



MCCOLL
CENTER

FOR ART +
INNOVATION

FALL 2016

ART AND CHANGE

New York Times columnist, David Brooks, in a recent article about artists and change, wrote that artists teach us how to see. Their “real power lies in the ability to recode the mental maps people project into the world. They change our outworn perspectives and outmoded lenses through which we’ve been taught to see.”

Los Angeles-based artist, Mark Greenfield, echoes Brooks when he says, “look at my images, and look through them to discover an alternative context.” Working at McColl Center for Art + Innovation this fall, Mark will continue to evolve his intriguing drawings, paintings and prints of contemporary *eguns*, spirits of departed ancestors. The Center’s Environmental Artist-in-Residence, Marion Wilson, pays attention to things that are easily overlooked. Her photographs of microscopically enlarged mosses invite us to look closely and explore deeper ways of seeing these tiny complex life forms that live on every continent and are one of the first indications of environmental degradation. During her residency, Marion will work with Charlotte’s Urban Ministry Center and its marginalized citizenry, also frequently overlooked and yet an early warning system for the community’s fragile social structures. Our provocative fall exhibition, *Shared Space: A New Era / Photographs from the Bank of America Collection*, examines the changing urban landscape with an intense focus on built and human environments. This time capsule—1987 to the present—offers a fascinating glimpse into the development of our global and electronic era.

Please join McColl Center this fall to celebrate our exciting roster of Artists-in-Residence and major exhibitions, described in more detail in the following pages. We invite you to meet and talk with our creative artists and look at their art, evaluate it, perhaps let go of old perceptions and replace them with new ones. This process of using art to reteach ourselves how to see opens us up to new possibilities, new ways of thinking about ourselves and the world around us, replacing old notions with new awareness and action.

TED Global Fellow, Catarina Mota, explains this creative process another way when she says: “We can’t shape what we don’t understand, and what we don’t understand ends of shaping us.” Creatively, after all, is how we change the world.



Suzanne Fetscher
President & CEO

(Right)
Marion Wilson
Leanig Sphagnum, 2015
Digital print on treated mylar sheet, plexiglas
25 x 42 inches



MARCUS KISER + JASON WOODBERRY

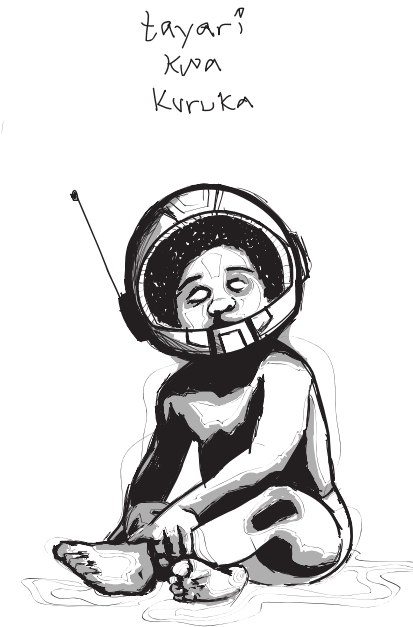
MISSY LUCZAK-SMITH + DOUG SMITH FELLOWSHIP AFFILIATE ARTISTS // CHARLOTTE, NC
INSTALLATION, GRAPHIC DESIGN, DIGITAL MEDIA // STUDIO 316 // AUGUST 22, 2016 – MAY 2, 2017

Marcus Kiser and Jason Woodberry identify themselves as sci-fi nerds. As creative collaborators, they co-opt space and futuristic themes to tell a story of tolerance in racial tensions and to demonstrate sensitivity and empathy.

Kiser's work draws inspiration from a range of sources including classical art, comic books, graffiti, and current social and political issues. He is a graduate of the Art Institute, was a founding member of GodCity Studios, and has been a graphic designer and illustrator for 13 years. Woodberry is a digital illustration and mixed media artist who casts an invigoratingly surreal eye on the chaotic trove of popular culture and contemporary socio-political issues. An Art Institute graduate, web developer, and IT specialist, he combines multimedia street art and a minimalist-inspired aesthetic in his work.

Kiser and Woodberry's 2015 exhibition *Intergalactic Soul* at the Harvey B. Gantt Center for African-American Arts + Culture addressed issues of racism, injustice, segregation, and mis-education through the layered lens of history, Afro-Futurism, and science fiction.

(Right) *Ready to Fly*, 2015, mixed media, 40 x 40 inches



SCOTT GARDNER

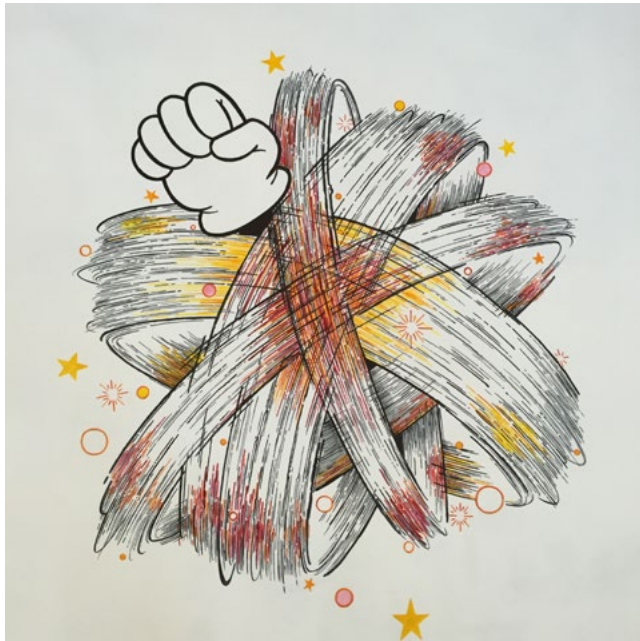
9-MONTH AFFILIATE ARTIST // CHARLOTTE, NC
PHOTOGRAPHY, VIDEO // STUDIO 218 // AUGUST 22, 2016 – MAY 2, 2017

Scott Gardner finds relevance in his work, in part, though a focus on social justice. He uses photography and video to break down the barriers and give a voice to the voiceless. He believes that change can happen, especially when people connect to the lives of others.

Gardner graduated from the North Carolina School of Science and Mathematics, followed by a BFA in cinematography from the North Carolina School of the Arts. He has worked on television shows for Discovery, National Geographic, History Channel, and Animal Planet. His ongoing photography project, *Finding Silence*, documents the role of silence, meditation, and prayer in ancient global spiritual traditions. His recent project, *About Face Charlotte*, shares the faces, voices, and stories of the thousands who live in poverty in the Charlotte area.

