



MCCOLL  
CENTER

FOR ART +  
INNOVATION

WINTER 2015



*“McColl Center celebrates artists – the makers of contemporary art in all forms.*

*Craft is important to this region’s cultural heritage and creative practice and McColl Center embraces Craft as one of our ten Spheres of Impact.*

*This session is a humbling ensemble of vibrant talent that we are honored to bring to Charlotte.”*

**Suzanne Fetscher**  
President & CEO

We sat down with Dignicraft members Omar Foglio, Paola Rodriguez, and Jose Luis Figueroa and asked them about their experience and the many relationships that were developed over the course of their Fall 2014 residency and their multi-media exhibition *Encuentros/Encounters*.

*Learn More in the Events + Exhibitions section on page 19.*

Dignicraft’s mission to share the stories and the traditional pottery of the Purépecha people of Mexico began to take root with your *Tierra Brillante (Brilliant Soil)* documentary film, which was released in 2011. Did you think it would lead to such a rich and prolonged engagement with the artisans and their work?

When the film was finished we were clear about our deep commitment with all the families of artisans who collaborated with us on the project, to not just tell their stories but also search for other ways of supporting the cause of eliminating the use of lead in traditional pottery. We knew we were going to use collaboration as a tool for communication and our network of collaborators to move ahead but we never imagined how things would evolve to have a rich and prolonged engagement with many more families of artisans.

In summer 2014, you traveled throughout Mexico interviewing artisans and collecting works for McColl Center for Art + Innovation’s *Encuentros/Encounters* exhibition. You have talked about how important it is for the artisans to know where their works go and how they are used. How has your work enriched your concept that traditional pottery is “a tool for communication, exchange, and instigator of imagination.”

The pieces of pottery are a key or a symbol to explore a different world and other cultures. It is a symbol that can commemorate the moment you took a step, or crossed a threshold to that other world. For us, the pottery symbolizes the encounters we have had in Michoacán, our experience there, the moment we took a step with our collaborating families, when the artisans traveled with us and connected with folks in North Carolina. These are things that are taking shape and catalyzing into something very concrete.

**Tell us about the homemade dinners you have hosted in your McColl Center studio.**

Food has been a priority for us ever since we started working together. No matter where we would install ourselves we would always prepare our own meals, regardless of having a kitchen. This is something we enjoy sharing with whoever is around us. At McColl Center we incorporated this aspect of our lives into our residency project.

This ritual has helped us to better connect with Purépecha families, who have taught us that you don’t need much money to be hospitable and a good host. For us as visitors to their home we feel great and our goal is for our collaborators to feel the same way.

**What was the response from the visiting master artisans: Angelica Morales, Juan Rosas, and Inés Leal? What and with whom have they shared and learned during their time at McColl Center?**

Juan Rosas worked in McColl Center’s printmaking studio, gave a couple of master classes at Central Piedmont Community College (CPCC) in Charlotte, shared know-how with Durham-based artist Antoine Williams and collaborated with us to take his craft beyond ceramics.

Angelica Morales joined us during our movie events throughout North Carolina and addressed audiences on behalf of artisans from Michoacán, she gave a demonstration at the Sawtooth School for Visual Art in Winston-Salem and collaborated with Windgate Artist-in-Residence Betsy Birkner at the Center on a series of her signature ceramic *Armors*.

Inés Leal collaborated with students and faculty at CPCC’s department of ceramics to create her signature pottery at high temperature. She also gave a couple of demonstrations at CPCC and one at Sawtooth.

We all learned new things and achieved goals that previously seemed impossible. The results went beyond anything we could have imagined. It was a real challenge to have each artisan work on their projects while creating and maintaining the conditions for their creativity to flourish. They could not have done it by themselves and we could have not done it by ourselves either. By the end of their visits they were very grateful and felt energized to go back home and incorporate ideas and knowledge gained during our collaboration in their art practice.

**What do you hope visitors to the *Encuentros/Encounters* exhibition learn about the Purépecha culture and traditions?**

We hope visitors will have a clear idea that the ceramics pieces are valuable because they represent a whole culture. In this case, it’s the culture from Michoacán because we have been immersed in it, but it’s also the pottery and a culture that is deeply rooted in the land. There is a strong connection with the soil.

Purépecha culture has a strong influence in the whole culture of Michoacán. You can see that in their celebrations, traditions, handcrafts, trades, etc., to the point where you might not fully understand the culture of Michoacán without awareness of Purépecha culture.

But the exhibition is not just focused on Purépecha culture and their traditions because the work and the artisans also represent the culture of the State of Michoacán and the whole culture of Mexico. Not all of the crafts are from the Purépecha communities. Gallery visitors will also have an encounter with traditional pottery from Mexico, including pieces made by Purépecha families from Michoacán.



You have spent time with a number of families who have emigrated from Mexico to this region. What have you learned about their experience in the United States and their capacity to maintain their cultural identity and traditions?

