McColl Center for Art + Innovation and the UNC Charlotte Department of Art & Art History have had a wonderful partnership for many years. Each year, one of our Artists-in-Residence co-teaches an art class at UNC Charlotte; a number of professors in the department are McColl Center alumni; and our collaborative environmental and community engagement projects have been deepening and diversifying over the years.

Our partnership is only getting stronger.

Artist-in-Residence Hollis Hammonds, chair of the art department at St. Edwards University in Austin, Texas, will be co-teaching a drawing class with UNC Charlotte Professor Susan Brenner. The semester’s results, the exhibition Drawing Into Space, will be on view at the University’s Rowe Gallery from March 17-30.

Artist-in-Residence Carlos Alexis Cruz, an Assistant Professor of Voice & Movement in the College of Arts and Architecture, will focus his residency on the completion of a new performance work entitled “Nouveau Sud, Nouveau Cirque.” We will host a working preview of the performance here at McColl Center in March.

Our Winter 2016 exhibition, People/Places/Exchanges: Art as a Visual Voice is a groundbreaking multimedia exhibition that brings together three 2015 Alumni Artists-in-Residence—Juan Fuentes, Vicente Hernández, and Mobile Mural Lab, along with Charlotte artist Nico Amortegui—to explore cultural identity in our city and beyond. Our guest curators for the exhibition are both part of the UNC Charlotte family. Dr. Jose Gamez is an Associate Professor and Director of City Building Lab in the School of Architecture. Brad Thomas is an artist, curator, and consultant at Thomas Contemporary in St. Paul, Minnesota; the former Director of Residencies + Exhibitions here at McColl Center; and the 2015 Distinguished Alumnus in the Department of Art & Art History at UNC Charlotte, the first alum to receive the honor.

Join us in celebrating and recognizing the UNC Charlotte College of Arts and Architecture as our valued partners. Our collaboration is making a noticeable difference in our community and contributing to the transformation of Charlotte into a stronger and more vibrant place to live and learn.

Suzanne Fetscher
President & CEO
FRIDAY, JANUARY 22 – SATURDAY, APRIL 9, 2016

Featured Artists:
NICO AMORTEGUI
JUAN FUENTES
VICENTE HERNÁNDEZ
MOBILE MURAL LAB

Guest Curators: Dr. Jose Gamez and Brad Thomas

OPEN HOUSE/OPENING RECEPTION
Friday, January 22, 2016 6-9 PM

ARTIST + CURATOR TALK
Friday, January 22, 2016 6:30 PM
Exhibiting artists Nico Amortegui and Juan Fuentes and curator Jose Gamez discuss the art work, creative process, and ideas for the exhibition.
A Q+A WITH THE ARTISTS OF PEOPLE/PLACES/EXCHANGES

Art may inspire, inform, engage, and give voice to the voiceless. McColl Center for Art + Innovation's multimedia exhibition brings together three artists and one collaborative team from across the Americas—2015 Alumni Artists-in-Residence Juan Fuentes, Vicente Hernández, and Mobile Mural Lab, along with Charlotte-based artist Nico Amortegui—to navigate the complex terrain of personal and cultural identity within the context of our increasingly diverse society. The range of experiences—being a child in a family of migrant workers, communities displaced by both natural and societal forces, collaborative community activism—have left an indelible imprint on these artists and charge their work with urgency and relevance.

What does it mean to be the other? What does it mean to belong? People/Places/Exchanges: Art as a Visual Voice addresses these questions through fantastical tableaus of spiritual migration, site-specific installations, and collaborative activities that place participants squarely in the footsteps of those who have made the journey and are now ready to share their stories.

Guest curators Dr. Jose Gamez and Brad Thomas conducted interviews with the featured artists, via email, and their answers are compiled here. Visit our blog to read more in-depth interviews with each of the exhibiting artists at mccollcenter.org/blog.

Charlotte has been described as a “globalizing city”—not yet a global center like New York or Los Angeles, but a city increasingly interwoven into global networks and transnational circuits through which people, ideas, memories, and voices now travel. Each of you has traveled from another place to this place, to Charlotte, and to McColl Center. What can you tell us of this journey and how has it informed your work here?

Juan Fuentes: Charlotte is a very interesting place. I met so many people that were recent transplants from other parts of the U.S. It is a city in transition, like so many others at this time in the U.S. There seemed to be a very vibrant and enthusiastic energy about the place. I sensed this from the Latino artists that I met through McColl Center, along with others that visited my studio. Being in Charlotte gave me a chance to reflect on my own experience and how I could draw out my own personal cultural feelings visually as a Chicano American.

