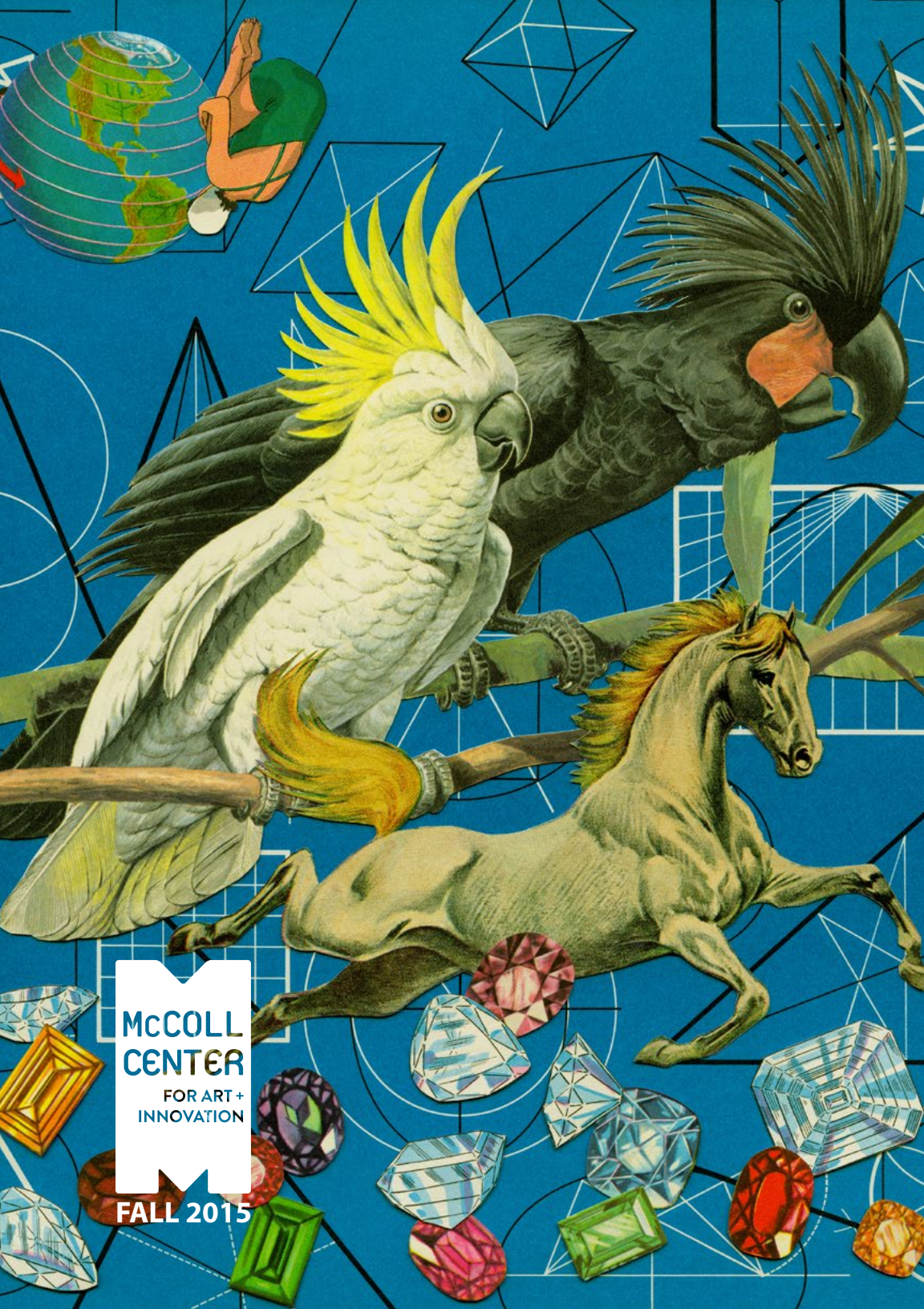




**MCCOLL
CENTER**

FOR ART +
INNOVATION

FALL 2015

What do you love about McColl Center?

Think about this question as you read about our Artists-in-Residence, current and upcoming exhibitions, our shared passion for creativity, and the vibrant community that you and I are a part of.

There are seven artists in residency here at McColl Center this fall. They've come from places such as Havana, Los Angeles, San Francisco, Philadelphia, and Fairbanks to create new work and engage in their process.

Earlier this year, North Carolina-based artist Anne Lemanski – an emerging artist on the verge of a national reputation – was an Artist-in-Residence here at McColl Center. During her residency, she created a breakthrough set of prints – the *Blue Go-Go* series – that is the centerpiece of her current exhibition, *Simulacra*.

Creativity is the foundation for our artist-led, experiential programs at the Innovation Institute. Each week we hear about another individual, team, or organization that has become more effective and innovative, found new solutions for old problems, or increased their capacity to embrace a culture of creativity.

These are just three of the many things I love about McColl Center. Because you love these things, too, please make an investment to become a member of McColl Center.

Membership is a commitment to an organization that inspires you like no other.

Membership is an endorsement that we're on the right trajectory.

Membership is a message to other prospective members and funders that you're invested and engaged.

Membership is a way of supporting everything you love about McColl Center.

So again I ask: **What do you love about McColl Center?**



Suzanne Fetscher
President & CEO



Q+A WITH ANNE LEMANSKI

2015 ALUMNA WINDGATE ARTIST-IN-RESIDENCE

BY MARK RICHARD LEACH

Mark Leach: What are the experiences and memories that you have of your youth and that you believe were formative in the development of your artistic career?

