



McCOLL
CENTER
FOR ART +
INNOVATION

15 YEARS

FALL 2014



Hang on to this copy – it's our first edition with our **new** logo and name.

We also have a **new** mission to empower artists to advance communities and impact lives through art and the creative process.

We are thrilled that Marek Ranis is creating *Arctic Utopia* in conjunction with our anniversary celebration on September 19; as a member of the first session of residents in 1999 through to today his balance of studio and social practice continues to push, question, impact and inspire – embodying the spirit of McColl Center.

We are equally happy to announce Sheila Mullen has assumed the role of Director of Innovation Institute. As creative capacity continues to be prioritized and desired by both individuals and corporations the continued success of the Institute with Sheila at the helm has us all energized.

As you can see from our cover designed by Artist-in-Residence Alumnus and current Manager of Creative Services, Matthew Steele, more than 5,000 images is a glimpse into the 15 years of celebrating the art and artists of our times. Read on about how we are continuing to strive together to create the magic that happens when we mix up very talented, smart, creative artists with the community on projects and some of Charlotte's most important issues as a 21st century city.

Suz

Suzanne Fetscher

President & CEO

PS If you haven't been to the Center lately you're in for quite a surprise; we renovated the 1ST Floor in August removing the dividing wall. Creating a larger space expands our capacity to offer even more dynamic programming and exhibitions.



M A R E K R A N I S

A R C T I C

U T O P I A

OPENING RECEPTION: FRIDAY, SEPTEMBER 19, 2014
ON EXHIBITION: SEPTEMBER 19 – NOVEMBER 22, 2014

WITH SUPPORT FROM BANK OF AMERICA AND CLEARPATH FOUNDATION

Above:
Arctic Utopia 5, 2014
 Digital photograph on aluminum
 30 x 30 inches

In celebration of McColl Center for Art + Innovation's 15th Anniversary, a major exhibition of mixed media sculptures, videos, and site-specific installations will be presented by 1999 McColl Center Alumnus Marek Ranis. His studio and social practice exemplify the Center's commitment to advancing artists and community. *Arctic Utopia* investigates, through a historical framework, how climate change influences humanity and interprets the complex social and political consequences of this dynamic shift. Through an examination of indigenous cultures, Ranis explores how geographic displacement becomes increasingly critical to their existence.

You moved to the United States in 1997, from your native Wroclaw, Poland, Charlotte's sister city. You were among the first nine Artists-in-Residence in fall of 1999. How did this opportunity impact your career?

I was in the first group of Affiliate Artists, a program that continues to benefit regional artists who have full access to the Center's facilities and other Artists-in-Residence from across the country and around the world. Until this two-year opportunity, I worked as an environmental artist, creating large-scale installations on location. So, in fact, this was the first time in my early professional career that I had an opportunity to focus on studio projects, in addition to having the time and space for uninterrupted, long-term artistic research. Those two years were extremely productive, I was building new bodies of work, experimenting and creating connections to a local and national art community in my new home.

We—the artists—were so privileged to be invited to a brand new, state-of-the-art facility. Now, looking back, I cannot imagine a better start to my professional life in my new country. It was an empowering and inspiring experience allowing me to quickly establish myself as an artist in a very supportive and welcoming environment.

In what ways has the Center informed the dialogue around contemporary art and community engagement?

In 1997 when my wife Maja [Godlewska] and I moved to Charlotte, there were still quite limited opportunities to see or to show contemporary art here. The Center quickly became a place to encounter the best local, national, and international artists, not only to view their work but also watch them develop it. The power of contemporary art is that it has the ability to engage us in a meaningful dialogue with our contemporary experience.

Charlotte is a growing, dynamic city, which has been experiencing a dramatic change, in this way it has been a perfect urban laboratory for artists. Now it is almost impossible to imagine this city's cultural scene without the Center. For me as an artist and art educator, McColl Center's programming is a very important resource. It is a place where students can not only see new art, but also interact with the artists.

You are now an Assistant Professor of Sculpture at UNC Charlotte. How does your role as an educator inform your own practice?