Vicente Hernández: This journey has been a great experience, because everything is new here for me. I met a lot of people, and I met a new city with a young spirit. I can feel the future here instead of in my country [Cuba], where time has frozen. It's impossible to be here and not make a comparison with my Havana. I feel how the heart of this city beats with her people. I think in the future here.

Nico Amortegui: I have been here for over 15 years and I have seen the city change dramatically, especially in the last few years as the economy has grown. I do feel that Latino voices are felt stronger now, especially amongst the art scene. Overall, we are no longer the construction workers or the kitchen helpers, but [also] the ones that have become more prominent community leaders making, creating, developing, and implementing bigger changes in our city. Charlotte is majority minority now—that in and of itself speaks volumes about how the city stands out compared to the rest of the state. Even still, as a working Latino artist in this region, I feel my profession is unique compared to cities like Miami.

Each of you, through very differing practices, explores topics found in the social worlds that surround us daily. However, what we each “see” often differs depending upon the cultural locations that we inhabit at any given time. What role do you see “culture” playing in your work? Do you see your work as a form of visual cultural voice?

Hernández: Every change, every situation, every reality that happens to us is inside us. No one else knows what occurs inside of us. This is representative of the place and culture from where I come in Cuba. My artworks are like a voice out. The vessels, the magic, the history and legends. My art drinks from every fountain of the cultural landscape, there and here.

Mobile Mural Lab: We strive to produce “temporary autonomous zones” that promote critical dialogue. Projects are highly collaborative, aiming to promote conversations that are specific to an individual community. Opportunities for shared ideas, values, attitudes, and beliefs are foundational components within the cultural development of any community.

Fuentes: As artists we are influenced, like everyone, by our social surroundings. My experience as a contemporary Chicano artist has been influenced by many different cultural factors. I do “see” things thru a Chicano lens, but at the same time it is a lens that has been impacted by a multi-cultural/multi-racial environment with an international perspective. I think that because I'm a person of color my work has been informed by how we are forced to react to racism in this country.

Amortegui: I see my work as a story that I need to tell. I enjoy exploring controversial topics through my pieces, while at the same time depicting a reality that many of us can’t understand unless we have first-hand experience. Over the years, I have become more engaged in politics since a lot of it affects how people view my work and how I am perceived as a Latino. As an artist, I feel it is my job to speak what I see and feel. In a way, I am a part of the crux and the culmination of this city's cultural landscape, both of which are relevant themes to my practice.

Mobile Mural Lab: It has reinforced the notion that globalization and capital growth is the primary driving force in the development and modernization of our urban spaces. As large corporate powers have influenced the growth and development of all cities, Charlotte has recently completed a downtown revitalization project leaving the physical geography devoid of cultural connectivity from a grassroots level. This type of “urban” experience is highly curated and does not necessarily represent the identity of the local culture, but inserts objects, forms and architecture with the intent to beautify.

(pictured opposite, left to right) Vicente Hernández, Juan Fuentes, Nico Amortegui, Mobile Mural Lab
Each of you represents a different aspect of Latino culture generally and your presence at McColl Center serves to remind us of the multiplicity of voices that are now part of the future of our city. How might your experience in Charlotte or at McColl Center impact the future of your work?

**Mobile Mural Lab:** Coming from Los Angeles, where the majority of the population is Latino, I (Roberto) felt like an outsider in Charlotte. Unknowingly, I was constantly searching and seeking cultural connections with people of color. For the first time in many years, I felt like the “other” in context to the cultural and geographical make-up of Charlotte. I want to talk about the invisible community and cherishing those connections more so. Due to the close relationships built with our collaborators at the Latin American Coalition, it was important to be sensitive to their cause and take more of a supporting role and allowing the art to happen, as opposed to forcing an art agenda that didn’t parallel their vision.

**Fuentes:** My experience at McColl Center has allowed me to examine what I have done in the past, and also in relation to the other resident artists and their approach to making art. One of the strongest influences for me was the interaction and opportunity to see how other artists approached and developed their work. To see the high level of work being produced pushed me to work hard, but also to create works that were personal, beautiful, and strong. My chance to work with artists from the Latino community really helped me feel like a part of the Charlotte community and thus helped me change my attitude towards my work and how McColl Center functions. I think the experience will only help to advance my work. I’m so honored to have been given the opportunity.