Purépecha people have a strong sense of identity. This is something we have seen first hand in North Carolina as well as in other families who have migrated to the United States. This has been inspiring to us and to many more people, has motivated us to search within ourselves for our own cultural values, and contribute them to the culture where we migrate.

We find this aspect of migration interesting. You can focus on the negative aspects like folks who don't want to integrate to the United States or people who think their culture will be "diluted" and the things that get lost in the process. But in the migration process you lose some things and gain others. Our focus is on the positive aspects like the benefits that migrants bring to a community.

There are many Purépecha artists who have migrated to the United States and their potential is not being developed here. Creating the right circumstances there may inspire amazing potters, furniture makers, embroiderers, etc.

Cisco Brothers is a furniture maker based in Los Angeles, California and High Point, North Carolina. They have partnered with McColl Center for your residency and exhibition by providing furnishings for the installation. How does their socially and environmentally engaged work complement that of Dignicraft?

If we are going to exhibit fine pottery the best thing is to present fine pieces with other handcrafted works. Cisco has been working for many years to have his fine furniture come from responsible sources and made in the United States to contribute to the local economy and using organic and sustainable materials that are healthy for us. On top of that, he is also from Mexico. We identify in many ways with him. His work is a perfect fit for the handcrafts, instead of using white pedestals.

He also introduced us to the Home For Good non-profit that is using a similar approach to Cisco to give an opportunity to inmates to have a productive life and reintegrate to society. Some of the furniture pieces incorporated in our *Encuentros/Encounters* exhibition are from Home for Good, adding another layer of complexity since it will help raise awareness about a social problem.

A	B	C
D		E
F	G	
	H	
I	J	K

- A. Studio dinner with artists.
- B. Antoine Williams sharing techniques with Jose Luis Figueroa and Juan Rosas.
- C. Inés Leal at Central Piedmont Community College.
- D. Omar Foglio and Paola Rodriguez collaborating on Jaun Rosas' mural.
- E. Juan Rosas' sketch for mural.
- F. Angelica Morales and Betsy Birkner collaborating on a new ceramic sculpture.
- G. Jose Luis Figueroa and Paola Rodriguez discuss work with Becky Hannum.
- H. Guests at gallery reception.
- I. Guests visiting Dignicraft's studio.
- J. Juan Rosas sharing his techniques with art students.
- K. Map detailing Dignicraft's journey and residency.





## What's next for Dignicraft?

This residency, together with other projects in which we are involved in, are allowing us to map what is known as the Purépecha diaspora. We have an interest in further exploring it, getting closer to this phenomenon and stories behind it, letting things mature and begin work on a medium-term project involving film and collaboration.

Hopefully, this film will be a feature length documentary based on self-representation. A collaborative film where authorship is shared and our role would be to make the connections between all of the collaborators involved.

On another note, beginning 2015 we will conduct a self-representation workshop with three Purépecha families from the island of Janitzio who are settled in the city of Rosarito (south of Tijuana) to have them design a series of fine piñatas that speak about their heritage and experience as a migrant community. This project will also be incorporated into our series of work under the name of *Encuentros/Encounters*.



Juan Rosas / Dignicraft  
Mural, 2014  
Monoprints, acrylic transfers, and acrylic on canvas with ceramic works.  
9 x 24 feet

Generous funding for Dignicraft's residency and exhibition is provided by Windgate Foundation. Additional support is provided by Cisco Brothers and Barro Sin Plomo (Clay Without Lead).



**CISCO**brothers

## ROBERT KARIMI



**KNIGHT ARTIST-IN-RESIDENCE // SAINT PAUL, MINNESOTA**  
**PERFORMANCE // SPHERES OF IMPACT: SOCIAL JUSTICE, HEALTH + WELLNESS**  
**STUDIO 218 // JANUARY 12 – MARCH 25, 2015**

"Deliciousness" is a methodology for community engagement which serves as a vocabulary for all participants in the creation of an experience and an evaluative measure for nourishing interactions. His basic tenets are:

1. Honor the wisdom of everyone in the room.
2. Honor the culture of where you are.
3. Allow for others to shine.
4. So you can make space for laughter and joy to create a community that nourishes itself.

Interdisciplinary performance artist and activist, Robert Karimi, is the artistic director of Kaotic Good Productions and ThePeoplesCook, an organization that nourishes audiences and families through delicious and creative culinary experiences. His work is a response to his family's experience with type 2 diabetes and his desire to address this in at-risk communities. He developed "The Plate Method" a simple approach to address this disease based on preparation and moderation - 50% vegetables, 25% starch and 25% protein. To date, he has fed the minds and bodies of more than 40,000 people through his community-based projects.

Karimi is of Iranian-Guatemalan heritage and grew up in the San Francisco Bay Area. Much of his current practice stems from the loss of cultural traditions due in part to a breakdown in intergenerational dialogues. By bringing together youth with elders through the act of cooking and eating together, Karimi's interventions help revive those connections and reestablish channels of personal communication that have eroded in the Information Age.

