

College of Charleston in Charleston, SC, Offers Works by Susan Klein & Jiha Moon

The College of Charleston in Charleston, SC, is presenting two new exhibits including: *Susan Klein: Shadow Things* and *Jiha Moon: Double Welcome, Most Everyone's Mad Here*, both on view at The Halsey Institute, through Dec. 5, 2015. A lecture and gallery walk-through will be held on Nov. 21, beginning at 2pm.

Susan Klein's painting explores questions of time, of accumulation and losses, of spaces that become layered by history. In her paintings, she often combines imagery from separate places and times into one image. Usually, she begins with a landscape painting, sometimes rural, sometimes urban. She then works over these representational paintings, referencing the visual world of objects. The result is an image that is observational, somehow recognizable yet ambiguous. Traces of concealment and revelation remain and the paintings show wear and tear. Irregular surfaces, architecture, botany, gnarly branches, fences, piles of bricks – they swim together to create a dense visual obstacle course.

Klein has exhibited her work both nationally and internationally. She has shown at the Brooklyn Artists Gym, Brooklyn NY, 3433 Gallery, Chicago, IL, PDX Contemporary Art, Portland, OR, University of Ulsan, South Korea, Wayne State University, Detroit, MI, as well as other venues. Recent awards include a full fellowship to the Vermont Studio Center, an Ox-bow artist in residence fellowship, residency at Arteles, in Finland, and a College of Charleston Faculty Research Grant to attend the Takt Berlin residency, summer 2015. Klein received her MFA in 2004 from University of Oregon and a BFA in 2001 from University of New Hampshire. She is currently Assistant Professor of Art at the College of Charleston.

The Halsey Institute is pleased to present an exhibition featuring new works by multi-media artist Jiha Moon (Korean, Born 1973). Based in Atlanta, GA, Moon harvests cultural elements native to Korea, Japan, and China and then unites them with Western elements to investigate the multi-faceted nature of our current global identity as influenced by popular culture, technology, racial perceptions, and folklore. Featuring over fifty works, Moon blurs the lines between Western and Eastern identified iconography such as the characters from the online game Angry Birds© and smart phone Emojis which float alongside Asian tigers and Indian gods, in compositions that appear both familiar and foreign simultaneously.

Moon's witty and ironic work explores how Westerners perceive other cultures

and how perceived foreigners see the West. Korean born, now living in the United States, Moon asks the pertinent question, "Why do people love foreign stuff so much? When we travel to other countries, explore different cultures, and meet with new people, we tend to fall in love with things that are not our own. People have a soft spot for foreign things. The world is so interconnected nowadays, how can you even tell where someone or something 'comes from' anymore?" In her work, Moon acts in the role of a traveler, and explores the notion that identity is not beholden to geographic location.

Honoring traditional Asian arts through her use of Hanji paper, Korean silk, and calligraphic brushstrokes, throughout the exhibition she plays with iconography and symbols that have been classified as "foreign" such as blue willow china patterns, fortune cookies (which originated in California but are identified as Chinese), Korean fans, and floating dragons and intermingles them with references to Pop and southern folk art. Her use of the peach identified in Chinese mythology as a symbol of immortality is also a nod to her home state of Georgia's mascot, the "Georgia Peach." Moon transforms a traditional Korean fashion accessory called "Norigae" into endearing quirky manifestations of various personalities, with such names as Gloria and Rachel whose hair is interwoven with eclectic items such as children's plastic barrettes or Native American beaded dolls. Her misshapen and whimsical ceramics reference southern folk art face jugs yet are painted in traditional Asian ceramic glazes and motifs. At the heart of the exhibition, Moon presents an installation featuring perceived kitschy elements of Asian home décor: low wooden tables and silk embroidered pillows placed on Japanese tatami mats. Displayed on the various surfaces are her unconventional ceramic works reflecting her interest in the "beautiful awkward" in which she makes reference to a tourist's desire to collect foreign and exotic elements to beautify their houses back home.