**Hernández:** [Due to visa issues, I arrived late [for my residency] at McColl Center. I had planned on being here for three months, but I spent only one. In this month, I made paintings and prints in my studio. I shared techniques that I’ve been using for a long time with studio visitors and school children. I met many artists and shared ideas and studio time with them. It was my first art residence, and I gave and received experiences that will be part of the future of my career.

**Amortegui:** Being in the United States allows me the comforts to make a living as a working artist (compared to Colombia). Being in Charlotte, a decent sized city in the Southeast, allows me to stand out in such a way as to have my art seen and voice heard. Being at McColl Center allows me to share my art and the messages behind my art with a much larger audience—one that is already tapped to appreciate the burgeoning art culture in the city.

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**About the Guest Curators**

Dr. Jose Gamez is an Associate Professor and Director of City Building Lab in the School of Architecture at UNC Charlotte. Brad Thomas is an artist, curator, and consultant at Thomas Contemporary in St. Paul, Minnesota, and is the former Director of Residencies + Exhibitions at McColl Center for Art + Innovation.
Carlos Alexis Cruz, Assistant Professor of Voice & Movement at the UNC Charlotte College of Arts and Architecture, holds a Master of Fine Arts in Physical Theater from the Dell’Arte International School of Physical Theatre, where he studied a range of movement techniques, including commedia dell’arte, Laban, and Lecoq-based theatre dynamics, as well as the Alexander Technique. In addition, he holds a Bachelor of Arts in Film Studies from the School of Communication at the University of Puerto Rico and has professional training in circus arts from the San Francisco Circus Center, with specializations in aerial straps, acrobatic vertical rope, and Chinese acrobatics.

A 2014 recipient of the prestigious McColl Award from the Arts & Science Council of Mecklenburg County, Cruz will use his McColl Center residency to focus on the completion of a new performance work entitled “Nouveau Sud, Nouveau Cirque,” which translates to “New South, New Circus.” The performance, which will debut in spring 2016, will engage deeper cross-cultural conversations with Charlotte’s Latino, African-American, and Asian-American communities through music, dance, and spoken word.

Carlos Estévez will focus his residency at McColl Center on the development of new paintings, assemblages, and ceramics to create a metaphor between the earth and the sky, and matter and the spirit. He will work closely with patients of the Levine Cancer Institute’s Integrative Oncology Services Department to complement their medical therapies through the introduction of art. Estévez believes: “Like water and air, art is the purification of the human spirit; it can heal, and definitely change people’s lives.”
HOLLIS HAMMONDS

UNC CHARLOTTE ARTIST-IN-RESIDENCE // AUSTIN, TX
INSTALLATION, DRAWING // EDUCATION

Hollis Hammonds is interested in a wide number of concerns including consumerism, hoarding, global warming, economic disparities, war, terrorism, and natural disasters. She creates detailed large-scale drawings and utilizes found objects and wood veneer to create intricate spatial installations which provide post-apocalyptic yet enchanting creations.

After receiving her Bachelor of Fine Arts in Drawing from Northern Kentucky University, Hammonds went on to complete a Master of Fine Arts in 2-D Art from University of Cincinnati. She has been recognized through numerous grants and awards during her career, including the Presidential Research Grant for Creative Expression, the National Endowment for the Arts project grant in 2003, and a finalist for the Hunting Art Prize in 2013. She is currently the Chair of the Department of Visual Studies at St. Edward’s University in Austin, Texas.

During her residency, Hammonds will co-teach a course with painter Susan Brenner, Associate Professor at UNC Charlotte’s College of Arts + Art History. Together they will work with students to explore drawings and space to be transformed to 3-D forms. Hammonds will also be working, in her McColl Center studio, on new works that have yet to be exhibited which include a graphic memoir, large scale drawings, and new installations.

HEATHER HART

ARTIST-IN-RESIDENCE // BROOKLYN, NY
INSTALLATION, PERFORMANCE, MIXED MEDIA // SOCIAL JUSTICE
STUDIO 218 // JANUARY 11–MAY 3, 2016

Heather Hart lives and works in Brooklyn. With a background in painting, sculpture, and video, her work draws on personal memories as they relate to issues of gender and race. She earned a Master in Fine Arts in Interdisciplinary Studies from Rutgers University. Her fellowships and grants include the Joan Mitchell Foundation Painters and Sculptors Grant in 2013, the Fine Art Work Center’s Visual Art Fellowship in 2012, and the Robert Blackburn Printmaking Workshop Studio Immersion Project Fellowship in 2011.