A National Poetry Slam Champion, Def Poetry Jam poet, and UCLA graduate, Karimi was the first performance artist to be in residence at the John Michael Kohler Arts/Industry Program. There he developed the Culinary Art Car that supports healthy living through sustainable local food sources. He has received awards for his work from the National Endowment for the Arts, Illinois Humanities Council, Zellerbach Family Fund, Minnesota State Arts Board and the National Performance Network.



(left) Robert Karimi in performance.  
(right) Robert Karimi with his LowRider Kitchen Cart.

# ROBERT LAZZARINI



**KNIGHT ARTIST-IN-RESIDENCE** // BROOKLYN, NEW YORK  
MIXED MEDIA // *SPHERE OF IMPACT: SCIENCE + TECHNOLOGY*  
STUDIO 215 // JANUARY 12 – MARCH 25, 2015

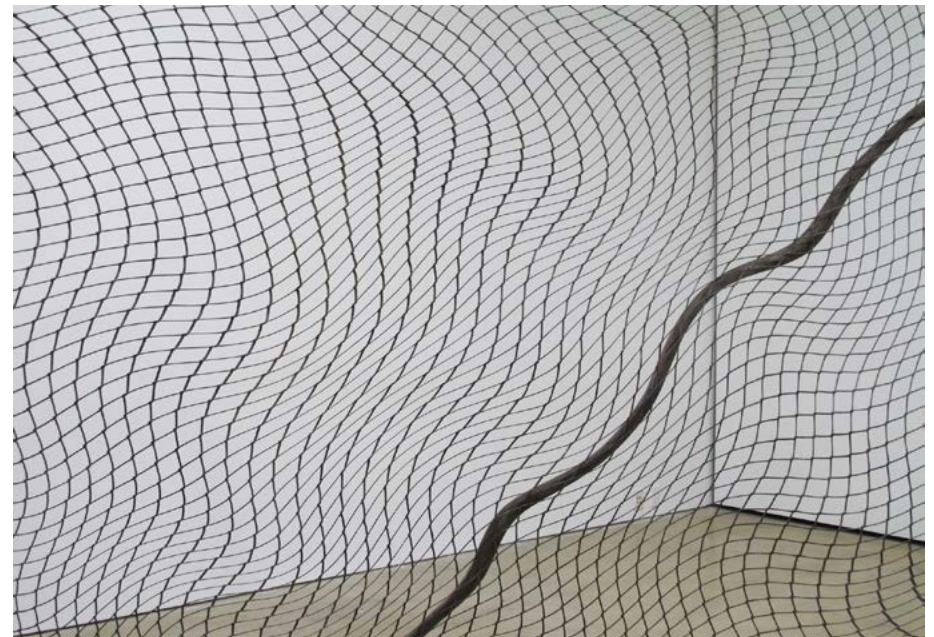
Brooklyn based artist Robert Lazzarini is best known for his uncanny distortions of familiar objects—hammers, road signs, hand guns—where he reconstructs the objects using traditional sculpting techniques based on a series of technological interventions (digital scans, 3D printing, etc.). He first gained international acclaim in 2001 with a series of sculptures that depicted human skulls that challenged viewers' perception of object, time, and space.

In recent years, advances in CAD (Computer-Aided Design) software and 3D printing technology have captured headlines and effectively altered the way in which a growing number of contemporary artists and designers develop ideas and fabricate new work. Among the first wave of artists to work in this way, Lazzarini will share his experience and insights in addition to developing new prototypes for sculptures, paintings, and drawings that stretch the boundaries of perception.

Robert Lazzarini earned a Bachelor of Fine Arts degree from the New York School of Visual Arts. He has received awards from the New York Foundation for the Arts and the American Academy of Arts and Letters. His work has been exhibited nationally and internationally, and is included in the permanent collections of The Hirshhorn Museum and Sculpture Garden, Washington, DC; the Milwaukee Art Museum, Milwaukee, WI; and the Mint Museum, Charlotte, NC.

(top)  
*brass knuckles (iv)*, 2010  
Brass  
5 x 7 x 4 inches

(bottom)  
Detail of *chain-link fence (torn)*, 2012  
Steel and pigment  
134 x 276 x 75 inches





# AMANDA LEE



**UNC CHARLOTTE ARTIST-IN-RESIDENCE** // CORTONA, ITALY  
 PRINTMAKING, NEW MEDIA // *SPHERE OF IMPACT: EDUCATION*  
 STUDIO 221 // JANUARY 12 – MARCH 25, 2015

Printmaker and video artist Amanda Lee combines traditional printmaking methods with alternative processes such as salted paper photographic prints, and arranges the results in large, multi-image grids. In addition, Lee introduces video and sound into the presentation to activate the installation. Conceptually, she is concerned with how society cares for victims of partner abuse. Through scale, repetition, and a diverse range of media, Lee mines the depths of displacement, memory, and healing.