Anne Lemanski: I grew up in a town of 900 people, in Michigan. A small town called Ubly, it's in the thumb. I spent my entire childhood outdoors. It was amazing that there were really no restraints on where I was allowed to go or what I did.

I'd bring home injured birds and all kinds of creatures. I had a giant rabbit named Peanuts and I put a baby bunny that I had caught in the pen with Peanuts, thinking he would be it's new mama. Peanuts chewed the bunny's tail off. But one of my favorite things to do as a kid was just to sit and look through encyclopedias.

I was close with my dad. He repaired hydraulic jacks on the side, and had a metal shop at the house; a big lathe, arc welder, and lots of other tools. I think I get a lot of my ability from my dad. After my dad's untimely death when I was ten, my mom and I moved to Frankenmuth, Michigan [for me] to begin high school.





Anne Lemanski in her McColl Center Studio

When I graduated, I went to Michigan State University for a year. I was very interested in graphic design, which, at that time, was still technically hands-on. There were no computers at all so I just cut-and-pasted, Xeroxed, and did hand coloring. After that first year, I went to the College for Creative Studies (CCS) in Detroit. CCS was the only school that offered private studio space to undergraduate students. So, during my last two years, I had the luxury of a private, locking studio to which I had 24-hour access. The Detroit Institute of Arts was immediately next to the school and Wayne State University was across Woodward Avenue. The public library was there, too.

Your small collages are so meticulous. Your graphic design studies, what with the cutting and pasting, that exacting process, truly prepared you for your current work.

Yes. It's amazing how things come full circle. I can run a thread from the work I'm doing now, all the way back to what I was making in college. Of course, the materials are very different, but a lot of the same concepts are still in place. In college I was using animal imagery, but by the way of found objects. Today, my found objects are the array of vintage papers that I collect to use as skin on my armatures. And most recently, I'm cutting the imagery for my collages from vintage encyclopedias.

In 1997, I left Detroit and moved to Chicago for about 7 years. The first job I held in Chicago, was as registrar for Ox-Bow, a summer art camp run through the School of the Art Institute of Chicago. Ox-Bow is where I made my first armature form. I was taking a copper forming class taught by my friend Ed Gray, and he gave me some rawhide to play around with. My instinct was to stretch it. So I made an armature shaped anatomically like a heart and stretched and sewed the rawhide to it. It was one of my light bulb moments.

In addition to the rawhide, what other materials were you using?

I was amassing a large collection of vintage papers and encyclopedias along with old photographs. I was trying to figure out a way to incorporate that 2D material into my 3D work, and the armature was a way for me to do that. So I started making armatures.

A lot of the first pieces I did were guns. The armatures weren't as complicated as the ones I make now. Those had a clunky quality to them, sort of more reminiscent to folk-art. The first gun I made had vintage Valentine cards stitched to it, and I titled it "Love is a Loaded Gun."

Thinking about your Penland residency [from 2004-2007], what were the key things that you were able to accomplish?

I decided I wanted to focus on the one-of-a-kind pieces I was already making. It gave me the time to truly hone my craft and I met other working artists.

JACKRABBIT, 2015

Archival pigment print on paper, hand stitched to copper rod armature.
27.5 x 26 x 9 inches



Let's shift gears and talk about the creative growth you experienced and the ideas that you explored as a Windgate Artist-in-Residence at the McColl Center for Art + Innovation in early 2015. What changed in your work? How did your creative process evolve and what technical challenges occurred during your residency?

The year before, I made a wall relief installation, "Queen Alexandra's Flight," which consisted of 600 hand cut butterflies and birds. The images were digitally printed and I cut out all the backings from masonite, using a scroll saw. Over that period, I had ideas for new work in the 2D realm. I decided I really wanted to do collage. I sat down one morning, dove into my vintage encyclopedias, and started to cut and paste. Just then, I hit on another light bulb moment. I made the first collage on the blue geometric background from a 1959 math book. This led to the 12-print series titled *Blue Go-Go* which I completed [during my residency] at McColl Center.

The technique is the perfect combination of handwork and modern technology. I liked the fact that the background provided visual interest without being a narrative "landscape." The collages became about composition, color, and pattern. The small collage to large format print technique enabled me to work in a way that is much faster. I can't remember the last time I had so much fun making art.

So now you've got a way to develop collaged papers, skins if you will, that can be stitched to armatures. How has this transformed your creative process?

I'm finding that the collage work is breathing new life into my sculpture. I'm now able to combine images and custom print the skins. It's really gratifying to blend the two together.

Your ability to make copper wire look like a graceful line you might make with pencil on a paper with intentionality behind it... I can imagine there's an extraordinary intensity and duration of focus that you must maintain to achieve these results.

Yes, focus and patience. Most folks don't know how my work is constructed, because you can't really see the metal framework through the stitching. I don't keep sketchbooks or make maquettes. I will, however, draw a very crude outline to scale using a projector. I labor intensely. I want there to be a sense that something's about to happen, like it's about to jump.

We feel the tension in the line's suggestion of musculature, and yet there's no movement. There are so few indicators and yet each line infers so much.

That's why I use copper. I can bend it easily with my hands. However, with the Impala, the largest piece in the exhibit, well, it's killing me! Its size requires me to use a thicker gauge copper, and I just can't finesse that 1/8-inch rod the way I can a lighter-gauged material.

I wonder if the kind of finesse you achieve – control, if you want to use that word – is your way of maintaining fidelity with nature?