At first glance, Jiha Moon's work appears as a mash-up of high-and-low brow cultural references. Upon further inspection, slyly ironic and humorous references emerge that are satirically filtered by the artist, who reminds us that our preconceived notion of "others" is not a true manifestation of actual identity.

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

City of North Charleston, SC, Features Works by Natalie Daise and Linda D'Elia

The City of North Charleston's Cultural Arts Department is pleased to announce that paintings by Pawley's Island, SC, based artist, Natalie Daise, and local artist, Linda D'Elia, will be on exhibit at the North Charleston City Gallery, located in the Charleston Area Convention Center, in North Charleston, SC, from Nov. 5-28, 2015. Daise will host a free public reception at the gallery on Nov. 5, from 5-7pm.

Greens in My Garden: Family, Community & Culture, features an exhibit of paintings by Natalie Daise. After several years as a traditional storyteller and performance artist, Daise has returned to the visual arts, creating narratives through painted portraits. She presents her newest collection of paintings, *The Collard Series*, which she began in the winter of 2013.

Executed mostly with acrylic and cut and painted paper, the works in the series explore African American and Gullah heritage and cultural traditions of family, community, and history. Her inspiration arose from her interest in the role of community on the creative process, with depictions of collard greens used as a means to connect to her family.

"The greens themselves are a connection to my father, who always grew them



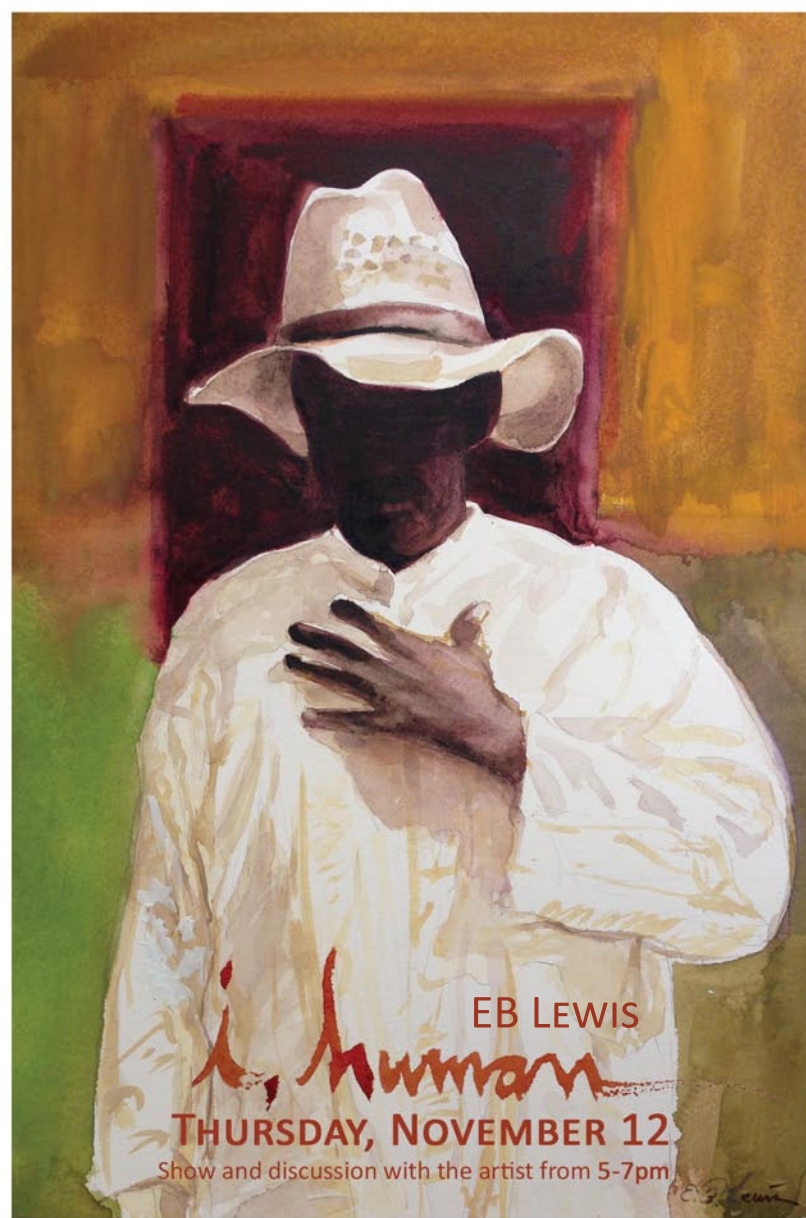
Work by Natalie Daise

in our yard, no matter where we lived," Daise explains. "They represent nurturing, endurance, and strength." From the passion and fervor of the young men and women participating with the Freedom Riders during the 60's, to the emerging confidence on the face of her 20-year-old son, each portrait is connected to her own experience in a visceral way.

Born in Rochester, NY, Daise moved to Beaufort, SC, in 1983 and now calls Pawley's Island home. She is an actor, singer,

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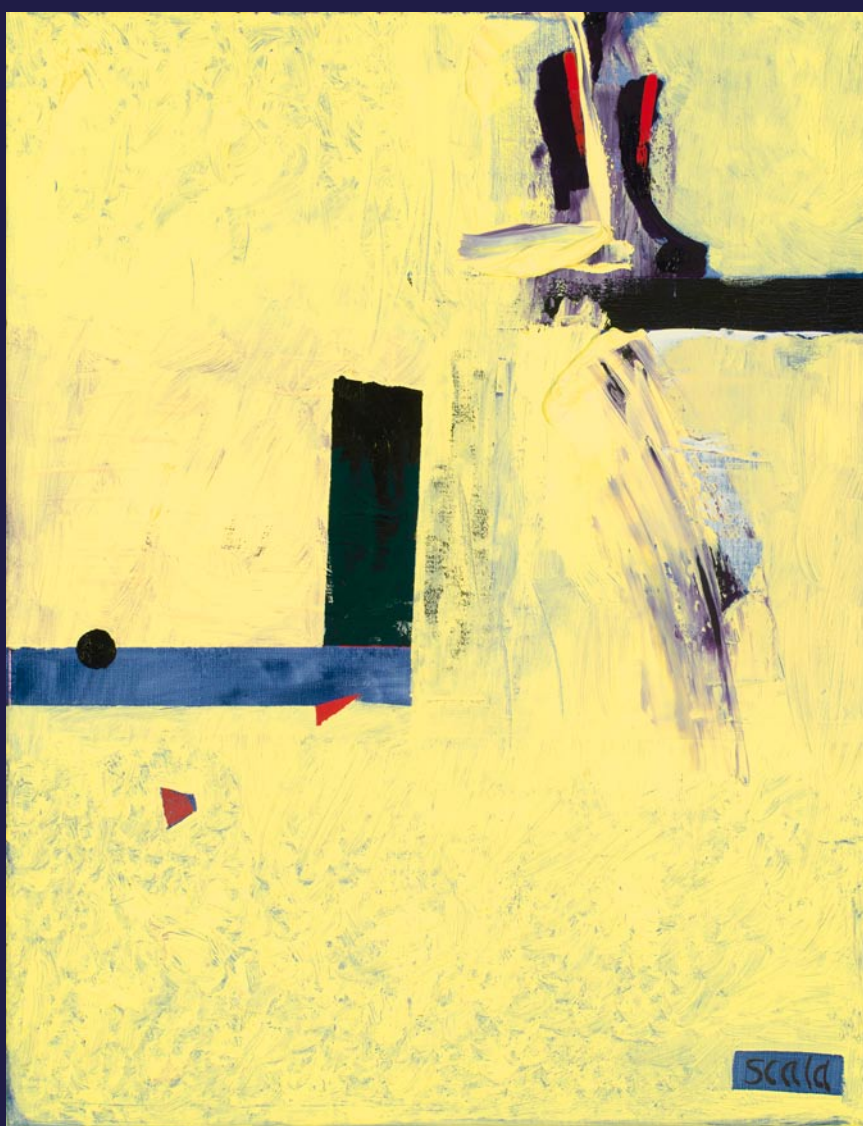
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