During her residency, Lee will assist Erik Waterkotte, Assistant Professor of Print Media with UNC Charlotte's Department of Art+Art History, to teach his course. The instructors and students will conduct research, learn new photomechanical techniques and develop works focused on non-profit human service agencies. The project will culminate with an exhibition *Print Your own Adventure* in the Rowe Gallery on the UNC Charlotte campus in March, along with a panel discussion with Lee, Waterkotte, and students.

Amanda Lee received her Masters of Fine Arts degree in printmaking from Indiana University in Bloomington and was the recipient of the inaugural Virginia A. Myers, Visiting Artist/Visiting Assistant Professorship in Printmaking at the University of Iowa. In summer 2014, Lee led classes in University of Georgia's study abroad program in Cortona, Italy and later with Penland School of Crafts in North Carolina.



*Solution of Silver of White Light, Alice*, 2014  
 Silkscreen, salted silver prints, silver nitrate, dye, video  
 7 x 15 feet

# ANNE LEMANSKI



**WINDGATE ARTIST-IN-RESIDENCE** // SPRUCE PINE, NORTH CAROLINA  
 MIXED MEDIA // *SPHERE OF IMPACT: CRAFT*  
 STUDIO 216 // JANUARY 12 – MARCH 25, 2015

Anne Lemanski's dynamic menagerie of animal sculptures probes the links between natural and manufactured worlds. With a taxidermist's sensibility, she presents her subjects in lifelike poses that are expressive and, at times, threatening. Elaborate copper wire armatures are covered with a variety of materials—in particular vintage papers—that are subsequently bound together with artificial sinew. Lemanski's work is a vibrant homage to the natural world, "highlighting our admiration for animals as symbols, and our exploitation of them to suit our needs..."

Anne Lemanski's work is represented in many private collections, and the permanent collection of the North Carolina Museum of Art, Raleigh, North Carolina and the U.S. Department of State, Art in Embassies Collection, Karachi, Pakistan. She is the recipient of a 2010-11 North Carolina Arts Council Grant. She earned a Bachelor of Fine Arts degree from the College for Creative Studies in Detroit, Michigan. She has been an Artist-in-Residence at both Penland School of Crafts in Penland, North Carolina, and Ox-Bow Summer School of Art in Saugatuck, Michigan.



*The Messenger*, 2011  
 Copper rod, plastic, plaster, and artificial sinew  
 22 x 6 x 21 inches

# BETSY BIRKNER



**WINDGATE 11-MONTH AFFILIATE ARTIST // CHARLOTTE, NORTH CAROLINA**

**CERAMICS // *SPHERE OF IMPACT: CRAFT***

**STUDIO 315 // APRIL 14, 2014 – MARCH 25, 2015**

Betsy Birkner creates sculptural and textural objects using textiles, jewels, beads, pearls and clay. Fascinated with fashion, saints, deities and pop culture icons, she is inspired by their garments and constantly evaluating decorations adorning the figure. Using the subject of armor, she creates with clay the sculptured forms of chest plates and narratives around the many facets of femininity, from valor to vulnerability. During her residency at McColl Center, Betsy is experimenting with the master armor form and smaller decorative parts—ruffles, adornments, crocheted components, etc.—and the application of color and texture. In collaboration with Dignicraft's Angelica Morales she created a series of armors that juxtaposed traditional Mexican iconography on the armor form and added contemporary colors and decoration. Betsy's *Gratisphere* project, an initiative she has launched during her residency, digitally tracks acknowledgements of gratitude around the world.

A native of Mt. Airy, NC, Betsy earned her BFA in painting from Winthrop University.

(right) Betsy Birkner working in her McColl Center studio.