I think so. I've noticed I usually choose to represent animals that are considered less valuable, or a nuisance: snakes, coyotes, prairie dogs, jack rabbits. These animals are often killed by humans because they don't fit neatly into man's modern, developed environment. Habitats are disappearing. People live in areas where wildlife is present, and are shocked when a coyote gets into the back yard and eats Fifi. That coyote is simply adapting to its changing environment,



WOODPECKER, 2015
Archival pigment print on paper, mounted to wood panel. Ed. of 3
41.5 x 54.5 x 2 inches



SWAN DIVE, 2015
Archival pigment print on paper, mounted to wood panel. Ed. of 3
41.5 x 54.5 x 2 inches

one with an abundance of people and what [people] bring with them. This conversation is a complex one, and I could go on and on. Just ask my friends!

The essence of my work is to try to get people to take a second look. Just how did certain things become less valuable to the whole? I am lucky enough to live in a somewhat rural area where I am completely immersed in my surroundings. I know every bird chirp. The connection that I have is really the core of my being, which sounds totally corny to me, but I think it's true.

This interview was conducted in June of 2015.

A native of Pittsfield, Massachusetts, Mark Richard Leach is an arts writer, curator, and nonprofit fundraiser. He is formerly the Executive Director of the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, NC. He is also the former Founding Director and Chief Curator of Charlotte's Mint Museum of Craft & Design.



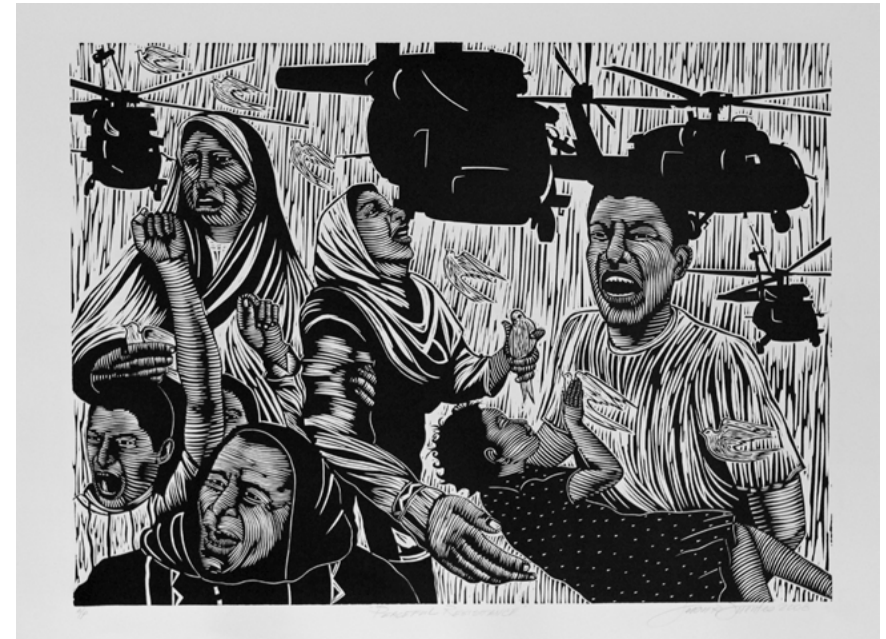
JUAN FUENTES

ARTIST-IN-RESIDENCE // SAN FRANCISCO, CA
 PRINTMAKING // *SPHERE OF IMPACT: SOCIAL JUSTICE*
 STUDIO 219 // SEPTEMBER 8 – NOVEMBER 24, 2015

Artist, printmaker, and cultural activist Juan Fuentes was born in Artesia, New Mexico to migrant farm workers. The turbulence of the 1970's heavily influences his aesthetic proposal to create art with strong social content. The struggles for equality, peace, and justice by Chicano, African American, Middle Eastern, Asian, and Native American people are consistent themes in his work.

Mentored by Chicano artists Rupert García and Malaquías Montoya, Fuentes credits both with his development and introduction to silkscreen printing which guided his subsequent community and political poster involvement. Fuentes also acknowledges influences in his linocut and woodcut processes from the social realist tradition of Latin American printmakers.

After 10 years as Director of Mission Gráfica at Mission Cultural Center for Latino Arts, Fuentes resigned and created Pájaro Editions, a press and printmaking studio. In addition, he is a founding member of Art 94124 Gallery in San Francisco and teaches printmaking at the San Francisco Art Institute.



Peaceful Resistance, 2008, Linocut, 27 x 32 inches

ANNE LEMANSKI SIMULACRA

SEPTEMBER 18, 2015
 to
 JANUARY 2, 2016

SEPTEMBER OPEN HOUSE: FRIDAY, SEPTEMBER 18, 6–9 PM
 CURATOR + ARTIST TALK: 6:30 PM, FIRST FLOOR GALLERY

VICENTE HERNANDEZ



ARTIST-IN-RESIDENCE // HAVANA, CUBA

PAINTING, MIXED MEDIA // SPHERES OF IMPACT: SOCIAL JUSTICE, INTERNATIONAL

STUDIO 218 // SEPTEMBER 8 – NOVEMBER 24, 2015

Born in Batabanó, Cuba in 1971, Vicente Hernández describes himself as a magical realist. Batabanó is not only his birthplace, but a sentimental influence on his works. His paintings depict surreal, dreamlike worlds filled with fantastic vehicles and uprooted landscapes dotted with abandoned buildings and hopeful journeys to new and prosperous lands. The tumultuous scenes have a touch of irony and humor, and wrestle with cultural identity and a desire to transcend physical boundaries.