(Right) *Solitude*, 2014, Ilford Galerie Fiber gelatin silver print, 24 x 36 inches





Anger Mismanagement, 2016, Acrylic Ink on Duralar, 46 x 40 inches

MARK STEVEN GREENFIELD

ARTIST-IN-RESIDENCE // LOS ANGELES, CA

MIXED MEDIA, NEW MEDIA // STUDIO 219 // AUGUST 22 – NOVEMBER 22, 2016

Mark Steven Greenfield's work concerns itself with the complexities of the African American experience in contemporary society. The work often involves the interpretation of the process by which images are formed in the subconscious. His initial exploration of this theoretical phenomenon was realized in work which dealt with the psychological effect associated with African-American stereotypes as characterized by blackface minstrelsy and black cartoon characters from the 1930's and 40's. His scope has broadened to include explorations of dualities in contemporary society with references to African spiritual practices of the *eguns* and tropes that make use of both positive and negative energies.

A Los Angeles native, Greenfield studied under Charles White and John Riddle at Otis Art Institute in a program sponsored by the Golden State Life Insurance Company. He went on to receive his Bachelor's degree in Art Education in 1973 from California State University, Long Beach. To support his ability to make his art, he held various positions as a visual display artist, a park director, a graphic design instructor, and a police artist before returning to school, graduating with Master of Fine Arts degree in painting and drawing from California State University, Los Angeles in 1987. Greenfield's work has been exhibited extensively throughout the United States, Thailand, Italy, Brazil and South Korea.

ORIT HOFSHI

ARTIST-IN-RESIDENCE // HERZLIYA, ISRAEL

DRAWING, PRINTMAKING // STUDIO 313 // AUGUST 22 – NOVEMBER 1, 2016

Though her practice is primarily based on drawing and printmaking, Orit Hofshi frequently experiments and disregards what would be labeled as common formalistic conventions. Much of her work is focused on the relation between nature and social occurrences. Her process is characterized by the consistent preoccupation with the dimension of time. She is constantly searching for ways of making time palpable—personal time, present time, historical time, calendric time, as well as geological, environmental, and human activity remnants' time—examining these different temporal dimensions against the limitations of human understanding.

Hofshi is based in Herzliya, Israel, following a decade of studying, working, and exhibiting in the United States. She received her MA in Arts from Leeds University, UK, and first studied in the Wizo College of Design in Israel. She continued her studies at the Pennsylvania Academy of the Fine Arts in Philadelphia, where she majored in painting and printmaking.

"I spend a great deal of time in various natural settings and am attracted to extreme and rugged landscapes, taking numerous photographs, which nourish my thinking and processing in the studio," she declares in her artist statement. "The landscapes are typically proposed as places, occupied and unoccupied, touched and untouched, rarely fully committed in a specific context. In such dramatic natural contexts, I find an emphasized sense of evolution, time and struggles, not only as records of natural phenomenon but also as reflections of human history."

Beacon, 2014, Drawing, rubbing, woodcut, dry brush on hand made Abaca and Kozo Paper, 78 ½ x 157 ½ inches



AUBREY LONGLEY-COOK

WESLEY MANCINI ARTIST-IN-RESIDENCE // ATLANTA, GA
ANIMATION, EMBROIDERY // STUDIO 315 // AUGUST 22 – NOVEMBER 22, 2016



RuPaul Cross-Stitch Animation (stills), 2013, Embroidered Animation, Dimensions variable

Aubrey Longley-Cook's work combines the practices of animation and embroidery and draws inspiration from the process of building each frame and sewing each stitch. He is inspired by GIF culture, the queer community, and work that integrates domestic practices with social media. He uses embroidery to tell the story of people within the LGBTQ community and members of his own family.

Longley-Cook is interested in drag queen culture and, specifically, RuPaul – the celebrity drag queen who was active in Atlanta in the 80s and early 90s. "[RuPaul] made drag accessible to a general audience," he says. In 2013, Longley-Cook created a four-week "RuPaul Cross-Stitch Animation Workshop," a community-based art project that drew 35 participants from various fields with an interest in learning to cross-stitch and/or RuPaul and drag queen culture. Longley-Cook extracted a 35-frame sequence from RuPaul's 1993 music video "Supermodel" and gave each participant a different pixelated pattern to stitch. Each piece ended up in an animation, created by Longley-Cook, of the iconic drag queen.

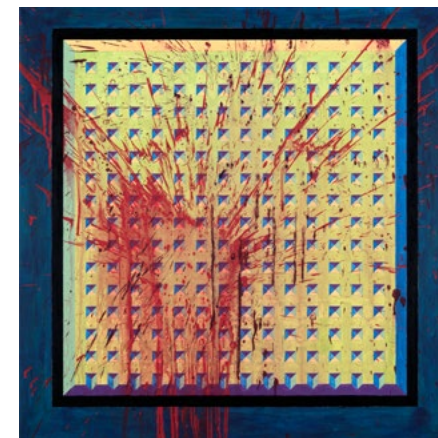
Longley-Cook's embroidery is meticulous and he always shows the back of his works because he believes it's important to see the ugliness, messiness, and hard work that goes into the beauty. He compares it to what goes on behind the scenes at drag shows. The hours that drag queens spend getting dressed and made up also correspond to the hours that go into making a cross-stitch. It is, he says, the "chaos behind the order and the stubble behind the makeup."

GLEXIS NOVOA

ARTIST-IN-RESIDENCE // MIAMI, FL
DRAWING, PAINTING, PERFORMANCE, INSTALLATION
STUDIO 216 // AUGUST 22 – NOVEMBER 22, 2016



Cetiya Vandana (Salutation to the Pagodas), 2014
Acrylic on canvas, 78 ¾ x 78 ¾ inches



Cetiya Vandana (Salutation to the Pagodas), 2014
Acrylic on canvas, 78 ¾ x 78 ¾ inches

Since the late eighties, Glexis Novoa has produced art in many different media, including painting, installation, performance, and, most recently, graphite drawings on marble—a medium and material that has become his focus. He also creates site-specific wall drawings that exist on the border between ephemeral art and architecture. He often draws fantasy worlds, images of places stopped in time, such as his native Cuba, and the fragility on which we build our worlds. Many of his images reflect a feeling of a longing for a place you can never return to.

Novoa was born and grew up in Havana and received a degree from the National School of Arts in 1984. He is currently based in Miami. He has been awarded The Joan Mitchell Foundation Grant Program and Cisneros Fontanals Art Foundation Grants, among others. Novoa's work is featured in numerous international museums and many other venues.

His work, while intimate and personal, repeatedly turns to the architecture of power and politics as its main subject. Using his work as an instrument of social and political criticism, Novoa collects images that symbolize power and demonstrates how they eventually lose their power and all that they represent. He was part of a group of artists in the 1980s that were able to visit other communist countries such as the Soviet Union. His work eventually became censored and he fled Cuba.

Glexis Novoa's residency is sponsored by Bank of America.