# AUSTIN BALLARD



**WINDGATE 11-MONTH AFFILIATE ARTIST // CHARLOTTE, NORTH CAROLINA**

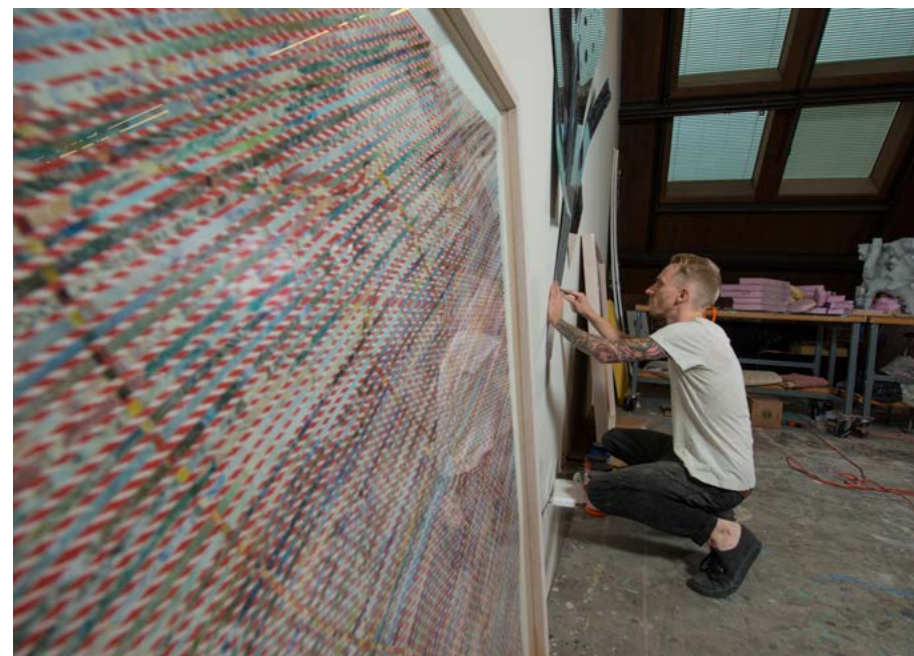
**MIXED MEDIA SCULPTURE // *SPHERE OF IMPACT: ARCHITECTURE + DESIGN***

**STUDIO 316 // APRIL 14, 2014 – FEBRUARY 1, 2015**

In addition to developing numerous three-dimensional works throughout his residency, Austin Ballard experimented with thin sheets of crumpled aluminum infused with colored pigment which are subjected to multiple passes through the lithography press. His new *Provocation of Light* series incorporated his distinctive approach to surface exposed, raw material with intermittent pockets of color. Hanging on the limb of modernism and aesthetics of interior design, Ballard continues to develop works that are aggressive, subtle, dense, and seemingly weightless.

Betsy Birkner and Austin Ballard collaborated on an exhibition of new work created during their residencies entitled *Mud/Steel/Glass or the Provocation of Light*. Exhibited at the Center from November 14 - January 3, 2015, the exhibition demonstrates how both artists have pushed the boundaries of ceramics, explored new processes and materials and worked in collaboration with other Artists-in-Residence during their time at the Center.

(right) Austin Ballard working in his McColl Center studio







# ENVIRONMENTAL PROGRAM

As we look to completing phase 1 of the Art + Ecology Campus at Brighwalk, we are honored to introduce the last four ArtPlace America artists who will join J McDonald, Aurora Robson and Ruganzu Bruno in elevating the power of people and place while addressing ecological challenges in the Statesville Avenue Corridor.

## TATTFOO TAN

STATEN ISLAND, NEW YORK

Tattfoo Tan's art practice responds to issues of ecology, climate change and nutrition. His unique art making process consists of learning new forms of knowledge, practicing them, and in turn teaching others. His decade long trilogy of projects: Nature Matching System, Sustainable. Organic. Stewardship. and New Earth have been shown widely and made into replicable manuals to inspire the public to take action.

Tattfoo Tan's artistic process involves finding creative solutions to helping the individual within society. A collaborative process, Tan's practice is highly participatory with audience and nature, utilizing various forms of media for engagement. This spring he will start his installation of a food forest at Brightwalk through a partnership with Tree Charlotte and residents. He will work with trees that have intrinsic historical, medicinal or food significance. Tan lives on Staten Island with his flock of chickens, 5 PM (PM – stands for poop machines).

## STACY LEVY

STATE COLLEGE, PENNSYLVANIA

Trained as a sculptor, Stacy Levy explores the presence of urban nature, clarifies the patterns of natural processes at work on a site, and helps people connect with the visceral existence of their surroundings. Levy's work has been integrated into trails, urban sidewalks, streets, plazas, rivers, streams and forests.

Levy's installation will create a comprehensible visual metaphor for an otherwise invisible natural process that will elevate an unseen neighbor... birds. For the Art & Ecology Campus, Levy is creating *Fly Line: Bird Habitat Ribbon, Making a neighborhood to share with the birds at Brightwalk*. She will restore bird habitats through the development of a green corridor that will support observation and interactive stations for residents and birds alike. Levy's *Fly Line* will feature native plants, trees and sculptural elements to attract natural food sources, and encourage perching and nesting sites for birds.

## BRANDON BALLENGEE

BROOKLYN, NEW YORK

Artist and scientist, Brandon's transdisciplinary practice captures his ability to connect citizens to scientific research and invite them to participate in ecosystem advocacy. Ballengee's art is inspired by his ecological field investigations centered on herpetology and entomology.

In 2001, Ballengee started the series *Love Motels for Insects*; an ongoing project of outdoor installations that use ultra-violet lights behind enormous sculpted canvases to attract insects and create an opportunity for public interactions with nocturnal arthropods. The *Love Motels* become the backdrop for community events such as: picnics, biodiversity festivals, graffiti jams, political rallies, scientific investigations, musical events and even insect film screenings. The installation at Brightwalk is supporting Ballengee's first inquiry in creating a site-specific permanent *Love Motel for Insects*.