Hart is interested in the public relating to her work through physical interaction and dialogue that stems from their perceptions. During her residency at McColl Center she is planning to work with different audiences to encourage the individual to take more responsibility in the art-viewing process, and for that experience to last longer than an action. She will use her time here to expand on her Black Lunch Table and Wikipediathons performance pieces to document the agency it affords the participant, while questioning dominant narratives and creating alternatives to them.

New Numinous Negro, 2015
Performance, wood, gold, tobacco, chair, participation, 120 x 48 x 48 inches
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 has been focusing his residency at McColl Center on new work for an 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 from North Carolina Central University in 2006 and a Master of Fine Arts 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 Smith’s name will provide, each year for the next five years, a regional artist with a studio residency.

Supported by Windgate Charitable Foundation.

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 from the University of Miami in 1995 and a Master of Architecture 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.
WORK IN PROGRESS

Missy Luczak-Smith and Doug Smith Fellowship Artist-in-Residence Stephen L. Hayes Jr. and Affiliate Artist Ivan Toth Depeña are several months into their 13-month art residencies. Each artist was part of an exhibition of new works at McColl Center from November 20, 2015 to January 2, 2016. The work, mostly created during their residencies, is groundbreaking and spectacular for both Hayes and Depeña. We’d like to share some of it with you here, with commentary from each artist.

STEPHEN L. HAYES JR.

“This work is part of a bigger collection of work that I’m creating during my residency at McColl Center. The work in progress is called How to Make a Dollar and revolves around brainwashing, capitalism, and commodity. I’m interested in taking something from the past and comparing it to the present. However, my work is not always about the meaning; it’s also about creating wow and wonder.”

“The materials that I use are usually discarded and found. I enjoy collecting objects to create interesting and amazing compositions. This goes back to my childhood, when my mother would bring old machines home from work and allow me to make things with them. That’s when I started making art, started creating.”

Stephen L. Hayes Jr., To Break a Horse, 2015, Mixed Media, 133 x 132 inches
“This work represents a snapshot into the various experimentations in process that I am engaged in during my residency at McColl Center. The work continues an exploration that marries chance and intention in various ways.”

“For this series, I have been concentrating on creating a more organic and random set of initial conditions using transparency, translucency, and color. I then respond to those outcomes by layering very specific mark-making and interventions. For this layer of specificity, I use traditional hand drawing and painting techniques coupled with high tech machines typically used in industrial computer aided manufacturing. This series of work unveils a new trajectory in my overall body of work.”

For more information about these artists, or to inquire about a specific work, visit mccollcenter.org/contact.
“To have great poets, there must be great audiences too.” Walt Whitman

P. Scott Cunningham arrived at McColl Center before we added Art + Innovation to our name, though the title of Innovator certainly applies to the first Knight Foundation Writer-in-Residence. He spent his time in the bell tower studio with a “pick your poem” activity leaned against the wall and a typewriter centered on his desk. It was June of 2011, right after the inaugural O, Miami Poetry Festival.

The goal of O, Miami, as Cunningham wrote in his original Knight Foundation grant proposal, has been to literally take poetry to the people – every person in Miami-Dade County, to be specific. It’s an ambitious goal.

“We always try to punch above our weight,” Cunningham declares, explaining the fighter-like quality of the festival’s identity.

When asked if he felt the festival had achieved the goal of making poetry interdisciplinary, Cunningham carefully corrected, “We haven’t made poetry anything. Poetry was already interdisciplinary. We just try to shine a spotlight on all its amazing qualities.”

It is in spotlighting these unique collaborations where O, Miami has drawn art lovers and poetry newcomers alike. Combined with a PR push, O, Miami had 15% more attendees in 2015, as well as a distinctly new kind of attendee. “A segment of the audience was clearly testing us out,” says Cunningham. “You could see it in their faces that going to O, Miami was outside their comfort zone.”

O, Miami is not only bringing poetry to the people, it is also bringing people to the poetry.

O, Miami events take poetry out of its traditional academic setting and hallowed lecture halls, where this art form becomes more accessible and more fitting to Miami itself. It’s also part of Cunningham’s ethos. He employed the technique during his residency at McColl Center as well.

Not satisfied with just holding a reading at our church-turned-arts-center, he mixed music into the experience. His “Side Two: A Live Mixtape” blended a reading of his poems with songs, featuring the likes of MF DOOM and Cat Power, and was one of our highest attended events that summer. Creative events like Cunningham’s “Side Two: A Live Mixtape” at McColl Center are what O, Miami thrives on.