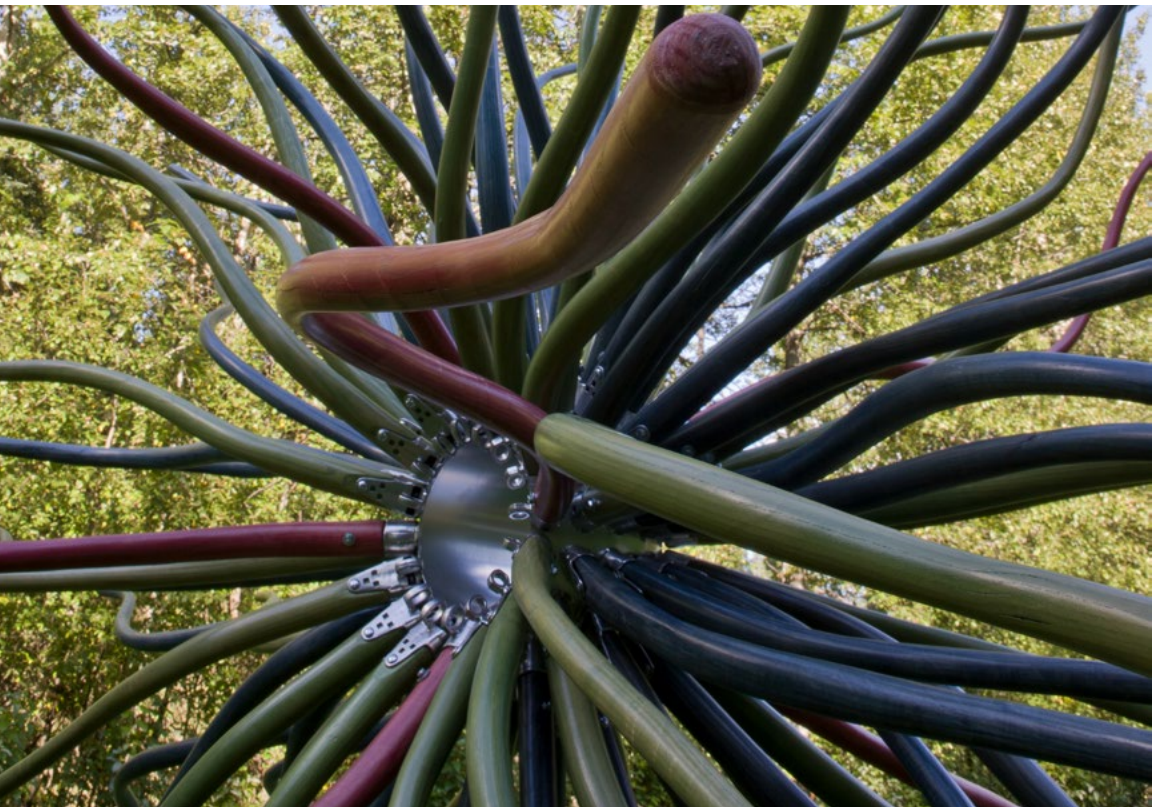
MARION WILSON

ENVIRONMENTAL ARTIST-IN-RESIDENCE // SYRACUSE, NY
ENVIRONMENTAL, MIXED MEDIA // STUDIO 221 // AUGUST, 22 – NOVEMBER 22, 2016

Marion Wilson is an environmental artist whose work often incorporates collaboration and education. At the core of her practice, she looks to what it means to be human and how we attach to one another across class, race, and life circumstance. She does this through simple gestures of art: acts of neighboring, mobility, presence, and creating collective social spaces.

One of Wilson's early projects examined the last meals of death row victims through casts of the food in order to make a connection to interpretations of the Last Supper. Other recent projects have included *601 Tully*, an abandoned space that was renovated into a neighborhood art museum and education center; *MLAB*, an RV that was renovated by students and the artist into a digital lab, poetry library, and community gallery that travels to various schools; and *This Store Too*, a mobile pushcart/street store that featured items purchased from and exchanged with men from the Bowery Mission in Manhattan (both a public soup kitchen and a shelter for men in rehabilitation). Wilson's portfolio ranges from large scale collaborations to small landscape and moss paintings on glass slides.

(Left) *Ancient Spores II*, 2016, Digital print on treated mylar sheet, plexiglas, 25 x 42 inches



SHEILA WYNE

RASMUSON FOUNDATION ARTIST-IN-RESIDENCE // ANCHORAGE, AK
SCULPTURE, MIXED MEDIA // STUDIO 215 // AUGUST 22 – OCTOBER 22, 2016

Sheila Wyne experiments with visual art, public art projects, set design, neighborhood-initiated environmental design, grass roots community art support, and art interventions. She makes large mosaic totems that are displayed in public places and reflect the native Alaskan culture. She also makes smaller discrete objects that echo native Alaskan hand traditions for sealing and whaling and rope making. Although Wyne tries to use a wide range of materials in her work, including found objects, she strives to unite disparate objects and look for visual metaphors that symbolize and embody life's journey.

Wyne grew up in Illinois and received a degree in literature from Wheaton College. She left the Midwest in the early 1980s, headed north, and landed a job at a geologist's camp in Cordova, Alaska. She then worked in the ceramics lab at the University of Alaska Anchorage where she discovered her penchant for the challenge of design. Wyne is also a core-four member of the Light Brigade, a collective of independent artists based in Anchorage who design and execute multimedia urban art interventions in the built and natural environment. Her work is in the permanent collections of the Anchorage, Fairbanks, Juneau, and Pratt Museums. She has designed over 20 public artworks since 1990.

(Left) *Spore: From the Land Marks Series* (detail), 2010, repurposed snaths, stains, powder coated steel, 11 x 11 x 8 feet

McCOLL CENTER MEMBER PROFILE: CHARLIE ELBERSON



Charlie Elbersen has been a friend to and supporter of McColl Center for Art + Innovation for many years.

His ability to combine a sharp mind and compassionate heart fuels his creative energy. When he's not at a McColl Center event, you'll likely find Charlie having breakfast with Charlotte's most innovative leaders, playing keyboards in his band, spending time with his family, or clocking in at his day job as an insightful marketer at Wray Ward.

Why is McColl Center important to you? Why does it matter?

McColl Center for Art + Innovation matters as a home, a residency or even a redoubt, where artists and anyone who wants to access their own creativity can try something new. The process of trying something new takes courage, support and a bit of patience, things the world doesn't always offer in abundance. There needs to be a home for questions seeking answers – that's art to me and that's the McColl Center.

Tell us about your favorite or most memorable experience at McColl Center.

Really? It's too personal. It involves seeing myself through someone else's eyes. Their eyes saw me far more clearly, and kindly, than I see myself. Can I leave it at that?

How has interacting with artists made you go deeper with your own creativity, be it your writing, music, or at work?

Simple. Spending time with artists showed me that they challenge themselves and each other at the deepest levels, stuff I'm too scared to ask, and for them it's just an everyday thing. Not only is it OK to ask the hard questions, it's standard procedure. I learned inner bravery from them. I learned outer grace from them. I tried very hard to integrate these lessons and I'm still trying. I did not, however, learn how to screen print. That magic is beyond me.

Why support a place like this?