## WOWHAUS

OAKLAND, CALIFORNIA

An artist team, Ene Osteraas-Constable and Scott Constable, find inspiration in the cultural, ecological and historical factors that shape a sense of place. Wowhaus explores the common denominators of everyday life, the central question of how things, places and relationships acquire meaning. Wowhaus' system-based approach seeks to connect individuals and communities to their current ecological and societal realities, and strengthen the mutually beneficial potential of each.

Wowhaus will transform the 'pocket park' at Brightwalk into an integrated public art installation that activates the site as a community gathering area. The entire park is conceived as a social sculpture, serving as a locus for community participation focused on growing and preparing a native food source – the scuppernong grape. Scuppernong Commons will be a "living lab" for hands-on learning about sustainable agriculture, including beneficial plantings, pruning methods, produce preservation, as well as the observation of weather and its impacts on annual harvests.



# ALUMNI FEATURE

## SHAUN CASSIDY



Shaun Cassidy is a native of Surrey, England and immigrated to the United States in 1991 following an assistantship with famed British sculptor Sir Antony Caro.

Shaun Cassidy is currently a Professor of Fine Arts at Winthrop University in Rock Hill, South Carolina. His long association with McColl Center for Art + Innovation began in 2001 as an Affiliate Artist, which eventually led to a one-person exhibition at the Center and a collaborative project with the North Carolina Dance Theater (now Charlotte Ballet). He has served on McColl Center's Board of Directors and Program Committee. Cassidy also is a lead artist in McColl Center's Innovation Institute. Through a challenging series of exercises, Cassidy inspires corporate leaders to embrace disruption and tap into their creative capacity to approach persistent workplace challenges with imagination and ingenuity.

Cassidy's work has been reviewed and featured in *Art in America*, *New Art Examiner*, *The Wall Street Journal* and *The New York Times*. In addition to national roster of national and international exhibitions and public art projects, several large-scale projects are on permanent view in close proximity to McColl Center, including the forty steel leaf-shaped fence inserts for the Charlotte Area Transit System and three large-scale sculptures for the Ritz-Carlton Hotel.



Installation view of Shaun Cassidy and Tom Stanley's *Winthrop Monolith*, 2010, on the campus of Winthrop University in Rock Hill, SC.



SNEAK PEEK

FEATURED 2015-16 11-MONTH AFFILIATE ARTIST:

## IVAN TOTH DEPEÑA

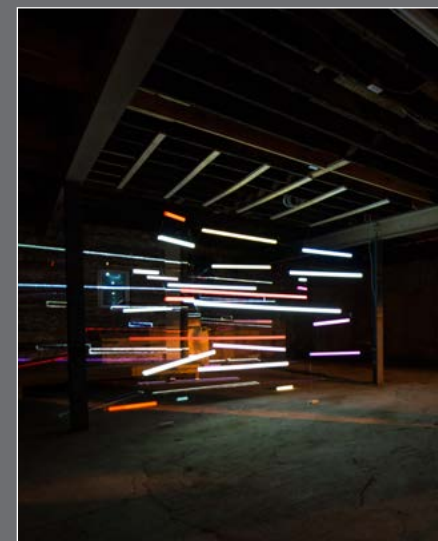
Combining science, technology, and traditional media to explore new ways of seeing and creating, Ivan Toth Depeña combines innovative materials, custom software and digital fabrication methods with traditional media. He strives to develop dialogues and scenarios to support unpredictable outputs through the layering of machine and human input.

Following a Winter 2014 residency at McColl Center for Art + Innovation during which he developed a dazzling viewer interactive piece with Discovery Place, Inc., and a site-specific installation in a vacant building in historic South End, Depeña moved to Charlotte from Brooklyn, New York to establish a base for his national and international projects.



Ivan Toth Depeña at work in his McColl Center studio.

(top) *It Looks Like the Clock Tower is Signaling the End. The Mirror is Marking the Light From the Sky*, 2008  
Wood, mixed media collage, photographs, acrylic, lacquer, and various varnishes  
96 x 60 x 3 inches



Site-specific light and sculpture installation in Charlotte's Historic South End.