Art has a tremendous power of emancipation. As artists, we are life-long students, an art school is just the beginning of a never-ending process. I am a student myself. I do not see that much difference between my students' creative struggle and my own practice. I learn and I teach at the same time. My relevance in the classroom studio is not only built on my knowledge but also on my own artistic experience. I cannot imagine teaching without being active as an artist. My practice constantly evolves on both a conceptual and formal level; this I believe also keeps me relevant in the classroom.

I dislike repetition or any kind of routine. I expect from my students experimentation and risk-taking, thus putting oneself as an artist in a vulnerable position. I expect the same from myself.

You recently worked at the Anchorage Museum in Alaska through the Center's partnership with the Rasmuson Foundation Artist Residency Program. How did that experience shape this new exhibition Arctic Utopia?

The concept of *Arctic Utopia* was developed during my two-month stay at the Anchorage Museum. Research travels in the Arctic and Iceland inform and inspire my new body of work. This opportunity provided a new way of thinking about climate change in the context of the ongoing industrial development in the Arctic vis-a-vis an anthropology of climate change and indigenous populations of the Arctic Circle.

Those two months were extremely productive and crucial in the development of new ideas and new projects, including this show. Time and research at the Anchorage Museum will impact my practice for the next few years; I am already involved in two long-term collaborative art projects in Alaska. Although my work during the last ten years has been focused on climate, a new body of work presented at the Center is for me a beginning of a new artistic investigation.

Why the title Arctic Utopia?

About 20 percent of remaining oil and gas resources are in the Arctic. As a direct result of climate change we (humans) are gaining access to the same energy sources that caused the current phenomenon (global warming). The Arctic region is facing a massive change, from offshore drilling to opening new shipping routes. The environmental impact on a local and global scale is and will be tremendous. Yet, we can hear from large global corporations that this colonization of the region in search for energy will be better, safer, and altogether flawless unlike anything we have seen since Columbus left Europe.

The Arctic is romanticized as one of the last pristine and undeveloped regions, but is no longer a utopian mystery land. It has become a battleground for national and corporate interests.

Your earlier work documented the direct environmental effects of climate change on the Arctic landscape. Your current inquiry now focuses on global populations you refer to as "climate displaced communities." Tell us more about this . . .

This is a growing phenomenon around the world. In fact, a number of communities in Alaska are already facing this problem. They will have to relocate to higher ground due to rising water levels and erosion of coastlines or riverbanks. This is just the beginning of this global trend which will not only impact people living in the coastal areas, but also people who for many other climate related reasons will not be able to sustain their lives in their current location.

When we talk about climate change and its impact, we are so often focusing on melting glaciers or migration of the white bear. Over 20 years ago, the Pentagon concluded that unrest caused by climate change might be the largest security risk we will face in this century. After ten years of investigating this subject I am no longer interested in convincing people about melting glaciers or in romanticizing the disappearing Arctic ice shelf. I believe that in the span of two generations we will experience a dramatic change in the environment, including geopolitical and economic shifts never before witnessed. Large-scale human migrations or wars caused by changing environment and changing resources are among the critical issues.

Commercial and political interests have long ravaged the environment and indigenous cultures. From a historic context, how have these forces evolved over time?

The history of human civilization is the history of colonialism (well, we are in North America), we have had a constant desire for growth, access to more land, more resources, developing bigger markets or areas of influence. We are told that in order to survive we have to grow. Western civilization is built on this premise and we are still subscribing to this late capitalist model. The majority of indigenous cultures already fell victim to our commercial and political desires. The latest development in the Arctic is just the pinnacle of this philosophy. Of course now we are much more aware of those mechanisms and we do carry this post-colonial guilt but this is not preventing us from applying the same model—for example, to energy policy.

The representatives of indigenous cultures are now invited to many national and international forums (United Nations or Arctic Council) to present their case, often to large political or commercial interests; yet they are still not powerful enough to fully control their destiny. We are definitely better at observing and appreciating our past and present actions. One could call it "Imperial Nostalgia" or "Conqueror Grief" over destroyed environments or cultures; all of us liberals can freely exercise this notion.

You refer to yourself as a nomadic artist. How does this inform your studio practice?

My studio practice is a reflection of my nomadic approach to making art. And that is in terms of form and content. I recognize this fluidity as a principal freedom of art making and being an artist. I aspire not to feel attached to any location, culture or point of view, which would or should determine my opinion. I refuse to be static and to be determined by my personal circumstances (gender, race, cultural background etc.).