The answer to the question of why support McColl Center is on two levels. The first level answer, the surface answer, is if we don't support McColl Center for Art + Innovation and support it robustly, we will have lost something irreplaceable. There is no place like it, this home that exists to foster creativity in art, boosting innovation in everyone and for everyone.

The second level, the deeper one, might be better phrased as "why participate in a place like this?" I've had the pleasure of being a funder, but I've had the privilege of being a participant in McColl Center for Art + Innovation. I thank all the folks who donate to McColl, but I honestly need to tell you you're missing the best part if you stop there. By all means, give. But don't shortchange yourself. Go there, take part. You'll be amazed at what you'll find.

BECOME A McCOLL CENTER MEMBER TODAY!

Become a member of McColl Center for Art + Innovation and support our mission to empower artists to advance contemporary art and community through the creative process.

McColl Center's experiential memberships include discounted tickets for art workshops, happenings, special programs, and Studio Party, along with a subscription to this brochure and our weekly e-newsletter of art events, Artist-in-Residence profiles, and features.

Year-long, tax deductible memberships begin at \$25. McCollCenter.org/support

ASHES TO ART

McColl Center for Art + Innovation invites you to Ashes to Art, our annual luncheon celebrating our mission of empowering artists to advance contemporary art and community through their creative process.

Tuesday, October 18, 2016, 11:30 AM-1:00 PM

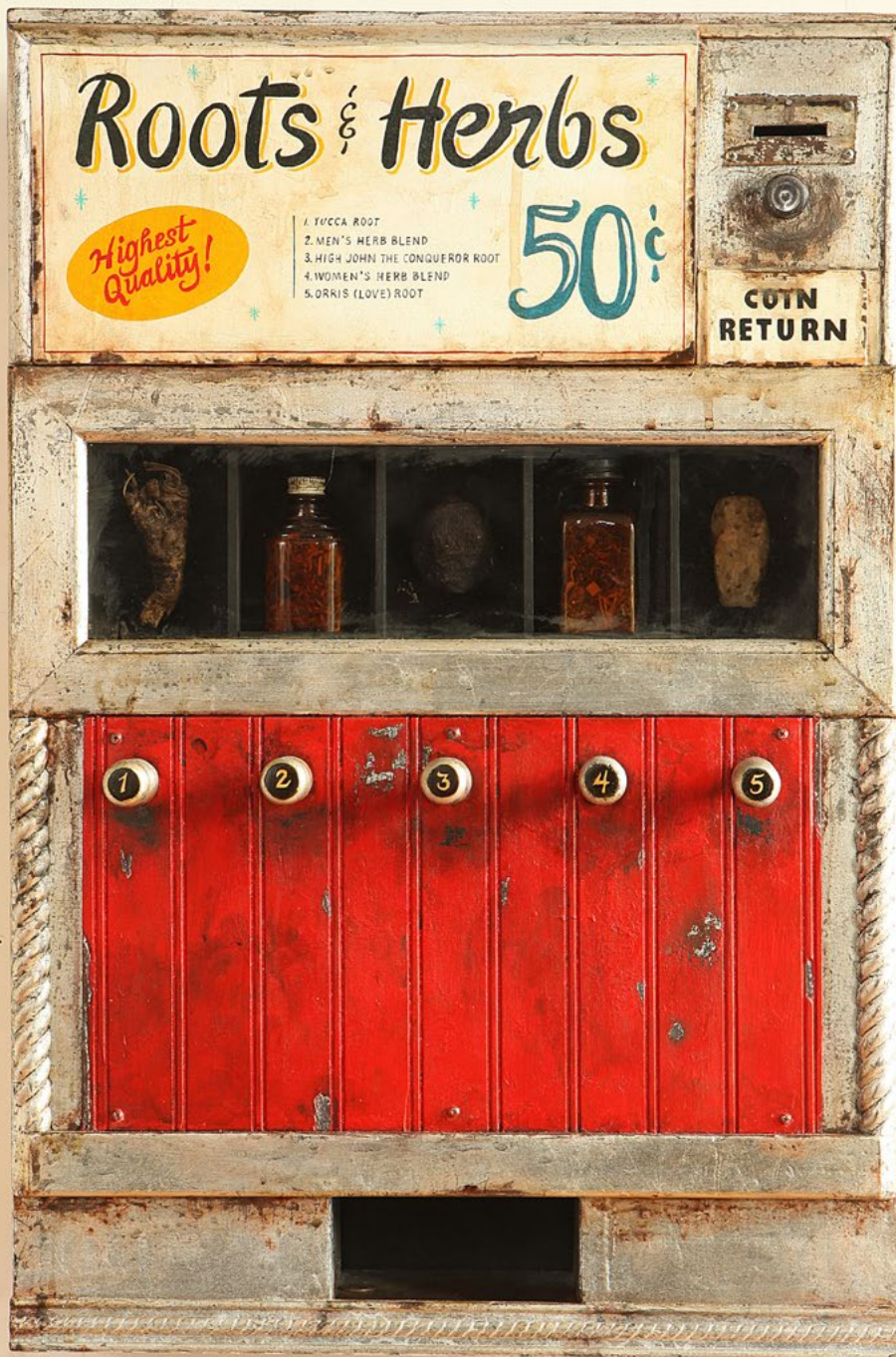
Wednesday, October 19, 2016, 11:30 AM-1:00 PM

Ashes to Art is our most vital fundraiser and brings together artists, donors, partners, and influencers to celebrate the spirit of creativity and collaboration in Charlotte. This year, Alumnus Artist-in-Residence Rob Carter (2007) and Fall 2016 Artist-in-Residence Mark Steven Greenfield will share their inspiring stories of art and community. Charlotte civic and business leader Charlie Elbersen will receive our Luminary Award for his innovative support, steadfast friendship, and creative energy.

Artists are catalysts for change in our community.

Be our guest at Ashes to Art and make it happen.

Please RSVP for the luncheon to Katie Miller at 704-944-8240 or kmiller@mccollcenter.org.



The Root Dispenser, 2013
overpainted and metal-leafed wood construction with found and organic objects
27 x 16 x 7 inches (Photo by John Benham, courtesy of the Halsey Institute of Contemporary Art, Charleston)

ALUMNI ARTIST PROFILE

RENÉE STOUT: CONJURING THE SELF THROUGH ASSEMBLAGE AND ARTIFACT

BY LISA RUBENSON

Alumna Artist-in-Residence Renée Stout came to McColl Center, then called Tryon Center for the Arts, in 2000 for a residency in drawing, printmaking, and installation. Born in Junction City, KS, and raised in Pittsburgh, Stout earned a BFA from Carnegie Mellon University in 1980 and soon after moved to Washington, DC, where she currently resides. Using a variety of media, including painting, sculpture, printmaking, photography, film, writing, storytelling, role-playing, and installation, Stout creates complex assemblages that explore individual and cultural identities – particularly as they relate to the African diaspora. Stout has received awards from the Joan Mitchell Foundation, The Pollock-Krasner Foundation, and the Louis Comfort Tiffany Foundation. She has shown her work throughout the United States, and in England, Russia, and the Netherlands. In March 2016, she completed the fourth of what will be five installations of *Tales of the Conjure Woman*. The exhibit, which contains new work, as well as selections from the past decade, is curated by Mark Sloan of the Halsey Institute of Contemporary Art and co-organized with the Spelman College Museum of Fine Art and the Ruth and Elmer Wellin Museum of Art at Hamilton College.