Based in Havana, Hernández exhibits his works throughout the United States and Latin America and has received a number of awards and recognitions, including features in two of the most prestigious art and culture publications in Cuba.

A partnership with LaCa Projects will support his residency and host an exhibition of his work, which will open on November 5, 2015.

Del Desafío a la Utopía, 2014, Oil on canvas, 59 x 79 inches



MARY MATTHEWS



RASMUSON FOUNDATION ARTIST-IN-RESIDENCE // FAIRBANKS, AK

MIXED MEDIA, SCULPTURE // SPHERE OF IMPACT: CRAFT

STUDIO 316 // SEPTEMBER 8 – OCTOBER 27, 2015

Mary Matthews explores the relationship between the individual and the natural world. Utilizing materials such as maps, bird nests, feathers, leaves, roots, and other natural remnants, Matthews designs and constructs intricate and ambitious sculptures, often in the form of gowns which depict places, worn spiritually, and with reverence.

Matthews is in residence at McColl Center for Art + Innovation as part of the Rasmuson Artist Residency Program. Matthews will explore and investigate Charlotte to develop an understanding of how Charlotteans move, connect, and respond to place as a growing urban center.

Matthews earned a B.A. in art from Beloit College in Wisconsin and then went on to study art therapy at Pratt Institute in Brooklyn. She has spent many years working in the field of disabilities and has been the Director of Disability Services at the University of Alaska Fairbanks (UAF) for the past 14 years. She is the recipient of a Rasmuson project grant, a UAF People's Endowment Award, and a successfully funded United States Artists crowdsourced-funded project, matched by the Rasmuson Foundation.



Detail of Map Dress with Scarf, 2014
Paper maps, paper, paste
62 x 18 x 14 inches



Boyle Heights Farmers Market, 2012, Acrylic, 8 x14 x 22 feet

MOBILE MURAL LAB

ARTISTS-IN-RESIDENCE // LOS ANGELES, CA
PAINTING // *SPHERE OF IMPACT: SOCIAL JUSTICE, EDUCATION*
STUDIO 215 // SEPTEMBER 8 – NOVEMBER 24, 2015

Mobile Mural Lab are instigators of change and facilitators of connection, challenging citizens to connect to their physical environment and social community. David Russell and Roberto Del Hoyo developed Mobile Mural Lab as a public art project in response to a Los Angeles sign ordinance that did not distinguish between commercial signage and fine mural art. Their community-based work celebrates and carries forward the tradition of murals as a medium for social and political discourse, while educating the public about mural production and techniques.

While in residency, the Mobile Mural Lab will activate their mobile art studio with a series of participatory workshops, hands-on demonstrations, and community activities around traditional and contemporary mural painting techniques with the intent to identify, promote, and produce cultural manifestations where participants can see their voice represented in the public realm.

Presented by Bank of America.

MEI-LING HOM

ENVIRONMENTAL ARTIST-IN-RESIDENCE // PHILADELPHIA, PA
ENVIRONMENTAL, SCULPTURE // *SPHERE OF IMPACT: ENVIRONMENT*
STUDIO 313 // OCTOBER 1, 2015 – FEBRUARY 1, 2016

Mei-ling Hom is an internationally acclaimed artist based in Philadelphia whose artworks range from site specific installations and public art commissions to ceramics, works on paper, stone carvings, and bronze castings. Hom's earliest installations focused on spatial perception and how cultures shape spaces through their built environments (such as architecture, roadway design, or public spaces) and the making and placing of significant objects (such as monuments, grave markers, and commemorative plaques) to underline cultural perceptions and values.

As an Environmental Artist-in-Residence, Hom advances her inquiry into sustainable farming practice, exposing the intersection between the visual and the edible. After purchasing a farm in upstate New York, Hom became interested in organic and sustainable farming techniques. This interest has informed the creation of sculptures and installations exhibiting agricultural innovation. During her residency, Hom will work with community members, students, and scientists to investigate and inform her research.

Hom received an MFA in Sculpture from the New York State College of Ceramics at Alfred University in 1987 and has garnered numerous prestigious awards such as the Pew Fellowship in Visual Arts, NEA Visual Artist Fellowship, a Joan Mitchell Foundation Visual Artist Grant, and a Fulbright Research Fellowship to South Korea. Her commissioned installation at the Arthur M. Sackler Gallery at the Smithsonian Institute (2005) entitled *Floating Mountains Singing Clouds* was the first such commission for an Asian American. Her two large-scale public art commissions are installed at the Philadelphia International Airport and the Raleigh Durham International Airport.



Oyster mushrooms on Mushroom Bump sculpture

IVAN TOTH DEPEÑA

13-MONTH AFFILIATE ARTIST // CHARLOTTE, NC
SCULPTURE, MIXED MEDIA // *SPHERES OF IMPACT: ARCHITECTURE + DESIGN, SCIENCE + TECHNOLOGY*
STUDIO 216 // APRIL 6, 2015 – MAY 3, 2016

Ivan Toth Depeña is an interdisciplinary artist who is informed by his experience in art, architecture, technology, and design. His work explores new ways of seeing, and creating through the dynamic integration of custom software and digital fabrication methods with traditional materials such as wood and steel. Depeña's large-scale commissions transform public spaces into colorful landscapes that invite play and wonder. These interactive projects offer a one-to-one response to viewers' actions, providing an ever-evolving spatial and visual experience.