Marek Ranis in Alaska during his 2013 Rasmuson Foundation Artist Residency.





BEVERLY MCIVER



KNIGHT ARTIST-IN-RESIDENCE // DURHAM, NC

PAINTING, ARTIST ENTREPRENEURSHIP // *SPHERES OF IMPACT: BUSINESS INNOVATION, SOCIAL JUSTICE*
STUDIO 215 // SEPTEMBER 2 – NOVEMBER 25, 2014

Acclaimed contemporary painter Beverly McIver has long utilized self-portraiture and poignant depictions of her immediate family members to explore African-American identity and her own efforts to reconcile a challenging youth. Her paintings are constructions of thick, bold strokes of vibrant color that function as autobiographic examinations of race, gender, and social status. Early in her career, McIver studied to be a circus clown with Ringling Brothers. Performing under thick layers of make-up was expressively liberating; an experience that ultimately led to her most challenging and psychologically charged paintings.

For many years, McIver has conducted professional development workshops for artists around the country. During her residency at the Center, McIver will collaborate with artists affiliated with LATIBAH Collard Green Museum, a burgeoning new community center in Charlotte dedicated to the preservation of the African-American experience in the South and the promotion of a new generation of arts and cultural leaders.

Beverly McIver received a Bachelor of Art degree in Painting and Drawing from North Carolina Central University and a MFA in Painting and Drawing from Pennsylvania State University. She has received numerous awards and fellowships, most notably a Radcliffe Fellowship from the Radcliffe Institute for Advanced Study at Harvard University, 2002; Creative Capital Grant, 2002; and a John Simon Guggenheim Fellowship, 2001. In 2012, McIver was the subject of the Emmy-nominated HBO documentary *Raising Renee* that followed her transition from tenured university professor and rising art star to primary caregiver for her cognitively disabled sister. She is currently the Esbenschade Professor of the Practice, Art and Art History Department, Duke University. McIver's residency is generously supported by the Knight Foundation.

Portrait of My Father, 2014
Oil on canvas, 30 x 30 inches

DIGNICRAFT



WINDGATE ARTISTS-IN-RESIDENCE

TIJUANA, BAJA CALIFORNIA, MEXICO; SANTA FE DE LA LAGUNA, MICHOACAN, MEXICO AND SAN DIEGO, CALIFORNIA
COLLABORATIVE ART, FILM, TRADITIONAL CERAMICS // [SPHERES OF IMPACT: CRAFT, INTERNATIONAL](#)
STUDIO 219 // SEPTEMBER 2 – DECEMBER 10, 2014

Dignicraft is a six-member collective of media producers (Omar Foglio, Jose Luis Figueroa, and Paola Rodriguez) and ceramic artists (Herlinda Morales, Ines Neal, and Juan Manuel Rosas Martinez) who share a common mission to bring awareness to the rich Purepecha pottery tradition in Mexico and the considerable measures being taken to educate the native artisans to eliminate toxic lead-based glazes from their practice.

Brilliant Soil (Tierra Brillante), the acclaimed 2011 documentary film, brought global awareness to their story. Lead-based glazes were introduced to the native artisans centuries ago by Spanish settlers. The harmful material produces a high gloss finish to the works, which is highly prized in the realm of Mexican ceramics. Through demonstrations of new sustainable glazes and techniques, Dignicraft aim to develop solutions that result in healthier conditions for those who are effectively suffering from a byproduct of their own livelihood.

While in residence, Dignicraft will conduct workshops with local artists and Purepecha communities in the Piedmont and Mountain regions of North Carolina, allowing the collective to expand their network of support and share practices in this Craft-rich region.

In addition, a sales exhibition benefiting Dignicraft and McColl Center for Art + Innovation will feature hundreds of handicrafts by dozens of Purepecha artisans. Works will be on view and available for purchase December 5, 2014 – January 3, 2015

Lead-Free glazed ceramic dishes hand painted with contemporary design, made in Capula Michoacan, Mexico.



