

City of Charleston, SC, Offers Works by Charleston Rhizome Collective

The City of Charleston, SC, is presenting *conNECKted: Imaginings for Truth and Reconciliation*, a multi-media installation by the Charleston Rhizome Collective, on view at City Gallery at Joseph P. Riley, Jr., Waterfront Park, through Aug. 27, 2017.

Led by artists Jean-Marie Mauclet and Gwylene Gallimard, with members of the Charleston Rhizome Collective including educators/activists Pamella Gibbs, La'Shea Oubre and Debra Holt, the artistic team for *conNECKted* has developed interactive pieces that will be installed throughout City Gallery. *conNECKted* is an Art-in/with community project that seeks to explore social dynamics and to question cultural expression in Charleston.

The NECK of *conNECKted* refers to anatomy as well as the geography of Charleston, where the "NECK" happens to be one area of significant development and change. The goal is to challenge Charleston to engage with the issues at play by amplifying the voices of people most susceptible to displacement, utilizing creative community-engaged arts strategies and actions.

This gallery-wide installation features a series of uniquely-built cultural spaces and community videos, allowing for exchanges, conversations, improvisations and events between artists, educators, activists and citizens. The members of the Charleston Rhizome Collective have developed interactive pieces, including "Debra & Geraldine's street," "Nautical stories," "Penetrable Banners and Poetry for Memorialization with Action," "Peace Scrolls by Youth," "A low-line of Portraits of the News Media," "Imagination Tables" and sound installations.

Designed for interactivity, visitors are invited to participate in game-like mappings, enter ideas into a Book of Grievances in the shadow of a Justice Tree, initiate "Cultural Impact Studies" (to parallel Environmental Impact Studies), discover stories from neighbors and add their own. Creative gallery tours will be led by the *conNECKted* team, volunteers, and poets. There will be seating in the space to encourage visitors to stay longer and engage in further reflection.

A schedule of related events and workshops will be available on the City Gallery website.

On Saturdays from 10am to 5pm, as well as select Tuesday and Thursday evenings,



the artists will conduct "Imaginings for Truth and Reconciliation" workshops, proposals and performances-in-progress. Discussions will be led by engaged artists, educators, activists and citizens who are dedicated to youth and adults. Workshops and discussions will be in multiple formats; for a detailed list of events visit the gallery website.

conNECKted seeks to more deeply explore social, economic, and educational policies and practices through a social justice lens. The artistic team notes, "The goal is to realize that, in this era of displacement and denial of history and culture, "Belonging" is the key to empowerment and transformation, the cornerstone of our present and future realities."

conNECKted will end with the festive "Launching Weekend" of August 25-27. With community input, new plans will be launched for continued dialogue in the future. All visual elements, documents and processes will be documented and made available moving forward as art tools to accompany the journey.

Charleston Rhizome Collective is an Art-in/with community group, where education, art and activism intersect. By design, it is grassroots, inter-racial and inter-generational. Through the arts, they aim to amplify the voices of neighborhoods absent from public and private plans: social, cultural and economic.

Established in 2003, the City Gallery at Joseph P. Riley, Jr., Waterfront Park is a free and non-profit gallery owned by the City of Charleston and operated by the Office of Cultural Affairs.

For further information check our SC Institutional Gallery listings, call the gallery at 843/958-6484 or visit (www.charleston-sc.gov/citygallery).

College of Charleston in Charleston, SC, Offers Works by Marc Trujillo and Riccarda de Eccher

The College of Charleston in Charleston, SC, will present two new exhibits including: *Marc Trujillo: American Purgatory* and *Riccarda de Eccher: Montagna*, both on view at the Halsey Institute of Contemporary Art, from Aug. 25 through Oct. 7, 2017. A reception will be held on Aug. 25, from 6:30-8pm.

The paintings of Marc Trujillo portray commonplace scenes: fast food restaurants, big box store aisles, the long terminal corridors of airports, and so on. The scenes are remarkably unremarkable. In their ubiquitous nature, the paintings present an anti-place: scenes that refer not to a specific place, but to uncannily similar tableaus that unfold everyday in communities across America. While Trujillo models his paintings after specific locations, usually in the Los Angeles area, his scenes appear strikingly similar to viewers' own relationships with local commerce. His paintings critique a hallmark of modern capitalism: one that aims to recreate identical commercial experiences across the country.

With the title *American Purgatory*, Trujillo's exhibition presents a body of work in which each painting locates a place that's not a place. As Charleston is in the midst of a period of high growth, many national chains are replacing local stores that have existed for decades. The exhibition will resonate with local audiences, asking them to consider the price, if any, that comes with restructuring a local economy to one with a

national scope.

On view simultaneously with Marc Trujillo's exhibition, Riccarda de Eccher's sublime watercolors of mountain peaks also explore familiar scenes. In this case, her works evoke picturesque representations of snow-capped mountains from the Italian Alps. De Eccher's watercolors offer a subversion of our current age in which images are vastly and readily shared online, especially those that are high-resolution and digitally retouched. In a way, they correlate with Trujillo's paintings: though titled, her pictures are cropped as to present anonymous mountains that could exist on almost any continent.

Though she started creating art in her forties, de Eccher has become known for her realistic and insightful depictions of mountains in the Italian Alps. Her detailed treatment of the craggy faces of cliffs and the billowy snow-covered slopes stands out, and it speaks to her experience as a mountain climber herself. Well-versed in mountain-climbing from growing up in the Dolomites in northern Italy, she went on to climb part of Mount Everest in 1980. Shifting between different scales and varying perspectives, de Eccher's paintings help viewers consider our own relationship with the world we inhabit.

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

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