During his Winter 2014 residency at McColl Center, Depeña partnered with Discovery Place in Charlotte to create a visitor experience that transformed their silhouettes into digitally 'painted' renditions captured in Vincent Van Gogh's infamous style.

Ivan Toth Depeña earned a Bachelor of Architecture degree from the University of Miami in 1995 and a Master of Architecture degree from Harvard University in 1998. His innovative work has received numerous grants including the SFCC Visual + Media Artist Fellowship Grant Award in 2008, the Joan Mitchell Foundation Grant in 2009, the Public Art Year in Review Award from the National Public Art Network in 2012, and funding through the Knight Arts Challenge Miami Grant in 2013 for a series of collaborative art projects that utilized custom software to create virtual interventions in public spaces.



Color Field, Permanent public art installation, 2014
Colored glass, metal frames and hardware, concrete, LED lighting
14' x 150' x 10'

STEPHEN L. HAYES JR.

MISSY LUCZAK-SMITH + DOUG SMITH FELLOWSHIP ARTIST-IN-RESIDENCE // ROCK HILL, SC
SCULPTURE, MIXED MEDIA // *SPHERE OF IMPACT: SOCIAL JUSTICE*
STUDIO 315 // APRIL 6, 2015 – MAY 3, 2016

Emerging artist Stephen L. Hayes Jr. employs charged imagery, historic research, and rigorous craftsmanship to create visceral installations that probe the troubled history of race relations in America and present day challenges. His breakthrough exhibition *Cash Crop* first presented in 2010, focused on the Trans-Atlantic slave trade and the New World economy it fueled for centuries. Working in a variety of media from cast concrete to crocheted twine to blacksmithing, Hayes will focus his time at the Center on the development of a new performance-based installation entitled *How to Make a Dollar* that will probe the consumer culture associated with hip-hop and popular media.

A native of Durham, North Carolina, Hayes received his Bachelor of Arts degree from North Carolina Central University in 2006 and a Master of Fine Arts degree from Savannah College of Art and Design (SCAD) in 2010. He has participated in residencies at the New York State College of Ceramics at Alfred University in Alfred, New York and the 701 Center for Contemporary Art of Columbia, South Carolina.

Stephen L. Hayes Jr. is the inaugural Missy Luczak-Smith and Doug Smith Fellow at McColl Center for Art + Innovation. The fellowship established in the Smiths' name will provide, each year for the next five years, a regional artist with a studio residency.



Faces, 2009, Bronze, wood, Dimensions variable

WORK IN PROGRESS

Missy Luczak-Smith and Doug Smith Fellow Stephen L. Hayes Jr. and Ivan Toth Depeña, both current 13-month Affiliate Artists at McColl Center for Art + Innovation, are several months into their residencies. We caught up with them to find out how things are going and what they're working on.

What are you working on now?

STEPHEN L. HAYES JR.: My artwork revolves around consumerism, capitalism, and brainwash. With the installation *In God We Trust* I am working with used pallets, and the imagery of American money to create the artwork. I am also working on a large-scale woodcut.



Stephen L. Hayes Jr. in his McColl Center Studio

IVAN TOTH DEPEÑA: I'm working on several large-scale projects at various levels of process including conceptualization, production, and installation. Some of these include a recent public art commission for a Charlotte Area Transit System (CATS) project in Cornelius; a large-scale augmented reality project that will launch alongside a solo exhibition at Locust Projects in Miami in spring 2016; wrapping up and unveiling a major public art sculpture in Aventura, Florida; and finalizing production and administration for a public light installation project during the fall of 2015 for the Reitz Student Union for the University of Florida Art in State buildings endeavor. I am also currently developing several public art proposals for commissions to which I have been shortlisted and continuing my traditional studio work in painting and drawing in preparation for upcoming exhibitions (including one here at McColl Center).



Ivan Toth Depeña in his McColl Center Studio

How is the residency at McColl Center for Art + Innovation supporting your work and practice?

HAYES: This residency is allowing me to have space and tools to work on my art and build my craft.

DEPEÑA: McColl Center has given me a great opportunity to utilize the amazing facilities and studio space. The staff and administration are very helpful and supportive in every aspect of my practice. McColl Center has been pivotal in my recent relocation to Charlotte through artistic support and professional networking. There are some exciting projects in the works and interesting possibilities for the arts community here in Charlotte.

What do you hope to accomplish by the end of the residency?

HAYES: I like to take something from the past and compare and contrast it with the present. I am working on specific body of work titled *How to Make a Dollar*. This comes from the letter *The Making of a Slave* [from a speech delivered by British slave owner Willie Lynch in the colony of Virginia in 1712]. In the letter, they break down the human physique to make a person become and stay a loyal slave. With my installation *How to Make a Dollar* I plan to make work that talks about how the media is breaking down our youth to want all these name brand things and ignorant things that go on on TV, which don't show them how to grind positively. Instead they grow up in this popcorn world where they can just put it in the microwave and want instant success without working for it. I plan to recreate the horse carriage and bring it up to date with modern times. I plan to create an event with my installation *How to Make a Dollar* on the opening night with live music, performance, animals, and art.

I have been working on a performance piece that speaks to consumerism, capitalism, and modern culture. I am interested in the how our youth have sold out for the relics of progress. I plan on having my horse carriage shipped to McColl Center soon and have it, and a few other objects, complete by the end of the residency. It's going to be tripped out.