JESSICA WHITBREAD



WESLEY MANCINI ARTIST-IN-RESIDENCE // TORONTO, CANADA

SOCIAL PRACTICE/INSTALLATION AND PERFORMANCE // [SPHERE OF IMPACT: SOCIAL JUSTICE](#)
STUDIO 221 // SEPTEMBER 2 – NOVEMBER 25, 2014

As a woman living with HIV, Jessica Whitbread's passion lies with her community, leading her to work extensively in the area of HIV activism at a grassroots level through advocacy and program development. Her work is rooted in developing opportunities for other women to come together in a traditional setting to discuss issues and histories in a manner that is personal, intimate, and supersedes technology. Stories are shared, written down, and compiled. To this end, Whitbread sponsors traditional "tea parties"; using them as a vehicle for story sharing and social change. Like Rasmuson Artist-in-Residence Maria Shell, Whitbread draws from established traditions that are associated with femininity and domesticity; bringing forward powerful dialogues pointed at pertinent issues.

During her residency at McColl Center, Whitbread will extend the conversation beyond HIV to include long-term psychological impacts associated with trauma. How do these events show up later in life and how do they inform the navigation of relationships? Through a series of open forums, both at the Center and in the community, Whitbread will lead discussions and story sharing opportunities that aim to empower participants toward understanding and healing.

Whitbread is the Global Chair for the International Community of Women Living with HIV, the founder of the first International Chapter of Young Women, Adolescents and Girls living with HIV as well as a Steering Committee member for AIDS ACTION NOW! Her residency will be held in conjunction with *Re/Presentations of HIV/AIDS*, an exhibition of the myriad ways HIV/AIDS, has been represented in contemporary art at the Van Every/Smith Galleries at Davidson, NC.

No Pants No Problem, 2011
Performance and installation



MARIA SHELL

RASMUSON FOUNDATION ARTIST-IN-RESIDENCE // ANCHORAGE, ALASKA

TEXTILES // *SPHERE OF IMPACT: CRAFT*

STUDIO 218 // SEPTEMBER 2 – OCTOBER 28, 2014

Maria Shell is a contemporary quilter who views her practice as platform for dialogue and community exchange. Her rich, geometric compositions are assembled using techniques that are easy to teach and yield quick results for workshop participants. She uses quilting to share ideas in the context of community-based collaborations. Like Wesley Mancini Artist-in-Residence Jessica Whitbread, Shell mines feminine traditions to develop richly textured contexts for open community conversations and narrative preservation through her collaborative quilts.

During her residency, Shell will work with neighbors in the communities surrounding the Brightwalk Arts and Ecology Campus. Her workshops will invite participants to incorporate their personal fabrics into a mural-sized quilt that tells their collective story of how rapid re-development in their community affects their lives. Each panel in the quilt will represent a single voice. Together, an entire community unfolds in a diverse and vibrant tableau.

Maria Shell's residency is supported through an artist exchange program with the Rasmuson Foundation of Alaska. This multi-year exchange places McColl Center alumni at the Anchorage Museum and an Alaskan-based artist at the Center to conduct research with community members around wide ranging topics that impact our respective communities.



McCarthy Day, 2011

Quilt blocks created by community members in McCarthy, Alaska and assembled by the artist, 53 x 84 inches



Now on Now, 2011, Graphite on mylar, 31 ½ x 24 inches (detail)

FRANK SELBY

ARTIST-IN-RESIDENCE // SALISBURY, NC

DRAWING, PAINTING // *SPHERE OF IMPACT: BEAUTY*

STUDIO 216 // SEPTEMBER 2 – NOVEMBER 25, 2014

Conflicts erupt as communication breaks down. Frank Selby's dynamic works on paper and experimental new paintings represent a contemporary remix of archival photographs depicting demonstrations, riots, and wars. His multi-layered imagery probes the underlying failures of communication, which in some instances, lead to clashes of will and ideology. Selby's frenetic content exploits the shortcomings of journalistic images that do not convey the full breadth of the moments captured.

While in residence, Selby will collaborate with Sasha Janes, Associate Artistic Director for Charlotte Ballet, on a new conceptual dance performance. Drawing on both the Selby's rigorous mark making and subversive content, the collaboration will meld the beauty often associated with dance with subject matter rooted in multi-layered chaos. The performance is scheduled to debut during Charlotte Ballet's popular Innovative Works series. The production will run January 30 - February 21, 2015 at the Patricia McBride & Jean-Pierre Bonnefoux Center for Dance.

