series of works by artist duo Larson Shindelman, *Geolocation* and *#Mobilize*. They use publicly accessible geographic data from tweets and track down specific locations where Twitter users were when they posted on social media. Once there, the artists make a photograph from the location, connecting the tweet—stored on a remote server and readable around the globe—and the physical world. This body of work explores the connection between text and images, digital and analog, and private versus public.

Twitter estimates there are over 500 million tweets daily, creating a new level of digital noise. Clive Thompson uses the term ambient awareness to describe this incessant online contact in the *New York Times Magazine* article, “Brave New World of Digital Intimacy.” According to Thompson, “It is ... very much like being physically near someone and picking up on his mood through the little things he does—body language, sighs, stray comments—out of the corner of your eye.” Their collaborative work is a means for situating this virtual communication in the physical realm. They imagine themselves as virtual flâneurs, ethnographers of the Internet, exploring cities 140 characters at a time through the lives of others.

Nate Larson and Marni Shindelman’s collaborative practice, Larson Shindelman, was established in 2007. They investigate the data tracks we amass through networked

communication. Their work ties the invisible to actual sites, anchoring the ephemeral in photographs and immersive video installations.

Larson was born in Indiana and currently resides in Baltimore, MD, where he is on faculty at Maryland Institute College of Art (MICA). He received his MFA from The Ohio State University in 2002. Larson is a Baltimore-based contemporary photographer working with big data, historical research, and community partnerships to create expanded documentary projects. His projects harmonize the insights of abstract datasets with the personal storytelling that comes from one-on-one relationships.

Shindelman was born in Florida and currently resides in Athens, GA, where she is an associate professor of photography at the Lamar Dodd School of Art at the University of Georgia. She received her MFA from the University of Florida in 2002.

All events will be held virtually on the Halsey Institute website at (halsey.cofc.edu/live) unless otherwise noted.

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.

For further information check our SC Institutional Gallery listings, call 843/953-4422, or visit (halsey.cofc.edu).

Redux Contemporary Art Center in Charleston, SC, Features Works by Mills Brown and Celeste Caldwell

Redux Contemporary Art Center in Charleston, SC, is excited to present *Welcome*, a two-person exhibition highlighting the work of Washington, DC, based artist Mills Brown and local Charleston artist, Celeste Caldwell. Redux’s two-person exhibitions present the public with an opportunity to examine and engage with the interconnectivity and parallels between the work of two distinct creative practices. The exhibition will be on view from Feb. 12 through Mar. 27, 2021. A reception will be held on Feb. 12, from 5-7pm.

The work showcased in *Welcome* begins with small moments often set in domestic spaces, among women, and rooted within a Southern tradition. Ornamental painted surfaces and rich, patterned textiles playfully converse, while layered ideas about home, childhood, vulnerability and experiences of womanhood weave connections into a more nuanced conversation. The artists invite viewers into the intimate moments contained in each work, and in turn we ask what it means to feel fully welcomed in a space.



Work by Mills Brown

Through a variety of methods including sewing, embroidery, and painting, Celeste Caldwell considers the reality of a complex female experience. By combining traditionally feminine objects and patterns



Work by Celeste Caldwell

with symbols of violence and stories of female empowerment, she explores modern femininity in and outside of the home. She depicts home as a stage for vulnerability, a place where she defies it as a child and learns to welcome it as an adult.

Childhood also plays an important role in the work of Mills Brown, as she uses translucent acrylic washes, bright oil pens and collaged photos and paper to reinvent memories from the different places she’s called home. Brown references photos as she unearths her family history, drawing on images and stories of ancestors both familiar and unknown. Influenced by Southern Gothic literature, she counters these personal, familial paintings with portraits and interiors inspired by fictional worlds from classic American mythology. Both artists analyze the idea of home as a place of rooted history, current vulnerability, and future empowerment.

Caldwell is a practicing illustrator and fiber artist in Charleston. She graduated from College of Charleston in 2018 with a double major in Studio Arts and Art History, and a minor in Arts Management. She completed a work-study at Arrowmont School of Arts & Craft in 2019 where she studied fiber col-

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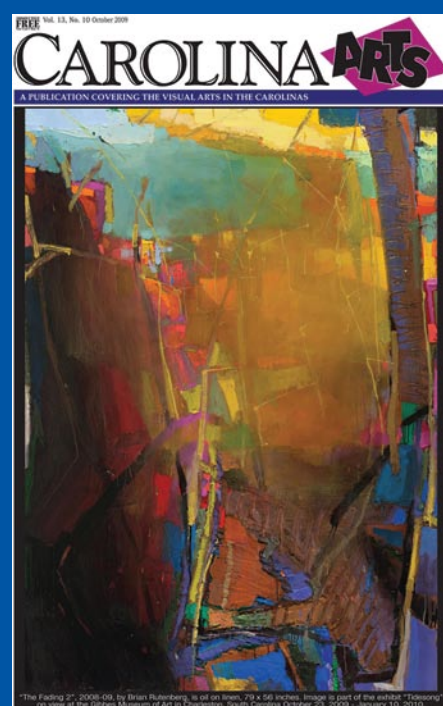
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- To provide educational programs for its members and other interested parties and opportunities for them to exhibit their work.
- To unite pastel artists in order to bring about recognition of their work.



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