Five years into the annual poetry festival and it’s safe to say that O, Miami is, indeed, bringing poetry to the masses. There have been poems sewn into tags of shirts sold at second hand stores, an event featured in The Guardian in the festival’s first year. The Ode to the Code project asked Miami-Dade residents to write a haiku about their locale, whose syllables were determined by the numbers in their zip code.

There have been poems spoken while the Merce Cunningham Dance Company pirouetted and while the New World Symphony’s strings echoed. There have even been poems read by celebrities, including the penultimate creative question mark, James Franco.

By Hannah Caddell for McColl Center for Art + Innovation
So how does one reconcile working as a poet and serving as the administrator of a poetry festival?

“Personally, I like having the balance between the individual work and the community work,” Cunningham explains. “There are ideas that I feel like I can’t express except through the structure of the festival and there are ideas that only come through poems.”

His writing takes a back seat during the festival, but when O, Miami ends he is able to again pick up his pen. His writing endeavors are the work of an individual taking part in an “entire community seeking its identity,” as were the ancient epic poems of The Iliad, Gilgamesh, and Beowulf. Poetry is a reflection of humanity’s yearning for something greater than ourselves, an attempt to puzzle through our existence. Cunningham elaborates, “That’s how I see O, Miami, as an occasion for us to think formally about who we are.”

Though Cunningham misses McColl Center’s bell tower studio, these days he writes his poems by hand, reveling in the creative space that is a French bakery, cliché fully acknowledged, his ballads fueled by too much coffee. He saves the typewriters in his possession - like the one on his desk in the bell tower at McColl Center - for performances. His recitations of “Side Two: A Live Mixtape” at McColl Center had me scrambling for a pen to jot down a line from one of Cunningham’s love poems of a sort: “Despite what you’ve been told, falling in love / requires speaking.”

O, Miami seems to be one of Cunningham’s celebratory love poems – verses written to praise the city Cunningham grew up just outside of, the city that he now works to elevate with his craft and the craft of his compatriots in rhyme.

Cunningham’s thoughts on Miami and their acceptance of their eponym, O, Miami?

“I feel lucky to live in a place where my fellow citizens believe in my art form. The people here are used to poetry being huge, mysterious, and important.”
“WHEN ARTS AND BUSINESSES PARTNER, EVERYONE PROFITS.”

That’s the goal, in short, of the pARTnership Movement, an initiative from Americans for the Arts to reach business leaders with the message that partnering with the arts can build their competitive advantage. It’s also something we’ve known and practiced for close to 10 years.

The Innovation Institute at McColl Center for Art + Innovation – our unique artist-led, experiential creative thinking program – has been teaching individuals, teams, and organizations a specialized set of skills that invigorate businesses and deliver results.

THE BIG IDEA

The pARTnership Movement recently featured the Innovation Institute in their essay, Foster Critical Thinking. [Visit http://j.mp/arts-biz-partnership to download and read the essay.]

The essay builds up their big idea, and what the Innovation Institute accomplishes, from the start: “Art partnerships can help a company encourage critical thinking and thereby boost innovation among employees.”

However, companies, teams, and leaders shouldn’t do it alone. “To produce the biggest creative spark, you might have to reach outside your organization even further. An external partner could push you out of your comfort zone, like the Innovation Institute, a program that pairs executives with professional artists and expert facilitators to help businesspeople unleash their own creative abilities and stimulate creativity in their companies.”

THE SPARK YOU’RE LOOKING FOR

Fabi Preslar, president of Charlotte-based SPARK Publications, is featured as a case study in the essay. The Innovation Institute made an immediate and significant impact on her business and personal creativity. “Just to hear how these artists find inspiration in their everyday experiences helped reawaken my creativity,” says Preslar. With her new perspective, she was able to make the bold decisions needed to reinvigorate her business.

Preslar made some adjustments to her business and “revenue jumped 118 percent in the year after her graduation from the [Innovation] Institute and then rose another 19 percent the following year.”

SEIZE OPPORTUNITIES + OVERCOME CHALLENGES

Bigger organizations can benefit from the team building opportunities at the Innovation Institute, too. Bob Hambright of Centex Construction (subsequently acquired by Balfour Beatty Construction) sent a team of executives to participate in the Innovation Institute program. “To me, the Innovation Institute ended up being a good way to stretch people’s minds. I think that spending time with right-brained artists and participating in these art activities helped them appreciate people with different skills from their own. Their time at the [Innovation] Institute helped them appreciate the importance of creativity in finding the best business solutions.”