“There are years that ask questions and years that answer.” - Zora Neale Hurston in *Their Eyes Were Watching God*

Think back to the beginning. Your beginning. Not to the day you were born, but back to the time when you started to think the thoughts, ask the questions, and do the things you felt bone deep sure you were supposed to do. Depending on your age and level of awareness, those moments may have been epiphanic life stamps that you could assign meaning to right away, or more subtle affirmations that the current was moving in a certain direction. These realizations, equal parts portent and possibility, were yours alone to act upon or to grapple with later. This is how you became you, how you summoned yourself into being.

McColl Center Alumna Artist-in-Residence Renée Stout (2000) is interested in the way we define and re-define ourselves over time. In addition to facilitating the work of “self-discovery” that we all must do, she says it’s the aim of her work to “better understand and make sense of human motives” and the way we engage in community. Stout recounts many times when she felt the story of her life as an artist – and a woman of color – take shape in her own heart.



Portrait of Fatima, titled Listening to the Voice of a Spirit, 2006
Archival pigment print
40 x 30 inches

Finding a way into the story

At three, Stout used her new pair of Buster Brown shoes as a canvas for scribbling. When she was a little older, she took weekend art classes at a Pittsburgh museum. It was there that she first saw miniature, doll-like sculptures, called Kongolesse minkisi, that sparked a lifelong fascination with African folk art and spirituality. As an art student at Carnegie Mellon, she was drawn to narrative rich work, such as Edward Hopper's *Nighthawks*. The iconic painting of four people in a diner at night seemed to both invite her into the fluorescent glow of conversation, and remain as impenetrable as the lives of the strangers depicted.

The mixed messages of paintings like these – encapsulated, hard-shell stories that both beckon and hold one at arm's length – appealed to Stout. She noticed that many of her own paintings were of buildings, devoid of people. This led her to think about architectural spaces, especially houses, as what she considered, "homes to the self, or the spirit." It was this realization that led her to experiment with three-dimensional media that she felt could better help her tell textured stories about people and their inner lives than she could with two-dimensional paint on canvas.

After earning her BFA, Stout moved briefly to Boston, but never quite felt at home there. Feeling isolated was a factor in her discovering other well-established mixed-media artists, such as Joseph Cornell and Betye Saar. Cornell's meticulously curated shadow boxes and Saar's politically charged assemblages of paintings, found objects, and emblems of African-American folk culture, helped Stout further understand the power of art – as a storytelling tool, as a reflection of culture, and as a means to connect us to one another.

Taking on the taboos

In her continued desire to explore the power of art as narrative, Stout kept circling back to the African folk art she had seen as a child at the museum. She was drawn to the minkisi sculptures and other vestiges of African culture that were steeped in significance. These figures, hollow and filled with herbal medicines, roots, and other earthly materials, were often covered in cloth and adorned with nails. Minkisi were thought to be "spiritually charged" and therefore symbols of empowerment for the person or people who possessed them.

This was intriguing to Stout, as she considered the recent history of the civil rights movement and the subsequent black empowerment movements of the 1970s and early 80s. Stout observed that nearly every aspect of black culture was being investigated and appropriated – fashion, hairstyles, music, literature. Everything except the spiritual realm.

"When I saw these pieces in the museum," says Stout, "I saw that the artists were exploring their spiritual life, outside of the Judeo-Christian boundaries. As African Americans, we have never been able to fully explore who our ancestors were, spiritually."

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(Above)
Roots & Readings, 2013
Acrylic and spray paint on wood panel
48 x 36 inches

(Right)
The Rootworker's Worktable, 2011
altered and reconstructed table, blown and hot-formed glass, found and constructed objects, oil stick on panel, found carpet
78 x 50 x 30 inches



Stout strongly believes that no topic should be off limits. She set out to create art that would explore and pay homage to the spiritual beliefs and aesthetics found in the African diaspora, especially those found in the African-American culture during and after slavery.

A little help from her friends

Stout began to look for ways to challenge the expectations she felt society had for her as a woman of color asking difficult questions. She came up with the idea of using an alter ego, and the fictitious herbalist/fortune teller named Fatima Mayfield was born. The name Fatima came from Stout's friendship with a woman who lived on the street near Stout's studio. Mayfield came from the last name of a much beloved older woman, an herbalist and spiritualist, who ran a store in DC.

Living in the heart of Washington, DC, Stout never felt far from the devastating effects of poverty and drugs, and she witnessed the effect these problems and others had on the black community, in particular.

With Fatima as a spokesperson, Stout felt she could shed the expectations others had for her and contend with the difficult and culturally sensitive issues that needed attention, and, as she asserts in her artist statement, she could do it in a way that was "open, creative, and humorous."

She started thinking of Fatima as a “conjure woman,” a term given to women who used herbal medicines, roots, and potions to treat physical, spiritual, and social ailments. Through Stout’s art and assemblages, the character of Fatima also became emblematic of hoodoo culture. Hoodoo, a kind of African-American folk magic, is more grounded in the day-to-day concerns of the community, when compared to the more commonly known practice of voodoo. Both practices were embraced by enslaved people as a means of empowerment and comfort, and still thrive today.

One of the canonical writers of the Harlem Renaissance, Zora Neale Hurston, brought the term hoodoo into the limelight when, in the 1930s as part of a folklore project for the WPA, she went into the deep South and interviewed people familiar with the practice. After Stout had created the character of Fatima, she became familiar with a book of seven short stories written in 1899 by African-American writer Charles Chestnutt titled *The Conjure Woman*, which, ironically, also employed the device of an unreliable narrator/alter ego figure. Chestnutt used the character of former slave Uncle Julius McAdoo to satirically address racial issues in the post-Civil War South.

African-American folk tradition, literature, and spiritual practices seemed like the perfect milieu in which Stout could operate, building on her initial interest in the minkisi works. By incorporating a multi-disciplinary approach into her installations – painting, photography, sculpture, sign painting techniques, film, and performance art – Stout (through Fatima) reaches people in non-traditional ways in non-traditional spaces.

The conjure woman’s world

Her new works sit alongside previous pieces in the all-encompassing *Tales of the Conjure Woman* exhibit. Stout asks viewers to enter the gallery space with an open mind, for she has transformed the rooms into carefully crafted vignettes. One gets the sense of walking along streets in a neighborhood. Some areas are organized by materials, others by type of media, others by what can only be described as the essence of a particular fictional character.

