

# The Future is on the Table at the GIBBES MUSEUM

## Gallery Guide

Divided into three key sections, this exhibition represents the past (objects 1-4), present (objects 5-12), and future (object 13) of the community-based art project *The Future is on the Table*.

### The Past

1. Inspired by the creative process that gave birth to *The Future is on the Table*, this first section includes a modular table that has fallen on its side, along with a shelf of objects on the wall called “le musée des souvenirs” or a museum of memories. The objects were gathered during a workshop on art objects, memorabilia and gift exchanges held at the City Gallery at Waterfront Park in Charleston.
2. The lectern rising from the table was inspired by a previous installation of *The Future is on the Table* at the I. P. Stanback Museum and Planetarium in Orangeburg, South Carolina in January 2001. The lectern symbolizes the desire of community artists to use their art as a platform to speak about social justice issues.
3. This grid includes bags that contain images and public comments about works of art that address the intersection of art and activism. You are encouraged to open the bags and explore. This installation was inspired by a previous *The Future is on the Table* installation at the Carnegie Foundation Library in Lexington, Kentucky in April 2002.
4. This sloping structure covered with netting echoes the fluidity of water and represents the initiation of this project: sending fifty-six stools to artists around the world. The ceremonial launching of the stools occurred on Folly Beach, South Carolina in January 2003; a project entitled *On the Beach*.

### The Present

Objects number five through twelve were built specifically for this exhibition and were inspired by the various art projects that occurred in connection with *The Future is on the Table*. Each cart represents a specific artist or group of artists, all of whom have traveled to Charleston in connection with this exhibition. You are encouraged to interact with the carts by opening doors, drawers, and compartments to discover more about the specific projects and participants.

5. Arianne King-Comer

A resident of North Charleston, King-Comer is a textile artist who works with indigo dyes and batik techniques. Her project involved incorporating stools with a tree

constructed from wood and fabric to explore the symbolic meaning of oak trees as community shelters.

#### 6. Phinias Chirubvu

A native of Zimbabwe, Chirubvu worked with thirty students in South Africa to create a sculpture entitled *The Big Five (Education of the Senses)*. The goal of the project was to engage the five senses while helping students to develop self-sufficiency and the individual skills necessary to fight poverty.

#### 7. Arpan Cooperative

Located in Thane, India, the Arpan Cooperative is a group of women artisans who create and sell handmade wares as a means to assert their self-sufficiency and send their daughters to school. In connection with *The Future is on the Table*, the group created a hand-embroidered book in response to the gift of the stools.

#### 8. Delphine Zeigler

French artist Zeigler chose to focus on water; particularly water conservation and climate change. To explore these issues, Zeigler engaged ten artists, including dancers, musicians, and photographers in *Table of Ice*, an improvisational performance-based project centered on the environmental changes created by the freezing of the Doubs River during the winter of 2006.

#### 9. Omari Fox

A hip-hop performance and visual artist from Orangeburg, South Carolina, Fox incorporated the stools into poetry readings, art installations, and other performance pieces. His cart represents a stage with foldable stairs.

#### 10. Gwylene Gallimard and Jean-Marie Mauclet

French-American artists Gallimard and Mauclet participated in *Capturing the Moving Mind*, a symposium with international artists and scholars that took place on a train traveling from Moscow to Beijing. This box accompanied Gallimard and Mauclet on the trip and facilitated discussions among the symposium participants.

#### 11. Marcia Kure

Nigerian painter and performer Kure developed a project called *Burqua as Shelter* that explored the meaning of wearing the traditional burqua for Muslim women.

#### 12. Rajni Shah

Shah is a dancer and performance artist from London who initiated a gift exchange with the stools. She also created a virtual table to connect the participants of *The Future is on the Table*.

## **The Future**

13. This final section of the installation includes a library of books related to community-based art, art and activism, and art and social justice. The purpose of the library is to encourage you to learn more and to carry the ideas and energy of this project into your future endeavors.

The concept and design for this installation was created by Gwylene Gallimard and Jean-Marie Mauclet in collaboration with artists Phinias Chirubvu, Omari Fox, Pushpika Freitas, Sharda Hanumant Ghade, Sunanda Shasikant Junjar, Arianne King-Comer, Marcia Kure, Rajni Shah, and Delphine Ziegler. All wood and metalwork was crafted by Mauclet, and the photographs, drawings, fabric, and documentation were created by Gallimard, Mauclet, and the participating artists.

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