Frank Selby earned a Bachelor of Fine Art degree from the University of New Mexico-Albuquerque in 1998 and a Master of Arts degree from Central St. Martins College of Art and Design at the University of the Arts London in 2004. He has previously been and Artist-in-Residence at Centro Cultural Raiano in Monsanto, Portugal and had works featured in exhibitions at the FLAG Art Foundation and The Drawing Center in New York. Select museum collections include the Blanton Museum in Austin, Texas and the Whitney Museum of Art in New York.



Installation view: *The Shadow of the Palm is Deep* exhibition at Real Art Ways in Hartford, Connecticut.
 Foreground: *Ground Pine with Walnut on Lavender*, 2013, ceramic, enamel, walnut, mahogany, dyed pine, 75 x 50 x 35 inches

AUSTIN BALLARD

WINDGATE 11-MONTH AFFILIATE ARTIST // CHARLOTTE, NC
MIXED MEDIA // *SPHERE OF IMPACT: ARCHITECTURE + DESIGN*
STUDIO 316 // APRIL 14, 2014 – MARCH 25, 2015

Austin Ballard's ongoing experimentation with a wide range of materials informs his balanced approach to both constructed and found objects. Organic forms appear to be drawn straight from nature, but are actually carefully fabricated representations of natural forms juxtaposed with sophisticated, modular constructions.

In his practice, Ballard references Mon-Ha, the Japanese conceptual art movement that sought to develop harmony between physical and psychological landscapes through the use non-traditional materials and actions. Furthermore, sleek, minimal elements and aesthetics of mid-century modern furniture design and architecture infuse his assemblages with a sense of urgency and energy often associated with the Atomic Age.

A native of Charlotte, North Carolina Austin Ballard received his BFA from the UNC Charlotte College of Art+Architecture and his MFA in Sculpture from the Rhode Island School of Design (RISD). Ballard is the recipient of a Joan Mitchell Foundation Grant and has participated in residencies at the Edinburgh Sculpture Workshop in Scotland, and the Vermont Studio Center.

BETSY BIRKNER

WINDGATE 11-MONTH AFFILIATE ARTIST // CHARLOTTE, NC
CERAMICS // *SPHERE OF IMPACT: CRAFT*
STUDIO 316 // APRIL 14, 2014 – MARCH 25, 2015

In response to the greater external social dialogue and her own internal struggle, Betsy says, "We armor ourselves against the onslaught of family, media, and cultural messages, protecting the vulnerability of the ideal self. Until our true values can emerge from behind the curtain, the ceramic armor serves as a façade of adorned fragility."

Inspired by the life of cultural anthropologist and award-winning author Angeles Arrien, Ph.D., Birkner will launch *Gratisphere*, a global initiative that will illustrate how gratitude is fostered through social interactions and emanates through a single act borne at the McColl Center for Art + Innovation. A series of printed cards will direct the cardholder to the *Gratisphere* website, through which the participant will acknowledge one thing (s)he is grateful for at that moment. As the cards are passed along, a web of light will grow on a digital globe, representing the spread of gratitude across borders and cultures.

Betsy Birkner earned a BFA in painting from Winthrop University and served as a photographer and illustrator in UNC-Chapel Hill's Department of Botany and the North Carolina Botanical Garden. She has led workshops in color theory, photography, illustration, and ceramics, in addition to exhibiting her work throughout the southeast. Most recently, Birkner received a Regional Artist Project Grant from the Arts & Science Council.



JENNIFER APPLEBY

INNOVATOR-IN-RESIDENCE // CHARLOTTE, NC
MIXED MEDIA // *SPHERE OF IMPACT: BUSINESS INNOVATION*
STUDIO 213 // SEPTEMBER 14 – NOVEMBER 25, 2014

Dyer, Gregersen and Christensen, education researchers state "Innovative entrepreneurship is not a genetic predisposition, it is an active endeavor...innovators must consistently act different to think different." In this newly conceived residency at McColl Center for Art + Innovation, inaugural Innovator-in-Residence Jennifer Appleby, draws on the parallels of art, business and innovation to engage in an inquiry with artists and community to fearlessly chart the evolution of professional, personal and community life. Committed to making Charlotte a great place to live, create, work and play, Appleby will engage with artists, Charlotte's business community, city and county leadership, colleges and universities to ignite a movement that will help the City and the Center tell an even more powerful story about Charlotte and its innovative spirit.