# INNOVATION

## INSTITUTE

### INNOVATION INSTITUTE BELIEVES...

- ... creativity is not magic, it's a skill to develop
- ... innate creativity lies within all of us
- ... creativity is a mindset where anything is possible
- ... an artist's perspective ignites change
- ... 2015 is your time to breathe in your creativity and unleash your best self and team

**"COMPANIES WHO EMBRACE CREATIVITY OUTPERFORM PEERS AND COMPETITORS ON KEY BUSINESS PERFORMANCE INDICATORS INCLUDING REVENUE GROWTH, MARKET SHARE, AND TALENT ACQUISITION."**

2014 STUDY BY FORRESTER CONSULTING COMMISSIONED BY ADOBE



### TEAMS

Innovation and creativity are widely accepted as the driving forces behind business success. Innovation Institute programs for groups, teams, and companies challenge assumptions, break out of comfort zones, and take the lid off of imagination to impact the bottom line. We believe, organizations who embrace creativity:

- Are more nimble in complex environments
- Adjust faster when challenges are presented
- Capitalize on collective intelligence for more effective collaboration

Team programs are tailored to suit any size or type of audience, range from 45-minutes to multi-day learning experiences, and can be delivered at our place or yours. Contact us today to discuss the best ways of cultivating creativity, imagination, and innovation with your team.

### INDIVIDUALS

Innovation Institute's flagship program is designed to help individuals fulfill their creative capacity, unleash curiosity, and summon the courage to act on ideas. Throughout the session, participants will be guided through a series of disruptive challenges that reveal what constrains and propels their creativity.

Our 2-day program, Think Like An Artist: Creativity, Curiosity & Courage, is not designed to make you an artist, but rather to instill the critical and innovative thinking that artists apply throughout their creative process. To learn more or to register online, visit [mccollcenter.org/innovation-institute/open-enrollment](http://mccollcenter.org/innovation-institute/open-enrollment)

#### Upcoming Sessions:

- JANUARY 29-30, 2015
- MAY 7-8, 2015

### LEARN MORE

BOOK NOW!

Visit [McCollCenter.org/Innovation-Institute](http://McCollCenter.org/Innovation-Institute) or contact us at [innovation@mccollcenter.org](mailto:innovation@mccollcenter.org)



# EVENTS + EXHIBITIONS

Visit [McCOLLCENTER.ORG/EVENTS](http://McCOLLCENTER.ORG/EVENTS) for more



## ■ **ENCUENTROS/ENCOUNTERS**

EXHIBITION BY WINDGATE ARTISTS-IN-RESIDENCE DIGNICRAFT  
ON EXHIBITION: Now – March 21, 2015

■ **JANUARY OPEN HOUSE:** Friday, January 23, 2015, 6-9PM

The exhibition *ENCUENTROS/ENCOUNTERS* provides an immersive experience that chronicles Dignicraft's experience in North Carolina as told through several distinct installations situated throughout the Center's Gallery. In addition, each installation tells the story of the Purépecha culture, its centuries-old cultural traditions, and the tale of native ceramic works from the studio, to the market, and to the home. Each handcrafted work carries with its own unique history. On view will be hundreds of examples of lead-free pottery, which offer visitors a unique opportunity to collect one-of-a-kind imported works by master artisans for inclusion in personal fine pottery collections, gifts, or use in the kitchen. All sales support Dignicraft's commitment to community and preservation of the rich Purépecha cultural heritage. (See the Q+A with Dignicraft on page 1 for more details on the *ENCUENTROS/ENCOUNTERS*.)

■ **MARCH OPEN HOUSE:** Friday, March 20, 2015, 6-9 PM

McColl Center for Art + Innovation welcomes the public to their final opportunity to experience Dignicraft's multimedia exhibition *ENCUENTROS/ENCOUNTERS* and visit with departing Winter Artists-in-Residence and Windgate 11-month Affiliate Artist Betsy Birkner.

Generous funding for this residency and exhibition is provided by Windgate Foundation. Additional support is provided by Cisco Brothers and Barro Sin Plomo (Clay Without Lead).

## ■ **PRISON ZOO**

ALUMNI ARTIST-IN-RESIDENCE ALIX LAMBERT  
ON EXHIBITION: May 16 – July 11, 2015

■ **OPENING RECEPTION:** Friday, May 15, 2015, 6-9 PM  
Artist Talk at 6:30PM

Based on her experiences working in and around the world of crime, interdisciplinary artist Alix Lambert has become acquainted with a wide variety of personalities over the years. As she has gathered material on criminal behavior and what it says about our own humanity, she has developed a multitude of strategies to present this information in an attempt to appeal to a diverse audience. To date, she has explored through her multi-city *Crime USA* project sculpture, printmaking, drawing, theater, film, books, and animation.

The multimedia exhibition *Prison Zoo* derives its title from a new claymation series produced in collaboration with Charlotte-based filmmakers Tim Grant, Nick Vitelli, and Moria Geer-Hardwick during Alix's 2014 residency. These provocative shorts chronicle the strained relationship between an effusive fox and his cellmate, a mute sloth. Through humor and wit, Lambert provides commentary on the penal system's revolving door, prison overcrowding, and inhumane nature of prison life.

## ■ **RUBE GOLDBERG MACHINE EXPOSITION: "ERASE A CHALKBOARD"**

Saturday, January 10, 12-2 PM

Charlotte-Mecklenburg area middle schools will participate in the regional Rube Goldberg Machine Exposition. Each participating school will form a team with the objective of making a Rube Goldberg inspired machine that has the ability to "Erase a Chalkboard" in an effective yet profoundly complicated way. Come learn, bring your home team and think creatively about your entry for next year. Event is open to children and families.