The “conjure woman’s world,” which here is also the world created by Stout’s artistry, is a world where anything is possible. Roots and herbs, feathers, dirt, and skulls sit comfortably among perfume bottles and costume jewelry. Simulated neon emerges from hand-painted signs, and advertisements touting

(Below) *The House of Chance and Mischief*, ca. 2008–10
Acrylic, latex paint, spray paint, plastic rhinestones, wood, glass, metal, varnish, collage, and found objects
60 x 20 ¾ x 12 ¾ inches (Photo by John Bentham, courtesy of the Halsey Institute of Contemporary Art, Charleston)



love spells may be juxtaposed with tragic stories of love and loss. Photography, hand-written notes, and beads are assembled onto painted boards, some of which have been constructed into boxes with surprise hinges and doors. The assemblages and artifacts in the room are every bit as diverse and intricately put together as the people gathered there to witness them. Every person, every piece of art rendered, belongs to a larger narrative that Stout wishes to reveal.

What’s next?

In addition to working on the *Tales of the Conjure Woman* installations in 2016, Stout has been working on private commissions and an upcoming solo show in Summit, NJ. When asked about her next artistic endeavor, she says that it’s all about staying open.

Stout talks about a recurring dream she used to have, wherein she’d be walking through a house she felt she knew pretty well. Suddenly, she’d come across a new room that hadn’t been there before.

Though that particular dream has stopped, she has been dreaming about parallel worlds populated by strange characters, and she’s sure this will all show up in future work. She returns to her thoughts on how we engage with one another in community. The current divisiveness in politics concerns her, and she’s worried that people are forgetting how to listen to one another.

“I’m always examining the human race,” she says. “Especially now, when it can feel like some of us are living worlds apart. Everyone’s human emotions are the same, at the core. We owe it to each other to open up those closed doors and discover one another.”

Who better than Stout and her truth-telling, conjuring cast of characters to walk us across those thresholds and show us that which needs to be seen?

“I WANT MY ART TO BE ACCESSIBLE TO ALL, AND I THINK IT IS. PEOPLE ARE DRAWN TO HUMAN STORIES, MAYBE EVEN MORE SO THAN BY ART.”

Lisa Rubenson is a writer in Charlotte. She has written numerous artist profiles for the McColl Center, as well as for the online arts publication, HappeningsCLT.com. Her fiction has been featured on National Public Radio, 100wordstory.org, in moonShine review, The Avenue, and on Robert Swartwood’s Hint Fiction blog. Her essays have appeared in Charlotte magazine and on various online publications. lisarubenson.com

ARTISTS IN COMMUNITY

McColl Center opened its doors in 1999, and Renée Stout was among the first group of artists-in-residence. Stout was just getting out of a long-time romantic relationship and was questioning the next steps for her art. She saw her time at McColl Center as the perfect place to regroup. Stout's studio was on the top floor with no windows, but several skylights.

"At first I was disappointed about having to go out in the hallway to look out the window," she says, "but I grew to like being up there. I'd climb up on my work table and lay flat, staring up at the sky through the skylights."

She says this "cocoon-like" space was a "great metaphor for looking inward," and it turned out to be a "rich, explorative time." She experimented with wood and paint and carpentry and made components that would eventually turn up in larger installations.

At that time, artists were asked to spend at least one night a week sharing a meal together, either cooking on-site in the McColl Center kitchen or dining out. As an introvert, the thought of this "together time" made Stout uneasy. She wanted to arrive each morning, create in her studio, then drive back to her residency lodgings, which were then across town. Ultimately, the mealtimes spent with her fellow artists, along with the friendships formed, turned out to be one of the best parts of her time at McColl Center.

One night after a group dinner, artist Liz Young asked everyone to join her on a late-night supply run. They piled in a van and headed to Walmart. Stout remembers the night fondly. As they all walked around the store, looking for their respective materials but helping each other out, Stout recalls feeling grounded in community.

Another night, toward the end of her residency, it was her turn to cook. A well-known Italian artist, Salvatore "Sal" Scarpitta, who would soon be doing a residency at McColl Center, was there that night with several friends for a show. Stout admired his work and was nervous to hear that he and his group would be joining them for dinner. She doesn't remember much of the dinner table conversation, but she vividly recalls the color and texture of her overcooked asparagus.



In one of his sculptures installed in the McColl Center gallery at the time, Scarpitta had incorporated a red, white, and blue fringe jacket that was reported to have once belonged to Jimi Hendrix. Stout remembers that she and her friend Mitchell Kearney, a Charlotte-based photographer, had discussed doing a stealth photo shoot of Stout wearing the jacket (and not much else). They both decided against it at the time, citing their reverence for Scarpitta. Stout and Kearney recently joked via Facebook that they wished they had taken the photo.

Stout mentions other great friendships formed while she was in residence at McColl Center. She and artists John W. Love, Jr. and Willie Little still talk all the time, keeping the idea of future collaborations simmering on the back burner.

Renée in her McColl Center Studio circa 2000



Shared Space: A New Era

Photographs from the Bank of America Collection

On View:
September 9 – November 5, 2016

Guest Curator: Lorie Mertes

Opening Reception:
September 9, 2016, 6–9 PM
Curator talk at 6:30

Presented by:
Bank of America

RODGERS
FINE ARTS

Artists in Shared Space:

Hans Aarsman	Ken Fandell	Bertien van Manen	Raghubir Singh
Olivo Barbieri	Günther Förg	Walter Niedermayr	Beat Streuli
Wout Berger	Ben Gest	Shirin Neshat	Thomas Struth
Edward Burtynsky	Andreas Gursky	Gabriel Orozco	Sze Tsung Leong
Gregory Crewdson	Jitka Hanzlova	Thomas Ruff	Massimo Vitali
Philip-Lorca diCorcia	Barbara Klemm	Tokihiro Satō	

Above: Sze Tsung Leong, From the series *Cities, Causeway Bay I, Hong Kong*, 2004
Chromogenic Color Print, © Sze Tsung Leong, Courtesy Yossi Milo Gallery, New York



Olivo Barbieri, *Tibet, Lhasa*, 2001, Color coupler print, Diasec mounted
47 ¼ x 70 inches, © Olivo Barbieri, Courtesy of the Artist and Yancey Richardson Gallery

Shared Space: A New Era acts as a time capsule, traversing an evolving social landscape through photographs and video created over the span of nearly twenty-five years.

The exhibition's point of departure is the year 1987, the year U.S. President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev signed the Intermediate-Range Nuclear Forces Treaty (INF), a historic nuclear arms agreement between two world superpowers calling for the elimination of Intermediate and Short Range missiles. This event, along with the fall of the Berlin Wall in 1989 and the dissolution of the Soviet Union in 1991, marked the end of the Cold War era. The destruction of the wall and the end of the Cold War marked the beginning of a swift social, economic, and political revolution that rapidly transformed Europe. Included in the exhibition is an actual fragment from the wall marking the moment East and West Berliners were able to flow and communicate freely across the former militarized concrete boundary and share a common space for the first time in 28 years.