It worked in Hambright and Centex’s favor, too. The idea for a “bold new HR model for how the company should hire, retain, and develop its people” was created by one of the executives immediately after the program. “I give the [Innovation] Institute a lot of credit for creating an environment that enables the right person to create something innovative that they can take back to their company,” says Hambright. “That’s what you want to happen. You want to expose people to new ways of thinking that let them find better ways to seize opportunities or overcome challenges. And I think the innovation Institute opens peoples minds in ways that can make that happen.”

How can you, your team, or business benefit from new ways of thinking? Imagine what empowering yourself or your associates with creativity skills, and their practical application, can do for your company. Let’s talk about it. Learn more at mccollcenter.org/innovation or contact Sheila Mullen, Director of the Innovation Institute at McColl Center for Art + Innovation, at 704-944-8245 or smullen@mccollcenter.org.

THINK LIKE AN ARTIST

Fulfill your creative capacity, unleash your curiosity, and summon the courage to act on your ideas by participating in our “Think Like An Artist” program. Registration is now open for the following dates:

- **FEBRUARY 25+26**
- **JUNE 2+3**

More info at mccollcenter.org/innovation-institute/individuals
**McColl + Response: Workshop with Pamela Winegard**

**Thursday, January 14, 2016 6–8 PM**
Cost: $30

**Encaustic Monotypes and Mixed Media Surfaces**
2012 Alumna Affiliate Artist Pamela Winegard invites participants to learn how to create encaustic monotypes and mixed media surfaces—an innovative process of printmaking using encaustic in an experimental, painterly approach to image making. Advance registration is required at mccollcenter.org/events.

**McColl + Response: Artist Talk**

**Thursday, January 21, 2016 6–7:30 PM**
You are invited to listen to our Winter 2016 Artists-in-Residence share their personal stories, artistic inquiry, and residency goals. Featured presenters will be Artists-in-Residence Carlos Alexis Cruz, Carlos Estévez, Hollis Hammonds, Heather Hart, 13-month Affiliate Artist Ivan Depeña and Artist-in-Residence Stephen L. Hayes Jr. There will also be a special preview and curator’s perspective on the exhibition People/Places/Exchanges: Art as a Visual Voice. Advance registration is recommended at mccollcenter.org/events.

**Exhibition: People/Places/Exchanges: Art as a Visual Voice**

**On view: Friday, January 22 – Saturday, April 9, 2016**
McColl Center for Art + Innovation’s new multimedia exhibition brings together 2015 Alumni Artists-in-Residence Juan Fuentes, Vicente Hernández, and Mobile Mural Lab, along with Charlotte-based artist Nico Amortegui to navigate the complex terrain of personal and cultural identity within the context of our increasingly diverse society.

**Open House/Opening Reception: Friday, January 22, 2016 6–9 PM**

**Artist + Curator Talk: Friday, January 22, 2016 6:30 PM**

**¡Sinfónica!**

**Friday, January 29, 2016 12:00 PM + 7:30 PM**
Current 13-month Affiliate Artist Ivan Toth Depeña will create an on-stage responsive, interactive light installation inspired by the Symphony’s journey through the works of popular Spanish and Latin composers. This event is a partnership between McColl Center for Art + Innovation and Charlotte Symphony. Tickets and more info at http://j.mp/sinfonica-jan29.

**New Frequencies/Jazz: Ben Goldberg’s Invisible Guy**

**Wednesday, February 9, 2016 8–10 PM**
Cost: $10 advance/$12 at the door

This Bay Area-based trio looks forward and backward at the same time, creating both nostalgic reveries and modern statements. Pianist Michael Coleman leaps between stride riffs and electronic splatter. Drummer Hamir Atwall provides everything from a swinging undercurrent to a clattery rush. Goldberg’s clarinet work is always focused with an endearing lyrical quality. Buy advance tickets at mccollcenter.org/events.

**Signature Series Workshop: Carlos Alexis Cruz + Stephen L. Hayes Jr.**

**Wednesday + Thursday, February 10 + 11, 2016 6–8 PM**
Cost: $100

**Create a Mask and Bring It to Life**
This exclusive 2-day workshop, led by Artists-in-Residence Carlos Alexis Cruz and Stephen L. Hayes Jr., will guide you through designing and creating original masks as characters of a particular subject. Once the masks are created participants will move into a practical session in which, through exercises rooted in the physical theatre tradition, the newly created characters will be brought to life. Advance registration is required at mccollcenter.org/events.