President and Chief Creative Officer of Wray Ward, Jennifer Appleby is a passionate and innovative thinker whose creative ideas and strategic vision have grown her company, her customers' brands and her community's offerings.

Appleby joined Wray Ward, an independently owned creative marketing communications firm based in Charlotte, N.C., in 1993 as senior art director. She was promoted to executive creative director in 1995 and senior vice president in 1998. In early 2001, she was named president and chief creative officer and today is the agency owner, making Wray Ward one of the largest woman-owned businesses in the region.

Appleby has been recognized professionally for her business leadership, community service and creativity. She received the 2008 Charlotte Business Woman of the Year Award from Queens University's McColl School of Business as well as the Charlotte Business Journal's Women in Business Achievement and 40 Under 40 Awards. She won the Mint Museum of Art's Spirit Award, the Charlotte Ad Club's Silver Medal Award, Women in Communications' ACE Award and ASC's Mary B.A. Howell Award. She was also named to the US Airways Charlotte USA 20, a list of the city's most dynamic women.

Appleby is a graduate of Penn State University and a past participant of both the Charlotte Chamber Leadership School and the Innovation Institute at the McColl Center for Art + Innovation.

She lives with her husband and two daughters in Charlotte.



ALUMNI FEATURE

RENÉE STOUT



Renée Stout was one the first Artists-in-Residence at McColl Center for Art + Innovation in fall 2000. Her provocative sculptures and installations serve as personal roadmaps for navigating the physical and spiritual worlds. References to the Blues, Hatian Vodou rituals, and fortune telling charge assemblages of found and handmade objects that examine issues of intimacy, hardship, and humor.

Renée is currently the subject of a major new publication and traveling exhibition entitled *Renée Stout: Tales of the Conjure Woman*, co-organized by the Halsey Institute of Contemporary Art, College of Charleston, Charleston, SC; Spelman College Museum of Fine Art, Atlanta, GA; and the Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY. Her work is featured in major museum collections including The Metropolitan Museum of Art, New York, NY; The National Gallery, Washington, DC; and the Minneapolis Institute of Art, Minneapolis, MN.

Renée currently lives and works in Washington, DC.



The Thinking Room, 2012

Ongoing installation - 2012 version, installed at the Reginald F. Lewis Museum, Baltimore, MD
Found furniture, altered furniture, found objects and paintings and mixed media objects created by the artist.
Dimensions variable

INNOVATION

INSTITUTE

WE WELCOME A NEW DIRECTOR

SHEILA MULLEN

"I am honored and excited to assume the role of Director of the Innovation Institute," Sheila says. "This role combines my business acumen and expertise with my passion for the arts – and for McColl Center."

Embodying the essence of the Innovation Institute, Sheila is an entrepreneur at heart. Prior to joining McColl Center, she spent the last six years as an executive consultant and wellbeing coach through her business, Continuous Motion Consulting, working with top-level executives, managers and entrepreneurs on establishing healthy work-life balances. Prior to founding her own consultancy, she was employed at IBM in various business capacities, including account management, and marketing and software sales for some of IBM's top Fortune 100 clients.



Over the next year, Sheila plans to focus on showcasing the Innovation Institute's results and benefits, further positioning it as a leader in expanding creative capital among businesses in Charlotte and across the country.

ARE YOU READY FOR THE INNOVATION INSTITUTE?

CONTACT SHEILA MULLEN: SMULLEN@MCCOLLCENTER.ORG

CREATIVITY IS NOT SOME MYSTICAL POWER THAT HAS BEEN BESTOWED ONLY ON THE SELECT FEW. RATHER, IT'S A MUSCLE THAT EVERYONE HAS AND A SKILL THAT ANYONE CAN STRENGTHEN AND APPLY.