DEPEÑA: I want to push my research and experimentation in 3D, drawing, painting, and sculpture and continue some large-scale traditional media work. I will be involved in various workshops and courses to push forward my skills in 3D digital fabrication and technology. In addition, I am currently involved in community building efforts/discussions with McColl Center and I want to continue the inspiring dialogue along various avenues regarding placemaking. Finally, I am working on setting up various collaborations and solo efforts for a few temporary, local public installations (audio/video/performance).

Hayes and Depeña will be in residence at McColl Center for Art + Innovation through May 3, 2016. A joint exhibition of their work will run from November 20, 2015 – January 2, 2016.

SIGHTLINES INCIDENTS AND ECHOES



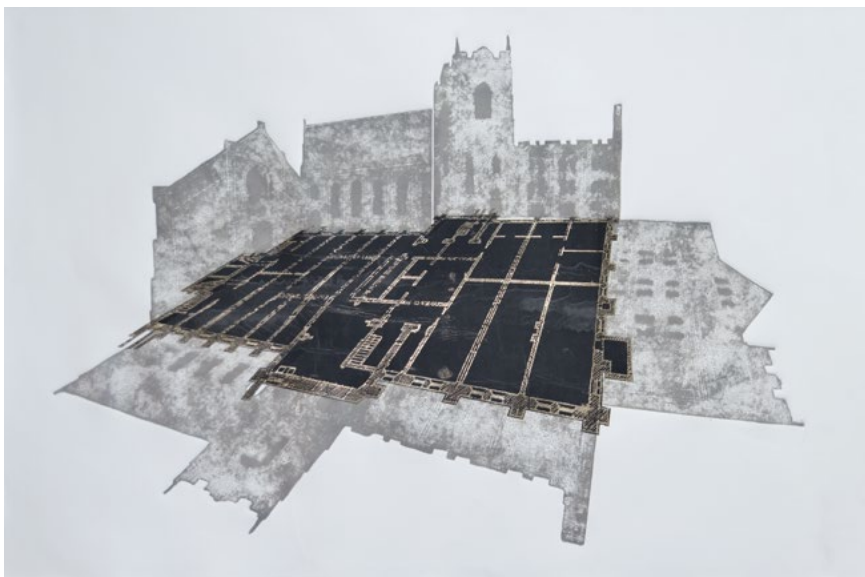
ERIK WATERKOTTE: *SIGHTLINES, INCIDENTS, AND ECHOES*

On Exhibition: September 18, 2015 – January 2, 2015

Working from a variety of cultural and historical sources, 2015 Summer Affiliate Artist and Department of Art & Art History in the UNC Charlotte College of Arts + Architecture professor Erik Waterkotte creates layered, mixed-media prints and installations that examine idealized spaces.

During Summer 2015 residence at McColl Center, Waterkotte explored the history of McColl Center's facility, from its beginning as the First Associate Reformed Presbyterian Church (built in 1927) to its current manifestation as an vibrant arts center. Waterkotte is interested in the church's visual significance as both a symbol and an index of the community's history. Compelled by the way spaces can retain history and the way we project histories onto spaces, Waterkotte captures the poetics found in the walls of McColl Center using both traditional and non-traditional forms of printmaking.

Work created by Waterkotte during his residency will be on view at McColl Center from September 18, 2015 – January 2, 2015.



Unfolding Synod, 2015
Collagraph, screenprint, foil, and india ink
30 x 40 inches

ALUMNI FEATURE

CATS ALUMNI ARTIST-IN-RESIDENCE 2013
CAROLYN BRAAKSMA



Since her residency at McColl Center for Art + Innovation in 2013, artist Carolyn Braaksma, based in Denver, CO, has continued her work with Charlotte Area Transit System (CATS), incorporating 17 designs into 46 visible retaining walls of the CATS LYNX Blue Line Extension light rail project. To date, 13 of her art walls have been completed and others are in progress along North Tryon Street.

Braaksma's process is complex, as she demonstrated while in residence at McColl Center. Influenced by exotic insectivore plants indigenous to North Carolina, she drew each design by hand and to scale for each prototype. Her largest prototype, a 20' x 20' trap plant, once drawn then had to be hand carved by the artist in sign foam before being provided to her contractor in Denver. The contractor created a "negative form" from her original and then a positive master mold from the negative mold. The second positive is a durable "master" that is provided to CATS contractors to build the 46 art walls over a three-year period.

This collaboration between McColl Center for Art + Innovation, Carolyn Braaksma, and CATS is an example of how our mission – to empower artists to advance community through the creative process – becomes a reality.



In progress Mechanically Stabilized Earth (MSE) Wall with
Trap Plant I, II & III and Sundew Pilaster designs
Wall C1



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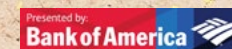
FRIDAY, NOVEMBER 20 from 7-10 PM

McColl Center for Art + Innovation invites you to our 8th annual wine and art pairing event, Palate to Palette, presented by Bank of America. This unique event pairs wine and art enthusiasts for a memorable evening of wine tastings in our artist studios, art on view and for sale by our current and alumni Artists-in-Residence, live music in our gallery, food, a cash bar, and a showcase of regional jewelry artists.

**Advance tickets are \$35 for McColl Center Members
\$50 for non-members.**

Ticket prices increase at door.

Buy tickets in advance at mccollcenter.org/ptp.



INNOVATION

INSTITUTE at McCOLL CENTER FOR ART + INNOVATION

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The Innovation Institute at McColl Center for Art + Innovation makes creativity your secret weapon by unlocking the full potential and capabilities of your people, your assets, your organization, and your business.

Our artist-led, experiential programs are the advantage you're looking for.