**New Frequencies/Film: Daredevils**

**Friday, February 26, 2016 8–9:30 PM**
Cost: $5 advance/$7 at the door

A portrait of risk and language, DAREDEVILS presents the story of a writer as she interviews a well-known female artist and feels the reverberations of their discussion throughout her day. It constructs a metaphor of an artist’s life and work as daredevilry. This award-winning feature film by Stephanie Barber makes its regional premiere at McColl Center. Buy advance tickets at mccollcenter.org/events.

**Open Studio Saturdays**

**February 13 March 12 April 9 Noon–4 PM**
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 studios to you and your family to talk about their work and creative process. Everyone is welcome and admission is free. Advance registration is recommended at mccollcenter.org/events.

**Innovation Institute: Think Like an Artist: Creativity, Curiosity + Courage**

**Thursday + Friday, February 25 + 26, 8:30 AM – 5:30 PM**

**Thursday + Friday, June 2 + 3, 8:30 – 5:30 PM**
The Innovation Institute’s 2-day, artist-led, experiential “Think Like An Artist” program helps you fulfill your creative capacity, unleash your curiosity, and summon the courage to act on your ideas. Learn more at mccollcenter.org/innovation.
- **NEW FREQUENCIES / DANCE: DU YUFANG BUTOH + TRIPTYCH COLLECTIVE**
  FRIDAY + SATURDAY, MARCH 4 + 5, 2016 8–10 PM
  Cost: $10 advance/$12 at the door
  Butoh is a provocative form of dance theater that began in the 1950s in Japan and has grown into a global art form. Du YuFang has studied with Butoh masters and performed throughout Asia and Europe. She presents new Butoh work that seeks to discover the body in the present moment. Each performance will begin with new pieces by the Triptych Collective, a Charlotte-based ensemble that draws on a wide-range of dance experiences. Buy advance tickets at mccollcenter.org/events.

- **SIGNATURE SERIES WORKSHOP: IVAN TOTH DEPEÑA**
  THURSDAY, MARCH 10, 2016 6–8 PM
  Cost: $100
  DON’T LOOK DOWN
  Current 13-month Affiliate Artist Ivan Toth Depeña leads a series of drawing exercises that explore the idea of chance. Participants will work with simple robots, reinterpret the still life, and delve into automatic drawing to create a hybrid of random and calculated compositions. Advance registration is required at mccollcenter.org/events.

- **OPEN STUDIO SATURDAY**
  SATURDAY, MARCH 12, 2016 12–4 PM
  FAMILY ART MAKING DAY
  Join us for this special Open Studio Saturday. Unleash your inner artist! Bring your family and friends to McColl Center and explore all sorts of ways to create art alongside our Artists-in-Residence in their studios. Advance registration is recommended at mccollcenter.org/events.

- **MCCOLL + RESPONSE: PERFORMANCE BY CARLOSALEXIS CRUZ**
  THURSDAY, MARCH 17, 2016 6–8 PM
  EXCLUSIVE PREVIEW OF THE NOUVEAU SUD, NOUVEAU CIRQUE PROJECT
  Join us for this exclusive preview performance by Artist-in-Residence CarlosAlexis Cruz. Nouveau Sud, Nouveau Cirque is about connecting communities in our culturally rich, yet culturally segregated city of Charlotte. Through the physical languages of dance and movement, the performance ties together the stories of the city, showcasing the immense talent that exists “underground” in Charlotte and finding common ground in the contemporary circus arts. Advance registration is recommended at mccollcenter.org/events.

- **NEW FREQUENCIES / FILMS: PETER THOMPSON**
  FRIDAY, MARCH 22, 2016 8–9:30 PM
  Cost: $5 advance/$7 at the door
  Peter Thompson has been dubbed the greatest unknown filmmaker in America by renowned critic Jonathan Rosenbaum. His provocative essay films mix documentary, dream, and fiction to create something unclassifiable. This program includes “Lowlands,” which recounts the little-known story of Vermeer’s wife and the shocking historical context in which the Dutch master painted his serene masterworks. Buy advance tickets at mccollcenter.org/events.

- **NEW FREQUENCIES / READING: BEN MARCUS**
  TUESDAY, APRIL 12, 2016 7–8:30 PM
  Cost: $5 advance/$7 at the door
  Presented with Central Piedmont Community College’s Sensoria Literary Festival.
  Join us for a reading by novelist and story writer Ben Marcus, the critically lauded author of *The Age of Wire and String* and *The Flame Alphabet*, and editor of the popular Anchor Book of New American Stories. Marcus is known for his bold formal innovations, sly humor, and emotional punch. His fiction regularly appears in *The New Yorker*. Buy advance tickets at mccollcenter.org/events.