HOW WE GET RESULTS

ARTIST LED:

Artists are the creativity experts at the Innovation Institute

EXPERTLY FACILITATED:

Professional facilitators support learning application by helping participants connect-the-dots

ARTS-BASED CURRICULUM:

Creative process fosters learning in non-artistic disciplines

HANDS-ON EXPERIENCE:

Participants engage in meaningful discovery which makes for impactful and sustainable learning

OPEN ENROLLMENT

McColl Center is now enrolling individuals in "Think Like An Artist: Creativity, Curiosity & Courage" a two-day program immersing participants in their own creative process to reveal what constrains and propels their creativity. In doing so, participants will learn to redefine barriers as opportunities, improve problem solving abilities, and grow the creative confidence needed to break out of the status quo. Visit our website to learn more and enroll today. **UPCOMING OPEN ENROLLMENT DATES: NOVEMBER 7 + 8, 2014**

CUSTOM PROGRAMS

Increase the creative capacity of groups, teams, and companies through custom programs led by the Innovation Institute. Ranging from 45-MINUTES TO MULTIPLE DAYS, our programs are tailored to meet any size or type of audience. Delivered at our place or yours, experiences are custom designed to meet a myriad of client objectives including: strengthening teamwork through creative collaboration, valuing diversity by intergrading new perspectives, and applying design thinking for creative problem solving. To learn more about customizing an experience, contact us at: 704-332-5535 or innovation@mccollcenter.org.



UPCOMING EXHIBITIONS

Visit McCOLLCENTER.ORG/EVENTS for more

■ MAREK RANIS: ARCTIC UTOPIA

OPENING RECEPTION: FRIDAY, SEPTEMBER 19, 2014 6–9 PM, ARTIST TALK 6:30 PM

ON EXHIBITION: SEPTEMBER 19 – NOVEMBER 22

In celebration of McColl Center for Art + Innovation's 15th Anniversary, a major exhibition of mixed media sculptures, videos, and site-specific installations will be presented by 1999 McColl Center Alumnus Marek Ranis. His work exemplifies the Center's commitment to advancing artists and community. *Arctic Utopia* investigates, through a historical framework, how climate change influences humanity and interprets the complex social and political consequences of this dynamic transformation. Using indigenous cultures as his subject matter, Ranis will explore how geographic displacement becomes increasingly critical to their existence. With Support From Bank of America and ClearPath Foundation.

■ DIGNICRAFT: ENCUNTROS/ENCOUNTERS

OPENING RECEPTION: FRIDAY, DECEMBER 5, 2014, 7–10 PM

ON EXHIBITION : DECEMBER 6, 2014 – JANUARY 3, 2015

Dignicraft is a hybrid between a contemporary art collective, media production company and distributor of cultural goods, inspired by human dignity and justice, the artisanal process of creation and the potential of collaboration to spark change. The members raise awareness about lead poisoning suffered by artisans in Mexico, in an effort to break with the unfair market practices to which they are exposed and help people learn from their own cultural heritage and extraordinary work.

This exclusive presentation, sponsored by Windgate Foundation, will feature hundreds of remarkable ceramic works developed by artisans in the Purepecha community of Michuacaun, Mexico who are now using safer, more sustainable methods of glazing. All proceeds will help support Dignicraft's mission of educating more artisans in their community and programs of McColl Center for Art + Innovation.

Dignicraft's exhibition will be presented in conjunction with the 7th Annual Palate to Palette event hosted by the Center's Contemporaries. The night will feature wine pairings and a selection of extraordinary works from several of the Center's Alumni Artists.

OPEN STUDIO SATURDAYS

OPEN STUDIO SATURDAYS

NOON–4 PM

We welcome you to explore our exhibitions and connect with Artists-in-Residence during Open Studio Saturdays. All of the artists will be in their individual studios, available to provide background and context for their work, as well as insights into their art-making practices.

SEPTEMBER 27
OCTOBER 11
NOVEMBER 8

PROGRAMS

■ McCOLL + RESPONSE: ARTIST TALK

THURSDAY, SEPTEMBER 18, 6–8 PM

Featuring Windgate 11-month Affiliate Artists Austin Ballard and Betsy Birkner, along with Fall 2014 Artists-in-Residence Ruganzu Bruno, Dignicraft, Beverly McIver, Maria Shell, Frank Selby, and Jessica Whitbread. Meet the artists as they share their personal stories, current projects, and residency goals. In anticipation of the opening of *Arctic Utopia*, exhibiting artist Marek Ranis will provide insight about his exhibition, in addition to his studio and social practice.