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NOVEMBER 5+6

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Discover more at mccollcenter.org/innovation or by contacting Sheila Mullen at 704-944-8245 or smullen@mccollcenter.org.



EVENTS + EXHIBITIONS



■ MCCOLL + RESPONSE: WORKSHOP WITH CAROLINE RUST

THURSDAY, SEPTEMBER 10, 6–8 PM

Cost: \$30

INTERPRETIVE EXPRESSIONISTIC PORTRAITS

2015 Alumna Affiliate Artist Caroline Rust will teach participants the technique of implementing the interpretive and expressive use of color, line, and other design elements and principles. Each participant will use these techniques to create a mixed media portrait that employs painting, drawing, collage, and assemblage. Advance registration is required at mccollcenter.org/events.

■ MCCOLL + RESPONSE: ARTIST TALK

THURSDAY, SEPTEMBER 17, 6–8 PM

You're invited to listen to our Fall 2015 Artists-in-Residence share their personal stories, practices, and residency goals, along with examples of their work. Attendees of previous Artist Talk presentations admit this event is one of the most insightful evenings they have attended in Charlotte.

Featured artists include Mobile Mural Lab, Vicente Hernandez, Mary Matthews, Juan Fuentes, Ivan Depeña, and Stephen Hayes. 2015 Alumna Artist-in-Residence Anne Lemanski will provide insights into her current exhibition, *Simulacra*, and studio practice. Advance registration is recommended at mccollcenter.org/events.

■ SIMULACRA

2015 ALUMNA WINDGATE ARTIST-IN-RESIDENCE ANNE LEMANSKI

ON EXHIBITION: SEPTEMBER 18, 2015 – JANUARY 2, 2016

■ **SEPTEMBER OPEN HOUSE:** FRIDAY, SEPTEMBER 18, 6–9 PM

CURATOR + ARTIST TALK: 6:30 PM, FIRST FLOOR GALLERY

Join us for our Fall Open House as we celebrate the opening of Anne Lemanski's exhibition *Simulacra*. During the Artist + Curator Talk at 6:30 PM, Lemanski will interpret the work in the exhibition, much of it created during her Winter 2015 residency here at McColl Center. Guest curator Mark Richard Leach will lead a conversation with Anne and discuss her contemporary art practice and solicit questions from the audience. The Open House and Artist + Curator Talk are free, all are welcome, and there will be a cash bar.

■ SIGNATURE SERIES WORKSHOP: CAST YOUR FACE WITH STEPHEN L. HAYES JR.

TUESDAY, OCTOBER 6 AND WEDNESDAY, OCTOBER 7, 6–8 PM

Cost: \$100

Current 13-month Affiliate Artist Stephen L. Hayes Jr. will conduct a 2-day workshop to teach participants how to create a mold and plaster cast of their faces. Using his installation *Cash Crop* as a reference, Hayes will demonstrate the technique and complete the process by dividing participants into two-person teams. On the second day, Hayes will lead participants through mounting their cast-plaster faces onto wood panels and painting them. Advance registration is required at mccollcenter.org/events.

■ MCCOLL + RESPONSE: WORKSHOP WITH ASHLEY LATHE

THURSDAY, OCTOBER 8, 6–8 PM

Cost: \$30

BEGIN YOUR JOURNEY IN WATERCOLOR

This workshop, led by 2007 and 2008 Alumnus Artist-in-Residence Ashley Lathe, will help you take your first steps in exploring the essence of what makes watercolor a distinct medium. By learning a few techniques, you will be on your way to discovering the magic that has captivated artists since the Renaissance, and find inspiration in this simple but highly expressive medium. Advance registration is required at mccollcenter.org/events.

■ NEW FREQUENCIES: JAZZ BY ERB/BAKER/ROSALY TRIO

FRIDAY, OCTOBER 9, 2015, 8–10 PM

Admission: \$10 in advance / \$12 at the door

We kick off the New Frequencies musical season with this acclaimed international jazz trio — featuring Swiss saxophonist Christoph Erb, Chicago drummer Frank Rosaly, and legendary pianist Jim Baker, who will be playing the ARP synthesizer. Expect dazzling interplay from these top-tier musicians, along with sensual compositions and unusual sound combinations. Charlotte jazz duo Ghost Trees, with a fresh book of tunes, will open the evening. Get your tickets at mccollcenter.org/events.



Photos by Michael O'Neill



OPEN STUDIO SATURDAYS

NOON–4 PM

SEPTEMBER 12
OCTOBER 10
NOVEMBER 14

You're invited to experience what makes McColl Center the vibrant contemporary art center that it is by joining us for Open Studio Saturday. Our Artists-in-Residence open their studio doors to you and your family to talk about their work and creative process. Some may even have hands-on art experiences waiting for you!

You can also explore our three contemporary art galleries. Our current exhibition, *Simulacra* by 2015 Alumna Artist-in-Residence Anne Lemanski, is located in our Dickson Gallery on the first floor. Our second and third floor galleries, where our artist studios are located, are filled with art by our current Artists-in-Residence.

Everyone is welcome and admission is free.

■ OPEN STUDIO SATURDAY - FAMILY ART MAKING DAY

SATURDAY, OCTOBER 10, NOON–4 PM

Bring your family to McColl Center for Art + Innovation and explore all sorts of ways to create art with our Artists-in-Residence in their studios. Join in the fun of painting a mural on our front lawn with Artists-in-Residence Mobile Mural Lab, the California-based mobile art studio famous for encouraging communities to paint their own murals. Presented by Bank of America. Advance registration is recommended at mccollcenter.org/events.