## ■ **McCOLL + RESPONSE: ARTIST-TO-ARTIST PRESENTATIONS**

January 15, 6-7:30PM, Third Thursday

Meet this new session of Artists-in-Residence as they share their personal stories, practices, and residency goals. Featured will be Winter 2015 Knight Artists-in-Residence Robert Lazzarini and Robert Karimi; Windgate Artist-in-Residence Anne Lemanski; UNC Charlotte Artist-in-Residence Amanda Lee; and Windgate 11-month Affiliate Artists Austin Ballard and Betsy Birkner.

## ■ **THE SEED AND THE SOIL**

January 30 – February 21, 2015, 7:30PM

One of five new performances presented as part of Innovative Works series at Charlotte Ballet. *The Seed and the Soil* is a dynamic new collaborative performance that probes the mind altering experiments conducted on unsuspecting subjects by the U.S. government during the Cold War era. This project was developed in collaboration with Fall 2014 Artist-in-Residence, Frank Selby, and Associate Artistic Director for Charlotte Ballet, Sasha Janes, and will be one of five new pieces presented during the experimental and ever-popular Innovative Works series. Purchase tickets at [charlotteballet.org/tickets/innovativeworks](http://charlotteballet.org/tickets/innovativeworks)

## ■ **McCOLL + RESPONSE: CHOPS AND CHOPPED**

February 19, 6-8 PM, Third Thursday

McColl + Response presents "Chops and Chopped", an evening of poetic expression and flavorful food creations. Knight Artist-in-Residence Robert Karimi will facilitate conversation and competition between poets and chefs in this unique mash-up event.



## FAMILY DAY/DÍA DE FAMILIA ON OPEN STUDIO SATURDAY

Saturday, March 14, 12–4 PM

Explore, learn, make art and meet artists during Family Day/Día de Familia, inspired by Dignicraft's exhibition *Encuentros/Encounters*. Local Latin American artists will showcase their art in addition to special screenings of Dignicraft's acclaimed documentary film *Brilliant Soil/Tierra Brillante*.

This Family Day/Día de Familia, developed in partnership with Charlotte's Latin American Coalition, will offer music, food and art all under one roof for you and your family to have an extraordinary experience making art and meeting artists.



### ■ McCOLL + RESPONSE: TECHNOLOGY + TOUCH: HOW NEW DIGITAL MEDIA AND 3D PRINTING ARE IMPACTING THE CREATIVE PROCESS

March 19, 6–8 PM, Third Thursday

Rapid advances in 3D Printing technology are affording artists and designers the ability to develop prototypes for new works and in some cases, the final, fully realized object itself. How has digital media impacted the ways in which creatives solve problems?

A panel of leaders from the fields of contemporary art, science, and technology along with Knight Artist-in-Residence Robert Lazzarini will explore how these new tools are applied and how it helps (or in some cases, hinders) the creative process.

### ■ STUDIO PARTY 15: UPCYCLED GALA

Saturday, April 18, 7–10 PM

Save the date for Studio Party 15, 'Upcycled Gala' April 18, 2015 at McColl Center for Art + Innovation. Tickets will go on sale January 15.

Currently seeking sponsorships, call the Development Office at 704.944.8240 for more information.

### ■ 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 PM

- AMANDA LEE: Thursday, January 29
- ROBERT LAZZARINI: Thursday, February 26
- ANNE LEMANSKI: Thursday, March 12

# OPEN STUDIO SATURDAYS

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

NOON–4 PM

- FEBRUARY 14
- MARCH 14 (FAMILY DAY/DÍA DE FAMILIA)

## THANK YOU!

# ASHES TO ART

Thank you to the 450 attendees who attended this year's program! The Center raised over \$200,000 in support of our mission. We are grateful to our sponsors, guest speakers and exceptional table hosts who gave their time, talent, and relationships to make our 2014 Ashes to Art a huge success.

# STUDIO PARTY 15 UPCYCLED GALA

SAVE THE DATE: APRIL 18, 2015





THURSDAY, 5 PM – 9 PM  
FRIDAY + SATURDAY, 12 PM – 5 PM  
**ADMISSION IS FREE**  
OR BY APPOINTMENT

721 NORTH TRYON ST.  
CHARLOTTE, NC 28202  
704.332.5535  
**McCOLLCENTER.ORG**

McColl Center for Art + Innovation empowers artists to advance community through the creative process. Guided by our Spheres of Impact, we champion the art of our times and the artists who strive to discover all possibilities, both real and yet to be imagined.

(cover) Juan Rosas / Dignicraft

*Mural, 2014*

Monoprints, acrylic transfers, and acrylic on canvas with ceramic works.  
9 x 24 feet



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.