Parallel to these events was the beginning of a technological revolution with the invention of the World Wide Web, creating a vast digital world without borders and ushering in a new era of globalization. By 1996, nearly 45 million people were using the Internet for communication and exchange. The newly developed tools designed to connect us to the Internet—including personal computers, mobile technology, and other hand-held devices—enabled access to the global village via a “virtual commons,” virtually anywhere, anytime.

Featuring works by twenty-three artists hailing from nine countries, including the United States, Canada, Germany, the Netherlands, India, Iran, Italy, Mexico, and Switzerland, *Shared Space* offers a view into the complexities of this revolutionary era through a range of perspectives. Focusing on the mediums of photography and video—visual modes of communication made infinitely more ubiquitous by new technology—*Shared Space* also explores the ways in which our venues for communication, exchange, and interaction have evolved: our homes and backyards, city streets and plazas, ports and airplanes, and urban and rural landscapes.

The swift transformation of the physical environment is depicted in Thomas Ruff and Günther Förg's photographs documenting derelict buildings that once reflected modernist utopian ideals but, now neglected, reveal the failure of those dreams. The transition from old world to new world is evidenced in Sze Tsung Leong's cityscapes impacted by the demands of a global economy. Works by Hans Aarsman, Wout Berger, and Olivo Barbieri document vast landscapes shot from a great distance and photographed from above, as if observed from an aircraft, hovering over a newly discovered world. Images by Raghubir Singh, Thomas Struth, and Massimo Vitali depict masses of people congregating in public spaces as far flung as Vietnam, the Netherlands, and Los Angeles. Together these images depict a shift from the local or specific to the global, unprecedented access to goods and information from vast, and once remote, international landscapes.



Wout Berger, *Vietnam, Cat Ba*, 1998, Color coupler print
19 ⅞ x 25 ⅞ inches, © Wout Berger

Ken Fandell and Ben Gest employ digital media to create images that express some of the implications of our fast-paced global, electronic age. Fandell photographs the sky above his home each day for eight months and then blends the photographs together digitally to create a new, virtual sky—one in which time and space are literally collapsed. This sky could be over anyone's home, or everyone's home, and reflects our ability to exist in several places and times at once via the Internet. For Gest, the space is a domestic one in which family members, as depicted in *Jessica & Samantha*, are in very close proximity but appear completely detached from one another. The painful disconnect in the image echoes the sentiment found in a number of works in the exhibition that our global village is replete with difference and distance, despite our immediate and constant connectivity through technology.



Together, the works in *Shared Space* depict a global village, reminding us simultaneously of our similarities and differences and how we are connected and distanced by lived experience. *Shared Space* is ultimately open ended, inviting us to reflect upon the exponential growth of our collective “shared space” and imagine the unbounded common areas of our future.



(Left) Ben Gest
Jessica & Samantha, 2002
Color coupler print
40 ¾ x 39 ½ inches
© Ben Gest

(Above) Ken Fandell
The Sky Above my Home 10/6/2002 - 6/15/2003, 2003
Archival inkjet print
60 x 108 inches
Image courtesy of the artist and Traywick Contemporary
© Ken Fandell

Shared Space: A New Era

Photographs from the Bank of America Collection

On View:
September 9 – November 5, 2016

Opening Reception:
September 9, 2016, 6–9 PM
Curator talk at 6:30



At Bank of America, our focus on Environmental, Social and Governance (ESG) factors is critical to fulfilling our purpose of helping make people's financial lives better. Our commitment to growing our business responsibly is embedded in every aspect of our company. It is demonstrated in the inclusive and supportive workplace we create for our employees, the responsible products and services we offer our customers, and the impact we help create around the world in helping local economies thrive. An important part of this work is forming strong partnerships across sectors – including community and environmental advocate groups, as well as nonprofits – in order to bring together our collective networks and expertise to achieve greater impact. Learn more at bankofamerica.com/about and connect with us on Twitter at @BoFA_News.

IVAN TOTH DEPEÑA: *REMEMBER*

Guest Curator: Amanda Sanfilippo

ON VIEW

November 11, 2016 – January 7, 2017

OPENING RECEPTION:

November 11, 2016, 6–9 PM

McColl Center for Art + Innovation is pleased to present **remember** – a building-wide, multimedia installation by Alumnus Artist-in-Residence Ivan Toth Depeña. The exhibition will explore the idea that through the process of recollection or remembering, our mind collapses time and space into a perceptual experience that lives in the present. Depeña will use a “choose your own adventure” mechanism that invites the visitor to discover a series of interventions ranging from obvious sculptural objects, interactive moments, and hidden or cerebral experiences.

remember will use the context of the McColl Center’s history as a springboard for an interactive, immersive experience. Encompassing all of the senses, visitors will be encouraged to explore the interior and exterior architecture of the renovated church by using various “lenses,” including a custom mobile app that will augment and activate certain installations. As a whole, the experience will encompass various media including architecture, audio, video, performance, and sculpture to collapse memory into the present moment and lead the visitor through a supernatural process of discovery.



remember.



ARTIST-LED WORKSHOPS

Our artist-led workshops are unique opportunities to get hands-on techniques and skills directly from McColl Center's current and Alumni Artists-in-Residence. These experiences are useful and engaging for all creative and artistic skill levels.

■ CHARCOAL DRAWING WORKSHOP WITH ISAAC PAYNE

THURSDAY, AUGUST 25, 2016, 6–8 PM

\$30 McColl Center Member / \$35 Non-member

2011-2012 Alumnus Artist Isaac Payne will teach you to draw with charcoal using additive and subtractive techniques with an emphasis on composition and proportion through pattern, observation, and rhythm.

■ ACRYLIC WORKSHOP WITH SHARON DOWELL

SATURDAY, SEPTEMBER 10, 2016, 1–3 PM

\$30 McColl Center Member / \$35 Non-member

2011 Alumna Artist Sharon Dowell will show you how to improvise with acrylic paint by digging into the paint, adding paint mediums, and using various tools to experiment with texture and layers to produce an abstract painting. This special workshop happens during Open Studio Saturday on Saturday, September 10.

■ CERAMIC WORKSHOP WITH BETSY BIRKNER

THURSDAY, SEPTEMBER 22, 2016, 6–8 PM

\$30 McColl Center Member / \$35 Non-member

Learn how to make a hand-built ceramic vase using patterns from molds and clay roses with 2014-2015 Alumna Artist Betsy Birkner.

■ RECYCLED PAPER JEWELRY WORKSHOP WITH ELIANA ARENAS

THURSDAY, OCTOBER 27, 2016, 6–8 PM

\$30 McColl Center Member / \$35 Non-member

2011 Alumna Artist Eliana Arenas will show you how to develop exciting ideas with recycled paper using patterns, multiples, and innovative techniques to create unique three-dimensional jewelry.