■ PANEL DISCUSSION: CLIMATIC CULTURE

THURSDAY, OCTOBER 16, 6:30 PM

In partnership with the Rasmuson Foundation we will explore the systemic effects of climate change on migration and displacement and its impact on indigenous cultures, natural system and societal shifts. This panel discussion is generously Sponsored by ClearPath Foundation.

■ OPEN HOUSE RECEPTION

FRIDAY, NOVEMBER 14, 6–9 PM

Windgate 11-month Affiliate Artists Betsy Birkner and Austin Ballard will light up the 2nd and 3rd floors with installations of new mixed media works produced during their residency. This celebration will also mark the last chance to see *Marek Ranis: Arctic Utopia*.

■ 7TH ANNUAL PALATE TO PALETTE

FRIDAY, DECEMBER 5, 7–10 PM

Hosted by the Center's Contemporaries, this lively event unites wine and art enthusiasts for an evening that fuses tasting palates with the palettes of artists. This year's event will also include the opening reception of Dignicraft's exhibition which will feature hundreds of handicrafts by dozens of Purepecha artisans. Tickets now on sale:

Contemporaries Members \$30

Non-Members \$40

■ McCOLL + RESPONSE: DROP YOUR SOCKS WITH BAD SANTA

THURSDAY, DECEMBER 18, 6–9 PM

McColl + Response Presents: Drop your Socks with Bad Santa – all are invited to share in open-mic performances! Bring in a package of unopened socks as entry into the event, which will be donate to Urban Ministries.

■ THE CONTEMPORARIES WINE CLUB

Monthly events pair a current Artist-in-Residence, with different wines selected by a representative from Juice Wine Purveyors. The featured artist gives a brief presentation about their work and their current project followed by an in-depth tasting class. Event includes option to purchase wine, and artwork from the featured artist. Contemporaries Members \$10 / Non-Members \$15. All Wine Club events run 6–7:30 PM

- **Jessica Whitbread:** Monday, September 8
- **Austin Ballard:** Monday, October 13
- **Frank Selby:** Monday, November 10

7th ANNUAL

PALATE TO PALETTE

PRESENTED BY
the
CONTEMPORARIES

FRIDAY, DECEMBER 5th
7-10 PM

Offering a twist on the popularity of wine and food pairings, McColl Center and The Contemporaries have created a unique experience to indulge the full spectrum of the senses with the 7th annual wine and art pairing event.

Tickets Available now at McCollCenter.org

SNEAK PEEKS



ARTPLACE AMERICA ENVIRONMENTAL ARTISTS-IN-RESIDENCE

JANUARY – MARCH, 2015

WOWHAUS is the award-winning, interdisciplinary art and design collaborative of Scott Constable and Ene Osteraas-Constable. During their residency, the duo will work closely with McColl Center for Art + Innovation and community partners to develop Scuppernog Commons, a pocket park in Brightwalk's Art + Ecology Campus. Their collective efforts will instill a sense of place, foster educational opportunities, and promote awareness of the important role artists play in developing creative, sustainable solutions to environmental and societal challenges.



RUBE GOLDBERG MACHINE CONTEST

SATURDAY, JANUARY 10, 2015

McColl Center for Art + Innovation invites local Charlotte-Mecklenburg area high schools to participate in the regional Rube Goldberg Machine Contest. Each participating school will form a team with the objective of making a Rube Goldberg inspired machine that has the ability to perform a specific chosen task. Guest judges will include featured Winter 2015 Artists-in-Residence and community leaders.



THURSDAY AND FRIDAY, 3 TO 9 PM
SATURDAY, 11 AM TO 6 PM
ADMISSION IS FREE
OR BY APPOINTMENT

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CHARLOTTE, NC 28202
704.332.5535
MCCOLLCENTER.ORG



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15-Year Anniversary



McColl Center for Art + Innovation is supported, in part, by a Basic Operating Grant from the Arts & Science Council; as well as the North Carolina Arts Council with funding from the State of North Carolina and the National Endowment for the Arts, which believes that a great nation deserves great art; and the generosity of corporate and individual donors.