- **STUDIO PARTY 16**
  PRESENTED BY BANK OF AMERICA
  SATURDAY, APRIL 16, 2016 7-10 PM
  Go beyond the traditional arts gala at Studio Party 16—a night filled with artists, art installations, pop-up performances, contemporary art, music and dancing, gourmet hors d’oeuvres, and complimentary cocktails to celebrate and benefit McColl Center for Art + Innovation. Studio Party 16 is supported by Duke Energy and Rodgers Builders. Find out more and buy advance tickets at mccollcenter.org/studioparty.

- **MCCOLL + RESPONSE: WORKSHOP WITH TOM THOUNE**
  THURSDAY, APRIL 21, 2016 6–8 PM
  Cost: $30
  HAND-BUILDING A HUMAN FIGURE
  This workshop, led by 2001/2005 Alumnus Artist Artist-in-Residence Tom Thoune, offers participants an exciting opportunity to explore hands-on forming and building using clay. Learn how to use pinch, coil, and slab methods to build a human figure with clay. Advance registration is required at mccollcenter.org/events.

- **NEW FREQUENCIES / JAZZ: TRIO RED SPACE**
  FRIDAY, APRIL 22, 2016 8-10 PM
  Cost: $10 advance/$12 at the door
  Trio Red Space is a new endeavor by three of the best players on the Chicago jazz scene. Tim Daisy (drums), Mars Williams (saxophones), and Jeb Bishop (trombone) are veterans of the Vandermark 5 and countless other configurations. This new trio allows them to bring the full range of their influences to their tunes, while retaining the personality and idiosyncrasies that have made them esteemed, individualistic voices. Buy advance tickets at mccollcenter.org/events.
MCCLL + RESPONSE: WORKSHOP WITH ELIANA ARENAS
THURSDAY, MAY 12, 2016 6-8 PM
Cost: $30
MAKE CONTEMPORARY RECYCLED JEWELRY
This workshop, led by 2011 Alumna Artist-in-Residence Eliana Arenas, will focus on creating unique jewelry incorporating recycled materials such as paper, soda cans, plastic containers, etc. Each participant will bring their own recycled materials, ranging in color, size, or texture. By using elements and principles of design, participants will create a delicate and harmonious wearable work of art. Advance registration is required at mccollcenter.org/events.

NEW FREQUENCIES / FILMS: GEORGE KUCHAR
FRIDAY, MAY 20, 2016 8-9:30 PM
Cost: $5 advance/$7 at the door
George Kuchar is an underground film legend – he’s the subject of the popular documentary It Came from Kuchar and John Waters’ favorite filmmaker. This program showcases a selection of his rarely screened short films, which mix outrageously campy situations, subversive humor, and inventive visuals. They’re seriously playful. Buy advance tickets at mccollcenter.org/events.

NEW FREQUENCIES / READING: SANDRA BEASLEY
FRIDAY, JUNE 3, 2016 8-9:30 PM
Cost: $5 advance/$7 at the door
Poet, memoirist, and essayist Sandra Beasley is author of three poetry collections. Honors for her work include a 2015 NEA Literature Fellowship, the Center for Book Arts Chapbook Prize, and two DCCAH Artist Fellowships. She lives in Washington, D.C., and is on the faculty of the low-residency MFA program at the University of Tampa. Buy advance tickets at mccollcenter.org/events.

NEW FREQUENCIES / JAZZ: GHOST TREES BIG BAND W/ JOSH BERMAN AND KEEFE JACKSON
FRIDAY, JUNE 10, 2016 8-10 PM
Cost: $10 advance/$12 at the door
Built around the kernel of Ghost Trees—Seth Nanaa on drums and Brent Bagwell on tenor saxophone—this big band allows the duo the opportunity to fill out their compositions with colorful instrumentation. Created in September 2015, the Ghost Trees Big Band established a deep rapport and intuition with a cast of Charlotte’s most interesting and far-ranging musicians. This performance will make space for the duo of Josh Berman (cornet) and Keefe Jackson (reeds), who will open the show.

New Frequencies is made possible through generous support from the Knight Foundation.
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.

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

(Cover) Carlos Estévez, *Incendios personales y derrumbes parciales, Salvador de Bahía*, 2003
Watercolor and Watercolor pencil on paper. 39 ½ x 27 ½ inches

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