■ COMICS WORKSHOP WITH JASON WOODBERRY + MARCUS KISER

SATURDAY, NOVEMBER 12, 2016, 1–3 PM

\$30 McColl Center Member / \$35 Non-member

2016-2017 Affiliate Artists Jason Woodberry + Marcus Kiser will show you how to create a comic character and make an artistic sequential story with it. This special workshop happens during Open Studio Saturday on Saturday, November 12.

■ MONOTYPE PRINTS WORKSHOP WITH ERIK WATERKOTTE

THURSDAY, DECEMBER 1, 2016, 6–8 PM

\$30 McColl Center Member / \$35 Non-member

Learn how to use the layering effects of printmaking inks to create unique, multicolor monotype prints with 2015 Alumnus Artist Erik Waterkotte.



NEW FREQUENCIES AT McCOLL CENTER

Experience cutting-edge music, film, literature, and dance by internationally acclaimed artists. Expect innovative and exciting work from today's most adventurous creators, curated by Jeff Jackson, along with Brent Bagwell (music), Ross Wilbanks (film), Eric Mullis (dance), and Amy Bagwell (literature).

■ JAZZ / BATTLE TRANCE

MONDAY, SEPTEMBER 12, 2016, 8–10 PM

\$10 McColl Center Member / \$12 Non-member

Battle Trance is a genre-defying saxophone quartet comprised of Travis Laplante, Matthew Nelson, Jeremy Viner, and Patrick Breiner. Their debut recording, *Palace of Wind*, received critical raves and their follow-up, *Blade of Love*, is due this fall. The quartet crosses boundaries between avant-garde jazz, classical music, black metal, ambient, and world music. Pop Matters called their music "an achievement not just for the saxophone, but for avant-garde composition as a whole."

■ READING / ROBERT LOPEZ + SAMUEL LIGON

THURSDAY, SEPTEMBER 15, 2016, 8–9:30 PM

\$5 McColl Center Member / \$7 Non-member

Robert Lopez is the acclaimed and innovative author of two novels, *Part of the World* and *Kamby Bolongo Mean River*. The New York Public Library called his recent story collection *Good People* "one of the most stylish and urgent books of 2016." The Los Angeles Times raved about his "unconventional and bewitching stories." Samuel Ligon is the author of several celebrated story collections and novels, most recently *Among the Dead and Dreaming*.

■ FILM / LEWIS KLAHR'S SIXTY SIX

FRIDAY, OCTOBER 14, 2016, 8–9:30 PM

\$5 McColl Center Member / \$7 Non-member

The New York Film Festival calls Lewis Klahr "one of the most original artists of his generation." We're proud to screen his new feature film, fresh off its premiere at the Museum of Modern Art. *Sixty Six* is a milestone achievement, the culmination of Klahr's work in animated collage filmmaking. Elliptical tales of sunshine noir and classic Greek mythology are inhabited by comic book superheroes and European pinups who wander through midcentury modernist architectural photographs. It's a hypnotic dream of 1960s and 1970s Pop.

■ DANCE / CHANCE ENCOUNTERS

FRIDAY, NOVEMBER 18, 2016 + SATURDAY NOVEMBER 19, 2016, 8–10 PM

\$10 McColl Center Member / \$12 Non-member

This program is comprised of three innovative dance performances, each inspired by a different work of art. The world premiere of "Dwellings like a Mirage in the Heart" explores the methods devised by John Cage and Merce Cunningham at Black Mountain College. The piece features internationally acclaimed dancers Jennifer Sydor and Brian McGinnis, inspired by Japanese novelist Haruki Murakami's book about the Kobe earthquake. Local choreographer Megan Payne's new piece is inspired by the haunting work of experimental fashion photographer Deborah Turbeville.

Register for a workshop and check out more events at mccollcenter.org/events

Buy advance tickets now and check out more events at mccollcenter.org/events



OPEN STUDIO SATURDAYS

You're invited to experience what makes McColl Center the vibrant contemporary art center that it is by joining us for our Fall 2016 Open Studio Saturdays. 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.

■ SATURDAY, SEPTEMBER 10, 2016, 12–4 PM

This Open Studio Saturday will feature a series of Artist Talks throughout the afternoon, where Artists-in-Residence Jason Woodberry, Marcus Kiser, Sheila Wyne, Orit Hofshi, and Mark Steven Greenfield will share personal stories and residency goals, discuss current projects, and answer your questions about their work and practice.

Artist Talks:

1 PM / Jason Woodberry + Marcus Kiser, Studio 316
 1:30 PM / Sheila Wyne, Studio 215
 2 PM / Orit Hofshi, Studio 313
 2:30 PM / Mark Steven Greenfield, Studio 219

■ SATURDAY, OCTOBER 8, 2016, 12–4 PM

Join us for this special **Family Art Making Day** at Open Studio Saturday. Explore all sorts of ways to create art alongside our Artists-in-Residence Scott Gardner, Mark Steven Greenfield, Orit Hofshi, Aubrey Longley-Cook, Glexis Novoa, Marion Wilson, Jason Woodberry + Marcus Kiser, and Sheila Wyne. They'll open their studio doors to you and your family to talk about their work and creative process. Hands-on art experiences will be waiting for you, too!

■ SATURDAY, NOVEMBER 12, 2016, 12–4 PM

This Open Studio Saturday will feature a series of Artist Talks throughout the afternoon, where Artists-in-Residence Marion Wilson, Scott Gardner, Glexis Novoa, and Aubrey Longley-Cook will share personal stories and residency goals, discuss current projects, and answer your questions about their work and practice.

Artist Talks:

1 PM / Marion Wilson, Studio 221
 1:30 PM / Scott Gardner, Studio 218
 2 PM / Glexis Novoa, Studio 216
 2:30 PM / Aubrey Longley-Cook, Studio 315

Check out more events at mccollcenter.org/events

ADORN

CONTEMPORARY JEWELRY SHOW

FRIDAY, DECEMBER 2, 2016, 6–10 PM

Free admission

ADORN is McColl Center for Art + Innovation's annual juried contemporary jewelry + sale featuring unique wearable jewelry art from regional, national, and international artists.

Curated and juried by Alumna Artist-in-Residence Eliana Arenas and McColl Center's Claudia Griffin, this special evening features jewelry artwork from up to 35 artists, including the works of McColl Center Alumni Artists-in-Residence. All jewelry is for sale, making this one of our community's preeminent craft and jewelry artists markets.

CALL FOR ARTISTS

Artists are invited to submit artwork and an application for *ADORN*. Visit mccollcenter.org/adorn for guidelines and how to apply. Submission deadline is October 7, 2016.



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or call 704-332-5535



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

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McCOLLCENTER.ORG

(Cover) Orit Hofshi, *Alternative*, 2014
Ink drawing and carving on pine wood panels, 78 x 78 inches



WINDGATE CHARITABLE FOUNDATION



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