■ MCCOLL + RESPONSE: CONTEMPORARY CRAFT PANEL DISCUSSION

THURSDAY, OCTOBER 15, 6–8 PM

CRITICAL CRAFT: UNDERSTANDING PROCESS AND PRACTICE IN CONTEMPORARY CRAFT

What has changed in contemporary craft practice in recent years? What role do makers and their supporters play in advancing contemporary craft? Join a celebrated group of craft aficionados, experts, and artists to discuss the past, present, and emerging trends in one of McColl Center's core Spheres of Impact. Advance registration is recommended at mccollcenter.org/events.

■ ASHES TO ART

WEDNESDAY + THURSDAY, OCTOBER 28 + 29, 11:30 AM–1:15 PM

Ashes to Art is the signature annual fundraising event of McColl Center for Art + Innovation highlighting the our mission and impact. Contact Katie Miller, our Director of Development, to learn more at 704-944-8240 or kmiller@mccollcenter.org.

■ MCCOLL + RESPONSE: WORKSHOP WITH ERIK WATERKOTTE

THURSDAY, NOVEMBER 12, 6–8 PM

Cost: \$30

TRACE AND TEXTURE/LATENT PRINTS

Using the sensitivity of Japanese papers, the gestural application of rollers, and the layering effects of printmaking inks, participants will create unique, multicolor monotype prints during this workshop led by 2015 Alumnus Affiliate Artist Erik Waterkotte. Participants already familiar with this process will be shown more complex processes of layering, collage, and over-printing. Advance registration is required at mccollcenter.org/events.

■ MCCOLL + RESPONSE: CONTEMPORARY EMBROIDERY WORKSHOP WITH JANET LASHER

THURSDAY, NOVEMBER 19, 6–8 PM

Cost: \$30

CONTEMPORARY EMBROIDERY – WHAT IT IS AND HOW IS IT MADE?

2006 Alumna Affiliate Artist Janet Lasher will look at some of the latest trends artists are using to express themselves in embroidery – from drawing with stitches to create embroidered drawings on paper to using photographs and vintage scraps of embroidery and textiles, or even x-rays, as their medium. In this hands-on workshop, participants will use needle and thread to create small individual images or samplers on fabric, and Lasher will discuss specialized techniques for using other basic materials for embroidery. Advance registration is required at mccollcenter.org/events.

PALATE TO PALETTE

FRIDAY, NOVEMBER 20, 7–10 PM

Advance tickets are \$35 for McColl Center members
\$50 for non-members

McColl Center for Art + Innovation invites you to our 8th annual wine and art pairing event, Palate to Palette, presented by Bank of America. This unique event pairs wine and art enthusiasts for a memorable evening of wine tastings in our artist studios, art on view and for sale by our current and alumni Artists-in-Residence, live music in our gallery, food, a cash bar, and a showcase of regional jewelry artists. Palate to Palette will also premiere the opening of an exhibition by 13-month Affiliate Artists Ivan Toth Depeña and Stephen L. Hayes Jr. on our second and third floor galleries. VIP ticket options and studio sponsorship opportunities are also available. Ticket prices increase at door. Buy tickets in advance at mccollcenter.org/ptp.

INNOVATION INSTITUTE: THINK LIKE AN ARTIST: CREATIVITY, CURIOSITY + COURAGE

- THURSDAY + FRIDAY, OCTOBER 1 + 2, 8:30 AM – 5:30 PM
- THURSDAY + FRIDAY, NOVEMBER 5 + 6, 8:30 AM – 5:30 PM
- THURSDAY + FRIDAY, FEBRUARY 25 + 26, 8:30 AM – 5:30 PM
- THURSDAY + FRIDAY, JUNE 2 + 3, 8:30 – 5:30 PM

"Think Like An Artist: Creativity, Curiosity + Courage" is designed to immerse participants in their own creative process to reveal what constrains and propels their own creativity. The 2-day program, guided by an expert facilitator and accomplished visual artists, is designed to instill the critical and innovative thinking that artists apply throughout their creative process. Learn more at mccollcenter.org/innovation.

ENVIRONMENTAL PROGRAM



Over the past several months, great progress has been made at the Art & Ecology Campus at the Brightwalk community near uptown Charlotte.

2014 ArtPlace America Environmental Alumnus Artist-in-Residence Ruganzu Bruno's *Playscape* continues to grow; 2015 ArtPlace America Environmental Alumni Artists-in-Residence Wowhaus have created *Scuppernong Commons*; 2015 ArtPlace America Environmental Alumnus Artist-in-Residence Brandon Ballengée has installed the *Love Motels for Insects* (pictured); and 2015 ArtPlace America Environmental Alumna Artist-in-Residence Stacy Levy planted Phase 1 of *FlyLine*.

We are thankful for all of the support from volunteers, local businesses, community partners, and foundations that made each of these environmental art interventions possible. It is just the beginning as each of the pieces begins to take on a life of their own.

THE ENVIRONMENTAL PROGRAM IS SUPPORTED BY

ARTPLACE

Charlotte Mecklenburg
Community Foundation

THE NATHAN
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TreesCharlotte
Cheryl Walker





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

721 NORTH TRYON ST.
CHARLOTTE, NC 28202
704.332.5535
MCCOLLCENTER.ORG

Anne Lemanski
COCKATOOS, 2015
Archival pigment print on paper, mounted to wood panel. Ed. of 3
41.5 x 54.5 x 2 inches



WINDGATE CHARITABLE FOUNDATION



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